



Kiva User Manual

v9.0

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1. Provide a Superior Customer Experience
 - offer the best product quality and support
2. Make Cool Practical Technology
 - develop great products that customers love

Ross has become well known for the Ross Video Code of Ethics. It guides our interactions and empowers our employees. I hope you enjoy reading it below.

If anything at all with your Ross experience does not live up to your expectations be sure to reach out to us at solutions@rossvideo.com.



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Ross Video Code of Ethics

Any company is the sum total of the people that make things happen. At Ross, our employees are a special group. Our employees truly care about doing a great job and delivering a high quality customer experience every day. This code of ethics hangs on the wall of all Ross Video locations to guide our behavior:

1. We will always act in our customers' best interest.
2. We will do our best to understand our customers' requirements.
3. We will not ship crap.
4. We will be great to work with.
5. We will do something extra for our customers, as an apology, when something big goes wrong and it's our fault.
6. We will keep our promises.
7. We will treat the competition with respect.
8. We will cooperate with and help other friendly companies.
9. We will go above and beyond in times of crisis. *If there's no one to authorize the required action in times of company or customer crisis - do what you know in your heart is right. (You may rent helicopters if necessary.)*

Document Information

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FCC Compliance and User Information

The following information has been provided to clarify FCC requirements for operation of this device. These requirements are found in the FCC rules for radio frequency devices, Part 15.

Compliance

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 instruction manual, may cause harmful interference to radio communications. Operation of this equipment in a residential area is likely to cause harmful interference in which case the user will be required to correct the interference at his or her own expense.

Important - Modifications & Shielded Cables

Changes or modifications to this product not authorized by Ross® Video Limited could void the FCC Compliance and negate authority to operate the product.

This product was tested for FCC compliance under conditions that included the use of Ross® peripheral devices and Ross® shielded cables and connectors between system components. It is important that Ross® peripheral devices are used, and shielded cables and connectors are used between system components to reduce the possibility of causing interference to radios, television sets, and other electronic devices. Ross® peripheral devices and the properly shielded cables and connectors can be obtained directly from Ross®, or through a Ross® authorized dealer.

EMC Notices

Canada

This Class “A” digital apparatus complies with Canadian ICES-003.

Cet appareil numérique de la classe “A” est conforme à la norme NMB-003 du Canada.

Korea — Class A Statement

이 기기는 업무용 환경에서 사용할 목적으로 적합성평가를 받은 기기로서 가정용 환경에서 사용하는 경우 전파간섭의 우려가 있습니다.

This device has been evaluated for conformity for use in a business environment. When used in a home environment, there is a danger of interference.

Europe

This equipment is in compliance with the essential requirements and other relevant provisions of **CE Directive 93/68/EEC**.

Australia

This equipment has been tested to **AS/NZS CISPR 22:2009 +A1:2010** and found to comply with the limits for a Class A Digital device.

International



Important: This is a Class A product. In domestic environments, this product may cause radio interference, in which case the user may have to take adequate measures.

Safety and First Aid

Ross® Abekas® equipment is designed to the highest standards of quality and reliability. However, no matter how these systems are designed, operators and maintenance personnel can be exposed to electrical shock hazard when protective covers are removed for maintenance or the installation of options. With this caution in mind, each operator and engineer must observe all safety regulations, and have a clear understanding of first aid procedures related to electrical hazards.

Safety and Compliance Certifications



Power Information

To ensure safe operation and to guard against potential shock or risk of fire, ensure your AC power source for the system is within the required voltage range and frequency.

Operating Environment

The optimum operating environment is within the following ranges:

- Recommended Operating Temperature:
- Recommended Operating Humidity: 20% to 80% non-condensing

Note: High temperature/humidity should be avoided at all times.

Safety Information

Important Safety Notices

This system complies with safety standard . To ensure safe option and to guard against potential shock hazard or risk of fire, the following must be fulfilled:

- This system features auto-ranging power supplies. Ensure that your power source is within the correct range of voltage and frequency, as required by the system.
- Each chassis in this system must be electrically grounded by connecting the input power cord(s) to a correctly wired and grounded power outlet.



Warning: Completely disconnect all input AC power cords from the chassis before removing the top cover from the chassis. Failure to do so will expose dangerous electric currents and voltages. Physical contact with these electric currents and voltages is extremely dangerous and may result in severe physical injury or death! Only qualified service personnel should remove the top cover from the chassis.



Warning Hazardous Voltages: Modules marked with this symbol may be removed while the system is operating (powered). After removing a module, beware of dangerous electric currents and voltages that are exposed on the module receptacle connector inside the chassis. Please keep fingers, tools, and foreign metal objects away from the exposed receptacle connector while the chassis has input AC power applied. Physical contact with these electric currents and voltages is extremely dangerous and may result in severe physical injury or death! Only qualified service personnel should remove these modules.

Environmental Information

The equipment that you purchased required the extraction and use of natural resources for its production. It may contain hazardous substances that could impact health and the environment.

To avoid the potential release of those substances into the environment and to diminish the need for the extraction of natural resources, Ross Video encourages you to use the appropriate take-back systems. These systems will reuse or recycle most of the materials from your end-of-life equipment in an environmentally friendly and health conscious manner.

The crossed-out wheeled bin symbol invites you to use these systems.



If you need more information on the collection, reuse, and recycling systems, please contact your local or regional waste administration.

You can also contact Ross Video for more information on the environmental performances of our products.

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Technical Support

At Ross Video, we take pride in the quality of our products, but if a problem does occur, help is as close as the nearest telephone.

Our 24-Hour Hot Line service ensures you have access to technical expertise around the clock. After-sales service and technical support are provided directly by Ross Video personnel. During business hours (eastern standard time), technical support personnel are available by telephone. Outside of normal business hours and on weekends, a direct emergency technical support phone line is available. If the

technical support personnel who is on call does not answer this line immediately, a voice message can be left and the call will be returned shortly. Our Technical support staff are available to react to any problem and to do whatever is necessary to ensure customer satisfaction.

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Required Equipment

To set up and operate your server you will need the following equipment:

- Computer monitor with minimum 1920×1080 resolution.
- HD-SDI video monitor to view the internal quad-split output (1-3 depending on the number of channels in your server)

A standard USB keyboard (QWERTY) and mouse are provided with your server.

Getting Started

The server consists of a 3RU computer with advanced video processing, storage, and streaming capabilities. The server runs a standard Microsoft® Windows® operating system with the pre-installed Abekas® software applications for interacting with the video processing hardware.

Power On/Off

The system powers on with the single power button located at the front of the chassis. When the power button is pressed the system will boot up and launch Windows®.



Warning: Even with the system powered off, hazardous voltages are present inside the chassis. Disconnect both the primary and secondary power supplied before opening up the chassis.

Windows® Login

The server comes with the Microsoft® Windows® operating system and all the required software pre-installed.

Refer to the Windows® help system for information on changing the password.

Note: Once you have logged in to the system, the video channels and serial control are all active. If you are using an external serial controller, that controller can now be used to control the video channels (including loading and playing clips).

Software

The server comes pre-installed with all the software needed for operation and setup.

- **Kiva Presenter** — provides you a shot-box style interface with program and preview Media Player control with independent audio program and preview.
- **Kiva Import** — allows you to import media files into the server.
- **Kiva Config** — allows you to configure the hardware of the server.
- **AsRun Log Report Creator** — generates a file of the AsRun Log that contains all media playout from all video channels of the video server.



Important: Do not install any additional third party software applications onto the video server. Third party software applications that did not come pre-installed on your video server can place demands on system resources that may negatively impact real-time audio/video processing resulting in performance degradation in recording and/or playback. Install third party application at your own risk.

Server Configuration

The **Kiva Config** application allows you to configure various aspects of the hardware in your server. The number of channels and inputs and outputs you have depend on the hardware installed in your server.



Important: Not all settings are available on all servers or require a option to be purchased or installed.

Channel Setup

The hardware channels consists of a single, fixed VKA (video + alpha + audio) media player with a single recording input per board. Up to two boards (channel pairs) can be installed into the server.

To Configure the Hardware Channels

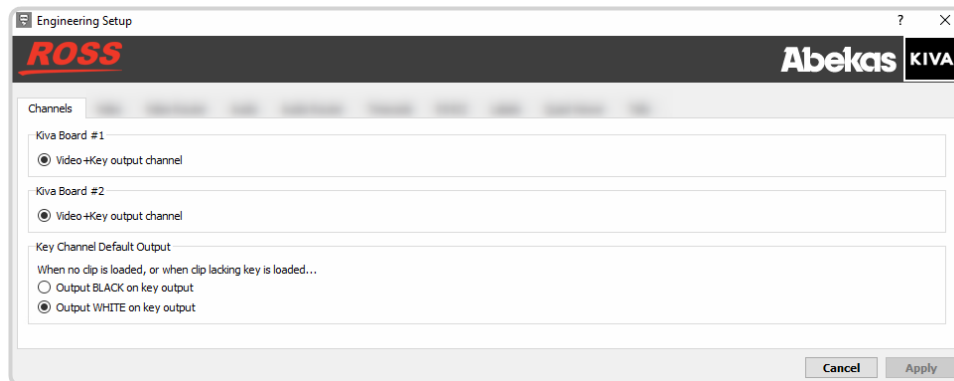
The number of hardware channels on your server depends on the configuration you purchased.

1. Launch the **Kiva Config** application.

You may be prompted to allow the program to make changes on the computer, click **Yes**.

2. Click the **Channels** tab.

Note: Your selections may appear different, depending on the number of channels you have.



3. The configuration is fixed to video plus key.
4. Select the default alpha (key) output that is used on a video plus key channel transport when no alpha channel is present in the clip or no clip is loaded.
 - **Output BLACK on key output** — the key (alpha) channel outputs a full frame of internally generated black.
 - **Output WHITE on key output** — the key (alpha) channel outputs a full frame of internally generated white. Use this selection if the output is going to a switcher as an auto-select key. The full-frame white alpha will force the entire video image onscreen.
5. Click **Apply**.

Video Formats

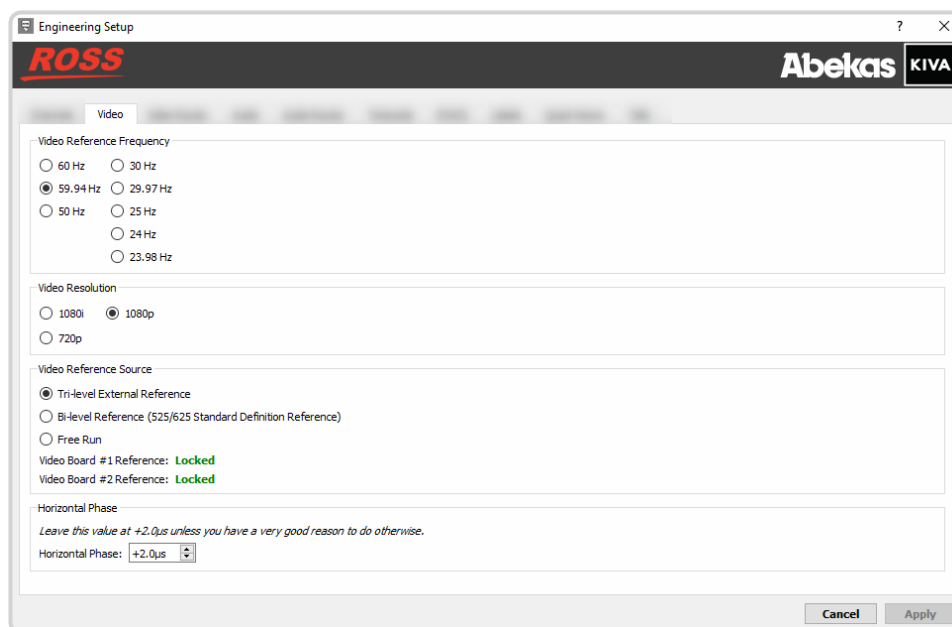
Select the video format that the server is operating in, and the source of the reference signal.

To Configure the Video Format

The server can only operate in one video format at a time. All Media Players will play and record in the same format.

Note: Not all video resolutions and frequencies are compatible. Some selections will be grayed out if they are not compatible.

1. Launch the **Kiva Config** application.
You may be prompted to allow the program to make changes on the computer, click **Yes**.
2. Click the **Video** tab.



3. In the **Video Reference Frequency** area, select the frequency you want the server to operate in.
4. In the **Video Resolution** area, select the video resolution you want the server to operate in.

Note: The available resolutions depend on the frequency you have selected.

5. In the **Video Reference Source** area, select the type of input reference signal that the server is using. This is the video signal that is connected to the **REF IN** HD-BNC on the back of the server.

Note: You should only use **Free Run** when the server is not receiving video from, or outputting video to, another device.



Important: If you select **Tri-Level External Reference** or **Bi-Level External Reference** with no valid reference signal coming into the server, you will get corrupt video on all outputs.

6. In the **Horizontal Phase** area, select a timing offset for the video output relative to the reference timing.
7. Click **Restart Kiva**. A confirmation dialog box is displayed.
8. Click **Restart Kiva** to restart the server application and services with the new setting.
9. Click **OK** when the restart has completed to dismiss the window.

Video Router Setup

You can connect the server to an external router and control the sources feeding the server.

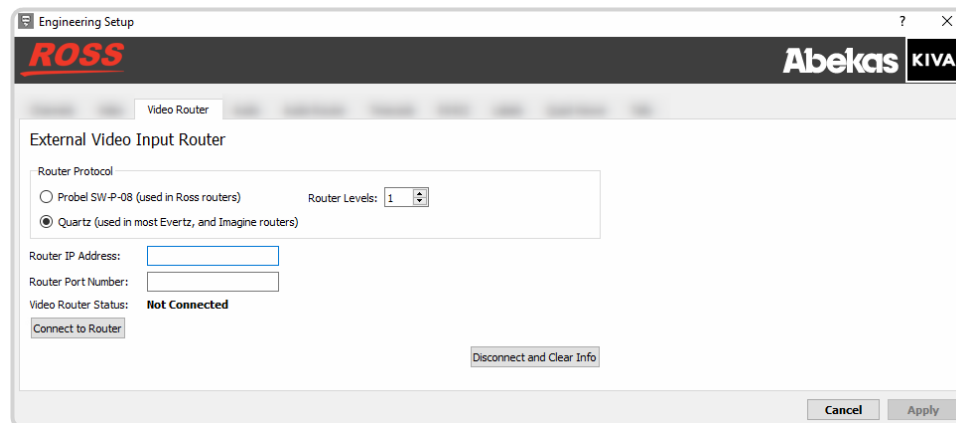
Note: The router must support the Evertz® Quartz or Probel SW-P-08 protocol.

To Connect to a Video Router

You can change which destinations are coming into the server from the router, as well as which sources on the router are routed to those destinations.

1. Launch the **Kiva Config** application.
You may be prompted to allow the program to make changes on the computer, click **Yes**.

2. Click the **Video Router** tab.



3. In the **Router Protocol** area, select the protocol you want to use to communicate with the router.
 - **Probel SW-P-08** — select this option if your router uses the Snell Advanced Media® SW-P-08 protocol.
 - **Quartz** — select this option if your router uses the Evertz® Quartz protocol.
4. In the **Router Levels** field, select the number of levels that the router is using.
5. In the **Router IP Address** field, enter the IP address of the router you want to control.
6. In the **Router Port Number** field, enter the port on the router you want to connect to.
7. Click **Connect to Router** to connect to the router.
8. In the **Video Router Destinations** area, select which destinations on the router are connected to each video channel input on the server. This is the physical connection from one BNC to the other.
9. In the **Change Router Sources** area you can change which sources are being routed to the destinations that are assigned to each video channel input on the server.
10. Click **Apply**.

Audio Setup

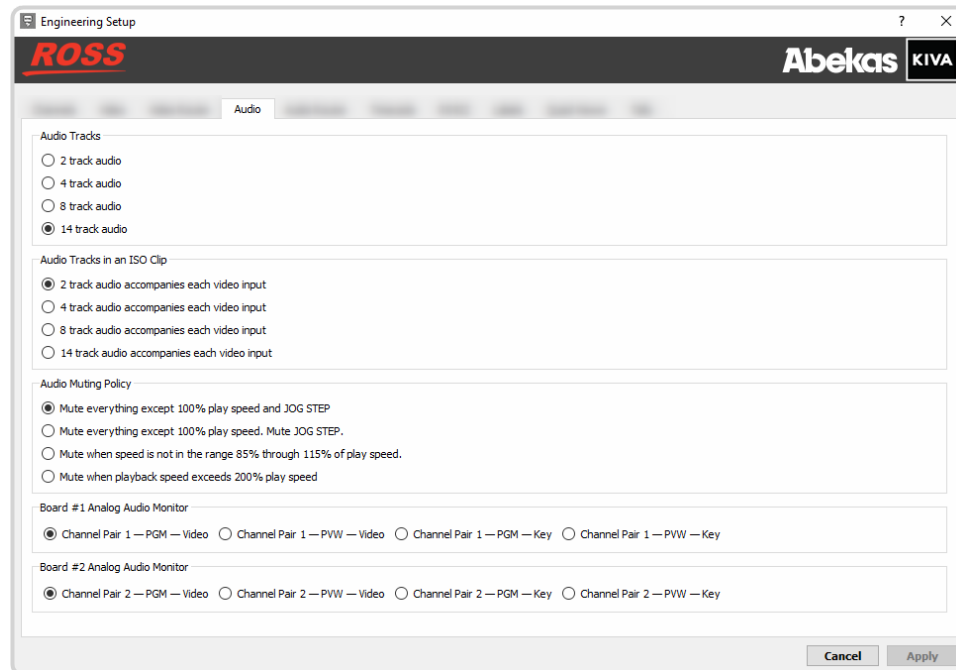
You can select the number of audio channels to record, which sources audio will use, and which audio channel to monitor from the analog audio out headphone jack. The number of AES digital audio inputs and outputs depends on the model of server you purchased. You can select the number of audio tracks to record, which sources audio will use, and which audio channel to monitor from the analog audio out headphone jack.

To Configure the Audio Setup

Select the number of channels to record and which channels are sent to the headphones jacks.

1. Launch the **Kiva Config** application.

You may be prompted to allow the program to make changes on the computer, click **Yes**.
2. Click the **Audio** tab.



3. In the **Audio Tracks** area, select the number of audio channels to record.
 - **2 track audio** — record two channels of audio.
 - **4 track audio** — record four channels of audio.
 - **8 track audio** — record eight channels of audio.
 - **14 track audio** — (software option) record fourteen channels of audio.
4. In the **Audio Tracks in an ISO Clip** area, select the number of audio channels to record per input channel.
5. In the **Audio Muting Policy** area, select how the audio output (AES, embedded, and analog audio out) is muted during playback.
 - **Mute everything except 100% play speed and JOG STEP** — audio is muted at all play speeds except 1× (100%) and during single-frame jogging.
 - **Mute everything except 100% play speed. Mute JOG STEP** — audio is muted at all play speeds except 1× (100%).
 - **Mute when speed is not in the range 85% through 115% of play speed** — audio is muted at all play speeds except in the range of 85% to 115% play speed.
 - **Mute when playback speed exceeds 200% play speed.** — audio is muted only when play speed exceeds 2× (200%).
6. In the **Analog Audio Monitor** area, select the Media Player audio that you want to monitor on the analog audio output headphone jack. Only audio channels 1 and 2 are available on the analog audio output port.

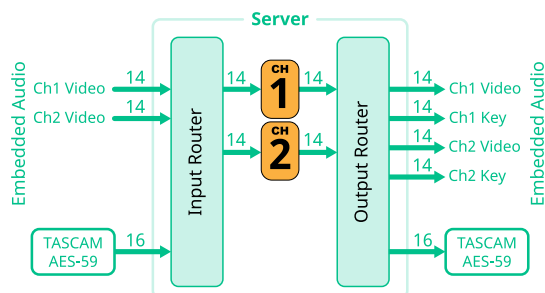
Note: Each board has a dedicated audio monitor output.

7. Click **Apply**.

Audio Router Setup

There are two integrated audio routers built into the server. An input router that sends audio from an audio input to any Media Player, and an output router that sends the audio from a Media Player to any audio output. The number of audio inputs and outputs depends on the options you have installed in your server.

Audio sources and destinations include embedded audio and AES audio on the TASCAM® AES-59 DB25 ports on the back of the server.



To Configure the Audio Router

The Audio Input Router tab allows you to set the audio channel that get recorded on the server and the Audio Output Router tab allows you to set which audio channels are played from the server.

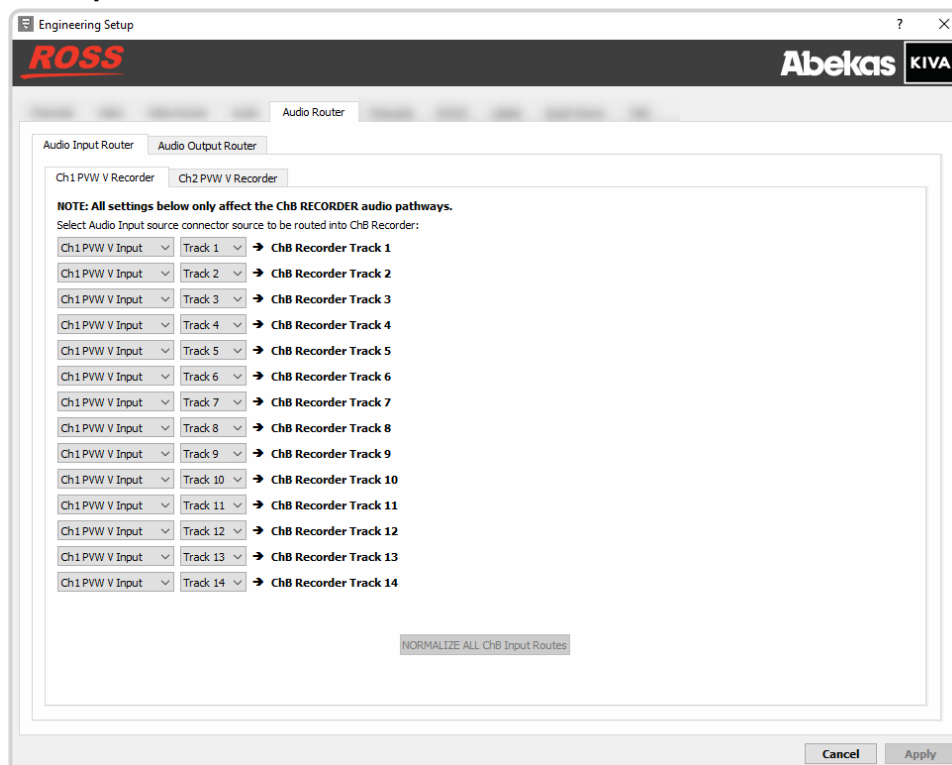
1. Launch the **Kiva Config** application.

You may be prompted to allow the program to make changes on the computer, click **Yes**.

2. Click the **Audio Router** tab.

Tip: If the audio routing on an input or output has been changed, a dot is shown next to the name on the tab.

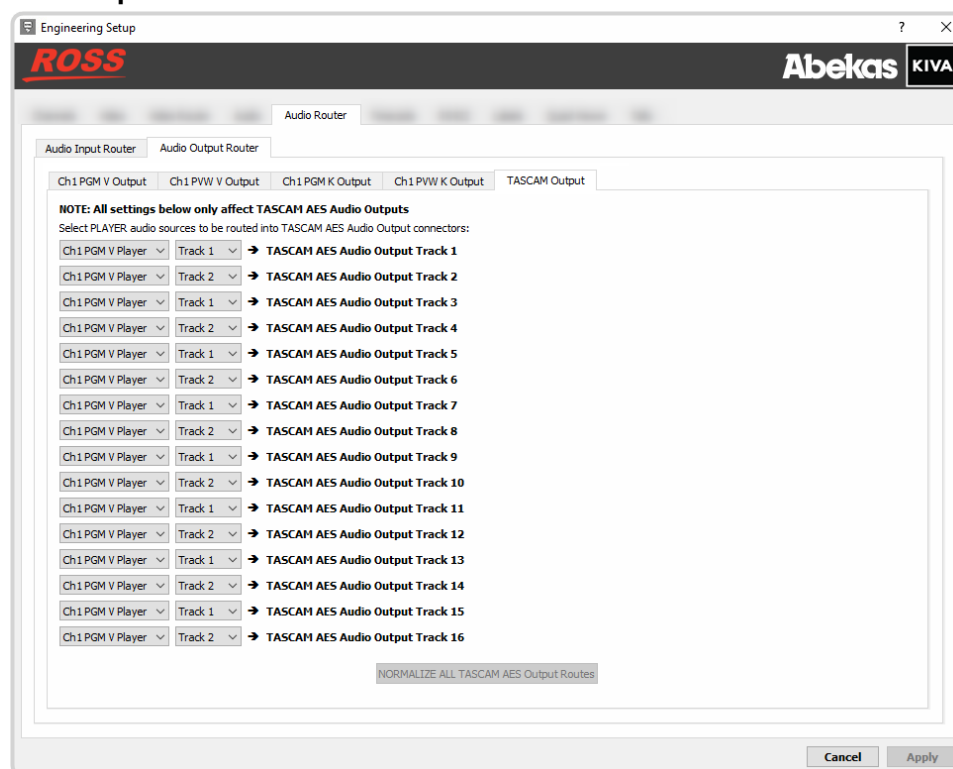
3. Click the **Audio Input Router** tab.



4. Click on the tab for the record channel that you want to route audio channel to.
5. In the **ChX XXX Recorder Track 1** row, select the source channel input (**ChX XXX Input**) and the audio track (**Track #**) from the input that you want to record on track 1 of the clip.
6. Repeat this step for all of the remaining recorder channels.

Tip: Click **NORMANIZE ALL ChX XXX Input Routes** to reset all the input audio tracks to their default recorder track assignment.

- Click the **Audio Output Router** tab.



- Click on the tab for the channel output into which you want to route audio channels.
- In the **ChX XXX Audio Output Track 1** row, select the source channel player (**ChX XXX Player**) and the audio track (**Track #**) from the player that you want to route to track 1 of the output video stream.
- Repeat this step for all of the remaining output audio channels you want to assign a source to.

Tip: Click **NORMANIZE ALL ChX XXX Output Routes** to reset all the player audio track to their default output track assignment.

- Click **Apply**.

Timecode Setup

The selected timecode information that is recorded with the video can be overlaid on the output video stream of the server. This can be time of day linear timecode (LTC) coming into the server, or the embedded ancillary timecode (ATC) in the video stream being recorded.



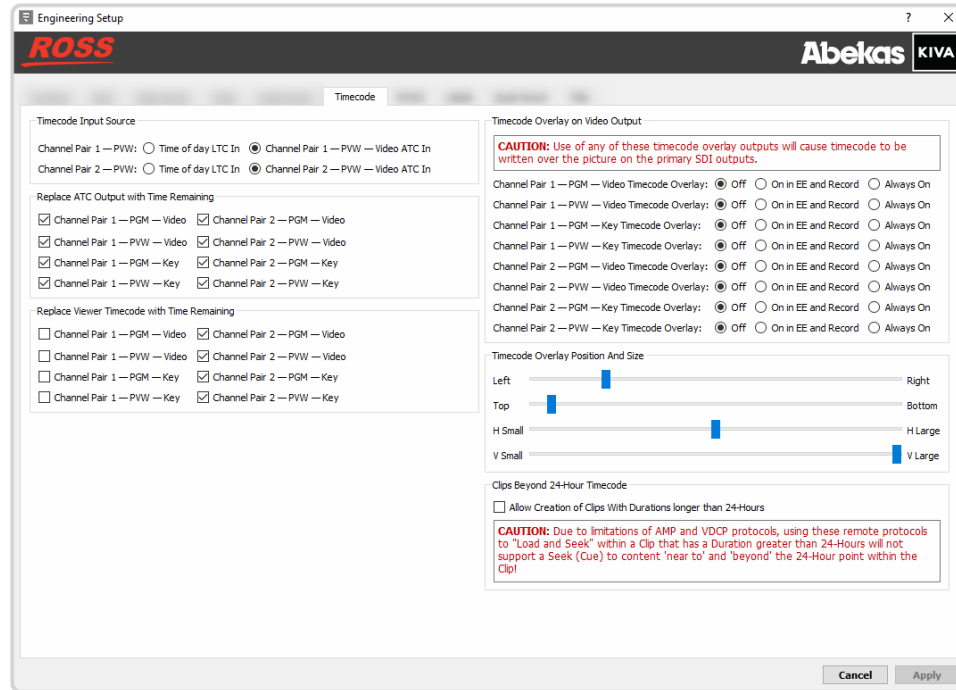
Important: When you turn the timecode overlay on, it is shown over the image on the video output.

To Configure the Timecode

The selected timecode information that is recorded with the video can be overlaid on the output video stream of the server.

Note: The timecode overlay is only on the video output and will not appear in the recorded video.

- Launch the **Kiva Config** application.
You may be prompted to allow the program to make changes on the computer, click **Yes**.
- Click the **Timecode** tab.



3. In the **Timecode Input Source** area, select the timecode source for each channel.
 - **Time of Day LTC In** — the LTC signal coming into the server.
 - **ATC In** — the embedded digital timecode in the video source.
4. In the **Replace ATC Output with Timecode Remain** area, select the video channels that you want the normal count-up ATC timecode to be replaced with the count-down (time-remaining) ATC timecode.

Tip: This is useful when you want to display count-down timecode in downstream devices that can decode and display ATC timecode.
5. In the **Replace Viewer Timecode with Time Reaming** area, select the video channels that you want the normal timecode to be replaced with the count-down (time-remaining) timecode.
6. In the **Timecode Overlay on Video Output** area, select whether the timecode is displayed on the video output for each channel.
 - **Off** — the timecode is not shown on the video output stream.
 - **On in EE and Record** — the timecode is only shown when in EE mode or when the channel is recording.
 - **Always On** — the timecode is always shown on the video output stream.
7. In the **Timecode Overlay Position And Size** area, use the **Left/Right** and **Top/Bottom** sliders to position the timecode overlay on the background video source, and use the **H Small/H Large** and **V Small/ V Large** sliders to adjust the size of the timecode text.
8. In the **Clips Beyond 24-Hour Timecode** area, select whether the server can record a clip that is longer than 24 hours in length.

Note: External devices controlling the server over VDCP or AMP will not support timecode over 24 hours. You will not be able to seek beyond the 24 hour point as the timecode restarts again.

9. Click **Apply**.

Channel Label Setup

You can assign a custom name to each output of a Media Player.

Labels are shown at the top of each Media Player in Kiva Presenter and, optionally, on each quadrant in the Quad Viewer HD-BNC output.

Note: The **Quad Viewer Label Overlay** option must be enabled for the labels to be visible on the Quad Viewer output.

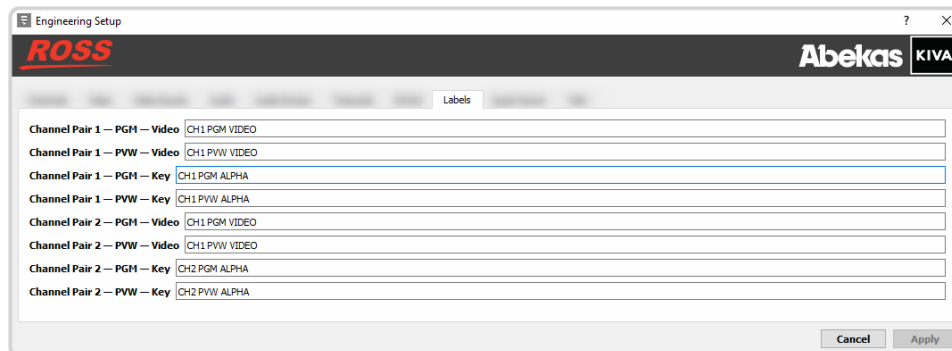
To Assign Labels to Channels

Labels can be shown on the Media Player to help identify each channel.

1. Launch the **Kiva Config** application.

You may be prompted to allow the program to make changes on the computer, click **Yes**.

2. Click the **Labels** tab.



3. Enter a new label name for each Media Player as required.

Tip: Leave the label name field blank to remove the channel label from the Media Player and Quad Viewer.

4. Click **Apply**.

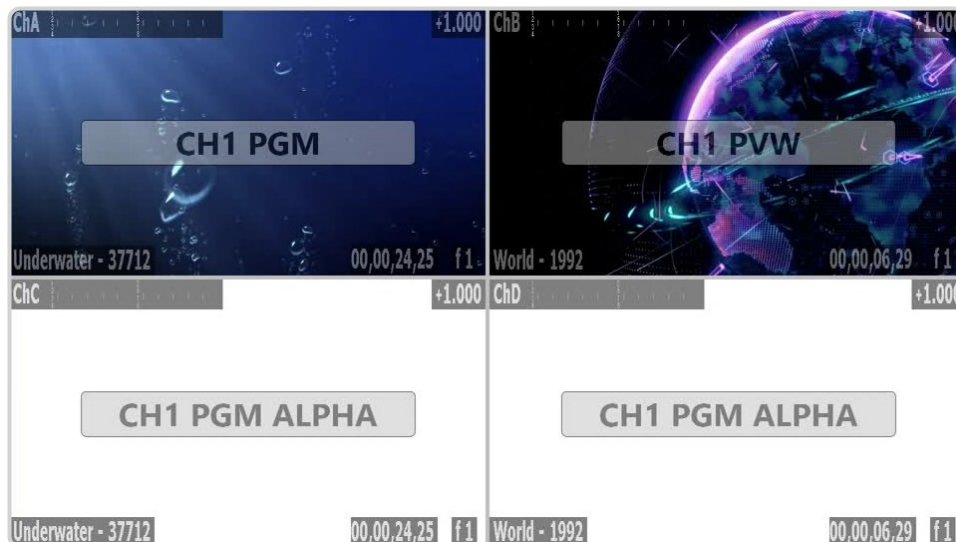
Quad Viewer Setup

The Quad Viewer HD-BNC output displays the Quad Viewer.

Note: When Kiva is operating in 1080p, the Quad Viewer output is 1080i.

Quad Viewer Display

The Quad Viewer HD-BNC outputs show the audio and video output of each Media Player in the server.



- Channel, audio meters, and status are shown along the top of each quadrant.

- Clip name and timecode are shown along the bottom of each quadrant.
- The position of the channel label can be adjusted.
- The opacity of all the overlay text can be adjusted.

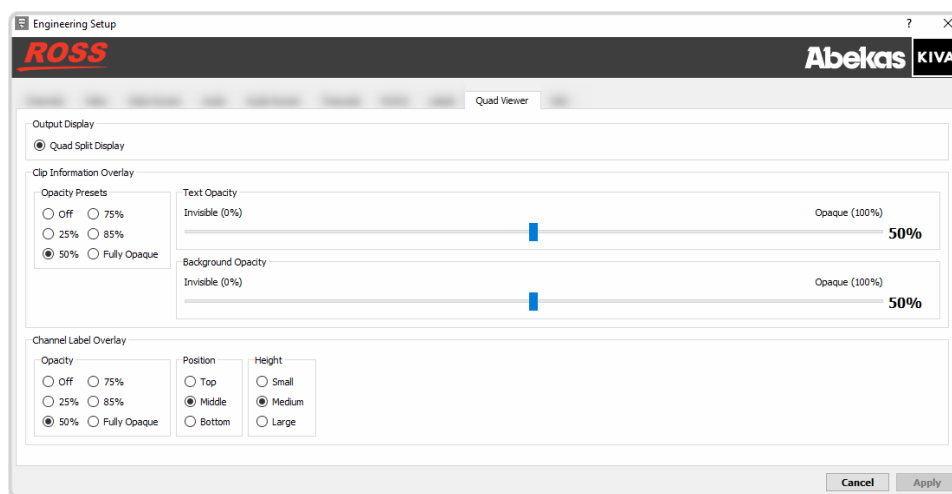
To Configure the Quad Viewer

Select what is displayed on the Quad Viewer output and adjust the transparency of the text overlay on the Quad Viewer output.

1. Launch the **Kiva Config** application.

You may be prompted to allow the program to make changes on the computer, click **Yes**.

2. Click the **Quad Viewer** tab.



3. In the **Output Display** area, select Quad Viewer (**Quad Split Display**).
4. In the **Clip Information Overlay** area, adjust the opacity of the clip information text and background of the text. These overlays are shown in the corners of each Quad Viewer quadrant.

Tip: Select one of the **Overlay Presets** to quickly set both the text and background opacity.

- Use the **Text Opacity** slider to adjust the transparency of the overlay text.
- Use the **Background Opacity** slider to adjust the transparency of the background behind the overlay text.

5. In the **Channel Label Overlay** area, select the opacity, position, and size of the channel information text.
 - **Opacity** — select the transparency of the label. Select **Off** to disable the channel label overlay.
 - **Position** — select the position for the label in the quadrant.
 - **Height** — select the size of the label.
6. Click **Apply**.

TSL Tally Setup

The server can receive TSL messages from a downstream device to tally the channels on the server.

For example, when a production switcher takes the Channel 1 source from the server on-air, the switcher sends a signal back to the server telling it that Channel 1 is on-air and should be tallied.

The tally status is shown using the color of the background of the Channel Label.

- **Gray** — the channel is not on program or preview.
- **Red** — the channel is on program.
- **Green** — the channel is on preview.

- **Amber** — the channel is being recorded by a downstream device.

Note: TSL tally colors are set by how the protocol was implemented in the source device and may not be as listed above. Check with the device that is sending the TSL information to the server for information on how the protocol was implemented.

To Configure the TSL Tally Input

Tally information sent to the server over ethernet using the TSL protocol is used to show red and green tallies (as well as gray and amber) on the channel labels. You will need the IP address and port of the device sending the tally information, as well as the screen mapping.

1. Launch the **Kiva Config** application.

You may be prompted to allow the program to make changes on the computer, click **Yes**.

2. Click the **Tally** tab.

The screenshot shows the 'Engineering Setup' window with the 'Tally' tab selected. The 'Tally Server' section includes a 'Server Address' field with '0.0.0.0' and a 'Server Port' dropdown set to '5728'. Under 'Connection Type', 'TCP server' is selected. The 'Tally Protocol' section has 'TSL UMD V5.0' selected. The 'Tally Screen Number' section has a note 'The default screen number is 0' and eight dropdown menus for Ch1 and Ch2 across PGM V, PVW V, PGM K, and PVW K. The 'Tally Index Number' section has a note 'Set to Zero to disable' and eight similar dropdown menus. 'Cancel' and 'Apply' buttons are at the bottom right.

3. In the **Server Address** field enter the IP address of the device that is sending the TSL tally information.
4. In the **Server Port** field enter the port number on the device that the server is listening to.
5. In the **Server Connection Type** area, select the type of ethernet communication you want to use.
 - **UDP** — select if you connect to the tally system using the UDP protocol.
 - **TCP Server** — select if you connect to the tally system as a server using the TCP protocol.
 - **TCP Client** — select if the connect to the tally system as a client using the TCP protocol.
6. In the **Tally Protocol** area, select the TSL protocol the tally system is using.
 - **TSL UMD V5.0** — select if the tally server is using the TSL tally protocol v5.0.
 - **TSL UMD V3.1** — select if the tally server is using the TSL tally protocol v3.1.
7. Set up the tally interface as required:

Protocol	Settings
TSL v5.0	
Tally Screen Number	Select which tally screen you want to assign to each channel transport.
Tally Index Number	Select a tally id for each channel transport.

Protocol	Settings
TSL v3.1	
Assign Preview Tally	Select which indicator is lit when a Media Player is tallied on preview.
Assign Preview Tally Color	Select the color to use when a Media Player is tallied on preview.
Tally Index Number	Enter the tally ID that is assigned on the tally server to the input on the server. <i>Tip: Refer to the device that you are receiving the tally information from for the ID that is assigned to the video input that is connected to the output of each channel on the server.</i>

- Click **Apply**.

Import

The **Kiva Import** file import utility converts all imported media files to the current video output format that the server is operating in.

For example, if the server is currently operating in the 1080i 59.94Hz video format, then all imported media files are converted to 1080i 59.94Hz video format. Media files are converted even if they are in a different video format.

Supported Media Files for Hardware Import

Note: Some file formats require a third-party codec to be installed on the server.

File Type	Codec	Plug-in
DV	(DV25) DVCPRO	none needed
MOV	(DV25) DVCPRO	none needed
	Animation	none needed
	H.264	none needed
	JPEG	none needed
	JPEG 2000	none needed
	MPEG-E Video	none needed
	NONE (No Compression)	none needed
	ProRes	none needed
	PNG	none needed
	Avid® DNxHD	Avid® DNxHD ¹

- ¹ This codec from Avid® enables import of DNxHD essence within MOV files. [AvidCodecsLESetup.zip](#)

Supported Import Transcoding

The Software Transcoder in **Kiva Import** uses FFmpeg™ for the decoding operation.

In the table below, the legend column identifies which elements of the media file are supported.

- E — Encoding supported
- D — Decoding supported
- V/A — Video codec (V) / Audio Codec (A)
- I — Intra frame-only codec
- L — Lossy compression
- S — Lossless compression

Video+Audio and Video Only Media Files

Legend	Codec	Codec Description
.DVI..	012v	Uncompressed 4:2:2 10-bit
.DV.L.	4xm	4X Technologies Movie
.DV..S	aasc	Autodesk® RLE
.DVIL.	aic	Apple® Intermediate Codec
EDVI.S	alias_pix	Alias/Wavefront PIX image

Legend	Codec	Codec Description
EDVIL .	amv	AMV Video
.DV . L .	anm	EA® DeluxePaint
.DV . L .	ansi	ASCII/ANSI art
EDV . . S	apng	APNG (Animated Portable Network Graphics) image
EDVIL .	asv1	ASUS V1
EDVIL .	asv2	ASUS V2
.DVIL .	aura	Auravision AURA
.DVIL .	aura2	Auravision Aura 2
.DV . . .	avrn	Avid® AVI Codec
EDVI . .	avrp	Avid® 1:1 10-bit RGB Packer
.DV . L .	avs	AVS (Audio Video Standard) video
EDVI . .	avui	Avid® Meridien Uncompressed
EDVI . .	ayuv	Uncompressed packed MS 4:4:4:4
.DV . L .	bethsoftvid	Bethesda® VID video
.DV . L .	bfi	Brute Force & Ignorance
.DV . L .	binkvideo	Bink® video
.DVI . .	bintext	Binary text
EDVI . S	bmp	BMP (Windows® and OS/2 bitmap)
.DV . . S	bmv_video	Discworld® II BMV video
.DVI . S	brender_pix	BRender PIX image
.DV . L .	c93	Interplay® C93
.DV . L .	cavs	Chinese AVS (Audio Video Standard) (AVS1-P2, JiZhun profile)
.DV . L .	cdgraphics	CD Graphics video
.DVIL .	cdxl	Commodore CDXL video
.DV . L .	cfhd	GoPro® Cineform® HD
EDV . L .	cinepak	Cinepak
EDVIL .	cljr	Cirrus Logic® AccuPak
.DVI . S	cllc	GV Grass Valley® Canopus® Lossless Codec
.DV . L .	cmv	Electronic Arts CMV video (decoders: eacmv)
.DV . . .	cpia	CPiA video format
.DV . . S	cscd	CamStudio™ (decoders: camstudio)
.DVIL .	cyuv	Creative YUV (CYUV)
.DVILS	dds	Microsoft® DirectDraw Surface image decoder
.DV . L .	dfa	DreamForge Chronomaster DFA

Legend	Codec	Codec Description
EDV.LS	dirac	BBC® Dirac (encoders: vc2)
EDVIL.	dnxhd	Avid® VC3/DNxHD
EDVI.S	dpx	SMPTE® DPX (Digital Picture Exchange) image
.DV.L.	dsicinvideo	Delphine Software International CIN video
EDVIL.	dvvideo	DV (Digital Video)
.DV..S	dxa	Feeble Files/ScummVM DXA
.DVI.S	dxtory	ExKode Dxtory
.DVIL.	dxv	Resolume DXV
.DV.L.	escape124	Square Enix® Escape 124
.DV.L.	escape130	Square Enix® Escape 130
.DVILS	exr	Lucasfilm® OpenEXR™ image
EDV..S	ffv1	FFmpeg™ video codec #1
EDVI.S	ffvhuff	Huffyuv FFmpeg™ variant
.DV.L.	fic	Mirillis® FIC
EDV..S	flashsv	Adobe® Flash Screen Video v1
EDV.L.	flashsv2	Adobe® Flash Screen Video v2
.DV..S	flic	Autodesk® Animator Flic video
EDV.L.	flv1	Adobe® FLV / Sorenson Spark® / Sorenson Media® H.263 (Flash Video) (decoders: flv) (encoders: flv)
.DV..S	fraps	Beepa® Fraps
.DVI.S	frwu	Forward Uncompressed
.DV.L.	g2m	LogMeIn G2M (GoToMeeting)
EDV..S	gif	GIF (Graphics Interchange Format)
EDV.L.	h261	H.261
EDV.L.	h263	H.263 / H.263-1996, H.263+ / H.263-1998 / H.263 version 2
.DV.L.	h263i	Intel® H.263
EDV.L.	h263p	H.263+ / H.263-1998 / H.263 version 2
EDV.LS	h264	H.264 / AVC / MPEG-4 AVC / MPEG-4 part 10 (encoders: h264_nvenc nvenc nvenc_h264)
.DVIL.	hap	VIDVOX Hap decoder
EDV.L.	hevc	DivX® HEVC/H.264 (High Efficiency Video Coding) (encoders: nvenc_hevc hevc_nvenc)
.DV.L.	hnm4video	HNM 4 video
.DVIL.	hq_hqa	GV Grass Valley® Canopus® HQ/HQA
.DVIL.	hqx	GV Grass Valley® Canopus® HQX

Legend	Codec	Codec Description
EDVI . S	huffyuv	Huffyuv
. DV . L .	idcin	ZeniMax® id® QUAKE® II CIN video (decoders: idcinvideo)
. DVI . .	idf	iCEDraw text
. DV . L .	iff_ilbm	IFF ACBM / ANIM / EDEP / ILBM / PBM / RGB8 / RGBN (decoders: iff)
. DV . L .	indeo2	Intel® Indeo 2
. DV . L .	indeo3	Intel® Indeo 3
. DV . L .	indeo4	Intel® Indeo Video Interactive 4
. DV . L .	indeo5	Intel® Indeo Video Interactive 5
. DV . L .	interplayvideo	Interplay® MVE video
EDVILS	jpeg2000	JPEG 2000
EDVILS	jpegls	JPEG-LS
. DVIL .	jv	Bitmap Brothers JV video
. DV . L .	kgv1	Kega Game Video
. DV . L .	kmvc	Karl Morton's video codec
. DVI . S	lagarith	Lagarith lossless
. DVI . S	loco	LOCO
. DVI . S	m101	Matrox® Uncompressed SD
. DV . L .	mad	Electronic Arts Madcow Video (decoders: eamad)
. DVI . S	magicuv	MagicYUV video
. DVIL .	mdec	Sony® Playstation® MEDC (Motion EDCoder)
. DV . L .	mimic	Microsoft® Mimic
EDVIL .	mjpeg	Motion JPEG
. DVIL .	mjpegb	Apple® MJPEG-B
. DV . L .	mmvideo	American Laser Games MM Video
. DV . L .	motionpixels	Motion Pixels video
EDV . L .	mpeg1video	MPEG-1 video
EDV . L .	mpeg2video	MPEG-2 video (decoders: mpeg2video mpegvideo)
EDV . L .	mpeg4	MPEG-4 part 2
. DV . L .	msa1	Microsoft® ATC Screen
. DV . L .	msmpeg4v1	MPEG-4 part 2 Microsoft® variant version 1
EDV . L .	msmpeg4v2	MPEG-4 part 2 Microsoft® variant version 2
EDV . L .	msmpeg4v3	MPEG-4 part 2 Microsoft® variant version 3
. DV . . S	msrle	Microsoft® RLE

Legend	Codec	Codec Description
.DV.L.	mss1	Microsoft® Screen 1
.DVIL.	mss2	Microsoft® Windows® Media Video V9 Screen
EDV.L.	msvideo1	Microsoft® Video 1
.DVI.S	mszh	LCL (LossLess Codec Library) MSZH
.DV.L.	mts2	Microsoft® Expression Encoder Screen
.DVIL.	mvc1	Silicon Graphics® Motion Video Compressor 1
.DVIL.	mvc2	Silicon Graphics® Motion Video Compressor 2
.DV.L.	mxpeg	MOBOTIX® MxPEG video
.DV.L.	nuv	Nupplevideo/RTJPEG
.DV.L.	paf_video	Amazing Studio Packed Animation File (PAF) Video
EDVI.S	pam	PAM (Portable AnyMap) image
EDVI.S	pbm	PBM (Portable BitMap) image
EDVI.S	pcx	ZSoft PC Paintbrush PCX image
EDVI.S	pgm	PGM (Portable GrayMap) image
EDVI.S	pgmyuv	PGMYUV (Portable GrayMap YUV) image
.DVIL.	pictor	PCPaint/Pictor Paint
EDV..S	png	PNG (Portable Network Graphics) image
EDVI.S	ppm	PPM (Portable PixelMap) image
EDVIL.	prores	Apple® ProRes (iCodec Pro) (decoders: prores prores_lgpl) (encoders: prores prores_aw prores_ks)
.DVIL.	ptx	VTech® V.Flash PTX image
.DVI.S	qdraw	Apple® QuickDraw®
.DV.L.	qpeg	Q-Team QPEG
EDVI.S	r10k	AJA® KONA 10-bit RGB Codec
EDVI.S	r210	Uncompressed RGB 10-bit
EDVI.S	rawvideo	raw video
.DVIL.	rl2	RL2 video
EDV.L.	roq	ZeniMax® id® RoQ video (decoders: roqvideo) (encoders: roqvideo)
.DV..S	rscv	RSupport®/innoheim Screen Capture Codec
EDV.L.	rv10	RealNetworks® RealVideo® 1.0
EDV.L.	rv20	RealNetworks® RealVideo® 2.0
.DV.L.	rv30	RealNetworks® RealVideo® 3.0
.DV.L.	rv40	RealNetworks® RealVideo® 4.0
.DV.L.	sanm	Lucasfilm® LucasArts® SANM/SMUSH video

Legend	Codec	Codec Description
.DV . . S	screenpresso	Screenpresso
EDVI . S	sgi	Silicon Graphics® SGI® image
.DVI . S	sgirle	Silicon Graphics® SGI® RLE 8-bit
.DVI . S	sheervideo	BitJazz SheerVideo
.DV . L .	smackvideo	RAD Game Tools Smacker video (decoders: smackvid)
.DV . . .	smvjpeg	SigmaTel Motion Video
EDV . LS	snow	Snow
.DVIL .	sp5x	Sunplus JPEG (SP5X)
EDVI . S	sunrast	Oracle® Sun® Rasterfile image
EDV . L .	svq1	Sorenson Media® Vector Quantizer 1 / Sorenson Video® 1 / SVQ1
.DV . L .	svq3	Sorenson Media® Vector Quantizer 3 / Sorenson Video® 3 / SVQ3
EDVI . S	targa	TrueVision® Targa image
.DVI . .	targa_y216	Pinnacle TARGA CinéWave YUV16
.DV . L .	tdsc	TDSC
.DV . L .	tgq	Electronic Arts TGQ video (decoders: eatgq)
.DV . L .	tgx	Electronic Arts TGV video (decoders: eatgv)
.DV . L .	theora	Xiph.Org™ Theora™
.DVIL .	thp	Nintendo® Gamecube® THP video
.DV . L .	tiertexseqvideo	Tiertex Limited SEQ video
EDVI . S	tiff	TIFF image
.DVIL .	tmv	8088flex TMV
.DV . L .	tqi	Electronic Arts TQI video (decoders: eatqi)
.DV . L .	truemotion1	Google® (On2/Duck) TrueMotion 1.0
.DV . L .	truemotion2	Google® (On2/Duck) TrueMotion 2.0
.DV . L .	truemotion2rt	Google® (On2/Duck) TrueMotion 2.0 Real Time
.DV . . S	tsc2	TechSmith® Screen Capture Codec (decoders: Camtasia®)
.DV . L .	tsc2	TechSmith® Screen Codec 2
.DVIL .	txd	RenderWare TXD (TeXture Dictionary) image
.DV . L .	ulti	IBM® Ultimotion Digital Video Data Stream Specification (decoders: ultimotion)
EDVI . S	utvideo	Ut Video
EDVI . S	v210	Uncompressed 4:2:2 10-bit
.DVI . S	v210x	Uncompressed 4:2:2 10-bit
EDVI . .	v308	Uncompressed packed 4:4:4

Legend	Codec	Codec Description
EDVI . .	v408	Uncompressed packed QT 4:4:4:4
EDVI . S	v410	Uncompressed 4:4:4 10-bit
.DV . L .	vb	Beam Software VB
.DVI . S	vble	VBLE Lossless Codec
.DV . L .	vc1	SMPTE® VC-1
.DV . L .	vc1image	Windows Media® Video 9 Image v2
.DVIL .	vcr1	ATI™ VCR1
.DVIL .	vixl	Miro VideoXL (decoders: xl)
.DV . L .	vmdvideo	Sierra Entertainment VMD (Video and Music Data) video
.DV . . S	vmnc	VMware® Screen Codec / VMware® Video
.DV . L .	vp3	On2 VP3
.DV . L .	vp5	On2 VP5
.DV . L .	vp6	On2 VP6
.DV . L .	vp6a	On2 VP6 (Flash® version, with alpha channel)
.DV . L .	vp6f	On2 VP6 (Flash® version)
.DV . L .	vp7	On2 VP7
.DV . L .	vp8	On2 VP8
.DV . L .	vp9	Google® VP9
.DVILS	webp	Google® WebP
EDV . L .	wmv1	Windows® Media Video 7
EDV . L .	wmv2	Windows® Media Video 8
.DV . L .	wmv3	Windows® Media Video 9
.DV . L .	wmv3image	Windows® Media Video 9 Image
.DVIL .	wnv1	Winnov® WNV1
.DV . L .	ws_vqa	EA®/Westwood Studios VQA (Vector Quantized Animation) video (decoders: vqavideo)
.DV . L .	xan_wc3	EA® Wing Commander III / Xan
.DV . L .	xan_wc4	EA® Wing Commander IV / Xxan
.DVI . .	xbin	eXtended BINary text
EDVI . S	xbm	XBM (X BitMap) image
EDVIL .	xface	X-face image
EDVI . S	xwd	XWD (X Window Dump) image
EDVI . .	y41p	Uncompressed YUV 4:1:1 12-bit
.DVI . S	ylc	YUY2 Lossless Codec

Legend	Codec	Codec Description
.DV.L.	yop	Psygnosis® YOP Video
EDVI..	yuv4	Uncompressed packed 4:2:0
.DV..S	zerocodec	ZeroCodec Lossless Video
EDVI.S	zlib	LCL (LossLess Codec Library) ZLIB
EDV..S	zmbv	DOSBox Zip Motion Block Video

Audio-Only Media Files

Legend	Codec	Codec Description
.DA.L.	8svx_exp	Electronic Arts 8SVX exponential
.DA.L.	8svx_fib	Electronic Arts 8SVX fibonacci
EDA.L.	aac	AAC (Advanced Audio Coding) (decoders: aac aac_fixed)
.DA.L.	aac_latm	AAC LATM (Advanced Audio Coding LATM syntax)
EDA.L.	ac3	ATSC A/52A (AC-3) (decoders: ac3 ac3_fixed) (encoders: ac3 ac3_fixed)
.DA.L.	adpcm_4xm	ADPCM 4X Movie
EDA.L.	adpcm_adx	SEGA® CRI ADX ADPCM
.DA.L.	adpcm_afc	ADPCM Nintendo® Gamecube® AFC
.DA.L.	adpcm_aica	ADPCM Yamaha® AICA
.DA.L.	adpcm_ct	ADPCM Creative Technology
.DA.L.	adpcm_dtk	ADPCM Nintendo® Gamecube® DTK
.DA.L.	adpcm_ea	ADPCM Electronic Arts
.DA.L.	adpcm_ea_maxis_xa	ADPCM Electronic Arts Maxis® CDROM XA
.DA.L.	adpcm_ea_r1	ADPCM Electronic Arts R1
.DA.L.	adpcm_ea_r2	ADPCM Electronic Arts R2
.DA.L.	adpcm_ea_r3	ADPCM Electronic Arts R3
.DA.L.	adpcm_ea_xas	ADPCM Electronic Arts XAS
EDA.L.	adpcm_g722	G.722 ADPCM (decoders: g722) (encoders: g722)
EDA.L.	adpcm_g726	G.726 ADPCM (decoders: g726) (encoders: g726)
.DA.L.	adpcm_g726le	G.726 ADPCM little-endian (decoders: g726le)
.DA.L.	adpcm_ima_amv	ADPCM IMA AMV
.DA.L.	adpcm_ima_apc	ADPCM IMA CRYO APC
.DA.L.	adpcm_ima_dat4	ADPCM IMA Eurocom DAT4
.DA.L.	adpcm_ima_dk3	ADPCM IMA On2/Duck DK3
.DA.L.	adpcm_ima_dk4	ADPCM IMA On2/Duck DK4

Legend	Codec	Codec Description
.DA.L.	adpcm_ima_ea_eacs	ADPCM IMA Electronic Arts EACS
.DA.L.	adpcm_ima_ea_sead	ADPCM IMA Electronic Arts SEAD
.DA.L.	adpcm_ima_iss	ADPCM IMA Funcom® ISS
.DA.L.	adpcm_ima_oki	ADPCM IMA Dialogic (OKI®)
.DA.L.	adpcm_ima_rad	ADPCM IMA Radical
.DA.L.	adpcm_ima_smjpeg	ADPCM IMA Loki SDL MJPEG
EDA.L.	adpcm_ima_wav	ADPCM IMA WAV
.DA.L.	adpcm_ima_ws	ADPCM IMA Westwood Studios
EDA.L.	adpcm_ms	ADPCM Microsoft®
.DA.L.	adpcm_mtaf	ADPCM MTAf
.DA.L.	adpcm_psx	ADPCM Playstation®
.DA.L.	adpcm_sbpro_2	ADPCM Sound Blaster® Pro 2-bit
.DA.L.	adpcm_sbpro_3	ADPCM Sound Blaster® Pro 2.6-bit
.DA.L.	adpcm_sbpro_4	ADPCM Sound Blaster® Pro 4-bit
EDA.L.	adpcm_swf	ADPCM Shockwave® Flash®
.DA.L.	adpcm_thp	ADPCM Nintendo® THP
.DA.L.	adpcm_thp_le	ADPCM Nintendo® THP (Little-Endian)
.DA.L.	adpcm_vima	LucasArts® VIMA audio
.DA.L.	adpcm_xa	ADPCM CDROM XA
EDA.L.	adpcm_yamaha	ADPCM Yamaha®
EDA..S	alac	ALAC (Apple® Lossless Audio Codec)
.DA.L.	amr_nb	AMR-NB (Adaptive Multi-Rate NarrowBand) (decoders: amrnb)
.DA.L.	amr_wb	AMR-WB (Adaptive Multi-Rate WideBand) (decoders: amrwb)
.DA..S	ape	Monkey's Audio
.DA.L.	atrac1	Sony® ATRAC1 (Adaptive TRansform Acoustic Coding)
.DA.L.	atrac3	Sony® ATRAC3 (Adaptive TRansform Acoustic Coding 3)
.DA.L.	atrac3p	Sony® ATRAC3+ (Adaptive TRansform Acoustic Coding 3+) (decoders: atrac3plus)
.DA.L.	avc	On2 Audio for Video Codec (decoders: on2avc)
.DA.L.	binkaudio_dct	Bink® Audio (DCT)
.DA.L.	binkaudio_rdft	Bink® Audio (RDFT)
.DA.L.	bmv_audio	Discworld® II BMV audio
EDA.L.	comfortnoise	RFC 3389 Comfort Noise
.DA.L.	cook	Cook / Cooker / Gecko (RealAudio® G2)

Legend	Codec	Codec Description
.DA.L.	dsd_lsbf	DSD (Direct Stream Digital), least significant bit first
.DA.L.	dsd_lsbf_planar	DSD (Direct Stream Digital), least significant bit first, planar
.DA.L.	dsd_msbf	DSD (Direct Stream Digital), most significant bit first
.DA.L.	dsd_msbf_planar	DSD (Direct Stream Digital), most significant bit first, planar
.DA.L.	dsicinaudio	Delphine Software International CIN audio
.DA.L.	dss_sp	Digital Speech Standard - Standard Play mode (DSS SP)
.DA..S	dst	DST (Direct Stream Transfer)
EDA.LS	dtc	DCA (DTS Coherent Acoustics) (decoders: dca) (encoders: dca)
.DA.L.	dvaudio	DV audio
EDA.L.	eac3	ATSC A/52B (AC-3, E-AC-3)
.DA.L.	evrc	EVRC (Enhanced Variable Rate Codec)
EDA..S	flac	FLAC (Free Lossless Audio Codec)
EDA.L.	g723_1	G.723.1
.DA.L.	g729	G.729
.DA.L.	gsm	GSM
.DA.L.	gsm_ms	GSM Microsoft® variant
.DA.L.	iac	IAC (Indeo Audio Coder)
.DA.L.	imc	IMC (Intel® Music Coder)
.DA.L.	interplay_dpcm	DPCM Interplay
.DA.L.	interplayacm	Interplay® ACM
.DA.L.	mace3	MACE (Macintosh® Audio Compression/Expansion) 3:1
.DA.L.	mace6	MACE (Macintosh® Audio Compression/Expansion) 6:1
.DA.L.	metasound	Voxware® MetaSound
EDA..S	mlp	MLP (Meridian Audio Lossless Packing)
.DA.L.	mp1	MP1 (MPEG audio layer 1) (decoders: mp1 mp1float)
EDA.L.	mp2	MP2 (MPEG audio layer 2) (decoders: mp2 mp2float) (encoders: mp2 mp2fixed)
.DA.L.	mp3	MP3 (MPEG audio layer 3) (decoders: mp3 mp3float)
.DA.L.	mp3adu	ADU (Application Data Unit) MP3 (MPEG audio layer 3) (decoders: mp3adu mp3adufloat)
.DA.L.	mp3on4	MP3onMP4 (decoders: mp3on4 mp3on4float)
.DA..S	mp4als	MPEG-4 Audio Lossless Coding (ALS) (decoders: als)
.DA.L.	musepack7	Musepack SV7 (decoders: mpc7)
.DA.L.	musepack8	Musepack SV8 (decoders: mpc8)
EDA.L.	nellymoser	Nellymoser Asao

Legend	Codec	Codec Description
.DA.L.	opus	Opus (Opus Interactive Audio Codec)
.DA.L.	paf_audio	Amazing Studio Packed Animation File Audio
EDA.L.	pcm_alaw	PCM A-law / G.711 A-law
.DA..S	pcm_bluray	PCM signed 16 20 24-bit big-endian for Blu-ray media
.DA..S	pcm_dvd	PCM signed 20 24-bit big-endian
EDA..S	pcm_f32be	PCM 32-bit floating point big-endian
EDA..S	pcm_f32le	PCM 32-bit floating point little-endian
EDA..S	pcm_f64be	PCM 64-bit floating point big-endian
EDA..S	pcm_f64le	PCM 64-bit floating point little-endian
.DA..S	pcm_lxf	PCM signed 20-bit little-endian planar
EDA.L.	pcm_mulaw	PCM mu-law / G.711 mu-law
EDA..S	pcm_s16be	PCM signed 16-bit big-endian
EDA..S	pcm_s16be_planar	PCM signed 16-bit big-endian planar
EDA..S	pcm_s16le	PCM signed 16-bit little-endian
EDA..S	pcm_s16le_planar	PCM signed 16-bit little-endian planar
EDA..S	pcm_s24be	PCM signed 24-bit big-endian
EDA..S	pcm_s24dau	PCM D-Cinema audio signed 24-bit
EDA..S	pcm_s24le	PCM signed 24-bit little-endian
EDA..S	pcm_s24le_planar	PCM signed 24-bit little-endian planar
EDA..S	pcm_s32be	PCM signed 32-bit big-endian
EDA..S	pcm_s32le	PCM signed 32-bit little-endian
EDA..S	pcm_s32le_planar	PCM signed 32-bit little-endian planar
EDA..S	pcm_s64be	PCM signed 64-bit big-endian
EDA..S	pcm_s64le	PCM signed 64-bit little-endian
EDA..S	pcm_s8	PCM signed 8-bit
EDA..S	pcm_s8_planar	PCM signed 8-bit planar
EDA..S	pcm_u16be	PCM unsigned 16-bit big-endian
EDA..S	pcm_u16le	PCM unsigned 16-bit little-endian
EDA..S	pcm_u24be	PCM unsigned 24-bit big-endian
EDA..S	pcm_u24le	PCM unsigned 24-bit little-endian
EDA..S	pcm_u32be	PCM unsigned 32-bit big-endian
EDA..S	pcm_u32le	PCM unsigned 32-bit little-endian
EDA..S	pcm_u8	PCM unsigned 8-bit
.DA.L.	pcm_zork	PCM Zork

Legend	Codec	Codec Description
.DA.L.	qcelp	QCELP / Qualcomm® PureVoice®
.DA.L.	qdm2	QDesign Music Codec 2
EDA.L.	ra_144	RealAudio® 1.0 (14.4K) (decoders: real_144) (encoders: real_144)
.DA.L.	ra_288	RealAudio® 2.0 (28.8K) (decoders: real_288)
.DA..S	ralf	RealAudio® Lossless
EDA.L.	roq_dpcm	DPCM id RoQ
EDA..S	s302m	SMPTE 302M
.DA.L.	sdx2_dpcm	DPCM Squareroot-Delta-Exact
.DA..S	shorten	Shorten
.DA.L.	sipr	RealAudio® SIPR / ACELP.NET
.DA.L.	smackaudio	Smacker audio (decoders: smackaud)
.DA.L.	sol_dpcm	DPCM Sol
EDA...	sonic	Sonic
.DA..S	tak	TAK (Tom's lossless Audio Kompressor)
EDA..S	truehd	Dolby® TrueHD
.DA.L.	truespeech	DSP Group TrueSpeech
EDA..S	tta	TTA (True Audio)
.DA.L.	twinvq	VQF TwinVQ
.DA.L.	vmdaudio	Sierra Entertainment VMD audio
EDA.L.	vorbis	Xiph.Org™ Vorbis
.DA...	wavesynth	Wave synthesis pseudo-codec
EDA.LS	wavpack	WavePack
.DA.L.	westwood_snd1	Westwood Studios Audio (SND1) (decoders: ws_snd1)
.DA..S	wmalossless	Windows Media® Audio Lossless
.DA.L.	wmapro	Windows Media® Audio 9 Professional
EDA.L.	wmav1	Windows Media® Audio 1
EDA.L.	wmav2	Windows Media® Audio 2
.DA.L.	wmavoice	Windows Media® Audio Voice
.DA.L.	xan_dpcm	Electronic Arts DPCM Xan
.DA.L.	xma1	Xbox® Media Audio 1
.DA.L.	xma2	Xbox® Media Audio 2

To Import Media Files

Transcode a media file of a different format to a clip that can be played in the server.

Tip: You can close the **Kiva Import** application at any point during an import to stop the process. When you start the **Kiva Import** application again, it will detect the import queue and prompt you to resume.

1. Launch the **Kiva Import** application.
2. In the **Import Method** list, select the how you want to import the media file.
 - **Software Transcode** — use the software based transcoder to import the media file that is in a different media format than your hardware.
 - **Native Import Only: No Transcoding** — import the media file that is in the native media format for your hardware.

Tip: Select **Native Import Only** if the file you are importing is **AVC-Intra 100.mov/.mxf** or use the **Software Transcoder** for any published codec. No channels are consumed for either of these operations.

The **Kiva Import** window is shown.



3. Click **Import From** and select the folder that the media files you want to import are located in.

Tip: If you want to point the import application to a network drive, you must map that drive in Windows® before you can select it as a source.

4. Click **Choose**.
5. Click **Destination** and select the **H: \Video** folder, or a folder below this one, on the media drive.

Note: The destination must be under the **H: \Video** folder on the media drive or the imported files will not be available to the server.

6. Click the green add files (+) button and select the media files that you want to import.
7. Click **Add Files**.

Tip: If you want to remove files from the import list, select the files and click the red remove files (-) button. The files are not deleted, only removed from the import queue.

Tip: You can change the order that the files are imported by selecting the file(s) you want to move and click the up or down arrow buttons on the right of the window. The file(s) are moved up or down in the list. You can also drag and drop the files to order the files.

To Add a Watch Folder

You can create multiple watch folders that the import utility will monitor and automatically import any media files that are modified or copied into the watch folder(s).

Note: The **Kiva Import** application must be running for the watch folder functionality to work. You can set up the application to automatically launch and start the watch folder function when the server is powered on.

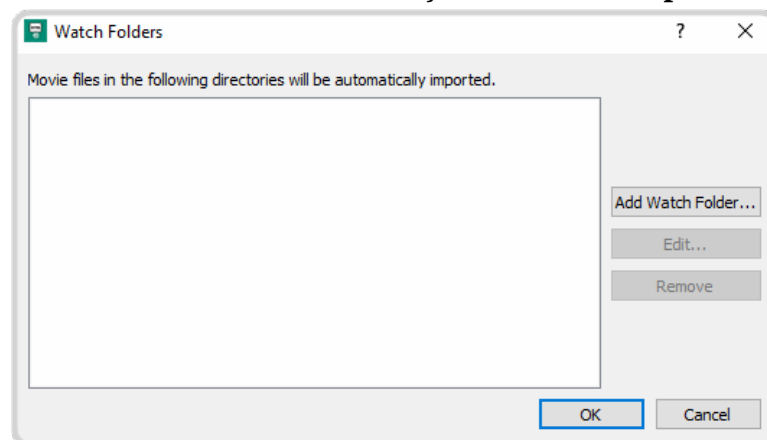
1. Launch the **Kiva Import** application.
2. In the **Import Method** list, select the how you want to import the media file.
 - **Software Transcode** — use the software based transcoder to import the media file that is in a different media format than your hardware.
 - **Native Import Only: No Transcoding** — import the media file that is in the native media format for your hardware.

Tip: Select **Native Import Only** if the file you are importing is **AVC-Intra 100.mov/.mxf** or use the **Software Transcoder** for any published codec. No channels are consumed for either of these operations.

The **Kiva Import** window is shown.



3. Click **File > Watch Folders....**
4. Click **Add Watch Folder...** and select the folder that you want **Kiva Import** to watch.



The folder can be on the local media drive or a network drive.

5. Click **Select Folder** to add the folder to the watch list. Repeat for any additional folders you want **Kiva Import** to watch.

Tip: You can remove a folder from the watch list by selecting it and clicking **Remove Watch Folder**.

6. Click **OK**.
7. Select **Enable Watch Folder** to start importing from the watch folders.

To Configure Kiva Import

The **Kiva Import** configuration menus allow you to change the destination folder, set how the RGB color space is interpreted, the raster size of the imported video, set up a watch folder, and to set an auto start behavior.

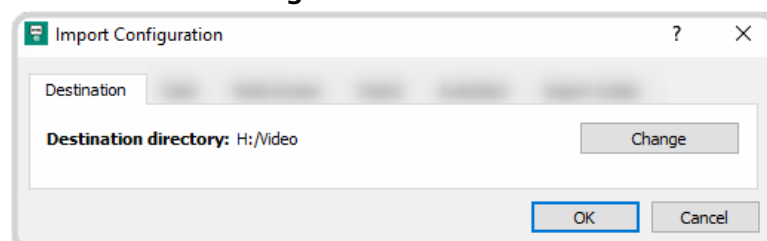
1. Launch the **Kiva Import** application.
2. In the **Import Method** list, select the how you want to import the media file.
 - **Software Transcode** — use the software based transcoder to import the media file that is in a different media format than your hardware.
 - **Native Import Only: No Transcoding** — import the media file that is in the native media format for your hardware.

*Tip: Select **Native Import Only** if the file you are importing is **AVC-Intra 100.mov/.mxf** or use the **Software Transcoder** for any published codec. No channels are consumed for either of these operations.*

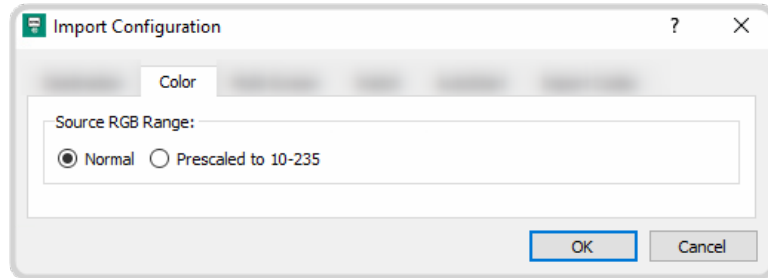
The **Kiva Import** window is shown.



3. Click **Edit > Configure**.
4. Click the **Destination** tab and click **Change** and select a new destination folder for import.



5. Click the **Color** tab and select how the RGB luminance color range is interpreted when a file is imported.

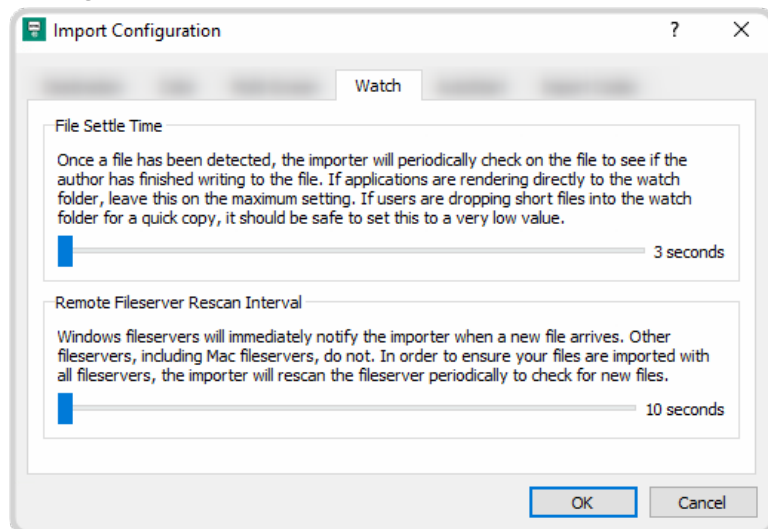


- **Normal** — color luminance range is scaled from 0 to 255.
- **Prescaled to 10-235** — color luminance range is scaled from 10 to 235.

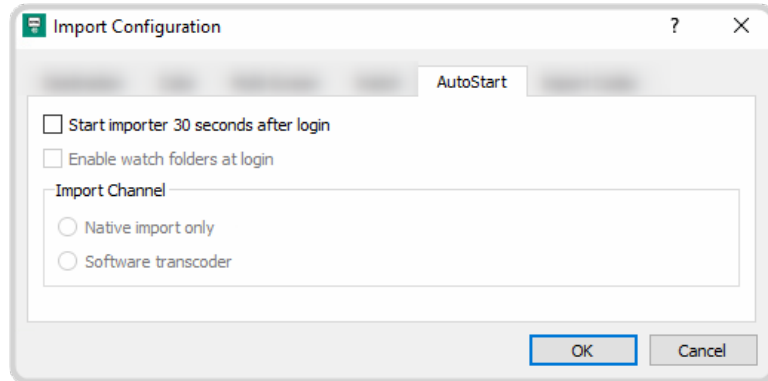
Note: Do not use **Prescaled to 10-235** when importing a clip with an alpha channel (VK clips). The alpha channel will not import properly. Use **Normal** when importing a clip with an alpha channel.

Tip: If the blacks of your imported media files appear crushed or the whites do not appear as bright as expected, try selecting the opposite mode.

6. Click the **Watch** tab and set the amount of time the system will wait after it has detected a new file in the watch folder and how often it polls remote file servers. These settings are used in conjunction with the **AutoStart** configurations and the watch folder selection.

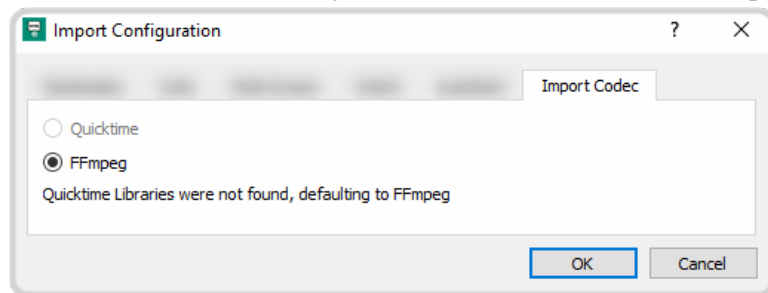


- **File Settle Time** — the length of time the import application will wait after a file has been modified before starting to import it. If the media files are being rendered directly into the watch folder, set a long wait time. If the watch folder is being used for drag and drop, set a short wait time.
 - **Remote Fileserver Rescan Interval** — the length of time the import application waits to poll an external server for changes. This setting is ignored if the external server is running a Windows® operating system.
7. Click the **AutoStart** tab and select whether the **Kiva Import** application is started automatically, and whether the selected folders are watched.



- **Start importer 30 seconds after login** — the **Kiva Import** application will be started 30 seconds after you log into Windows®.
- **Enable watch folders at login** — the watch folder functionality will start automatically with **Kiva Import**.
- **Import Channel** — select the Media Player to be used for import when the import application starts automatically.

8. Click the **Import Codec** tab and select codec you want to use when a file is imported.



- **QuickTime** — the Apple® QuickTime® codec is not supported at this time.
- **FFmpeg** — use the FFmpeg™ codec.

Remote Control Support

Use the information in this section to assist you in setting up an external device to control your server.

Remote Communications (RS-422)

Direct serial control of each Media Player on the server is available through the RJ45 ports on the breakout cable connected to the server. Ethernet communications can also be used to control a Media Player instead of the direct serial connection.

Note: The BVW-75 and Odetics protocols are not supported over ethernet at this time.

The numbering on the cable indicates which Media Players on the presenter it controls.

Cable	Media Player
ChA	Ch1 PGM V — Media player 1 video on program.
ChB	Ch1 PVW V — Media player 1 video on preview.
ChC	Ch1 PGM K — Media player 1 video on program.
ChD	Ch1 PVW K — Media player 1 video on program.
ChE	Ch2 PGM V — Media player 2 video on program.
ChF	Ch2 PVW V — Media player 2 video on preview.
ChG	Ch2 PGM K — Media player 2 video on program.
ChH	Ch2 PVW K — Media player 2 video on program.

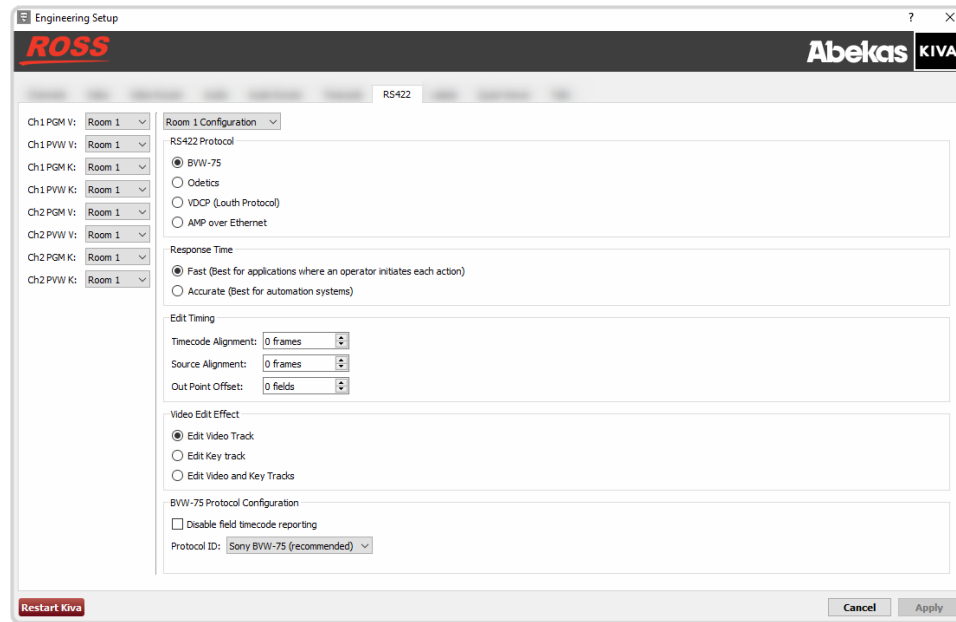
The procedure for setting up a room for external control depends on the protocol you want to use.

To Configure a Room for the BVW-75 Protocol

Set up a Room to use the BVW-75 protocol to control server channels.

Note: The BVW-75 protocol does not support clip library listing or clip loading.

1. Launch the **Kiva Config** application.
You may be prompted to allow the program to make changes on the computer, click **Yes**.
2. Click the **RS422** tab.



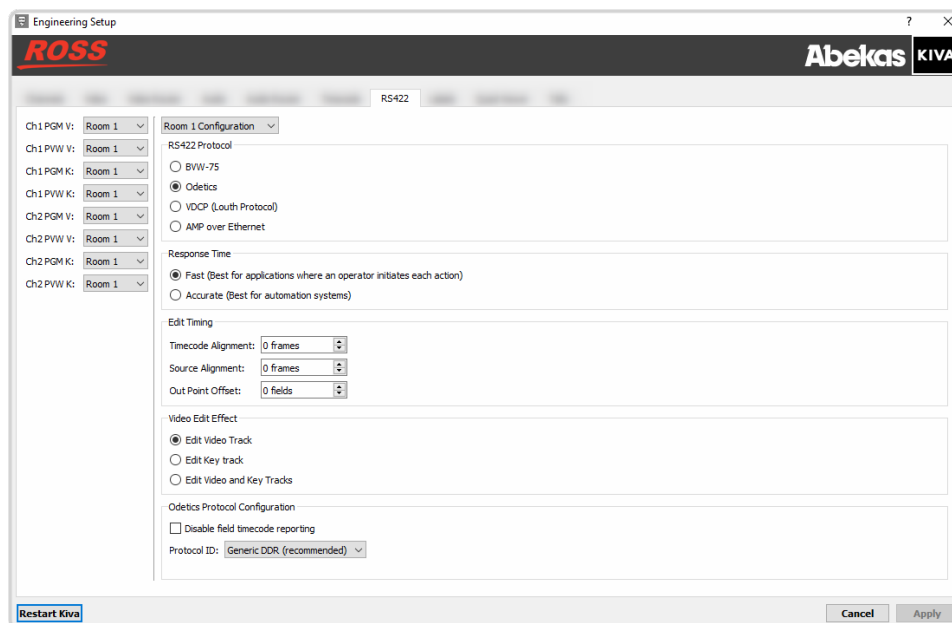
3. Click **Room X Configuration** and select the room you want to configure. Later you will assign this room to a channel.
4. In the **RS422 Protocol** area, select **BVW-75**.
5. In the **Response Time** area, select how quickly the server executes the Clip Play command after the Clip Load command.
 - **Fast** — executes the play command immediately after the load command. This is recommended when controlling the server from an external switcher.
 - **Accurate** — executes the play command only after receiving confirmation that the clip has loaded. This is recommended when controlling the server from an automation system.
6. In the **Edit Timing** area, select a timing offset for when you are controlling the server from an external editor over serial.
 - **Timecode Alignment** — select the offset, in frames, of the timecode information that is sent to the editor during playout or record.
 - **Source Alignment** — select the offset, in frames, of the timecode information that is sent to the editor during playout.
 - **Out Point Offset** — select the offset, in fields, of the out-point timecode value that is sent to the editor during record.
7. In the **Video Edit Effect** area, select which tracks get recorded when an external editor issues the Video Record command to the server.
 - **Edit Video Track** — only the video track is recorded.
 - **Edit Key Track** — only the alpha (key) track is recorded.
 - **Edit Video and Key Tracks** — both the video and alpha (key) tracks are recorded. The clip loaded into the VKA Media Player must have an alpha track.
8. In the **BVW-75 Protocol Configuration** area, select specific configurations for the protocol you are using.
 - Select **Disable field timecode reporting** to force the server to report timecode only once every video frame. If this option is not selected, the server reports timecode every field.
 - Select the **Protocol ID** that you want to use (**Abekas 6000**, **Sony BVW-75**, or **Generic DDR**).
9. Click on the **Ch-X XXX X**: list and select the room that you want to assign to the channel.
10. Click **Restart Kiva**. A confirmation dialog box is displayed.

11. Click **Restart Kiva** to restart the server application and services with the new setting.
12. Click **OK** when the restart has completed to dismiss the window.

To Configure a Room for the Odetics Protocol

Set up a Room to use the Odetics protocol to control server channels.

1. Launch the **Kiva Config** application.
You may be prompted to allow the program to make changes on the computer, click **Yes**.
2. Click the **RS422** tab.



3. Click **Room X Configuration** and select the room you want to configure. Later you will assign this room to a channel.
4. In the **RS422 Protocol** area, select **Odetics**.
5. In the **Response Time** area, select how quickly the server executes the Clip Play command after the Clip Load command.
 - **Fast** — executes the play command immediately after the load command. This is recommended when controlling the server from an external switcher.
 - **Accurate** — executes the play command only after receiving confirmation that the clip has loaded. This is recommended when controlling the server from an automation system.
6. In the **Edit Timing** area, select a timing offset for when you are controlling the server from an external editor over serial.
 - **Timecode Alignment** — select the offset, in frames, of the timecode information that is sent to the editor during playout or record.
 - **Source Alignment** — select the offset, in frames, of the timecode information that is sent to the editor during playout.
 - **Out Point Offset** — select the offset, in fields, of the out-point timecode value that is sent to the editor during record.
7. In the **Video Edit Effect** area, select which tracks get recorded when an external editor issues the Video Record command to the server.
 - **Edit Video Track** — only the video track is recorded.
 - **Edit Key Track** — only the alpha (key) track is recorded.

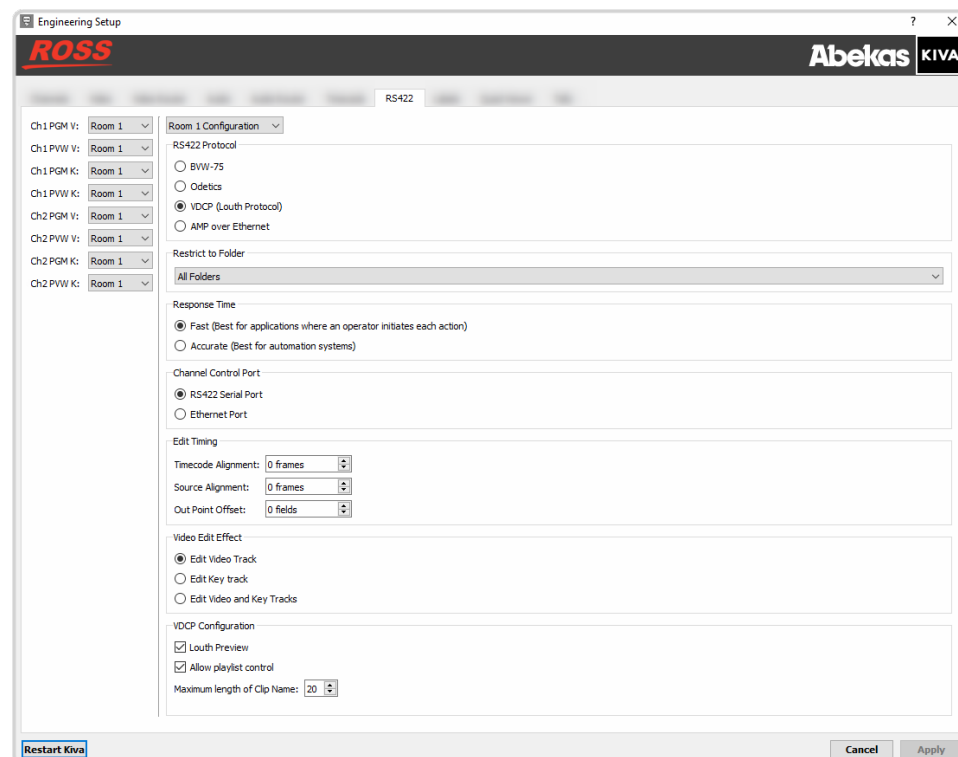
- **Edit Video and Key Tracks** — both the video and alpha (key) tracks are recorded. The clip loaded into the VKA Media Player must have an alpha track.
8. In the **Odetics Protocol Configuration** area, select specific configurations for the protocol you are using.
 - Select **Disable field timecode reporting** to force the server to report timecode only once every video frame. If this option is not selected, the server reports timecode every field.
 - Select the **Protocol ID** that you want to use (**Abekas 6000**, **Sony BVW-75**, or **Generic DDR**).
 9. Click on the **Ch-X XXX X:** list and select the room that you want to assign to the channel.
 10. Click **Restart Kiva**. A confirmation dialog box is displayed.
 11. Click **Restart Kiva** to restart the server application and services with the new setting.
 12. Click **OK** when the restart has completed to dismiss the window.

To Configure a Room for the VDCP Protocol

Set up a Room to use the VDCP (Louth) protocol to control server channels.

Note: When controlling the server from a remote device over ethernet, you must select the port on the server corresponding to the Media Player you want to send commands to. For example, Media Player 1 program video = port 8000, Media Player 1 preview video = port 8001, and so on.

1. Launch the **Kiva Config** application.
You may be prompted to allow the program to make changes on the computer, click **Yes**.
2. Click the **RS422** tab.



3. Click **Room X Configuration** and select the room you want to configure. Later you will assign this room to a channel.
4. In the **RS422 Protocol** area, select **VDCP**.
5. In the **Restrict to Folder** area, select if you want to restrict remote control of the selected room to only seeing the contents of a specific profile, or all profiles (**All Folders**).

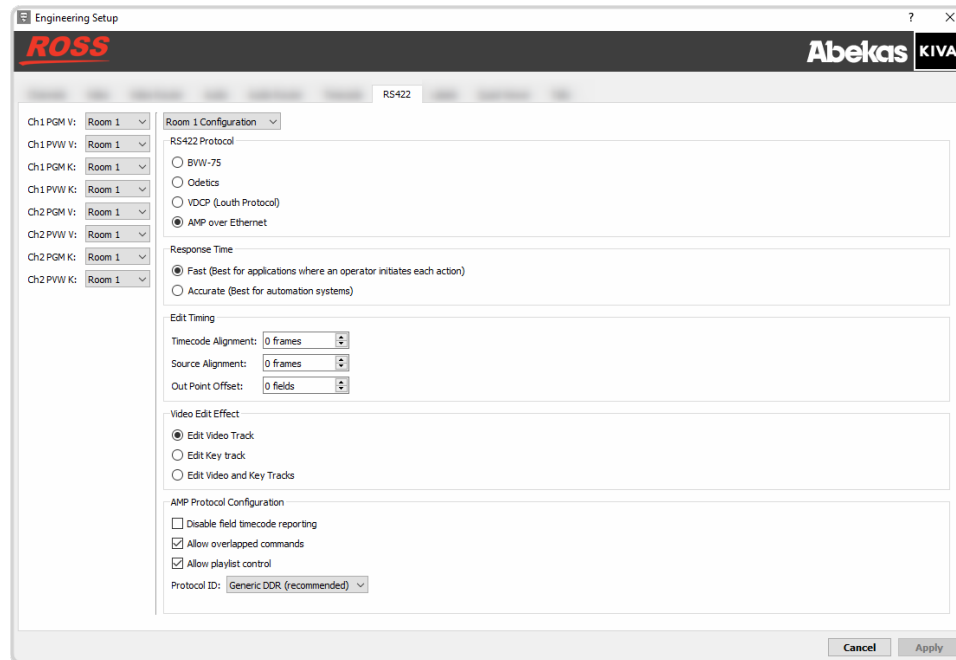
-
6. In the **Response Time** area, select how quickly the server executes the Clip Play command after the Clip Load command.
 - **Fast** — executes the play command immediately after the load command. This is recommended when controlling the server from an external switcher.
 - **Accurate** — executes the play command only after receiving confirmation that the clip has loaded. This is recommended when controlling the server from an automation system.
 7. In the **Channel Control Port** area, select whether you want to use the serial ports or ethernet connection for the channels assigned to the room.
 8. In the **Edit Timing** area, select a timing offset for when you are controlling the server from an external editor over serial.
 - **Timecode Alignment** — select the offset, in frames, of the timecode information that is sent to the editor during playout or record.
 - **Source Alignment** — select the offset, in frames, of the timecode information that is sent to the editor during playout.
 - **Out Point Offset** — select the offset, in fields, of the out-point timecode value that is sent to the editor during record.
 9. In the **Video Edit Effect** area, select which tracks get recorded when an external editor issues the Video Record command to the server.
 - **Edit Video Track** — only the video track is recorded.
 - **Edit Key Track** — only the alpha (key) track is recorded.
 - **Edit Video and Key Tracks** — both the video and alpha (key) tracks are recorded. The clip loaded into the VKA Media Player must have an alpha track.
 10. In the **VDCP Configuration** area, select specific configurations for the protocol you are using.
 - Select **Louth Preview** to allow clips to be pre-cued in the background for seamless back-to-back transitions during playout.
 - Select **Allow playlists control** to allow a playlist to be cued and played from an external device just like a clip.
 - In the **Maximum length of Clip Name** field, select the maximum length of a clip name that is reported to the controlling device.
 11. Click on the **Ch-X XXX X:** list and select the room that you want to assign to the channel.
 12. Click **Restart Kiva**. A confirmation dialog box is displayed.
 13. Click **Restart Kiva** to restart the server application and services with the new setting.
 14. Click **OK** when the restart has completed to dismiss the window.

To Configure a Room for the AMP Protocol

Set up a Room to use the AMP protocol to control server channels.

***Note:** When controlling the server from a remote device over ethernet, you must select the port as 3811 and then select the channel you want to send the commands to.*

1. Launch the **Kiva Config** application.
You may be prompted to allow the program to make changes on the computer, click **Yes**.
2. Click the **RS422** tab.



3. Click **Room X Configuration** and select the room you want to configure. Later you will assign this room to a channel.
4. In the **RS422 Protocol** area, select **AMP over Ethernet**.
5. In the **Response Time** area, select how quickly the server executes the Clip Play command after the Clip Load command.
 - **Fast** — executes the play command immediately after the load command. This is recommended when controlling the server from an external switcher.
 - **Accurate** — executes the play command only after receiving confirmation that the clip has loaded. This is recommended when controlling the server from an automation system.
6. In the **Edit Timing** area, select a timing offset for when you are controlling the server from an external editor over serial.
 - **Timecode Alignment** — select the offset, in frames, of the timecode information that is sent to the editor during playout or record.
 - **Source Alignment** — select the offset, in frames, of the timecode information that is sent to the editor during playout.
 - **Out Point Offset** — select the offset, in fields, of the out-point timecode value that is sent to the editor during record.
7. In the **Video Edit Effect** area, select which tracks get recorded when an external editor issues the Video Record command to the server.
 - **Edit Video Track** — only the video track is recorded.
 - **Edit Key Track** — only the alpha (key) track is recorded.
 - **Edit Video and Key Tracks** — both the video and alpha (key) tracks are recorded. The clip loaded into the VKA Media Player must have an alpha track.
8. In the **AMP Protocol Configuration** area at the bottom of the window, select specific configurations for the protocol you are using.
 - Select **Disable field timecode reporting** to force the server to report timecode only once every video frame. If this option is not selected, the server reports timecode every field.
 - Select **Allow overlapped commands** to allow the server to accept overlapping commands.

- Select **Allow playlists control** to allow a playlist to be cued and played from an external device just like a clip.
- Select the **Protocol ID** that you want to use (**Abekas 6000**, **Sony BVW-75**, or **Generic DDR**).

9. Click on the **Ch-X XXX X:** list and select the room that you want to assign to the channel.
10. Click **Restart Kiva**. A confirmation dialog box is displayed.
11. Click **Restart Kiva** to restart the server application and services with the new setting.
12. Click **OK** when the restart has completed to dismiss the window.

DashBoard

The DashBoard control system allows remote access to multiple pieces of Ross Video equipment, including openGear® cards, Carbonite production switchers, Ross video servers, and Ross cameras. Download and install the latest version of DashBoard from www.rossvideo.com/support/software-downloads/.

Review the documentation that comes with DashBoard for information on installing and launching DashBoard.

To control Kiva from DashBoard you must create a custom panel in DashBoard using PanelBuilder to send VDCP or Kiva Ethernet API commands to the server.

Note: DashBoard can only display active video for a Media Player if DashBoard is running on the same Kiva server. Active video for a Media Player cannot be shown in DashBoard when DashBoard is running on a separate computer.

Abekas® DashBoard Service

The Abekas® OGP (openGear® Protocol) Service allows you to connect to your server from DashBoard.

To Install the Abekas® OGP Service

The AbekasOGP application should already be installed on your server. If it is not, you can download and install the application manually.

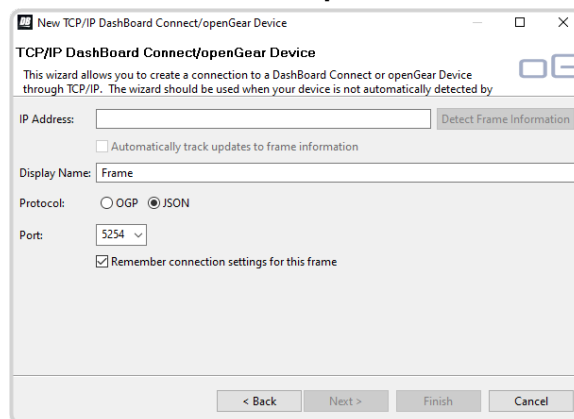
1. Navigate to the **Downloads** section of the Ross® website for your server product and download the Abekas® OGP DashBoard Service.

Tip: For example, if you have a Mira server, you would navigate to <https://www.rossvideo.com/support/software-downloads/mira/>.

2. Run the Abekas_#. #. #_setup.exe application on your server and follow the wizard to install the service.

To Connect to Kiva from DashBoard

1. Click **File > New > TCP/IP DashBoard Connect or openGear Device**.



2. In the **IP Address** field, enter the IP address of the Kiva chassis. The default IP address is 192.168.0.1.

3. In the **Display Name** field, enter the name you want to use to identify the Kiva chassis in DashBoard. This should be a unique name for the Kiva you are setting up.
4. Select **JSON**.
5. In the **Port** field, enter 5254.
6. Click **Finish**.

The Kiva you are connecting to appears in the **Tree View**.

DashBoard Interface

The server appears as a node in the DashBoard Basic Tree View. The **Replay** and **Explorer** sub-nodes can be expanded to show the **Operator** and **Explorer** pages.



Replay

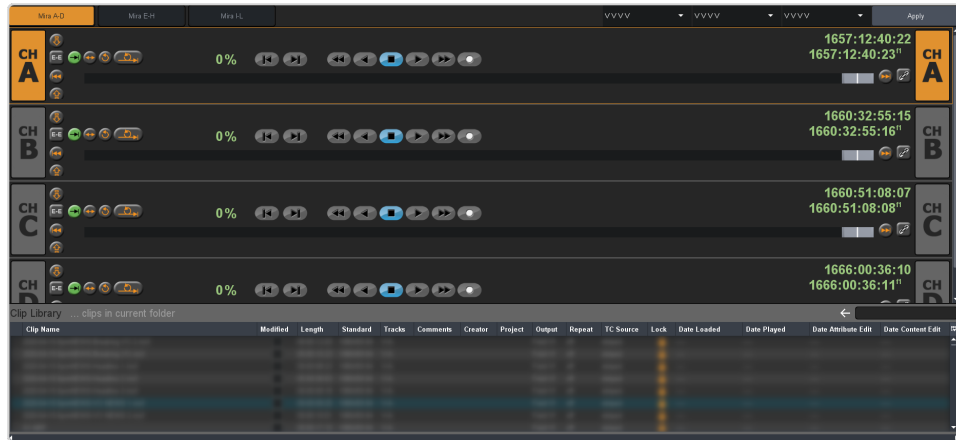
The **Operator 1** and **Operator 2** pages are also known as **MiraTouch Horse Racing** panels and are intended to be used in a 4-in/2-out replay configuration for horse racing.



Explorer

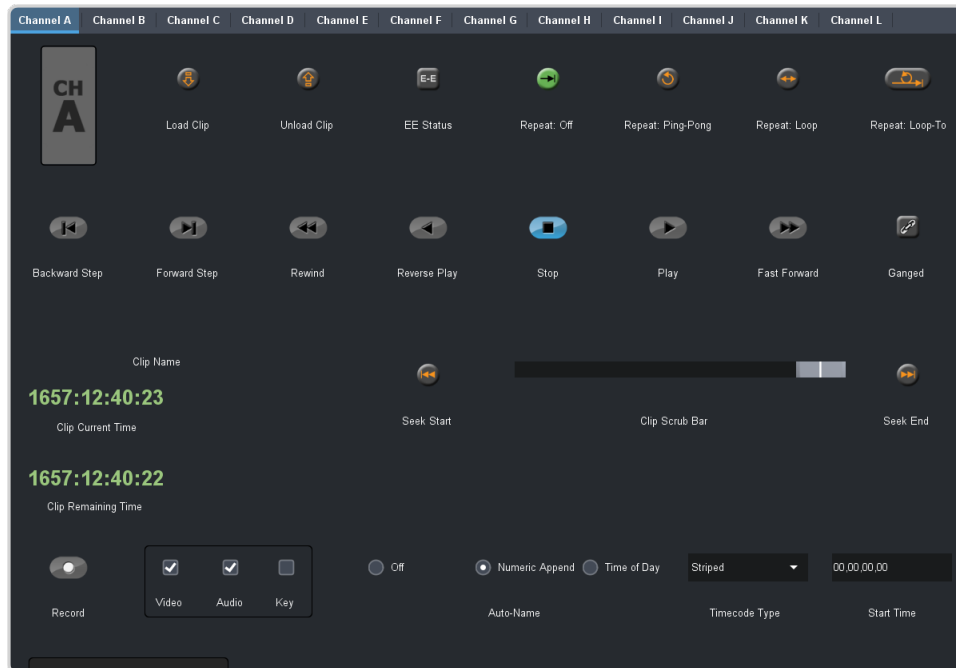
The **Explorer** and **Explorer Touch** pages mirror the operation of the **Explorer** application of your server. The **Explorer Touch** page is smaller version designed to fit into Live Assist.

Tip: Portions of these pages can be dragged onto a custom panel in DashBoard PanelBuilder.



Palette

The **Palette** page provides a number of widgets for use in PanelBuilder.

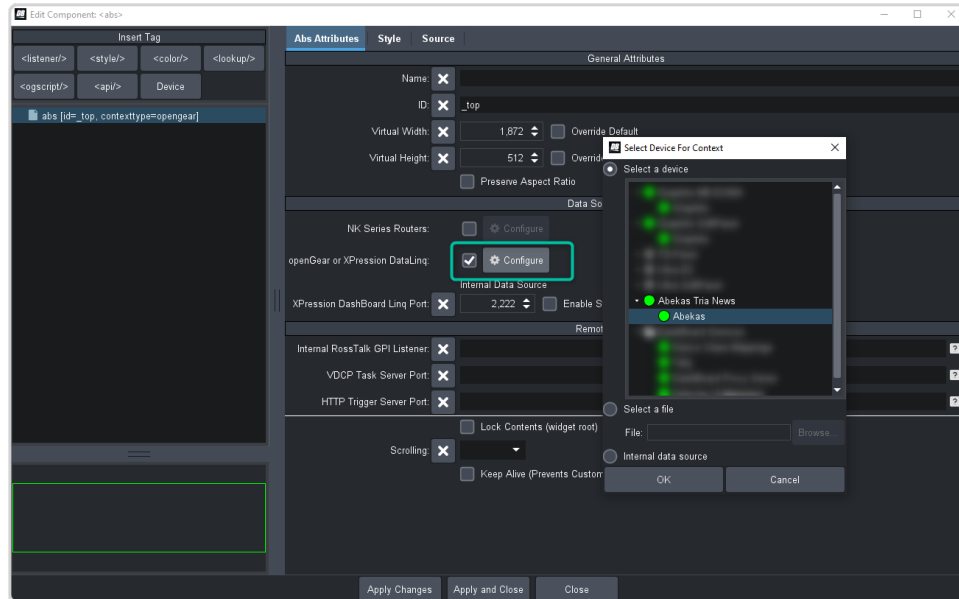


PanelBuilder Custom Panel Attributes

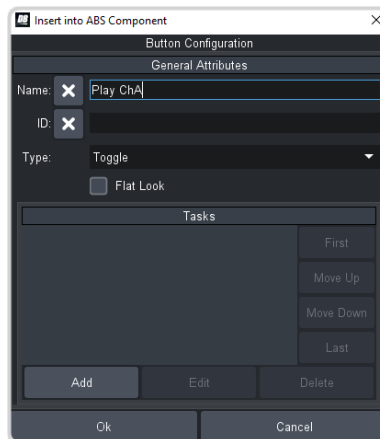
When building a custom panel in DashBoard, you can connect to your server as a data source. This allows you access to numerous powerful commands and parameters native to your server.

To Add a Server Command to a Custom Panel

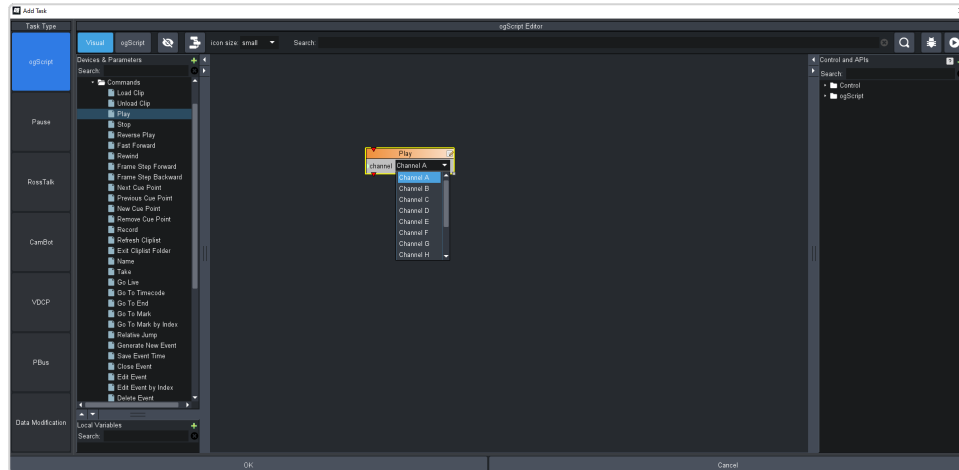
1. Double-click on the canvas of your custom panel and click the **openGear or XPression DataLink Configure** button.



2. Click **Select a device** and select **Abekas**.
3. Click **OK**.
The **Current** below the button shows the **Abekas** server.
4. Insert a button or other interface element to your custom panel.



5. Edit your interface element as normal and click **Add** in the **Tasks** area.
You can now drag and drop Abekas® server commands to the script editor to create visual logic chains.



Clip ID Support

Devices using the VDCP or Odetics protocol can use the 8-character clip ID assigned to a clip. By default, the server does not assign a clip ID to the clip when it is recorded. If there is no clip ID, the first 8 characters of the clip name are used instead.

Sony® MVS Series Switcher

Use the following information to set up your Sony® MVS series switcher to control the server as either a **Recorder** or **Player** device.

Table 1: VDCP RS422 Protocol Constants

No.	Item	Setting
1	Video Port	(1-N)*
2	Maximum Open Delay	10
3	Maximum Cueup Delay	0
4	Play After Cueup Delay	0
5	Stop Delay	2
6	Still Delay	6
7	Continue Delay	0
8	Idle Delay	2

* Set this value to the MVS virtual RS422 Port # that is connected to the server.

Kiva Presenter

The Kiva Presenter provides a shot-box style interface with Video Program and Preview Media Players with separate and independent Audio Program and Preview Media Players.

Video and audio clips and stills can be assigned to Media Buttons that allow you to quickly load and play media items, or create playlists of media items that can also be assigned to Media Buttons. Both the Audio and Video Media Players have standard transport controls with separate and independent audio metering and level control.

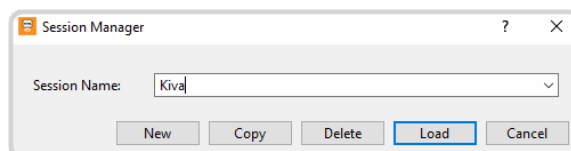


Note: If you have a system with two channel pairs, you can switch between the pairs by click the **Channel Pair** button at the top right of the screen. Media Button assignments on both channel pairs is stored in the same session.

Sessions

Kiva Presenter uses sessions to store Media Button information and Page and Bank layouts.

When you launch Kiva Presenter you are prompted to load or create a session. The session contains a database that stores all the Media Button assignments and media item information. The session is continuously updated and saved during operation.



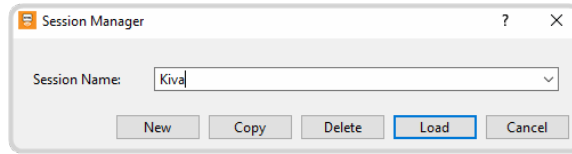
Tip: You can switch sessions at any time by clicking **File > Switch Sessions**.

Sessions Manager

The Sessions Manager allows you to load, copy, and delete sessions.

When you launch Kiva Presenter, the Sessions Manager dialog box prompts you to load a session. You can also use this dialog box to copy to contents of the selected session to a new session, or delete the selected session.

Note: Deleting or copying a session does not change the media used in the session, only the session database.



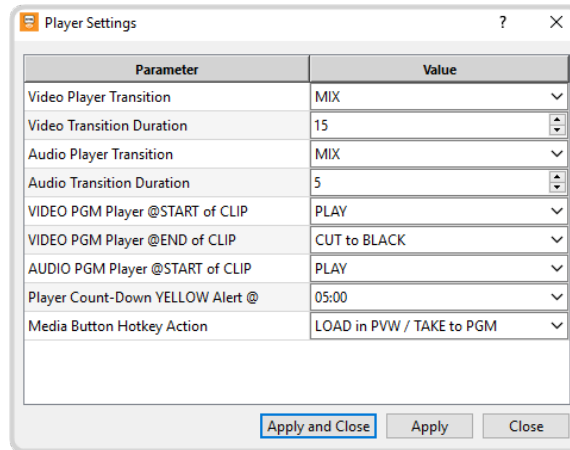
Settings

Player and global setting allow the customization of the Kiva Presenter interface. These setting are stored in the session and apply to all channel pairs.

To Set the Player Settings

Player settings provide default parameters for the audio and video media players.

1. Click **Settings > Player Settings**.



2. Set the default Player settings as follows:

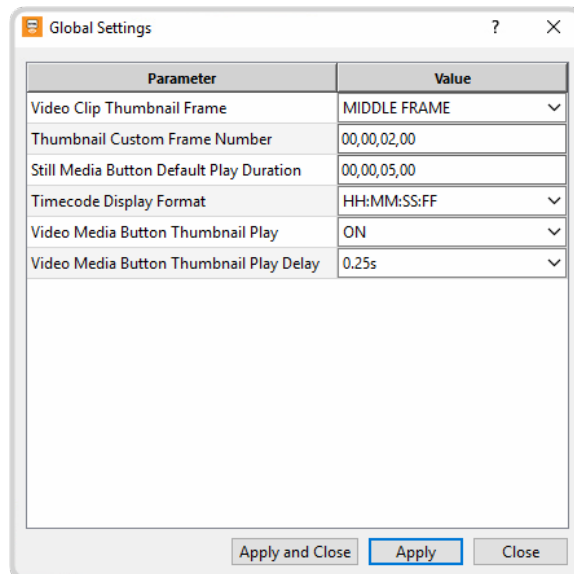
Setting	Description
Video Player Transition	Set the type of transition that is used to take a media item from the Video Preview Media Player to the Video Program Media Player. • MIX — a dissolve from the Program media item to the Preview media item. The duration of the mix is set in the next parameter. • CUT — a cut from the Program media item to the Preview media item. No duration setting is used for a cut.
Video Transition Duration	Set the length of time for a take, in frames, to mix (dissolve) from the Video Program Media Player media item to the Video Preview Media Player media item. A cut does not have a duration.
Audio Player Transition	Set the type of transition used to take an audio clip from the Audio Preview Media Player to the Audio Program Media Player. • MIX — a dissolve takes the audio clip from the Audio Program Media Player to the Audio Preview Media Player. The duration of the mix is set in the next parameter. • CUT — a cut takes the audio clip from the Audio Program Media Player to the Audio Preview Media Player. No duration setting is used for a cut.
Audio Transition Duration	Set the length of time for a take, in frames, to fade the audio clip from the Audio Program Media Player to the Audio Preview Media Player. A cut does not have a duration.
VIDEO PGM Player @START of CLIP	Set what action is taken when a media item is taken on Video Program Media Player. • PLAY — start playing the media item immediately when it is taken on the Video Program Media Player. • PAUSE — pause on the first frame of the media item when it is taken on the Video Program Media Player.

Setting	Description
VIDEO PGM Player @END of CLIP	Set what action the Video Program Media Player performs when it reaches the end of a media item when it is not set to automatically transition to the next media item. • PAUSE — pause on the last frame of the media item when the Video Program Media Player reaches the end of the media item. • CUT to BLACK — transition to internally generated black when the Video Program Media Player reaches the end of the media item.
AUDIO PGM Player @START of CLIP	Set what action is performed when an audio clip is taken on the Audio Program Media Player. • PLAY — start playing the audio clip immediately when it is taken on the Audio Program Media Player. • PAUSE — stop the audio clip as soon as it is taken on the Audio Program Media Player.
Player Count-down YELLOW Alert @	Set the point in time when the count-down timer turns yellow during playout. This applies to both the Audio and Video Media Players.
Media Button Hotkey Action	Set the action that is performed when a Media Button is clicked. • LOAD in PVW / TAKE to PGM — load the contents of the Media Button into the PVW Media Player when the Media Button is clicked the first time and take the contents of the Media Button button on the PGM Media Player when the button is clicked a second time. • LOAD DIRECT to PGM — load the contents of the Media Button into the PGM Media Player when the Media Button is clicked the first time.

To Set the Global Settings

Global settings provide default parameters for the Audio and Video Media Players, as well as some global interface settings.

1. Click **Settings > Global Settings**.



2. Set the default Global settings as follows:

Setting	Description
Video Clip Thumbnail Frame	Set the position of the frame that is used to create the thumbnail for a new media item. Does not apply to audio. • FIRST FRAME — use the first frame in the media item to create the thumbnail. • MIDDLE FRAME — use the middle frame in the media item to create the thumbnail. • CUSTOM FRAME — use a custom frame number in the media item to create the thumbnail. The frame number is set in the next item.

Setting	Description
Thumbnail Custom Frame Number	Set a custom frame that is used to create the thumbnail for the Media Player. If the frame is beyond the end of the media, the last frame is selected.
Still Media Button Default Play Duration	Set the default duration that is applied when a still is assigned to a Media Button. This is the duration that the still image stays on the Video Program Media Player during playout.
Timecode Display Format	Set the format that is used when displaying timecode. Timecode is shown on each Media Button as well as the Media Player. • MM:SS — minutes : seconds • MM:SS:FF — minutes : seconds : frames • HH:MM:SS:FF — hours : minutes : seconds : frames
Video Media Button Thumbnail Play	Set whether the thumbnail on the video Media Buttons plays a preview of the clip when the mouse hovers over the Media Button (ON), or if only the static thumbnail is shown (OFF). Does not apply to stills or audio. The delay between when the mouse starts to hover and the preview plays is set in the next item.
Video Media Button Thumbnail Play Delay	Set the length of time between hovering the mouse over a Media Button and the preview playing. This setting only applies when the Video Media Button Thumbnail Play is set to ON .

Hot Keys

Keyboard shortcuts can be used to perform a variety of actions, such as activating various controls, or load a Media Button.

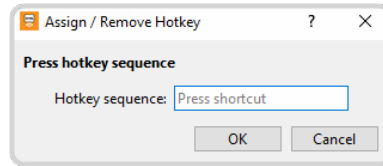
***Tip:** You can edit the current hot keys by clicking **Edit > Edit Hot Keys** and entering a new keyboard button sequence in the **Shortcut** field next to the command you want to change the hot key for.*



To Assign a Hotkey to a Media Button

Assign a specific key combination to a Media Button that allows you to quickly cue or play the contents of that Media Button.

1. Right-click on the Media Button that you want to apply a hot key combination to and click **Assign / Remove Hotkey....** The Media Button must have a media item assigned to it.



2. In the **Hotkey Sequence** field, enter the keyboard button sequence you want to use for that Media Button.

Tip: The hotkey button presses must be entered in rapid succession or they will overwrite each other. The . . . is shown while button presses are accepted as part of the sequence.

3. Click **OK**.

To Use a Hotkey to Load a Media Button

You can use a hotkey combination to load a Media Button.

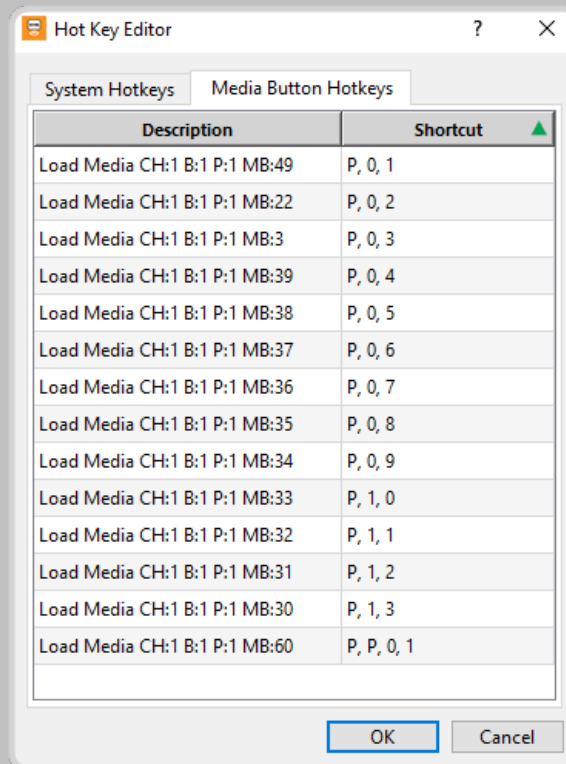
Note: The action the hotkey performed depends on the **Media Button Hot Key Action** in the **Player Settings**.

1. Ensure that the Kiva Presenter window has focus.
2. Use the keyboard to enter the button sequence that is assigned to the Media Button you want to load.

Tip: Right-click on a Media Button to see the action and hotkey sequence that has been applied to it. The hotkey is shown below the **Assign / Remove Hotkey...**

Tip: If the **Media Button Hot Key Action** is set to **LOAD in PVW / TAKE to PGM** pressing the hotkey again will take the media item to Program.

Tip: You can view all hotkeys that are assigned to Media Buttons by clicking **Edit > Edit Hot Keys... > Media Button Hotkeys**.



Media Buttons

The Media Buttons allow you to quickly load and present media items on the Audio or Video Media Players. The type of Media Button defines which Media Player the media item is loaded into.

When a media item is assigned to a Media Button, a database entry for that media item is created that is independent of the original media item. This allows you to use the same media item in multiple Media Buttons and adjust the IN/OUT points and audio levels without changing the other Media Button, or the original media item.

Tip: You can also assign a playlist to a Media Button. Refer to [Playlists](#) on page 61 for more information.

Media Buttons are organized into 6 banks of 14 pages with each page containing 60 buttons. The Media Buttons, pages, and banks are independent between the channel pairs and sessions.

Tip: Click a Media Button to load the contents of that Media Button onto the Video or Preview Media Player, or double-click a Media Button to load the contents onto the Video or Audio Preview Media Player and immediately take it onto the Program Media Player.

Media Button Type Assignment

When you assign a media item to a Media Button, you select the type of Media Button you want to use. This doesn't change the media item, but how Kiva Presenter uses it.

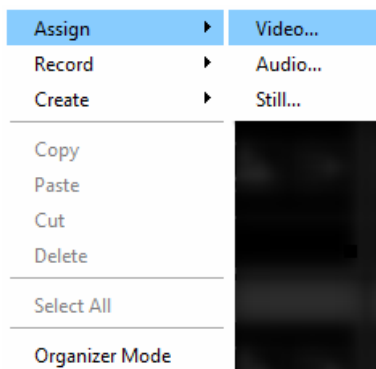
Media Buttons can be assigned to one of three basic types or used for a playlist. What the Media Button is assigned to is identified by the icon on the Media Button and the color used behind the name. You cannot change the type of an existing Media Button, but you can assign the media item to multiple Media Buttons.

Icon	Description
	The Video Media Button is used to contain a video clip and is played on the Video Preview (PVW) and Program (PGM) Media Players.
	The Still Media Button is used to contain a still image and is played on the Video Preview (PVW) or Program (PGM) Media Players.
	The Audio Media Button is used to contain an audio clip and is played on the Audio Preview (PVW) or Program (PGM) Media Player, or on the Video Media Player when it is part of a playlist. The Audio Media Player can be playing out at the same time as the Video Media Player.
	The Playlist Media Button is used to contain a playlist of media items with transition controls for how each item is transitions from Preview (PVW) to Program (PGM) during playout. When an Audio only media item is played from a playlist, the Video Media Player is used. The Video Media Player outputs black while playing an audio clip.
	The media file that was assigned to the Media Button is missing or has been renamed. If you move, delete, or rename a media file assigned to a Media Button, the link to the media file is broken and the Media Button will not function.

To Assign a Media Item to a Media Button

Tip: You can assign the same media item to multiple Media Buttons and set different IN and OUT points for each. This allows you generate multiple Media Buttons from the same parent media item.

1. Right-click on the empty Media Button location that you want to assign a media item to.



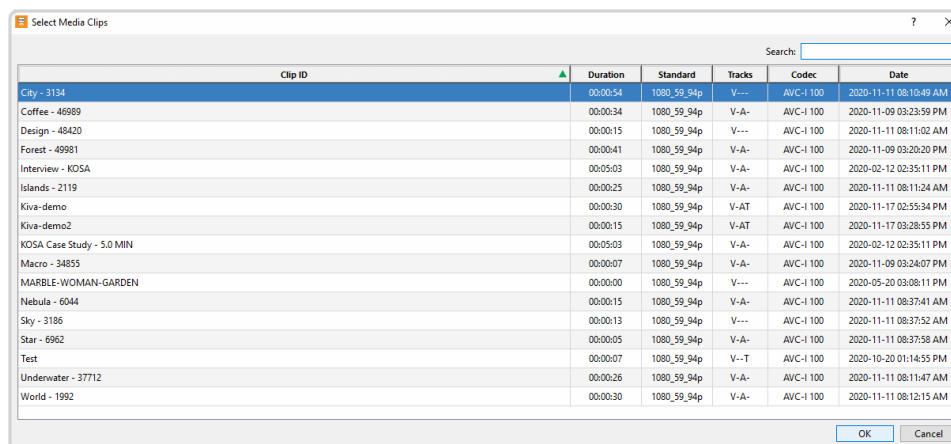
2. Select **Assign** and click on the type of Media Button you want to create.
 - **Video** — creates a Video Media Button that will contain a video clip. The video clip can have embedded audio and/or alpha.
 - **Audio** — creates an Audio Media Button that will contain an audio clip or the embedded audio from a video clip.
 - **Still** — creates a Still Media Button that will contain a still image or a single frame from a video clip.

Tip: You can assign a media item of a different type to a Media Button. For example, you can assign a video + audio (V+A) clip to an Audio Media Button. The audio is loaded into the Audio Media Players when the Media Button is loaded.

3. Select the media file that you want to assign to the selected Media Button.

Note: Only valid media files for the selected type of Media Button are shown.

Tip: Use the **Search** in the top right corner to quickly find a particular clip.



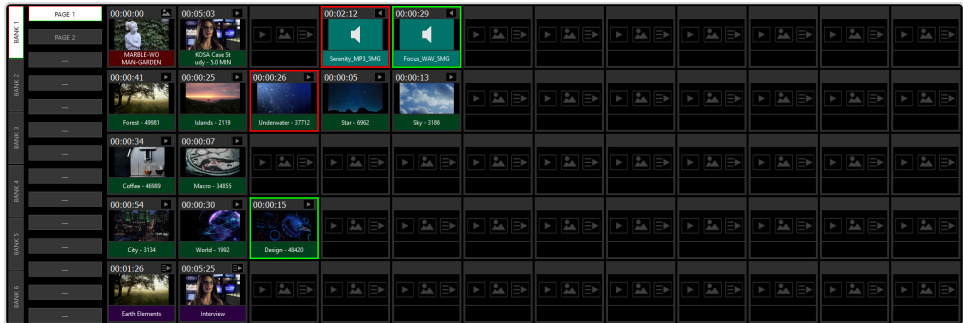
Tip: The Tracks column shows whether the media item contains video (V), alpha/key (K), audio (A), and timecode (T).

4. Click **OK**.

The media item is assigned to the Media Button and a thumbnail is generated for Video and Still Media Buttons. Refer to [To Set the Global Settings](#) on page 53 for information on the default frame that the thumbnail is taken from.

Media Button Pages

The Media Button Pages allow you to organize your Media Buttons for how they best fit your workflow. Media Button can be moved from one location to another on the Page, or between different Pages, Banks, and even Channel Pairs.



Each Channel Pair has an independent set of 60 Banks, Pages, and Buttons. There are 6 Banks, each containing 14 Pages, and each Page contains 60 Media Buttons.

Tip: Refer to [Organizer Mode](#) on page 59 for more information on moving Media Buttons.

When the contents of a Media Button is on Preview or Program, the Media Button, Page, and Bank are tallied. Red for when the contents of a Media Button is loaded into the Audio or Video Program (PGM) Media Player and green for when it is loaded into the Audio or Video Preview (PVW) Media Player.

PAGE	Green and red bars along the top and bottom indicate that the page has the contents of a Media Buttons loaded into the Program (PGM) (red) and Preview (PVW) (green) Video Media Player. This also applies to the bank buttons.
PAGE	Green and red bars along the sides indicate that the page has the contents of a Media Buttons loaded into the Program (PGM) (red) and Preview (PVW) (green) Audio Media Player. This also applies to the bank buttons.

Tip: Right-click on the **PAGE** button to rename or delete the Page. Banks can also be renamed using the same method.

Organizer Mode

Organizer Mode allows you to move or copy Media Buttons between different locations on a Page, or between different Pages, Banks, and Channel Pairs.

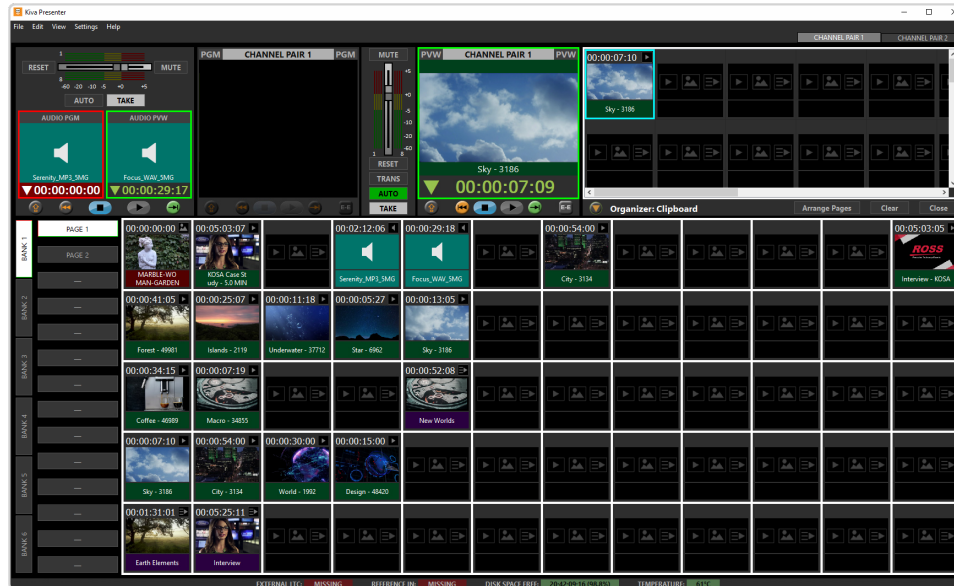
To Copy and Paste Media Buttons

Media Buttons can be copied or cut, and pasted using the standard Windows® clipboard or the **Organizer Clipboard**.

Note: The **Organizer Clipboard** is separate from the Windows® clipboard and will persist even after **Organizer Clipboard** is closed. Click **Clear** to clear the content of the **Organizer Clipboard**.

1. Click **Edit > Organizer Mode**.

Tip: You can also right-click on a Media Button and click **Organizer Mode**.



2. Select the Media Button(s) that you want to copy or move.

Tip: Hold the **Ctrl** button on your keyboard to select multiple Media Buttons or hold the **Shift** button to select a range of Media Buttons.

3. Right-click on the selected Media Button(s) and click **Copy** or **Cut**.

Tip: You can also click **Delete** to move the Media Button(s) to the **Organizer Clipboard**.

4. Navigate to the Page where you want to paste the Media Buttons.

5. Right-click on the location where you want to paste the Media Buttons and click **Paste**.

Tip: You can paste the Media Buttons to the **Organizer Clipboard** to make them available for later, or you can paste Media Buttons from multiple locations. When working with the **Organizer Clipboard**, note that Media Buttons that are deleted from the Page are also added to the **Organizer Clipboard**.

Tip: Click  to un-dock the **Organizer Clipboard**. Once un-docked you can move and resize the window as required. Click  to re-dock the **Organizer Clipboard**.

6. Click **Close** to return to Player Mode.

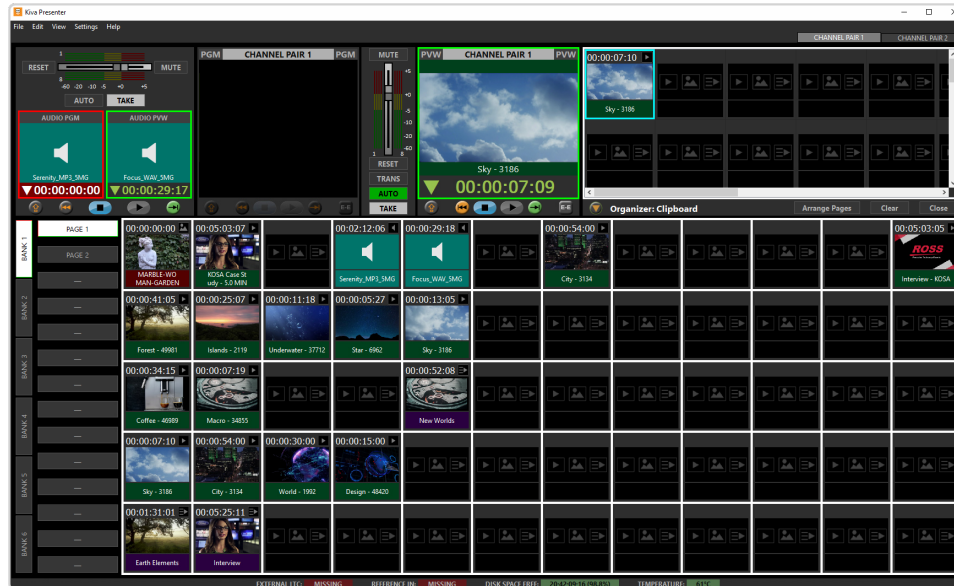
Tip: If the **Organizer Clipboard** is already closed, but the Organizer mode is still active (white boxes around the Media Buttons) right-click on a Media Button and click **Player Mode**.

To Arrange Pages

You can move Pages between Banks on the same channel pair.

1. Click **Edit > Organizer Mode**.

Tip: You can also right-click on a clip and click **Organizer Mode**.



2. Click **Arrange Pages**.



3. Drag and drop the Pages to the new location on the Banks.
4. Click **Close** to close the **Page Arranger** window.
5. Click **Close** to return to Player Mode.

Playlists

A Playlist allows you to collect multiple media items together into a rundown that can be presented live on the Video Program Media Player.

A playlist can be populated with the contents of Media Buttons or by appending or inserting media items directly from the library. When you create a playlist, you organize the media items in the order you want them to be presented (taken), how you want to transition from one media item to the next, and

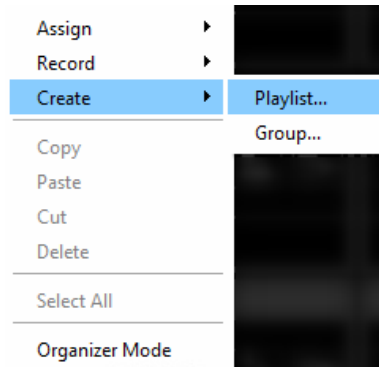
what action you want to perform at the start and end of each media item. Media items can be added, removed, and moved around in the playlist before or during payout.

Note: When you drag and drop a Media Button into a playlist, you are adding the contents of the Media Button to the playlist. If you edit or delete the Media Button the media item in the playlist is not affected.

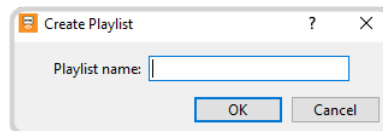
To Create a Playlist

A playlist is contained within a Media Button. Once created you can add multiple media items to the playlist either from Media Buttons or from the library directly.

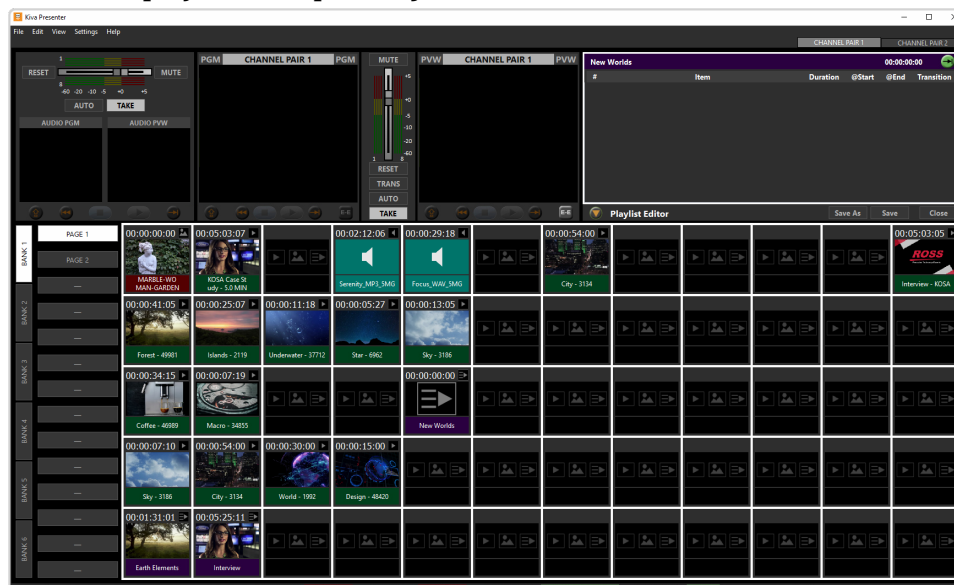
1. Right-click on the empty Media Button location you want to create a playlist for and click **Create > Playlist**.



2. Enter the name for the playlist you want to create. This name is used as both the name of the Media Button and the name of the playlist file that is created. You can change the name of the playlist later if you want the playlist file to have a specific naming convention.

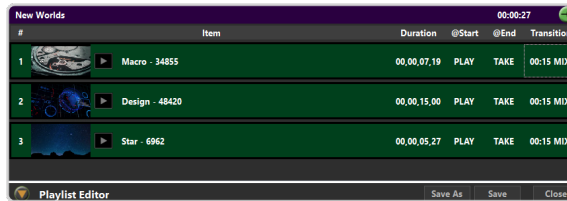


3. Click **OK** to create the playlist and open **Playlist Editor**.



Tip: Click  to un-dock the **Playlist Editor**. Once un-docked you can move and resize the window as required. Click  to re-dock the **Playlist Editor**.

4. Drag and drop Media Buttons into the **Playlist Editor** to add their contents to the playlist. All the items in the playlist can be edited after the playlist is created.



Tip: You can add media items to a playlist that are not assigned to a Media Button. Refer to [To Edit a Playlist](#) on page 63 for more information.

5. Click **Save** to save the current playlist.

Tip: Click **Save As** if you want to save the playlist as a different name.

6. Click **Close** to close the **Playlist Editor**.

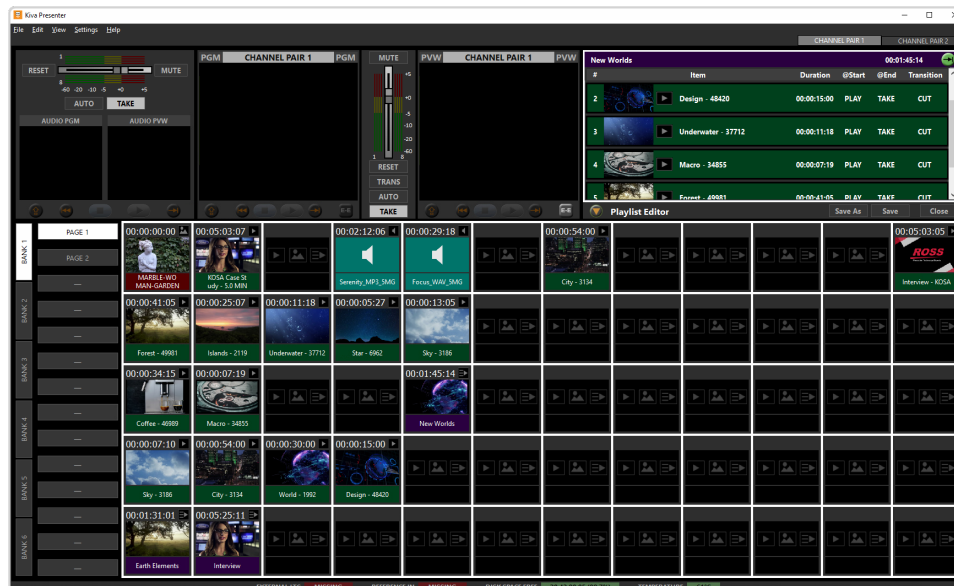
To Edit a Playlist

Media items can be added, removed, and moved around in the playlist, as well as edited for what action you want to perform at the start and end of each clip.

Tip: You can edit a playlist as it is being presented live.

1. Right-click on the Playlist Media Button that you want to edit and click **Open in Editor**.

Tip: You can change the name of the playlist by double-clicking on the name at the top of the **Playlist Editor**. The new name is applied as soon as you move the cursor away from the name field or press enter on the keyboard. This only changes the name of the Media Button and not the name of the playlist file. You must click **Save As** to change the name of the playlist file.



2. Add, move, or remove media items from the playlist as required.

Tip: Click  to un-dock the **Playlist Editor**. Once un-docked you can move and resize the window as required. Click  to re-dock the **Playlist Editor**.

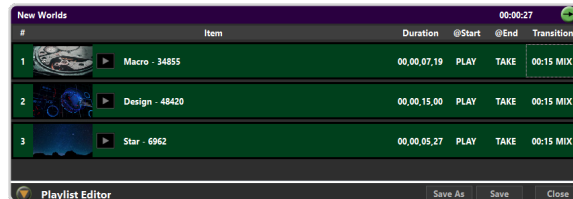
- **Add** — drag and drop a new Media Button to the location in the playlist where you want to add the media item.

Tip: When you right-click on an item in the playlist you can also insert a media item before the selected item (**Insert New Items**) or add a media item to the end of the playlist (**Append New Items**). This allows you to add media items to the playlist that are not assigned to Media Buttons.

- **Move** — drag a media item to a new location in the playlist.
- **Remove** — right-click on the media item you want to remove from the playlist and click **Remove Item(s)**.

Tip: When you right-click on a Media Button you can also insert a media item before the selected item (**Insert New Items**) or add a media item to the end of the playlist (**Append New Items**). This allows you to add media items to the playlist that are not assigned to Media Buttons.

3. Right-click on a media item in the playlist to modify the start, end, and transition attributes. Refer to [To Set the Player Settings](#) on page 52 for information on setting the default actions that are applied to media items when they are added to a playlist.



Tip: You can also double-click on the @Start, @End, or Transition item directly that you want to change.

- **Item @START** — select whether the media item starts to play automatically (**PLAY**) when it is taken on the Video Program Media Player, or is paused (**PAUSE**).
 - **PAUSE** — the PGM Media Player will pause as soon as the media item is taken on PGM. You must manually play that item when it is taken on the PGM Media Player by the playlist.
 - **PLAY** — the PGM Media Player will play the media item as soon it is taken on PGM.
- **Item @END** — select whether the Video Program Media Player takes the next media item in the playlist when it reaches the end of the current media item (**TAKE**), pauses (**PAUSE**), or loops the current media item (**LOOP**).
 - **TAKE** — the PGM Media Player will take the next media item in the playlist when it reaches the end of the current media item.
 - **PAUSE** — the PGM Media Player will pause when it reaches the end of the media item. You must manually play that item when it is taken on the PGM Media Player by the playlist.
 - **LOOP** — the PGM Media Player will play the current media item again when it reaches the end of the current media item. You must manually take the next media item in the playlist.
- **Item Transition** — select how the Video Media Player transitions from Preview (**PVW**) to Program (**PGM**). You can select a cut (**CUT**), or a dissolve (**### MIX**). The duration of the mix is indicated by the duration shown in the playlist.

Note: If you want a playlist to run through all the media items in the rundown automatically, you must set each **@START** to **PLAY** and each **@END** to **TAKE**. This sets every media item to start playing when it is taken to PGM and the Video Media Player to transition to the next media item when it reaches the end of the current item.

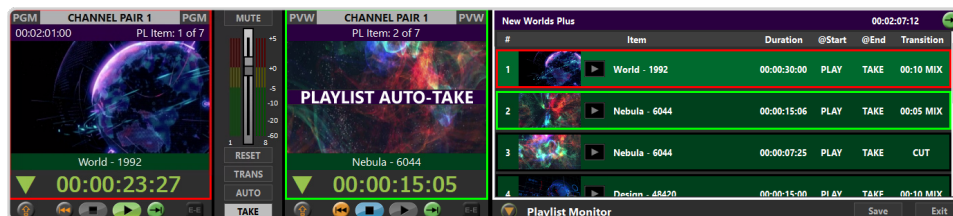
Tip: Click the  button in the top right of the editor to select whether the playlist stops at the end of the last media item or loops back to the beginning of the playlist.

4. Click **Save** to save the current playlist.
5. Click **Close** to close the **Playlist Editor**.

To Play a Playlist

The playlist will play through the rundown of media items automatically when loaded into the PGM Media Player.

1. Double-click on the Playlist Media Button that you want to present on the Video Media Player.



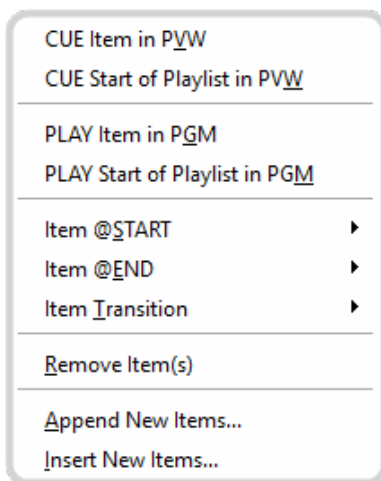
Tip: Refer to [Video Media Player](#) on page 67 for information on using the Media Player controls.

The following actions are performed in order by the Video Media Players:

- a. The first media item in the playlist is immediately cued on the Video Preview Media Player and transitioned to the Video Program Media Player.
- b. The Video Program Media Player performs the @START action for the media item and the next media item in the playlist is cued on the Video Preview Media Player.
- c. When the Video Program Media Player reaches the end of the media item it is playing it performs the @END action. If the @END action is TAKE, the media item cued on the Video Preview Media Player is transitioned to the Video Program Media Player according to the Transition attribute of the current media item.
- d. The Video Program Media Player performs the @START action for the new media item.

Tip: As you progress through the playlist, the media item that is currently on Program is highlighted in red and the media item that is on Preview is highlighted in green.

2. You can cue or play a different media item in the playlist by right-clicking on the media item and selecting an action.



- **CUE Item in PVW** — cue the selected media item on the Video Preview Media Player.
- **CUE Start of Playlist in PVW** — cue the first media item in the playlist on the Video Preview Media Player.
- **PLAY Item in PGM** — play the selected media item on the Video Program Media Player.
- **PLAY Start of Playlist in PGM** — play the first media item in the playlist on the Video Program Media Player.

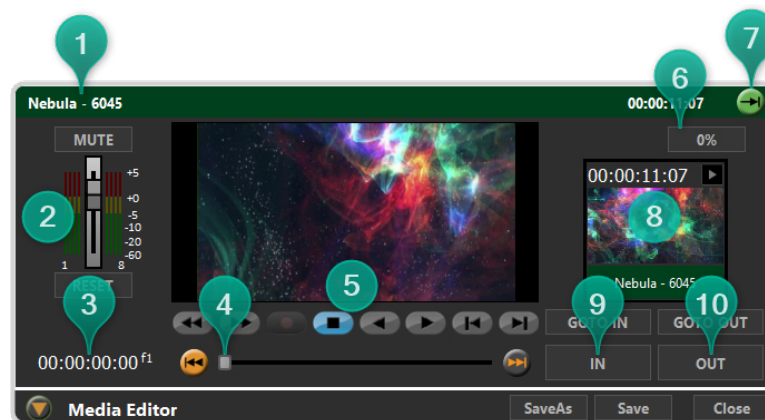
Keep the following in mind when working with playlists:

- The bar at the top of the Video Program Media Player is purple when a playlist is active. This bar shows the time remaining in the playlist and the item number.
- The audio slider sets the audio level for the playlist and will not change with a transition to the next media item in the playlist.

- If the audio player is playing out at the same time as the video player, the audio sources are summed together.
- An audio clip in the playlist outputs black on the Video Program Media Player as the audio is playing. You cannot play an audio clip and a video clip at the same time from the playlist. If you want to play an audio clip at the same time as the playlist is playing you must load the audio clip into the Audio Media Player.
- The Up and Down arrows on the keyboard adjust the audio level of the Video Media Player.
- The Left and Right arrows on the keyboard adjust the audio level of the Audio Media Player.
- You cannot move or modify a playlist item that is currently on the PGM or PVW Media Player.

Media Editor

The Media Editor allows you to edit the media item assigned to a Media Button to set, among other things, new IN/OUT points, adjust the audio level, and set a new thumbnail.

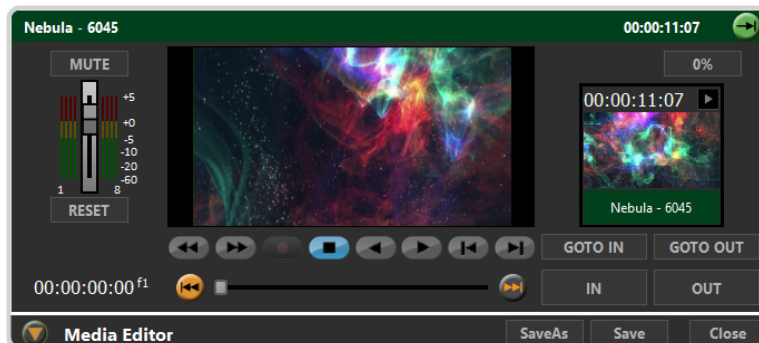


1. **Name** — Change the name of the Media Button by double-clicking on the current name. The new name is applied as soon as you move the cursor away from the name field or press enter on the keyboard. This only changes the name of the Media Button and not the name of the media file.
2. **Audio** — The audio levels of all 8 audio channels in the media item as it is playing. You can adjust the levels or mute the audio.
3. **Timecode** — The timecode value of the current position in the media item. An **f1** or **f2** at the end of the timecode indicates Field playback (interlaced), and an **f1-2** indicates Frame playback (progressive).
4. **Clip Position Slider** — The current point in the media item that is being played. You can drag the handle back and forth to select a different point.
5. **Transport Controls** — Standard transport controls for playing the clip.
 - ⏮ — rewind the clip at 30-times normal speed.
 - ⏭ — fast forward the clip at 30-times normal speed.
 - ⏪ — play the clip in reverse at normal speed.
 - ⏸ — stop playback.
 - ⏩ — play the clip at normal speed.
 - ⏮ — jog reverse by one frame/field.
 - ⏭ — jog forward by one frame/field.
 - ⏴ — seek to the first frame in the clip.
 - ⏴ — seek to the last frame in the clip.
6. **Play Speed** — The speed that the media item is currently playing out at.
7. **Loop Control** — Set the media item to play normal, or repeat.
8. **Thumbnail** — The current thumbnail for the Media Button.
9. **In Point** — Set a new In Point for the media item (**IN**), or seek to the current In Point (**GOTO IN**).

- 10. Out Point** — Set a new Out Point for the media item (**OUT**), or seek to the current Out Point (**GOTO OUT**).

To Edit a Media Button

- Right-click on the Media Button you want to edit and click **Open in Editor**.



- Edit the media item assigned to the Media Button as required.

Note: In and Out points are not used by the Media Editor when previewing a media item. This allows you to adjust the points while the media item is playing in the editor.

Setting	Description
In Point	The In Point sets where the Video Media Player starts playing the media item. When set, you can click GOTO IN to jump to the In Point. - Use the clip position slider, or transport controls, to advance the media item to the point where you want to media item to start. - Click IN to set the new In Point. A green IN is shown on the clip position slider bar. To clear the In Point, move the slider to the start of the media item and click IN.
Out Point	The Out Point sets where the Media Player stops playing the media item. When set, you can click GOTO OUT to jump to the Out Point. - Use the clip position slider, or transport controls, to advance the media item to the point where you want to media item to end. - Click OUT to set the new Out Point. A green OUT is shown on the clip position slider bar. To clear the Out Point, move the slider handle to the end of the media item and click OUT.
Audio Level	If the media item contains audio, you can adjust the master audio level. - Click and drag the audio slider up or down, or use the up and down arrows on the keyboard, to adjust the level of the audio in the media item. - Click RESET to return the audio level to the default level (0dB). - Click MUTE to mute the audio from the media item. The MUTE button flashes red when the audio is muted.
Thumbnail	Change the thumbnail for the Media Button. - Use the clip position slider, or transport controls, to select the frame that you want to use as the new thumbnail. - Click the existing thumbnail image to the right of the playout window. The thumbnail on the Media Button is updated when you click Save in the Media Editor.

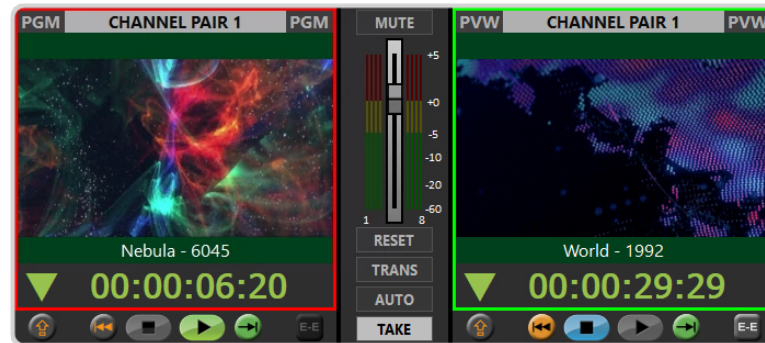
- Click **Save**.

Video Media Player

The Video Program and Preview Media Players present the contents of Video, Still, and Playlist Media Buttons.

The Video Program (PGM) and Preview (PVW) Media Players work together to present the contents of Media Buttons with cut or mix transitions between different Media Buttons. The contents of a Media Button can be presented individually, one item at a time, or together as a playlist that automatically runs through the media items.

The Video PGM and PVW Media Players can play audio that is embedded in a video clip, or if an audio clip is included in a playlist. The Video Program and Preview Media Players output black when an audio clip is being played.



- — Click to unload the current media item from the Media Player. If the Media Player is currently playing a media item, the first click stops the Media Player and a second click is required to unload the media item from the Media Player.
- — Seek to start of the media item.
- — Stop the playout of the media item.
- — Play the current media item. As the media item is playing, the timecode at the bottom of the Media Player window shows a count-down (down arrow) or count-up (up arrow) timer. Click the arrow to the left of the timer to change the timecode direction.

Tip: The timecode turns yellow when there are 5 seconds left in the media item and turns red at the ends. You can change the yellow warning time value from the **Player Settings**.

- — The media item is plays to the end and stops, or the Media Player loops () to the beginning of the media item when it reaches the end.

Tip: You can change the loop setting while the media item is playing. This can be used to have a single media item loop a number of times and then you can manually change the loop setting to have it play to the end.

- — Turn Electronic to Electronic (or Bypass) mode on or off. In EE mode, the video+audio signal coming into the Media Player is routed directly to the output, bypassing the media drives.

Tip: You can place the live EE input onto the Video Program Media Player by clicking **TAKE** while EE is active on the Video Preview Media Player.

- **MUTE** — Mute the embedded audio from the media item.
- **Audio Slider** — Adjust the audio level of the media item playing on the Video Program Media Player. If you are playing the contents of a Media Button directly, the audio level automatically adjusts to the level saved in the Media Button when the media item is taken on the Video Program Media Player. You can adjust the audio level manually at any time during playout.
- **RESET** — Reset the audio level to 0dB.
- **TRANS** — Set the type of transition that is used when a media item is taken from the Video Preview Media Player to the Video Program Media Player. Click the **TRANS** button to set the transition to a dissolve (**MIX**) or a cut (**CUT**). If you select a mix a popup prompts you to enter a duration.
- **AUTO** — Set the Video Program Media Player to automatically transition to the media item cued on the Video Preview Media Player. When **AUTO** is active (green) the Video Program Media Player automatically transitions to the media item on the Video Preview Media Player when it reaches the end of the current clip. **CUED FOR AUTO-TAKE** appears across the Video Preview Media Player when **AUTO** is active.

Tip: To activate a one-time Auto-Take, click anywhere on the video on the Video Preview Media Player. **CUED FOR AUTO-TAKE** appears across the Video Preview Media Player.

- **TAKE** — Manually initiate a transition of the clip on the Video Preview Media Player to the Video Program Media Player. The type and duration of the transition is set by the **TRANS** setting.

Tip: You can place the live EE input onto the Video Preview Media Player by clicking **TAKE** while EE is active on the Video Preview Media Player.

To Play Media in the Video Media Player

Still and Video Media Buttons can be loaded and played on the Video Program and Preview Media Players. Each Media Player has dedicated HD-BNC video and key (alpha) outputs with 8 tracks of embedded audio.

Tip: Media Player audio can be sent to the AES-59/TASCAM® audio output from the Audio Router.

1. Click the Video or Still Media Button you want to load onto the Video Preview Media Player.

Tip: Double-click a Media Button to load it onto the Video Preview Media Player and immediately take it on the Video Program Media Player.

Tip: You can also drag and drop a Media Button onto the Media Player.

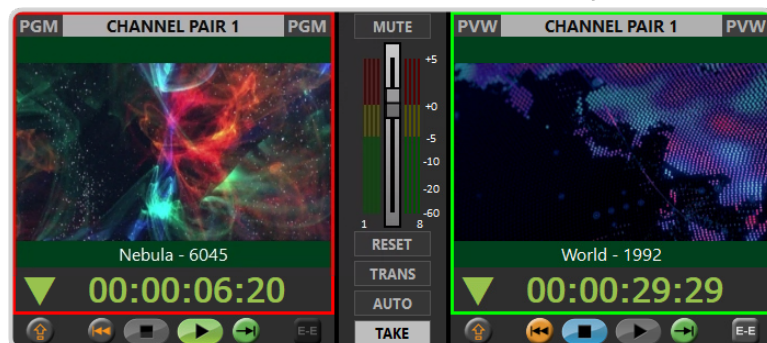
A green box appears around the video on the Video Preview Media Player and the Media Button.



2. Click **TAKE** to transition the media item on the Video Preview Media Player to Video Program Media Player.

Note: The **VIDEO PGM Player @START of CLIP** parameter in the **Player Settings** must be set to **PLAY** for the media item to automatically play when taken on the Video Program Media Player.

3. Click the next Media Button that you want to play after the end of the current media item. The contents of Media Button is cued on the Video Preview Media Player.

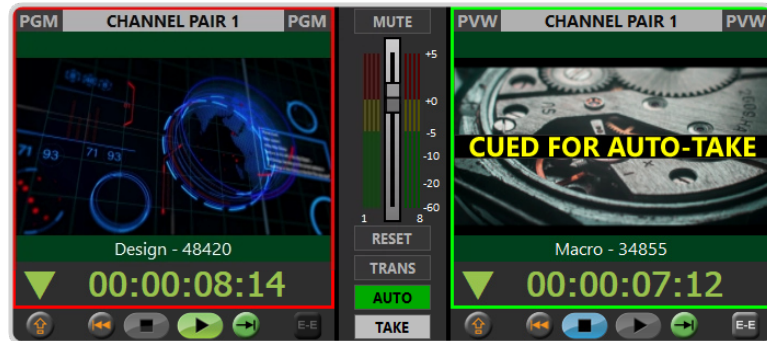


4. Click **AUTO** to set the Media Player to automatically transition the media item on the Video Preview Media Player to the Video Program Media Player when it reaches the end of the media item it is currently playing.

Tip: You can click anywhere on the video image in the Video Preview Media Player to perform a one-time Auto transition. **CUED FOR AUTO-TAKE** appears across the Video Preview Media Player. Unlike clicking the **AUTO** button, you don't have to toggle this off after the transition. It is only applied to that media item.

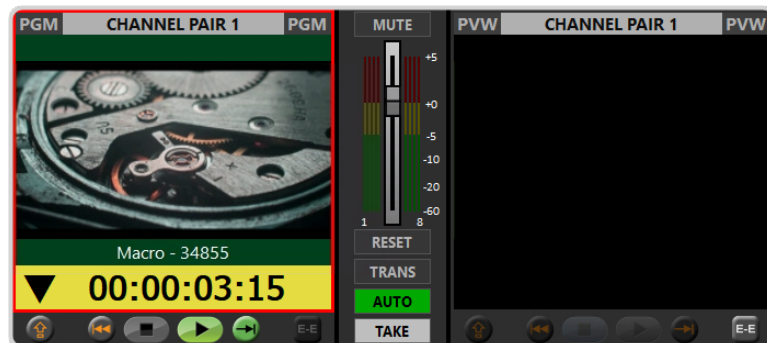
Tip: You can click **TRANS** to change the type of transition used or the length of the mix transition.

Tip: You can click **TAKE** to perform the transition immediately, before the media item on the Video Program Media Player has ended.



5. Add the contents of another Media Button to the Video Preview Media Player or allow the media item on the Video Program Media Player to end.

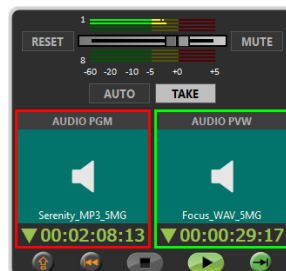
Note: The **VIDEO PGM Player @END of CLIP** parameter in the **Player Settings** sets whether the Video Program Media Player cuts to black or freezes the video on the last frame when it reached the end of the media item.



Audio Player

The Audio Program and Preview Media Players present the contents of Audio Media Buttons.

The Audio Program and Preview Media Players work together to present the contents of audio Media Buttons with transitions between the media items. Audio Media Buttons can only be presented individually, one item at a time, from the Audio Media Player.



-  — Click to unload the current media items from both the Audio Program and Preview Media Players. If the Audio Media Player is currently playing a media item, the first click stops the Media Players and a second click is required to unload the media item. You cannot unload the Audio Preview Media Player if a media item is not loaded into the Audio Program Media Player.

-  — Seek to start of the media item.
-  — Stop the playout of the media item.
-  — Play the current media item. As the media item is playing, the timecode at the bottom of the window shows a count-down (down arrow) or count-up (up arrow) timer. Click the arrow to the left of the timer to change the timecode direction.

Tip: The timecode turns yellow when there are 5 seconds left in the media item and turns red when the media item ends. You can change the yellow warning time value from the **Player Settings**.

-  — The media item is played to the end and stops, or the Media Player loops () to the beginning of the media item when it reaches the end.

Tip: You can change the loop setting while the media item is playing. This can be used to have a single media item loop a number of times and then you can manually change the loop setting to have the media item play to the end.

- **MUTE** — Mute the media item.
- **Audio Slider** — Adjust the audio level of the media item playing on the Audio Program Media Player.
- **RESET** — Reset the audio level to 0dB.
- **AUTO** — Set the Audio Program Media Player to automatically transition to the media item cued on the Audio Preview Media Player. When **AUTO** is active (green) the Audio Program Media Player automatically transitions to the media time on the Audio Preview Media Player when it reaches the end of the current clip. **CUED FOR AUTO-TAKE** appears across the Audio Preview Media Player when **AUTO** is active.

Tip: To activate a one-time Auto-Take, click anywhere on the video on the Audio Preview Media Player. **CUED FOR AUTO-TAKE** appears across the Audio Preview Media Player.

- **TAKE** — Manually initiate a transition of the clip on the Audio Preview Media Player to the Audio Program Media Player.

To Play Audio in the Audio Media Player

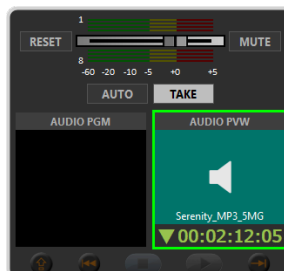
Audio tracks from the Audio Media Player are added (digitally summed) to the tracks in the Video Media Player. The combined audio tracks are embedded in the Video PGM Media Player video stream.

1. Click the Audio Media Button you want to load into the Audio PVW Media Player.

Tip: Double-click an Audio Media Button to load it into the Audio PVW Media Player and immediately take it to the Audio PGM Media Player.

Tip: You can also drag and drop a Media Button onto the Audio Media Player.

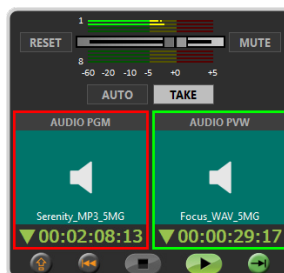
A green box appears around the icon of the audio clip in the Audio PVW Media Player and the Media Button.



2. Click **TAKE** to transition the media item in the Audio PVW Media Player to PGM.

Note: The **AUDIO PGM Player @START of CLIP** parameter in the **Player Settings** must be set to **PLAY** for the clip to automatically play when taken onto the Audio PGM Media Player.

3. Click on the next Audio Media Button that you want to play after the end of the current clip. The contents of the Media Button is cued in the Audio PVW Media Player.



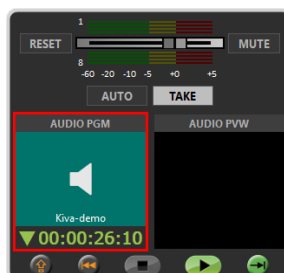
4. Click **AUTO** to set the Audio Media Player to automatically transition from the PGM to PVW Media Button when the PGM Media Player reaches the end of the clip it is currently playing.

***Tip:** You can click anywhere on the Media Button thumbnail in the Audio PVW Media Player to perform a one-time Auto transition. **CUED FOR AUTO-TAKE** appears across the PVW Media Player. Unlike clicking the **AUTO** button, you don't have to toggle this off after the transition. It is only applied to that clip.*

***Tip:** You can click **TAKE** to perform the transition immediately.*



5. Load another Media Button onto the Audio PVW Media Player or allow the clip in the PGM Media Player to end.



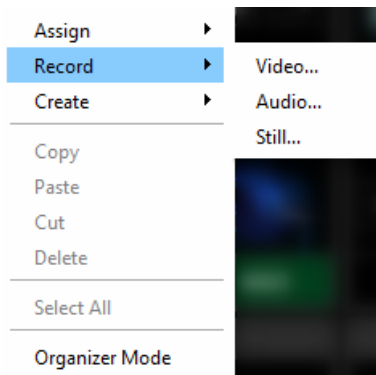
Recording

Each channel pair has a single HD-BNC record input (video+audio) that is tied to the PVW Video Media Player for that channel pair.

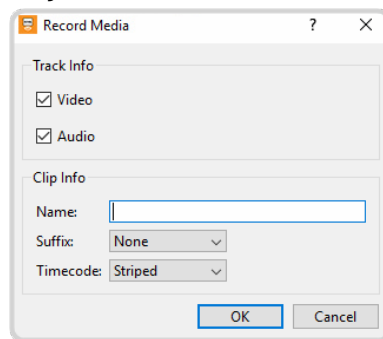
To Record to a Media Button

The video input (video+audio) for the channel pair can be recorded as video with audio (Video Media Button), audio only (Audio Media Button), or as a still image (Still Media Button).

1. Right-click on the empty Media Button that you want to record to.

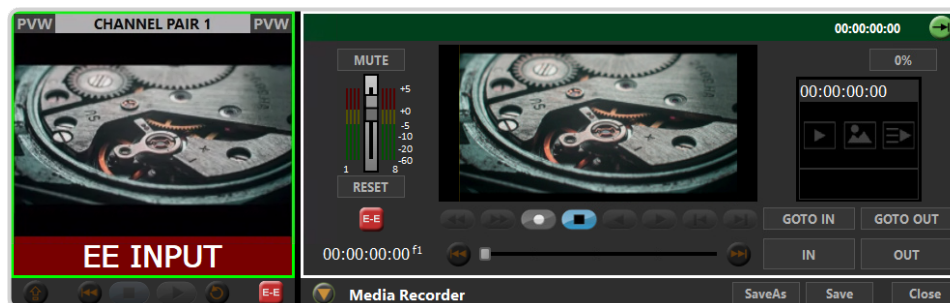


2. Select **Record** and click on the type of media you want to record. The type of media sets the type of Media Button you are creating.
 - **Video** — a Video Media Button containing video with or without audio.
 - **Audio** — an Audio Media Button containing audio without video.
 - **Still** — a Still Media Button containing a still image without audio.
3. Select the track and clip information you want to record.

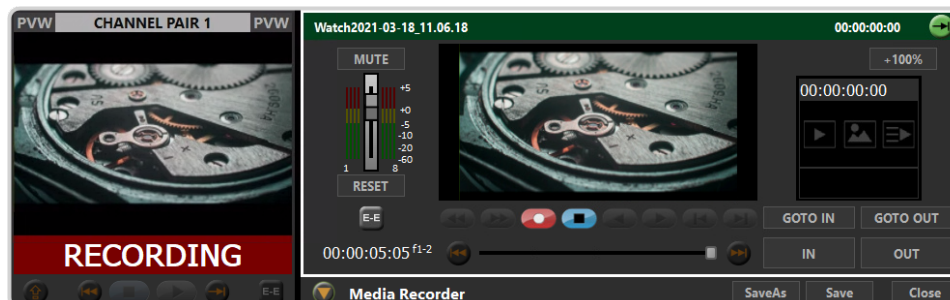


Setting	Description
Track Info	• Video — record the video track. • Audio — record the audio tracks.
Clip Info	• Name — enter a name for the media file. The name is also applied to the Media Button but can be changed later. • Suffix — automatically add a sequential number (Numeric) or the current time of day (Time of Day) to the end of the name. • Timecode — the timecode for the clip can start at zero (Striped) or use the external timecode input (External LTC). <i>Note: The External LTC setting uses LTC or ATC, depending on how the timecode is configured for the channel pair.</i>

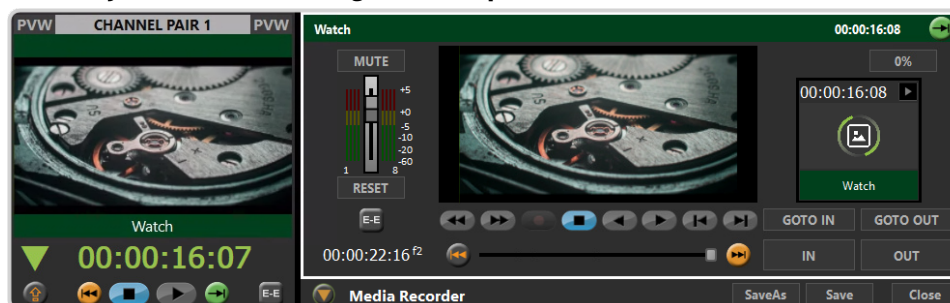
4. Click **OK**. The Video Preview Media Player goes into **EE** mode and the **Media Recorder** opens.



5. Click **Record** () to start recording.

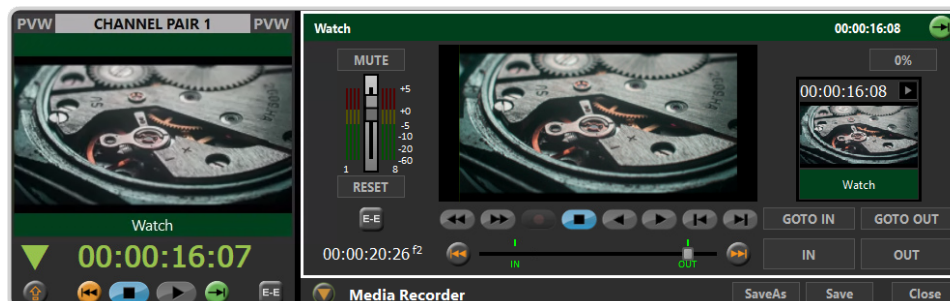


6. When you are ready to finish recording, click **Stop** ().



7. Trim the IN and OUT points of the clip and adjust the audio level as required.

Tip: Click on the thumbnail image to generate a new thumbnail from the current frame of video.



8. Click **Save** to save the new media item to the Media Button.
9. Click **Close**.

Maintenance

Refer to the following information for performing maintenance on your server, muting an alarm, restoring factory defaults, or upgrading the software.

Media Drives

The server uses a RAID array of media drives to store all media content.

Disk Space

The amount of free disk space that is available for media items is shown at the bottom of the Kiva Presenter window. The free space is shown in timecode format (HH:MM:SS:FF) and percentage of free space on the drive. When the amount of free space goes below 10% the text is highlighted in yellow. If the amount of free disk space goes below 5% the text is highlighted in red.

***Tip:** When the amount of free disk space goes below 5% you should consider removing unused content in order to free-up media disk space. Use Windows® Explorer to removed unused media.*

AsRun Log Creator

The server keeps a log of stills and clips that have been played in their entirety on all channel of the server. This information can then be filtered and output into either a CSV file or a PDF report.

Note: Clips must be played out in their entirety to be added to the AsRun log.

The AsRun log can be filtered for a number of criteria for the media items and when or where they were played.

- **Date Range** — the range of dates that the media items was played in.
- **Channels** — the transport channels that the media items were played on.
- **Media Players** — the type of media item that was played (audio and video).
- **Media File Name** — the name of the media item that was played.

To Run an AsRun Report

Generate a PDF or CSV report of what clips and stills were played on the server.

1. Launch the **AsRunReport** application on your server.

2. Set the parameters and filters you want to apply to the report

Item	Description
Report Name	This is the name that appears on the report.
Additional Notes	Add any additional notes that you want to appear on the report.
Format	Select how you want the report to be formatted. • Aggregate — lists how many times each clip was played during the selected date range • Individual — lists every instance that a clip was played, including the start and stop times, during the selected date range
Date Range	Set the from and to date range between which you want to generate the report.
Channels	Select which transport channels on the server that you want to generate the report for. Channel that are not present on your server are grayed out.
Media Players	Select whether you want to show only audio clips, only video clips, or both.

Item	Description
Media File Name	Enter a name or part of a name in the field, or leave the field blank. The clips that were played during the date range will be filter to only include those clip names that include the Media File Name . If no name is specified the filter will return all clip names.

3. Click **Apply Filter**.

The table below lists all the results of the filter.

Video Server AsRun Log Report Creator

Report Name: Ross

Additional Notes:

Format: ☒ Aggregate ☐ Individual

Date Range:

From: 2020-12-27 @ 00:00:00

To: 2021-01-26 @ 08:02:23

Channels:

☒ A ☐ E ☐ I

☒ B ☐ F ☐ J

☒ C ☐ G ☐ L

☒ D ☐ H ☐ K

Media Players:

☒ Audio

☒ Video

Media File Name:

Apply Filters

Results Found: 6

	First Played	Last Played	Play Duration	Count	Type	Media File
1	2021-01-22 @ 08:32:05	2021-01-22 @ 08:57:19	00:25:13	13	VIDEO	Arctic to Hawaii
2	2021-01-22 @ 08:32:18	2021-01-22 @ 08:57:35	00:25:11	12	VIDEO	NATIONAL_ANTHEM(CAN.USA) CAM-2
3	2021-01-22 @ 11:21:06	2021-01-22 @ 11:28:48	00:07:42	1	STILL	Test_DC
4	2021-01-22 @ 13:33:40	2021-01-22 @ 13:33:55	00:00:15	1	VIDEO	astests2
5	2021-01-22 @ 13:50:21	2021-01-25 @ 14:51:24	00:00:36	4	VIDEO	2020-04-15 6pmNEWS-Breaking VO 2

Create CSV Create PDF Exit

Tip: You can change the filter settings and click **Apply Filter** again to update the search results.

4. Click a **Create** button to generate the report file. You are prompted for a location to save the file.
- **Create CSV** — creates a standard comma segmented value (CSV) file.
 - **Create PDF** — creates a formatted PDF report file.
5. Click **Exit**.

Troubleshooting

Refer to the applicable section below for information on troubleshooting the operation or setup of your server.

Kiva Import Problems

- Cannot see any remote directories when choosing the **Import From** directory, or when selecting clips to import.
 - Have you mapped the remote directory as a local disk drive?
- Importing 720p MOV files result in 1080 clips (or vice versa).
 - The importer converts all MOV files into the current video format that the server is operating in. For example, if the server is set to the 1080i 59.94, then all imported clips are converted to 1080i 59.94.
 - If you want to import 720p MOV files as 720p clips, you must change the video format of the server to 720p before importing these MOV files.

General Problems

- Video output is not synchronized with downstream devices.
 - Check that a reference signal is connected to the Reference BNC on the back of the server and that the correct reference format is selected.
- I cannot record external timecode.
 - Check that a valid analog timecode signal is connected to the LTC IN port.
 - Verify that the timecode signal is 1V peak-to-peak minimum.
- I hear a beeping sound from inside the main server chassis.
 - Check to see if two power cords are connected to the AC input on both power supplies. If only one power cord is connected, then the internal alarm will sound. The only way to silence the alarm is to either connect AC power to both modules, or remove the module without power. Although the server can operate with just one power module, it is not recommended.
 - If the two power cords are connected to the two modules of the power supply, and you are sure there is full power on both power cords, then check the small LED on each of the two power supply modules (from the chassis rear). These LEDs should be solid green. If either LED is blinking, or has changed to yellow or red, then you may have a fault in the power supply module. Remove the suspect power supply module immediately (the alarm should then mute). Contact Ross® technical support for assistance.
 - If the power supply checks okay, check the LEDs on the media drives on the front of the server. These LEDs should be BLUE or PURPLE. If any of the LEDs are RED there may be a failed media drive. Eject the drive and re-seat the drive in the bay. If this does not clear the fault after 5-10 seconds the drive may have failed. Contact Ross® technical support for assistance.
- How do I record more than just two channels of audio?
 - The Server comes standard with 14-channel embedded audio per video channel. To record more than 2-channel audio, you must enable the selection in **Kiva Config** application.

Specifications

Resources, video specifications, power rating, and port pinouts.
The information in this section is subject to change without notice.

Resources

The number of resources specific to your server depends on the model.

Resource	1 Video Board	2 Video Board
Video Inputs	1	2
Video Outputs	4	8
AES Audio Inputs	8	16
AES Audio Outputs	8	16
Analog Audio Outputs	1	2

Operating Temperature

The system has been qualified at an operational temperature range of **13 to 35°C (55 to 95°F)** and a non-condensing humidity range of **20 to 80%**.

Table 2: Safe Operation and Non-operating Environmental Conditions

	Operating	Non-operating
Temperature	5 to 55°C (41 to 131°F)	-40 to 65°C (-40 to 149°F)
Relative Humidity	8 to 90% non-condensing	5 to 95% non-condensing
Max. Wet Bulb Temperature	29.5°C (85°F) non-condensing	35°C (95°F) non-condensing
Max. Temperature Gradient	15°C/hour (59°F/hour)	15°C/hour (59°F/hour)
Altitude Range	-300 to 3,048m (-984 to 10,000ft.)	-300 to 12,200m (-984 to 40,026ft.)

Note: Operator is responsible for providing sufficient ventilation to maintain surface temperature below 40°C (104°F) at the center of the top cover of the Kiva chassis.

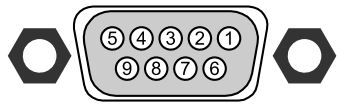
Note: Non-condensing conditions should be maintained at all times.

Note: Maximum storage period inside shipping package is one year.

Ports

Serial (RS422) Port

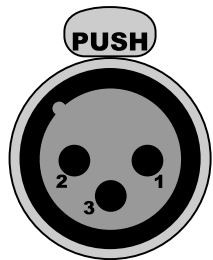
The female DB9 serial connectors on the **RS422 Control Breakout Cable** support the RS-422 transmission standard.



Pin	Signal
1	Ground
2	Tx-
3	Rx+
4	Rx-Ground
5	n/c
6	Tx-Ground
7	Tx+
8	Rx-
9	n/c

LTC (3-Pin XLR) Port

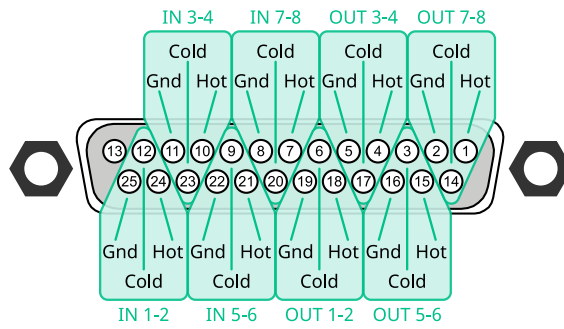
The EIA Standard RS-297-A describes the use of the XLR3 for balanced audio signal applications.



Pin	Signal
1	Ground (cable shield)
2	LTC+ / Positive (" hot ")
3	LTC- / Negative (" cold ")

AES Audio (DB25) Port

There are two AES audio ports on the back of the server providing 8-track AES inputs and outputs. Each AES input and output can be assigned to an available video channel using the internal Audio Router (refer to [Audio Router Setup](#) on page 15). Both ports have the same pinouts.



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