

# 2110Scope

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## User Guide



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<b>1 Copyrights and Trademark Notices.....</b>	<b>8</b>
1.1 General.....	8
1.2 GNU LESSER GENERAL PUBLIC LICENSE.....	17
1.2.1.1 0. Additional Definitions.....	17
1.2.1.2 1. Exception to Section 3 of the GNU GPL.....	17
1.2.1.3 2. Conveying Modified Versions.....	17
1.2.1.4 3. Object Code Incorporating Material from Library Header Files.....	18
1.2.1.5 4. Combined Works.....	18
1.2.1.6 5. Combined Libraries.....	19
1.2.1.7 6. Revised Versions of the GNU Lesser General Public License.....	19
1.3 MPEG Disclaimers.....	20
1.3.1 MPEGLA MPEG2 Patent.....	20
1.3.2 MPEGLA MPEG4 VISUAL.....	20
1.3.3 MPEGLA AVC.....	20
1.3.4 MPEG4 SYSTEMS.....	20
1.4 Drastic Technologies Limited Warranty and Disclaimers.....	21
1.4.1 Warranty Remedies.....	21
1.4.2 Software Updates.....	21
1.4.3 Restrictions and Conditions of Limited Warranty.....	21
1.4.4 Limitations of Warranties.....	22
1.4.5 Damages.....	22
<b>2 About 2110Scope.....</b>	<b>23</b>
<b>3 Reference.....</b>	<b>25</b>
3.1 Main Interface Overview.....	25
3.1.1 Audio Controls and Displays.....	26
3.1.1.1 Loudness Settings.....	27
3.1.2 Freeze Field/Frame.....	31
3.1.3 Line Select.....	32
3.1.4 Status Display.....	35
3.2 Scopes Layout and Setup.....	36
3.2.1 Layout Options.....	36
3.2.1.1 Single Scope Layout.....	37
3.2.1.2 Two Scopes Layout.....	38
3.2.1.3 Four Scopes Layout.....	39
3.2.1.4 Six Scopes Layout.....	40
3.2.2 Picture View.....	41
3.2.2.1 Graticules.....	44
3.2.3 Vectorscope.....	45
3.2.3.1 Vectorscope Setup.....	45
3.2.3.2 Vectorscope Window.....	47
3.2.4 Waveform YCbCr.....	48
3.2.4.1 Waveform YCbCr Setup.....	48
3.2.4.2 Waveform YCbCr Window.....	53
3.2.5 Waveform RGB.....	54
3.2.5.1 Waveform RGB Setup.....	54
3.2.5.2 Waveform RGB Window.....	57
3.2.6 Histogram YCbCr.....	58

3.2.6.1 Histogram YCbCr Setup.....	58
3.2.6.2 Histogram YCbCr Window.....	60
3.2.7 Histogram RGB.....	61
3.2.7.1 Histogram RGB Setup.....	61
3.2.7.2 Histogram RGB Window.....	63
3.2.7.3 Histogram HSV Setup.....	64
3.2.7.4 Histogram HSV Window.....	66
3.2.8 Histogram Luma.....	67
3.2.8.1 Histogram Luma Setup.....	67
3.2.8.2 Histogram Luma Window.....	69
3.2.9 H/S Scope.....	70
3.2.9.1 H/S Scope Setup.....	70
3.2.9.2 H/S Scope Window.....	72
3.2.9.3 H/S Scope Example.....	74
3.2.10 Chromaticity.....	76
3.2.10.1 Chromaticity Setup.....	76
3.2.10.2 Chromaticity Window.....	78
3.2.11 IP Timing Window.....	80
3.2.11.1 IP Timing Setup.....	80
3.2.11.2 IP Timing Window.....	82
3.2.12 Status Window.....	83
3.2.12.1 Status Setup.....	83
3.2.12.2 Status Window.....	84
3.2.13 Anc Monitor.....	86
3.2.13.1 Anc Monitor Setup.....	86
3.2.13.2 Anc Monitor Window.....	87
3.2.14 Audio Vector.....	88
3.2.14.1 Audio Vector Setup.....	88
3.2.14.2 Audio Vector Window.....	90
3.2.15 Audio Phase.....	93
3.2.15.1 Audio Phase Setup.....	93
3.2.15.2 Audio Phase Window.....	95
3.2.16 Audio Histogram.....	96
3.2.16.1 Audio Histogram Setup.....	96
3.2.16.2 Audio Histogram Window.....	98
3.2.17 Audio Wave.....	99
3.2.17.1 Audio Wave Setup.....	99
3.2.17.2 Audio Wave Window.....	101
3.2.18 Audio Meters.....	102
3.2.18.1 Audio Meters Setup.....	102
3.2.18.2 Audio Meters Window.....	103
3.2.19 Loudness Meter.....	104
3.2.19.1 Loudness Meter Setup.....	104
3.2.19.2 Loudness Meter Window.....	108
3.2.20 Surround Meter.....	109

3.2.20.1 Surround Meter Setup.....	109
3.2.20.2 5.1 Surround Sound Window.....	111
3.2.20.3 7.1 Surround Sound Window.....	112
3.3 System Configuration Window.....	114
3.3.1 IP Video Setup.....	116
3.3.2 Video Input.....	116
3.3.3 12G Type.....	117
3.3.4 Video Format.....	117
3.3.5 Color Format.....	117
3.3.6 Primaries.....	118
3.3.7 Transfer.....	118
3.3.8 Picture Mode.....	118
3.3.9 Down Convert.....	119
3.3.10 Output.....	119
3.3.11 Closed Caption.....	119
3.3.12 Audio Input.....	120
3.3.13 Audio Scale.....	120
3.3.14 Board Type.....	121
3.3.15 Board Select.....	121
3.3.16 Preferred Scan.....	122
3.3.17 Active Region.....	122
3.3.18 Auto Follow Input.....	123
3.3.19 Scope Vblank.....	123
3.3.20 Play Audio Computer Speakers.....	123
3.3.21 Audio Channels.....	123
3.3.22 Audio Pairs.....	124
3.3.23 Check for New Versions on Startup.....	125
3.3.24 Check for Updates.....	125
3.4 IP Setup.....	128
3.4.1 IP Video Setup - Video.....	129
3.4.2 IP Video Setup – Audio.....	131
3.4.3 IP Video Setup – Anc.....	134
3.5 Display Modes.....	138
3.5.1 Off.....	139
3.5.2 Luma Only.....	140
3.5.3 Red Only.....	141
3.5.4 Green Only.....	142
3.5.5 Blue Only.....	143
3.5.6 Zebra Luma.....	144
3.5.7 Zebra Chroma.....	145
3.5.8 Clipping.....	146
3.5.9 Edge Difference.....	147
3.5.10 Focus Assist.....	148
3.5.11 Calibrate.....	149
3.5.12 Flip Flop.....	150
3.5.13 Show Alpha.....	153
3.5.14 Opacity.....	154
3.5.15 Luma Key.....	155
3.5.16 Green Screen Key.....	156
3.5.17 Chroma Key Despill.....	157



3.5.18 Chroma Key Simple.....	158
3.5.19 False Colour.....	159
3.5.20 Display Modes Keyboard Controls.....	160
3.6 Manual.....	162
3.7 Capture Image.....	162
3.8 Data View.....	164
3.8.1 Color Coded Values display.....	166
3.9 Web Page.....	171
3.10 2110Scope Web Interface.....	172
3.10.1 Select Scope.....	173
3.10.2 Configure.....	175
3.10.2.1 Picture.....	177
3.10.2.2 Vector.....	178
3.10.2.3 Waveform RGB.....	179
3.10.2.4 Waveform YCbCr.....	180
3.10.2.5 Histogram.....	181
3.10.2.6 Chromaticity.....	184
3.10.2.7 ANC Monitor.....	186
3.10.2.8 Status.....	187
3.10.2.9 Audio Vector Scope.....	187
3.10.2.10 Audio Phase Scope.....	188
3.10.2.11 Audio Histogram Scope.....	188
3.10.2.12 Audio Wave Scope.....	190
3.10.2.13 Audio Meters Scope.....	190
3.10.2.14 Surround Sound Scope.....	191
3.11 Event Log.....	193
3.11.1 Audio/Video Event Sensitivity.....	196
3.11.1.1 Vertical Line Repetition.....	196
3.11.1.2 Missing Lines.....	198
3.11.1.3 Missing Edges.....	199
3.11.1.4 Black and White.....	201
3.11.1.5 Still Frames.....	202
3.11.1.6 Broadcast Illegal.....	203
3.11.1.7 Oversaturation.....	204
3.11.1.8 Contrast Blacks.....	205
3.11.1.9 Gamut Over.....	206
3.11.1.10 Gamut Under.....	207
3.11.1.11 Loudness.....	208
3.11.1.12 Silence.....	209
3.11.1.13 Y Component.....	210
3.11.1.14 U Component.....	211
3.11.1.15 V Component.....	212
3.11.1.16 Single Color.....	213
3.11.2 Ancillary Data Streams Sensitivity.....	215
3.11.2.1 Supported Data Stream Types.....	216

3.12 Area Select.....	221
3.13 License.....	222
3.13.1 How Do I Remove the Watermarks?.....	222
3.13.2 How to license the system.....	224
3.14 Audio Routing.....	225
<b>4 Setup.....</b>	<b>227</b>
4.1 Install the Software.....	227
4.2 Run the Software.....	229
4.2.1 Setup Window.....	229
4.3 Using Avid/Adobe/OpenFX ScopeDirect Plugins.....	230
4.3.1 Note on macOS ScopeDirect Plugins.....	230
4.3.2 Using ScopeDirect in Adobe.....	232
4.3.3 Using ScopeDirect in Avid.....	234
4.3.4 Using ScopeDirect in OpenFX.....	236
4.3.5 Color Space and HDR/HLG in 2110Scope.....	239
4.3.5.1 Input Color - YCbCr (YUV) and RGB.....	239
4.3.5.2 Primaries.....	239
4.3.5.3 Transfer Characteristics.....	241
4.3.6 Turning Off Background Programs in Linux.....	242
4.3.6.1 Disable Hibernate, Sleep.....	242
4.3.6.2 Disable Kernel Updates.....	242
4.3.6.3 Set Default Kernel.....	242
<b>5 Operations.....</b>	<b>243</b>
5.1 Controlling 2110Scope.....	244
5.1.1 Zoom and Pan.....	244
5.1.2 Mouse Control.....	244
5.1.3 Making Marks/Guides (cross, line and box).....	245
5.1.4 Frame Compare.....	246
5.1.5 Command Line Parameters.....	246
5.1.6 Set Layout.....	246
5.1.7 Capture Image.....	247
5.1.8 Other Features.....	248
5.2 2110Scope Front Panel Controller.....	249
5.2.1 Controls and Displays.....	249
5.2.2 Scope Selection.....	249
5.2.3 Change Settings For the Scope.....	249
5.2.4 Change the Scope.....	250
5.2.5 Audio Meters.....	250
5.2.6 The Scopes and Settings.....	250
5.2.7 Adding Picture Scope.....	253
5.2.8 Adding Vector Scope.....	253
5.2.9 Adding Waveform YCbCr Scope.....	253
5.2.10 Adding Waveform RGB Scope.....	254
5.2.11 Adding Histogram Scope.....	254
5.2.12 Adding Chromaticity Scope.....	254
5.2.13 Adding Status Scope.....	254
5.2.14 Adding Audio Phase Scope.....	255
5.2.15 Adding Audio Wave Scope.....	255
5.3 Configuring the Crystallfontz Front Panel Linux.....	256

5.3.1 Permission Commands.....	256
<b>6 REST API Commands.....</b>	<b>257</b>
6.1 Basic Command Structure.....	257
6.1.1 Number of Scopes.....	258
6.1.2 Set/Get Individual Scopes.....	258
6.1.3 Set/Get Audio Meters.....	260
6.1.4 Set/Get Scope Settings.....	260

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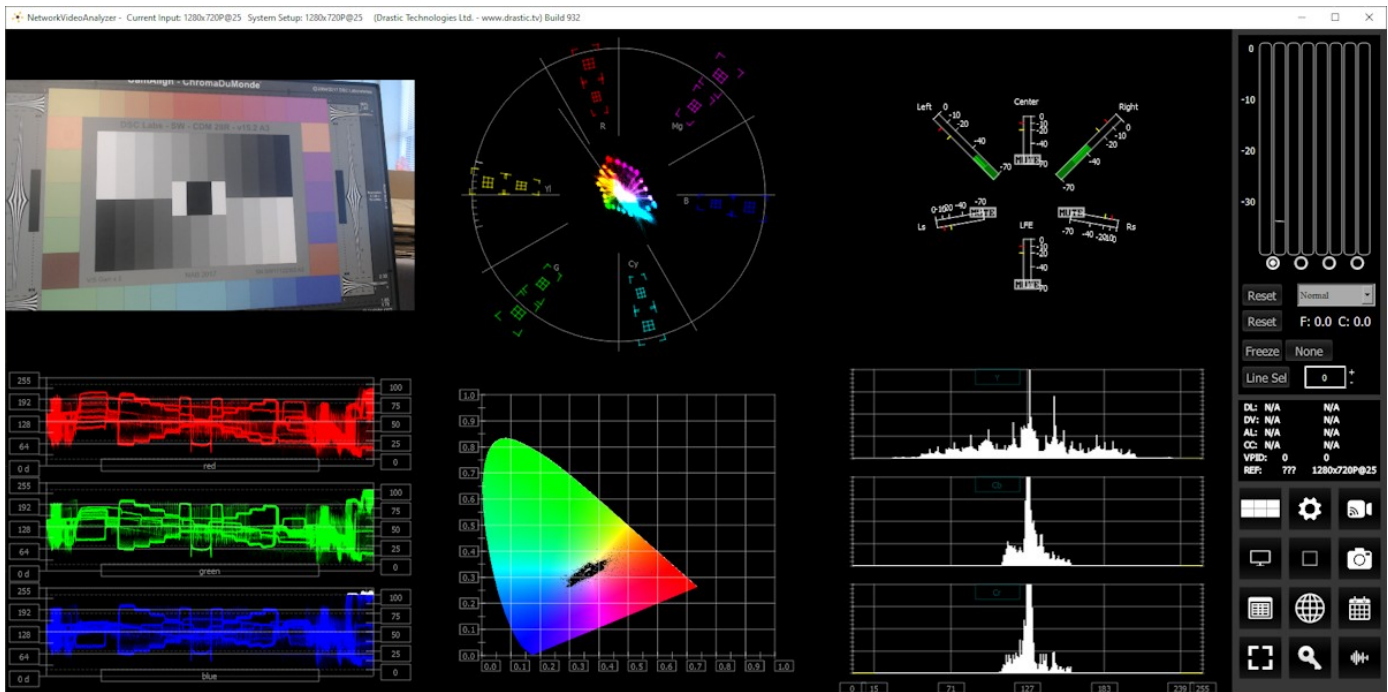
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## 2 About 2110Scope



**2110Scope** is the world's most powerful ST2110/2022 (and optionally baseband video signals and TR-01) software signal monitoring tool.

**2110Scope** is designed to take advantage of standard NICs as well as AJA's and Matrox's IP capture hardware. It supports both Rec.709 or BT.2020, and SDR as well as HDR analysis. 2110Scope provides the most cost effective IP signal monitoring solution available. 2110Scope is available for CentOS/Red Hat or Windows 10 or greater.

It provides the following signal analysis tools:

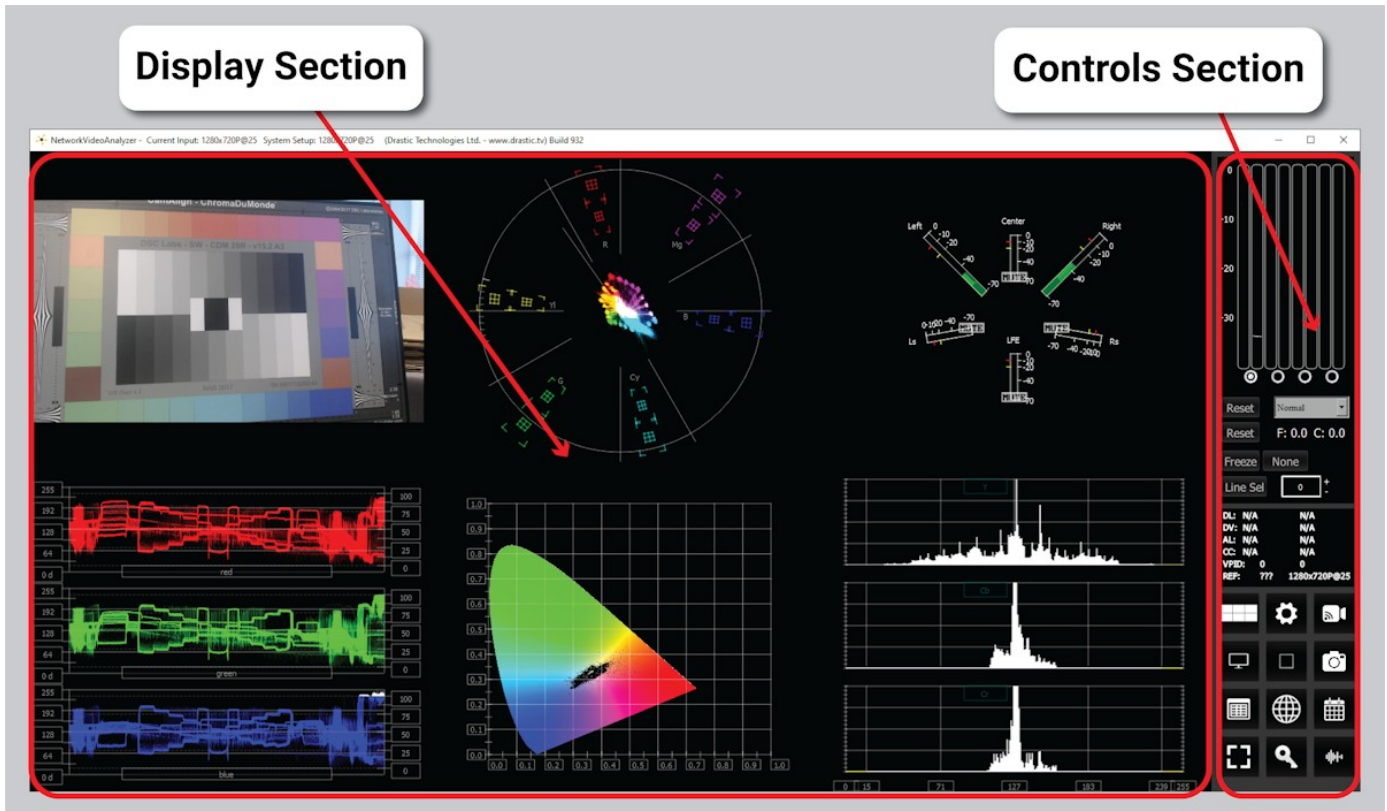
- Picture, with zoom and pan
- Closed caption detection, decode and display
- Multiple time code display
- Data View with ANC display
- Vectorscope
- YCbCr Waveform Monitor (stacked, parade, luma only, or Composite)
- RGB Waveform Monitor (stacked, parade, or overlay)
- YCbCr Histogram
- RGB Histogram
- HSV (hue/saturation/value) Histogram
- Luma Histogram

- H/S (hue/saturation) Scope
- Chromaticity
- IP Timing
- Status, including MaxCLL and MaxFALL
- ANC Monitor
- Audio Vectorscope (Lissajousxy, Lissajous, Polar)
- Audio Phase
- Audio Histogram (logarithmic or linear)
- Audio Waveform Monitor
- Audio Meters scope
- Loudness Meter scope
- Surround Meter scope
- Audio Metering (Loudness, RMS and Peak)
- Freeze and compare
- Save signal and scopes to image
- Standard desktop software with remote access

### 3 Reference

The reference section provides a detailed look at each of the elements in the **2110Scope** graphical user interface.

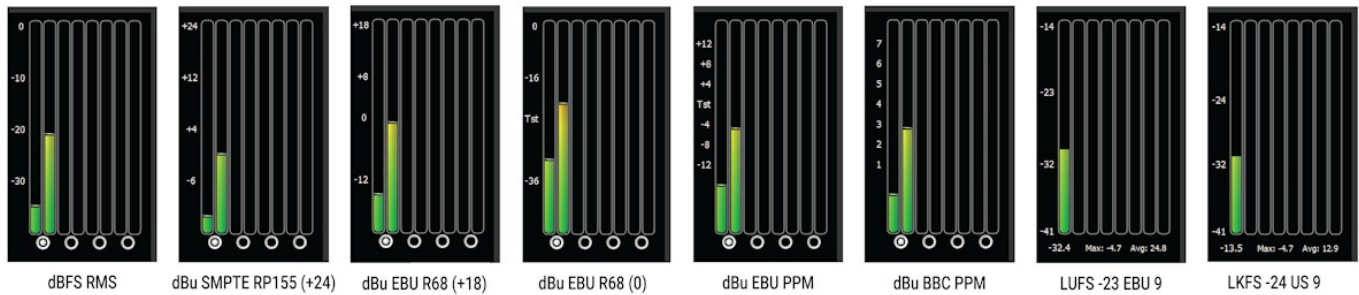
#### 3.1 Main Interface Overview



**Display section** – to the left of the controls (the main portion of the GUI) is the screen where the various scopes, meters, or data will be displayed. 2110Scope features four different layouts: single, side by side, four quadrants, and six up (three across, two down). These can be selected in the Scope Config window. The Data View can be selected by clicking the Data View button in the Controls section.

**Controls section** – The panel on the right with the audio controls, status display, and access buttons is the Controls section. Following are details for the Controls section.

### 3.1.1 Audio Controls and Displays



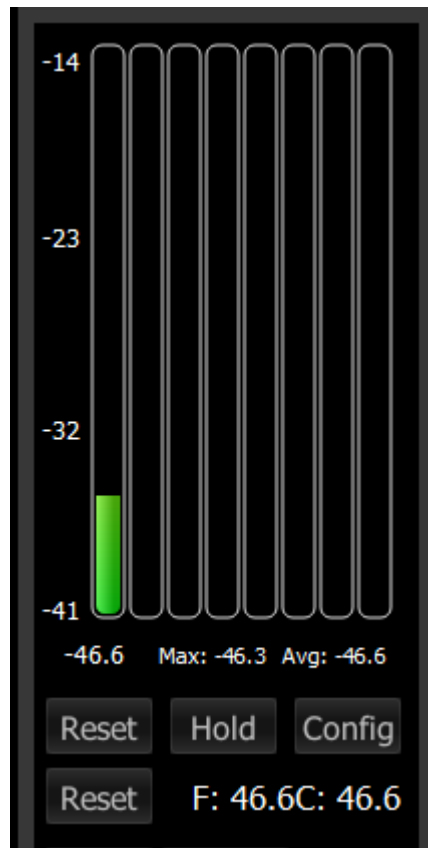
**Audio display and pair selectors** – At the top of the Controls section there are either 8 or 16 audio audio meters for loudness or Peak/RMS (Root Mean Square) display. The buttons just below the meters allow the user to select between audio pairs for monitoring. Various types of audio meters may be selected using the Audio Scale pulldown in the Configuration Settings window.

In the above spread, the types are all shown (L-R):

- dBFS RMS - decibels relative to Full Scale, root mean squared
- dBu SMPTE RP155 (+24) – decibel units, SMPTE RP155
- dBu EBU R68 (+18) - decibel units, EBU R68
- dBu EBU R68 (0) - decibel units, EBU R68
- dBu EBU PPM - decibel units, EBU peak programme meter
- dBu BBC PPM - decibel units, BBC peak programme meter
- LUFS -23 EBU 9 - Loudness Units relative to full scale, -23 EBU 9
- LKFS -24 US 9 - Loudness, K-weighted, relative to full scale, -24 US 9

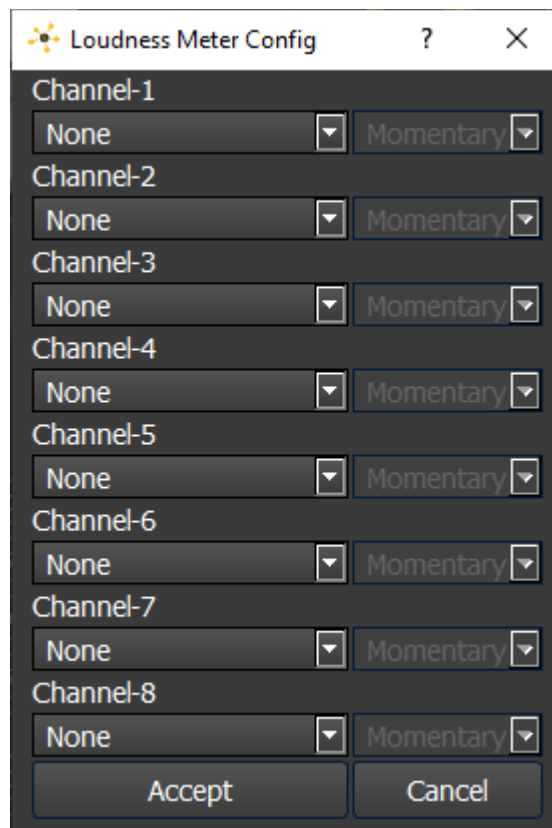
### 3.1.1.1 Loudness Settings

With either of the loudness scales set:



- the audio channel pair selectors are replaced with MaxCLL/MaxFALL levels. From left to right: current level, maximum level, average level.
- Instead of the Peak/RMS hold pulldown there is a Hold/Continue button. For the loudness settings, selecting continue will allow the values to run freely, and selecting hold will freeze the current values.

Pressing the **Config** button will open the **Loudness Meter Config** dialog.



In this dialog there are a number of presets for monitoring differing audio input types. Presently these include:

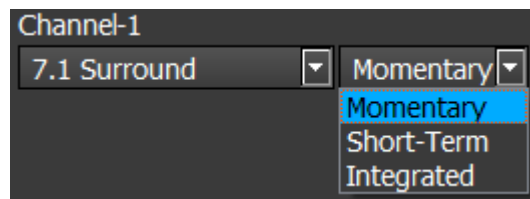
- None
- 5.1 Surround
- 5.1-Protocols - L C R Ls Rs Lfe
- 5.1 Smpte - L R C Lfe Ls Rs
- 5.1-AAC - C L R Ls Rs Lfe
- 5.1-DTS - L R Ls Rs C Lfe
- Stereo Pair 1
- 7.1 Surround
- 7.1-Protocols - L C R Lss Rss Lsr Rsr Lfe
- 7.1-Smpte - L R C Lfe Lss Rss Lsr Rsr
- 7.1-EXT - L R C Lfe Lss Rss Lsr Rsr
- 7.1-Dolby - L C R Ls Rs Lfes Bsl Bsr
- Stereo Pair 2

The descriptions for the channels (abbreviated above) are as follows:



- L - Left
- R = Right
- C = Center
- Ls = Left Surround
- Rs = Right Surround
- Lfe = Low Frequency Effects
- Lss = Left Side Surround
- Rss = Right Side Surround
- Lsr = Left Rear Surround
- Rsr = Right Rear Surround
- Lfes = Low Frequency Effects
- Bsl = Back Surround Left
- Bsr = Back Surround Right

Each channel can be set up separately. Once an input type has been selected, the user can select between measurement options.



These include:

- **Momentary Loudness** - measures the loudness of the past 400 Milliseconds
- **Short-Term Loudness** - measures the loudness of the past 3 Seconds
- **Integrated Loudness** - (Also called Programme Loudness) indicates how loud the programme is on average, and is measured over entire duration of material

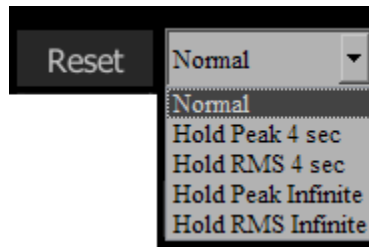
At the bottom of the Loudness Meter Config dialog, there is an **Accept** button to enable any changes you have made, and there is a **Cancel** button to exit the dialog without making any changes to the settings.

**Hold Peak/RMS** – when set to one of the dBu/dBFS audio settings, just under the audio pair selector buttons there is a reset button and a pulldown menu for options to hold the peak audio level.

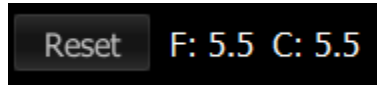
The following options are available:

- **Normal** – allow Peak and RMS to range freely with no hold
- **Hold Peak 4 sec** – hold the peak (the little white line in the audio level, typically near the top) for 4 seconds

- **Hold RMS 4 sec** – hold the RMS (the main audio level, green near the bottom and red at the top if the signal is too high) for 4 seconds
- **Hold Peak Infinite** – hold the Peak at its highest level and leave it there
- **Hold RMS Infinite** - hold the RMS at its highest level and leave it there



These values can be held for either 4 seconds, or frozen (Infinite Hold), or not held. A Reset button exists to clear any Peak/RMS values to refresh the display for a new measurement.



**MaxFall/MaxCLL** section – below the Peak/RMS is the MaxFall/MaxCLL section.

When working in HDR, MaxFall and MaxCLL values become available. MaxFALL/MaxCLL is metadata required for HDR10 content.

**MaxFALL** (Maximum Frame Average Light Level) indicates the maximum value of the frame average light level (in cd/m2 or nits) of the entire playback sequence. MaxFALL is calculated by averaging the decoded luminance values of all the pixels within a frame. MaxFALL is usually much lower than MaxCLL.

**MaxCLL** (Maximum Content Light Level) indicates the maximum light level of any single pixel (in cd/m2 or nits) of the entire playback sequence. MaxCLL is usually measured off the final delivered content after mastering.

The **F** field displays the MaxFall.

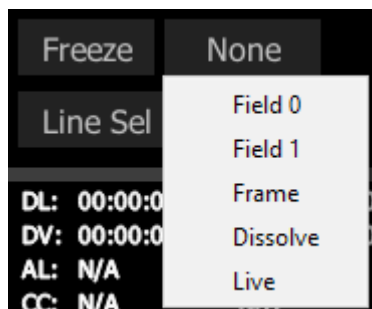
The **C** field displays the MaxCLL.

A **Reset** button clears the measurement to view a new signal, or refresh the display for another look at the same signal.

### 3.1.2 Freeze Field/Frame



**Freeze** section – the Freeze button saves an image of the current frame of video for closer inspection or comparison. The button to the right offers a popup menu for the type of image that is created.



**Field/Frame/Live** drop down – selects how a frozen frame will be displayed against the live video

**Field 0** – show field 0 frozen, field 1 live

**Field 1** – show field 1 frozen, field 0 live

**Frame** – show the frozen frame

**Dissolve** – show 50% of the frozen frame and 50% of the live frame

**Live** – show the live video (frozen frame is still saved)

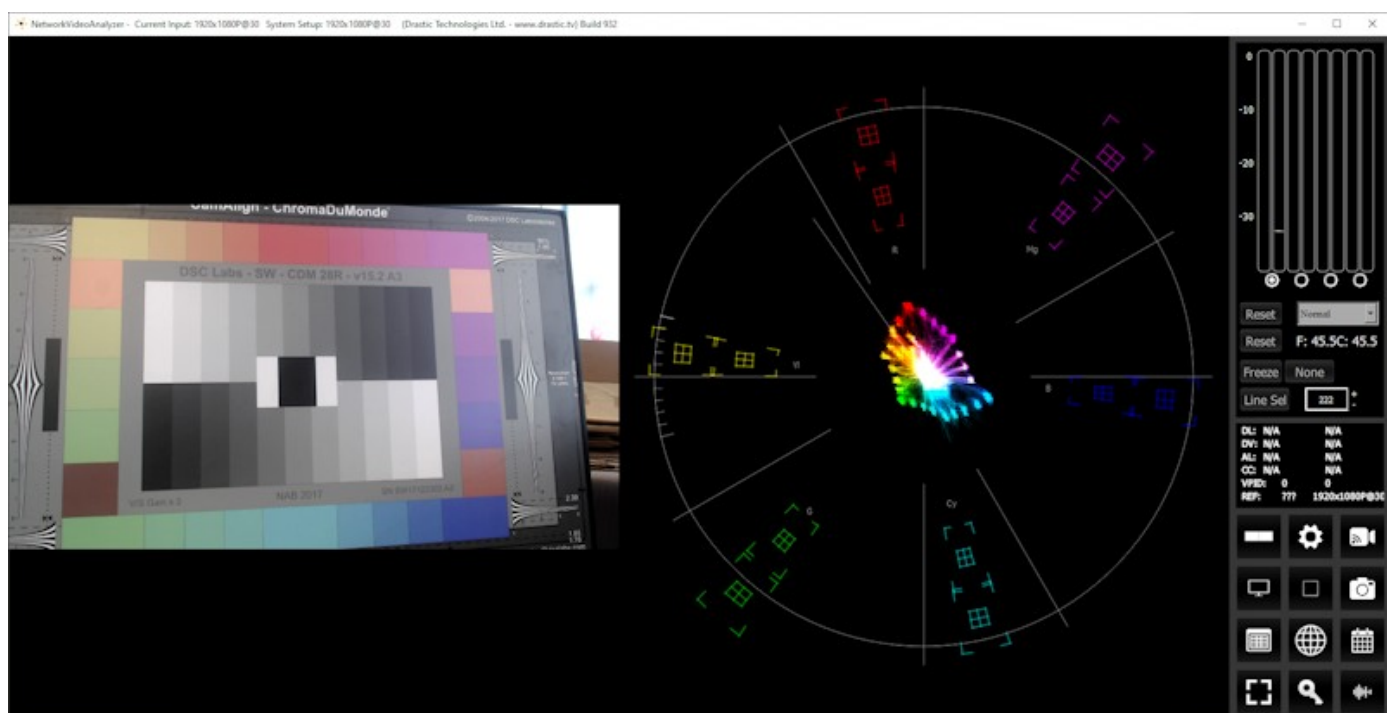
### 3.1.3 Line Select



**Line Select** – when clicked, all the video scopes will analyze only the video line in the line selection box next to the button. This line will be highlighted on the in app video display.

Clicking the plus and minus buttons will increment the line up or down. Pressing the **Line Sel** button sets that line as the line to monitor.

With no line selected, the entire picture is analyzed.





### 3.1.4 Status Display



**Status Display** – the Status display shows time code and user bits (where present) for:

- RP-188 L SDI inputs
- RP-188 V SDI inputs
- Analog SMPTE time code input
- Closed captions presence and type
- VPID (Video Payload Identifier)
- Reference input presence and type

## 3.2 Scopes Layout and Setup



**Scope Setup** button – The Scope Setup button in the Controls section opens the Scope Config window, which allows the user to configure how many scopes are displayed, to switch between scopes, and to set up each particular scope.

### 3.2.1 Layout Options

When you press the Setup button the Scopes config window opens up. At the top of the window there are four layout options. Select the layout that suits your workflow:

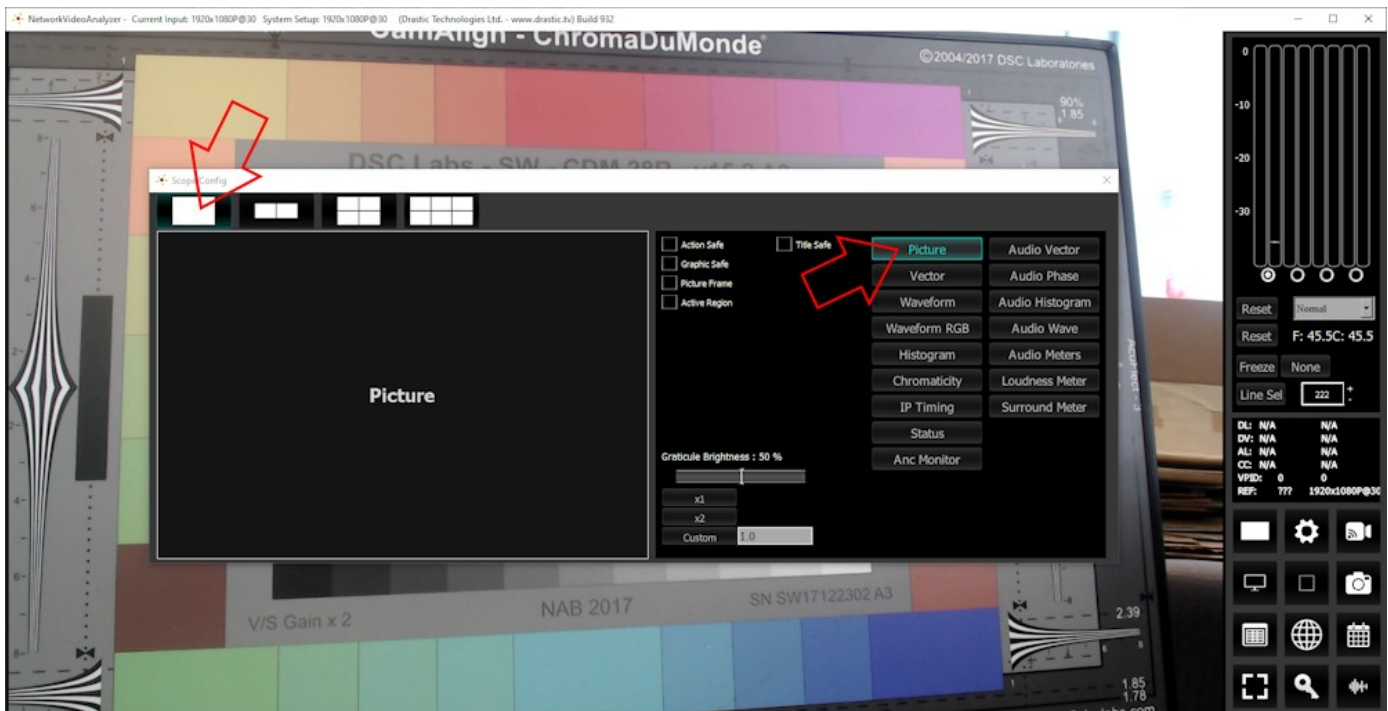


From left to right, the choices are: 1 scope (single), 2 scopes (side by side), 4 scopes (2 x 2 grid), or 6 scopes (two rows of three scopes).



### 3.2.1.1 Single Scope Layout

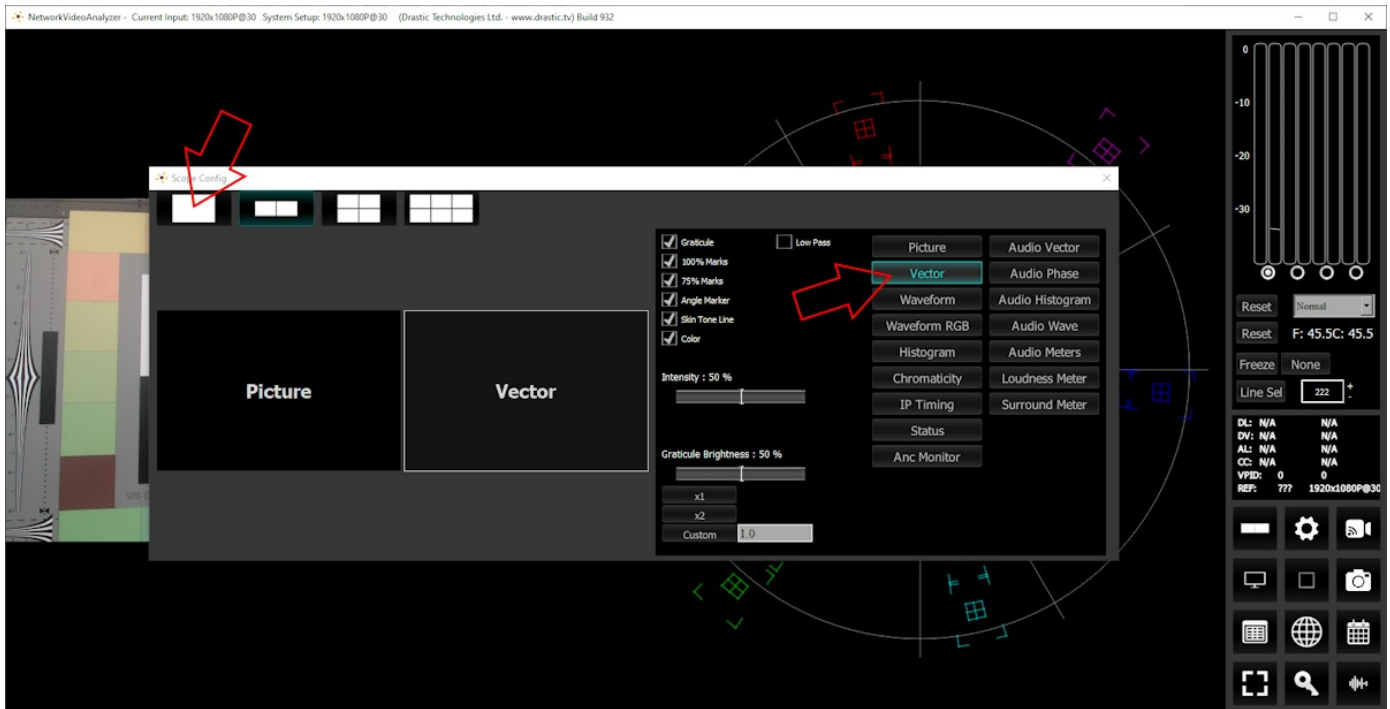
A single scope layout has been selected.



The arrow on the left shows the button used to select the single scope layout. The example shown displays the selection of the picture view. The arrow on the right shows the button used to select the picture view.

### 3.2.1.2 Two Scopes Layout

The two scopes layout has been selected.

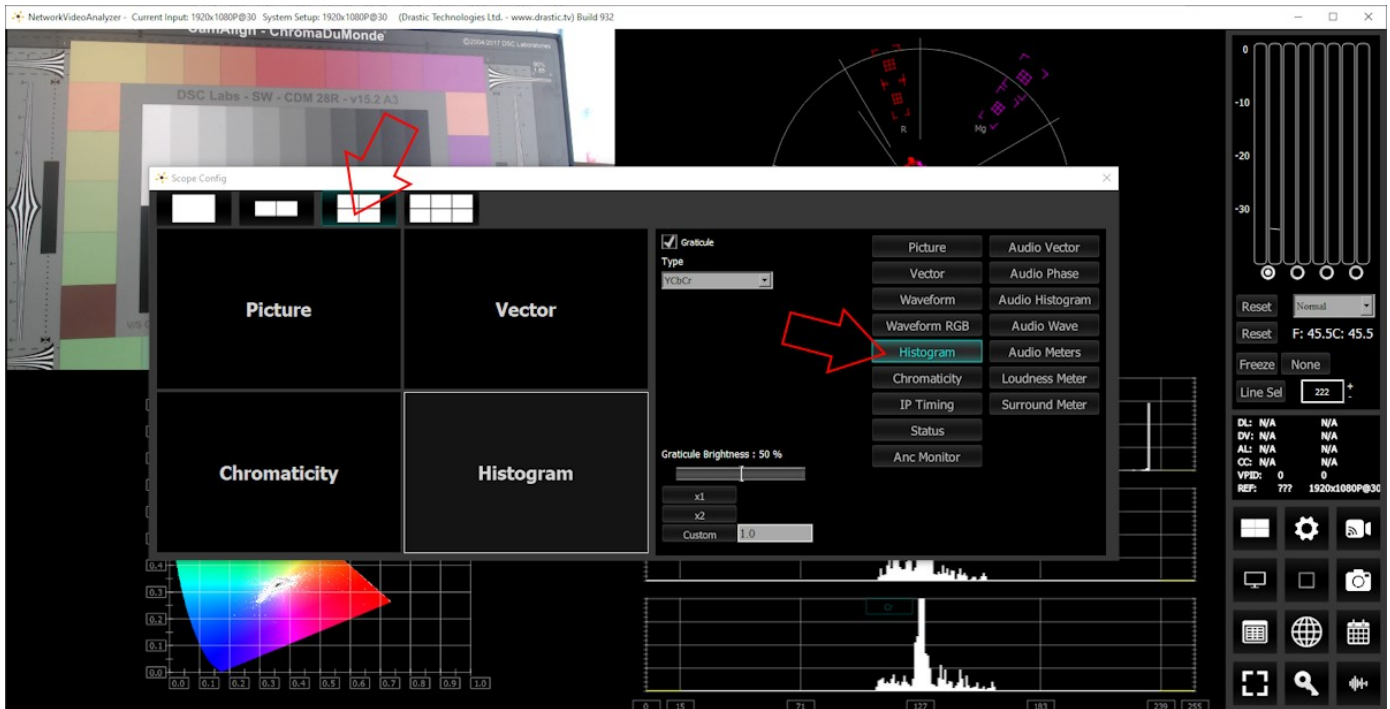


The arrow on the left shows the button used to select the two scopes layout. The example shown features the picture view and the vectorscope. The arrow on the right shows the button used to select the vectorscope.

To change which scope appears in a panel, click on it and use the selection buttons on the right to choose the scope. For example if you would like a waveform monitor on the left panel, you would click on the left panel, and click on the appropriate waveform button.

### 3.2.1.3 Four Scopes Layout

The four scopes layout has been selected.

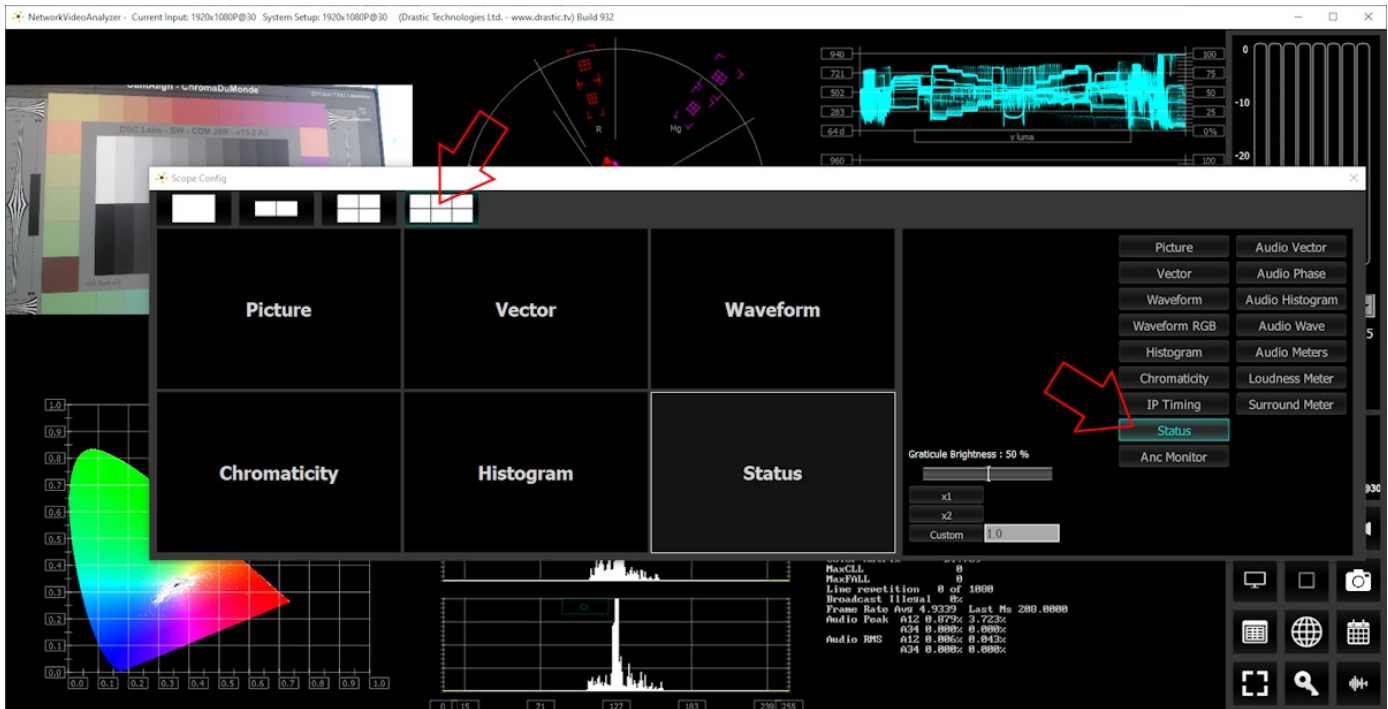


The arrow on the left shows the button used to select the four scopes layout. The example shown features the picture view, the vectorscope, the chromaticity, and the histogram. The arrow on the right shows the button being used to select the histogram.

To change which scope appears in a panel, click on it and use the selection buttons on the right to choose the scope. For example if you would like a waveform monitor on the lower left panel, you would click on that panel, and click on the appropriate waveform button.

### 3.2.1.4 Six Scopes Layout

The six scopes layout has been selected.



The arrow on the left shows the button used to select the six scopes layout. The example shown features the picture view, the vectorscope, the YCbCr waveform, the chromaticity, the YCbCr histogram, and the status display. The arrow on the right shows the button being used to select the status view.

To change which scope appears in a panel, click on it and use the selection buttons on the right to choose the scope. For example if you would like an audio waveform display on the lower left panel, you would click on the left panel, and click on the appropriate waveform button.

### 3.2.2 Picture View

To set up the Picture view, press the **Scope Config** button. This opens the Scope Config window. Click on the **Picture** button on the right. There are a number of options to set up the picture view:



**Action Safe** checkbox - when selected, the Action Safe graticule is displayed over the video output.

**Title Safe** checkbox - when selected, the Title Safe graticule is displayed over the video output.

**Graphic Safe** checkbox - when selected, the Graphic Safe graticule is displayed over the video output.

**Picture Frame** checkbox - when selected, the Picture Frame graticule is displayed over the video output.

**Active Region** checkbox - when selected, the Active region graticule is displayed over the video output.

**Graticule Brightness** slider - Moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

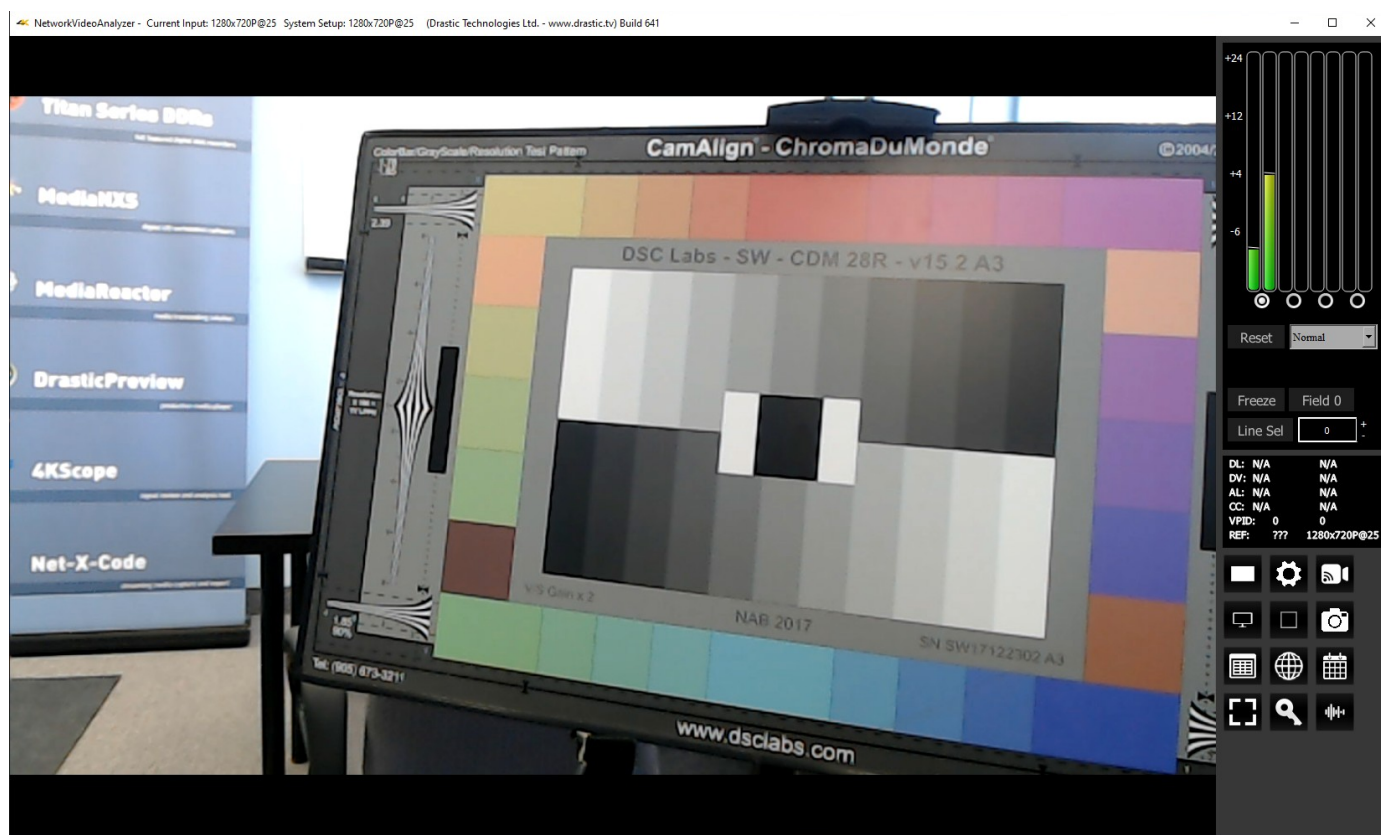
**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

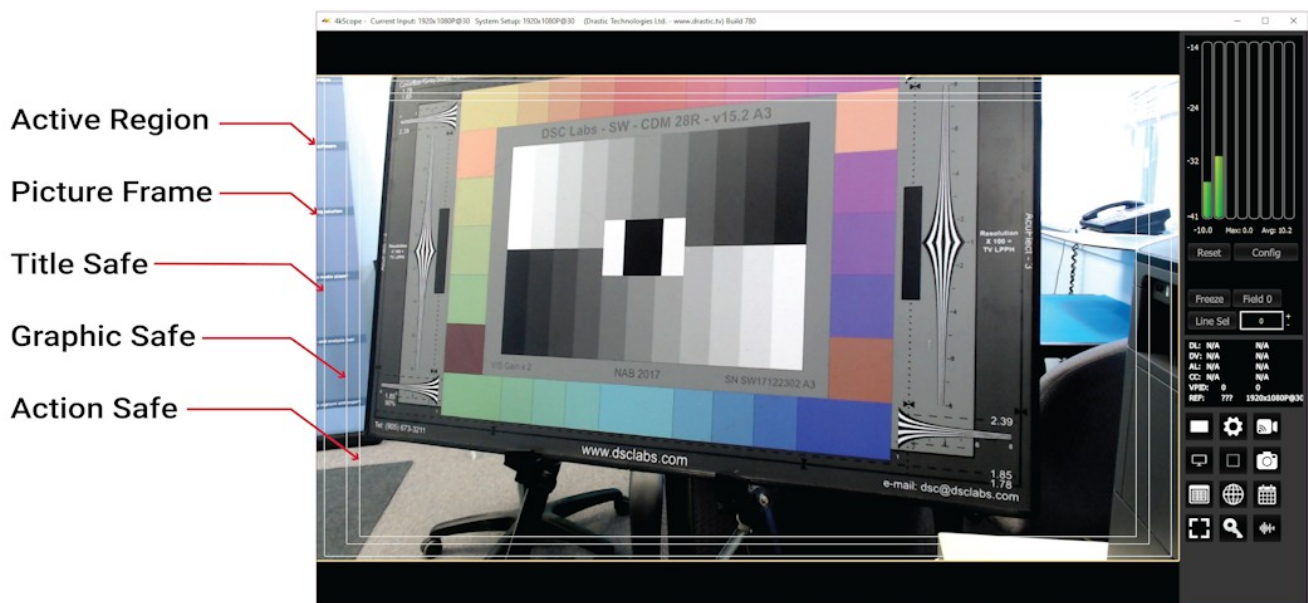
Here is the Picture view.



The **Picture** view shows the video signal, to confirm the source is correct and to display time code location. Action Safe, Title Safe, Graphic Safe, Picture Safe, and Active Region graticules may be optionally overlaid.



### 3.2.2.1 Graticules



Action Safe, Title Safe, Graphic Safe, Picture Safe, and Active Region graticules may be optionally overlaid.



## 3.2.3 Vectorscope

### 3.2.3.1 Vectorscope Setup

To set up the vectorscope, press the **Scope Config** button. This opens the Scope Config window. Click on the **Vector** button on the right. There are a number of options to set up the vectorscope:



**Graticule** checkbox – when selected, the graticule is laid over the Vectorscope. The brightness of the Graticule may be adjusted using the **Graticule Brightness** slider described below.

**100% Marks** checkbox – when selected, the 100% Marks are displayed over the Vectorscope

**75% Marks** checkbox - when selected, the 75% Marks are displayed over the Vectorscope

**Angle Marker** checkbox - when selected, the Angle Marker is displayed over the Vectorscope

**Skin Tone Line** checkbox - when selected, the Skin Tone Line is displayed over the Vectorscope

**Color** checkbox – when selected, the lines, regions, and points of the signal in the vectorscope are drawn in their respective colors.

**Intensity** slider – Moving the Intensity slider brightens or dims the display of the video signal

through the Vectorscope. The current setting is displayed above the slider, as a percentage, 0% providing no display and 100% being maximum intensity.

**Graticule Brightness** slider - Moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

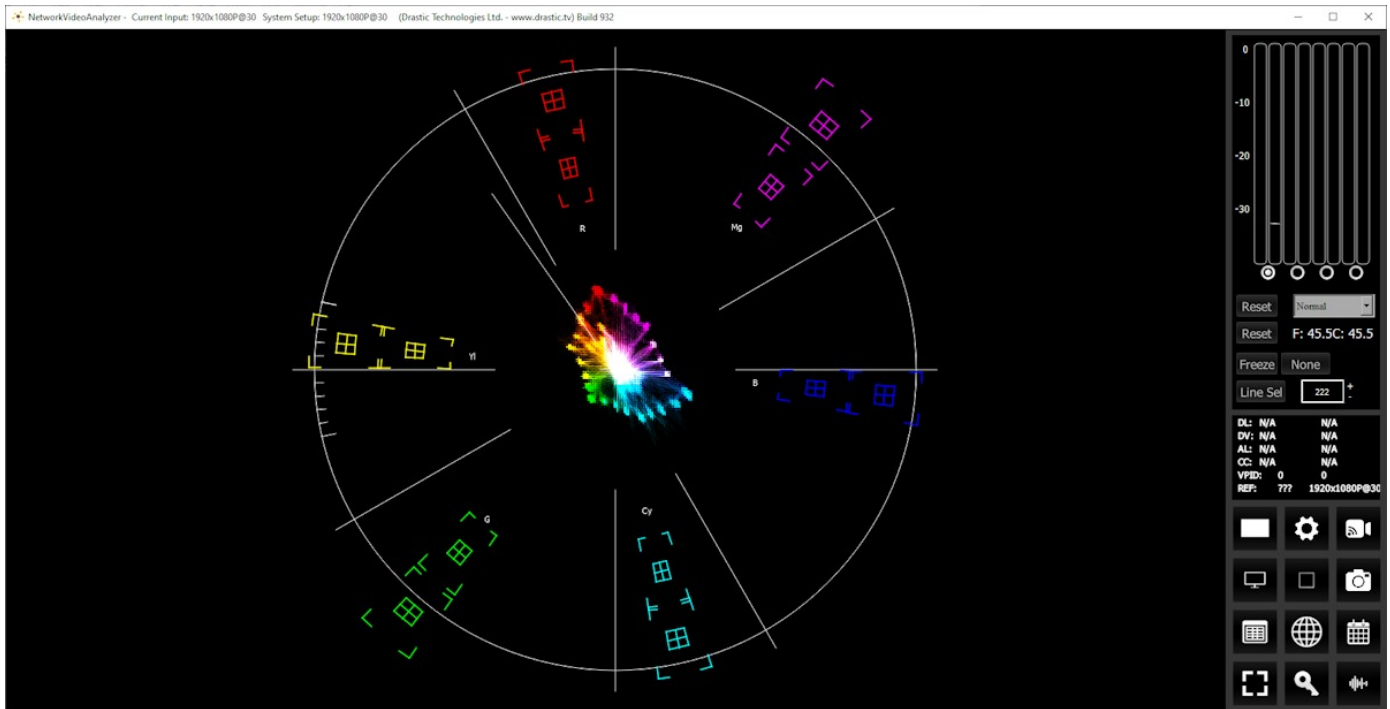
Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.3.2 Vectorscope Window

Here is the Vectorscope.



The **Vectorscope** features a traditional Cb by Cr X-Y display with overlaid reference graticule. Color accurate graticules automatically switch between SD and HD color spaces. The markers include color points (for standard bar checks) at 75% and 100% saturation. All the standard points are boxed; red, magenta, blue, cyan, green and yellow. A skin tone/flesh line is provided to allow for easy hue adjustment as well as standard diagonals.

At all times a minimum and maximum value for each of the channels (Y, Cr and Cb) is displayed in 10 bit mode (0-1023). The color of the text for each channel indicates the following: in range (green), out of range but legal (yellow) and illegal/sync values (red).

For single link 8 and 10 bit YCbCr signals, there is no color processing involved. For dual link 4:4:4 RGB signals, the equivalent Cb and Cr are calculated to create the display.

## 3.2.4 Waveform YCbCr

### 3.2.4.1 Waveform YCbCr Setup

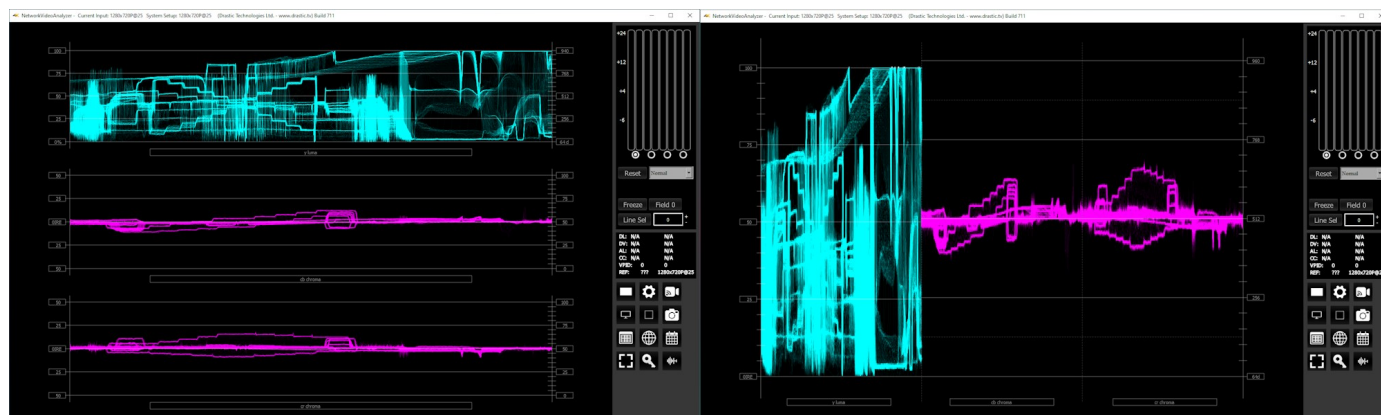
To set up the Waveform YCbCr, press the **Scope Config** button. This opens the Scope Config window. Click on the **Waveform** button on the right. There are a number of options to set up the waveform:



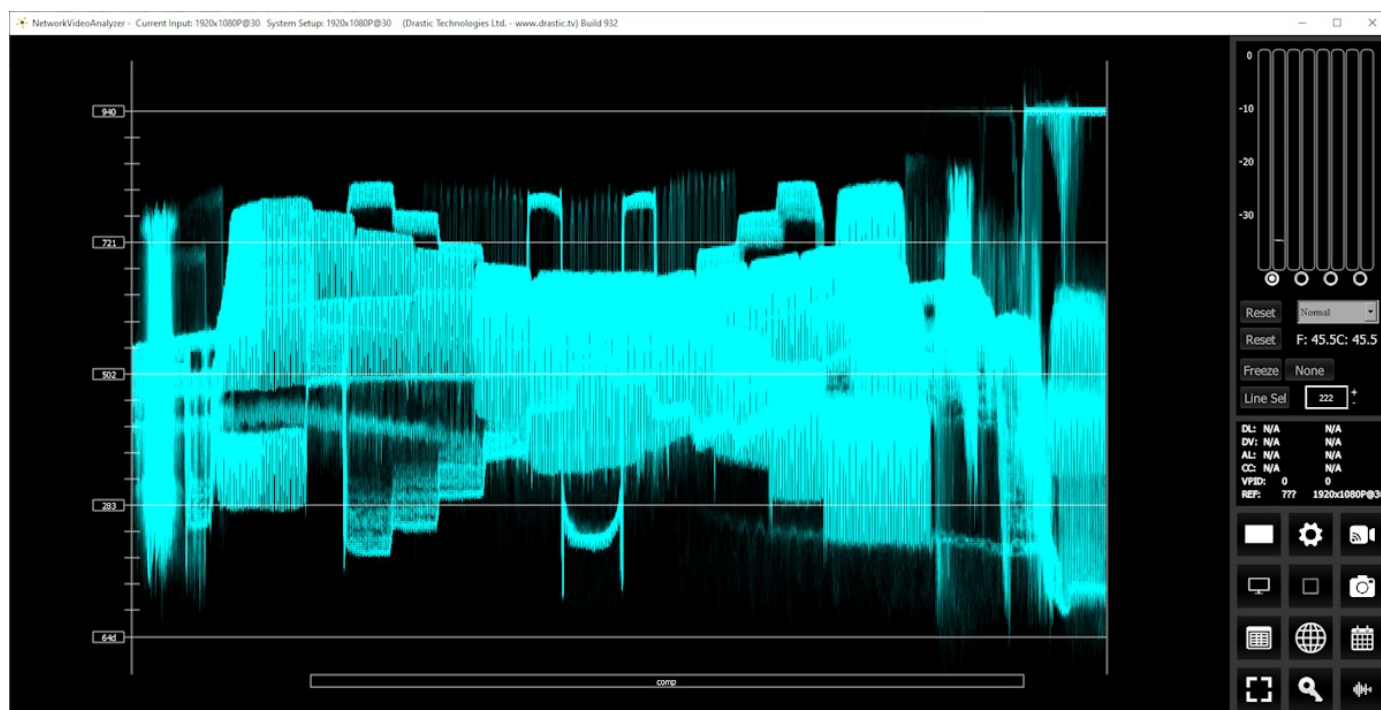
**Graticule** checkbox – when selected, the graticule is laid over the Waveform YCbCr display. The brightness of the Graticule may be adjusted using the **Graticule Brightness** slider described below.

**Low Pass** checkbox – when selected, smooth the scope with a 1/3 filter to remove single pixel anomalies.

**Show Parade** checkbox – when selected, the display is from left to right. When not selected, the display is stacked top to bottom.

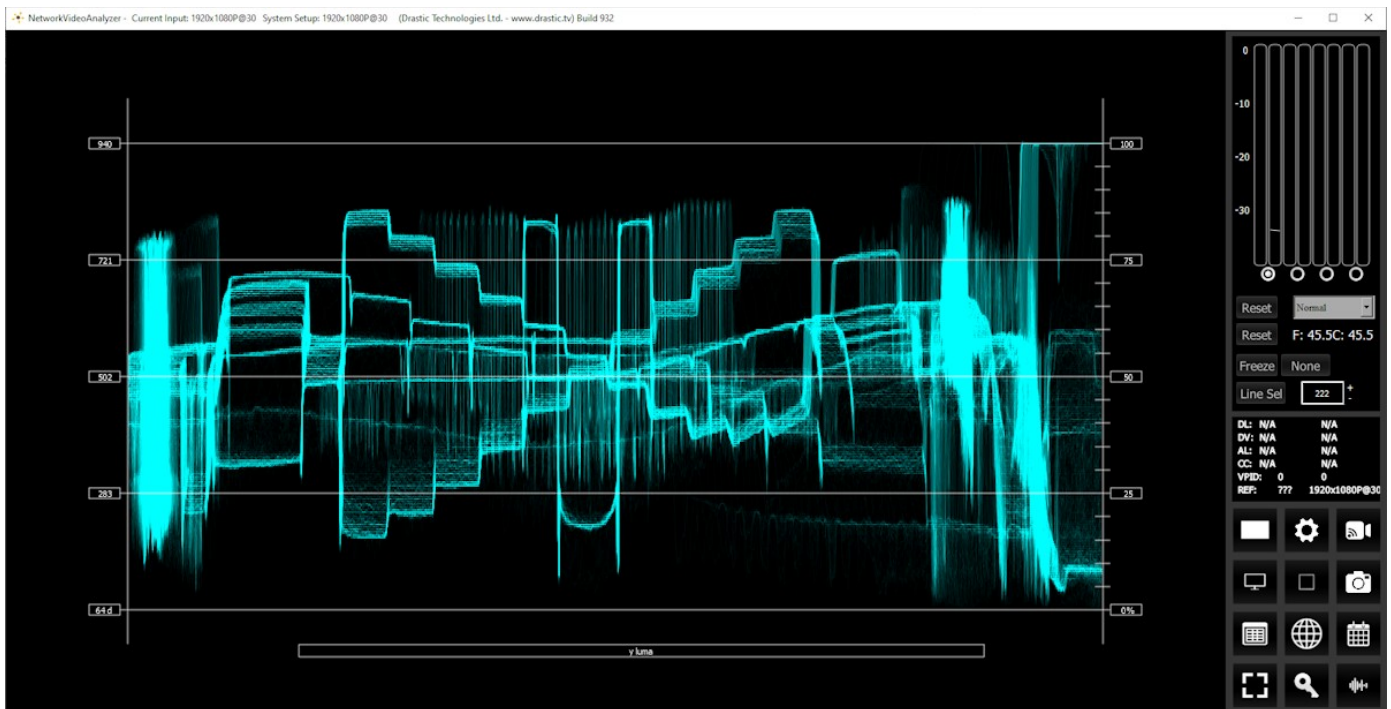


**Overlay** checkbox – when selected, overlays the Y, Cb, and Cr channels on one waveform.



*Composite Waveform YCbCr*

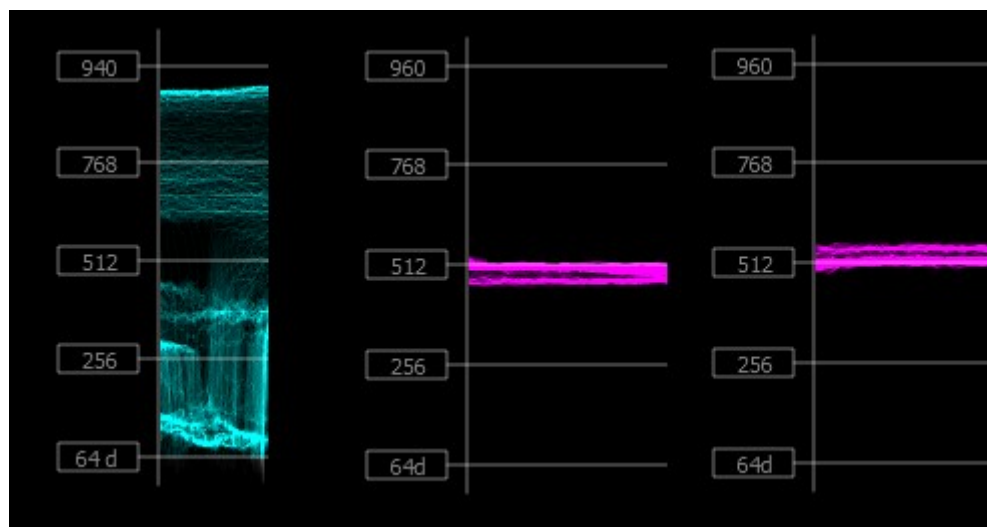
**Only Luma** checkbox – when selected, displays only the luminance of the signal.



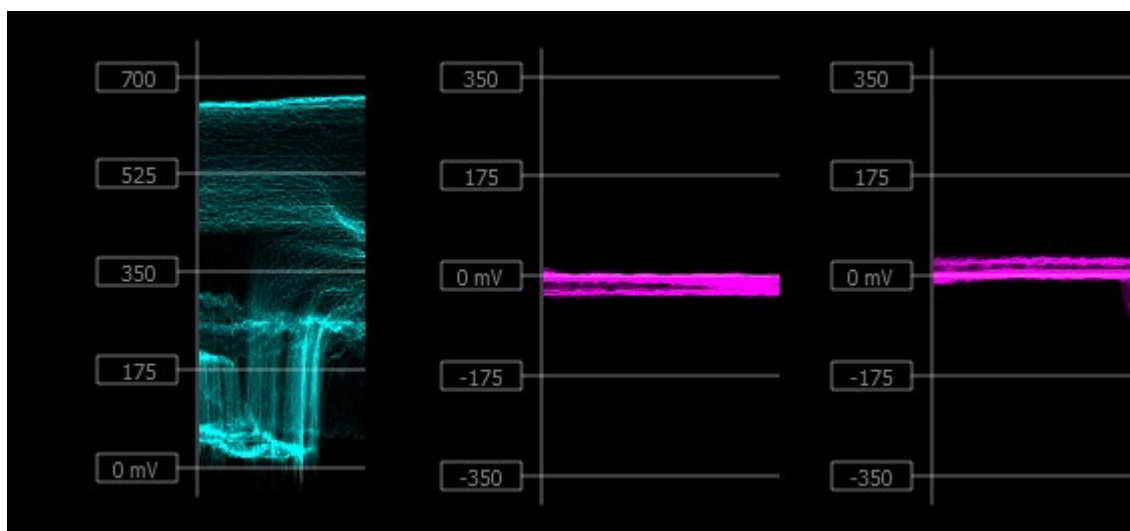
**Scope White** checkbox – turns the trace white.

**Scale Type** pulldown – set the type of scale used to draw the waveform. Choices include:

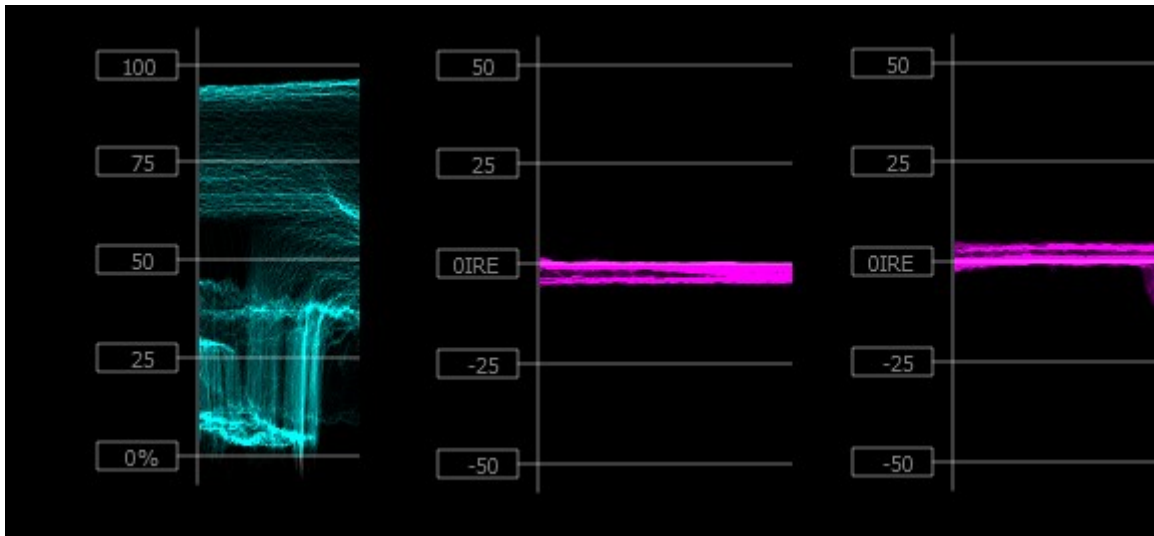
- **Digital** - the actual 0..255, 0..1023, or 0..4095 numeric values of the signal. In parade mode, the Cb and Cr graticule are not displayed.



- **MV** - the equivalent millivolts value of the signal if it was converted to analog. In parade mode, the Cb and Cr graticule are not displayed.



- **IRE** – Institute of Radio Engineers units, spanning 0..100. In parade mode, the Cb and Cr graticule are not displayed.



**Max HDR** checkbox – lets the user select between NITS settings for HDR work. Options include:

- 10K NITS Max
- 5K NITS Max
- 4K NITS Max
- 3K NITS Max
- 2K NITS Max
- 1K NITS Max
- 200 NITS Max

**High/Low** pulldown – Show only the high and low portions of the signal, cutting out the middle.

Choices include: Normal, 2x zoom, 3x zoom.

**Intensity** slider – Moving the Intensity slider brightens or dims the display of the video signal through the Vectorscope. The current setting is displayed above the slider, as a percentage, 0% providing no display and 100% being maximum intensity.

**Graticule Brightness** slider - Moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

Pressing the x1 button sets the display back to normal.

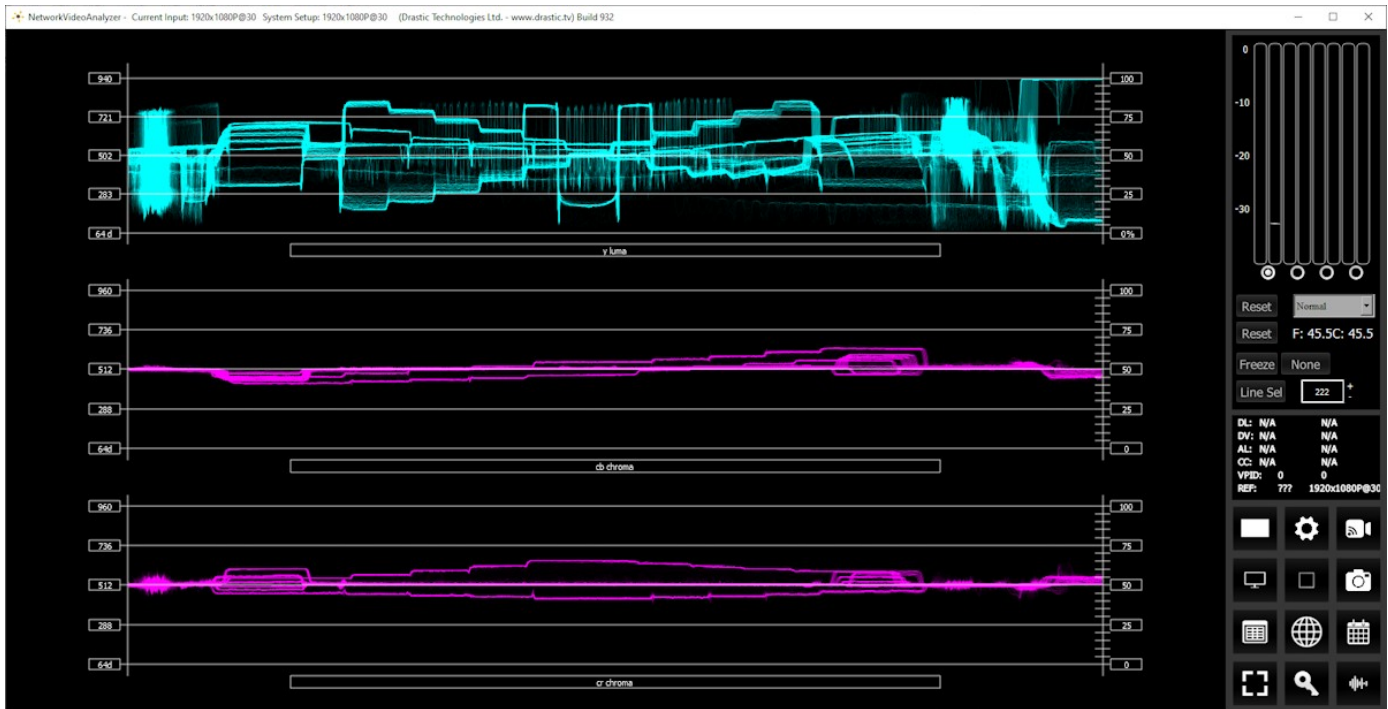
**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.



### 3.2.4.2 Waveform YCbCr Window

Here is the Waveform YCbCr.



The **YCbCr Waveform** Monitor displays the levels of the Y, Cb and Cr from the left of the picture to the right of the picture with all the lines summed into one graph. The Y, or luma/luminance, graph provides accurate white and black level information, as well as the range in between. The Cb and Cr display the +/- 512 levels of chroma of both types. This provides a visual representation of the chroma range of the signal.

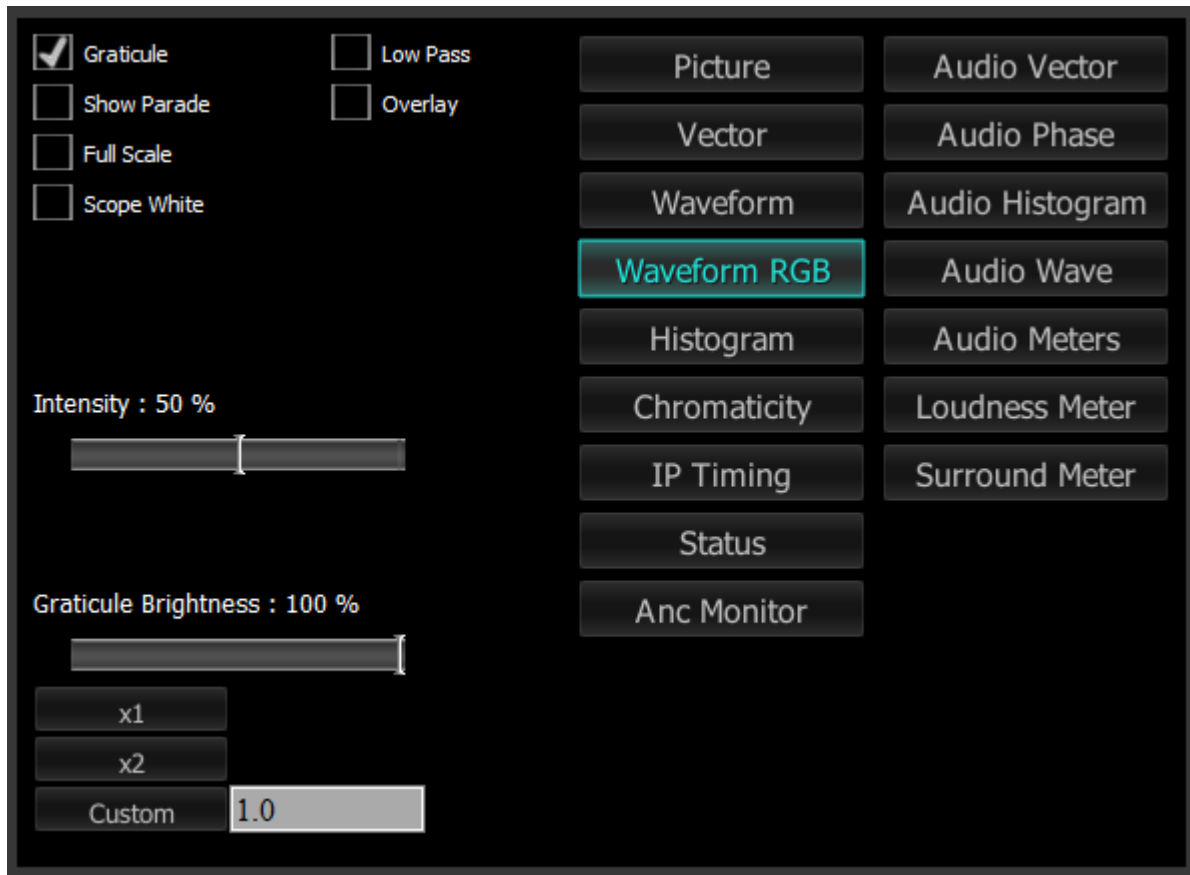
Critical for downstream color correction is the need to ensure proper luminance levels at the stage of initial capture, so any corrections will not muddy or wash out the signal information.

At all times a minimum and maximum value for each of the channels (Y, Cr and Cb) is displayed in 10 bit mode (0-1023). The color of the text for each channel indicates the following: in range (green), out of range but legal (yellow) and illegal/sync values (red).

## 3.2.5 Waveform RGB

### 3.2.5.1 Waveform RGB Setup

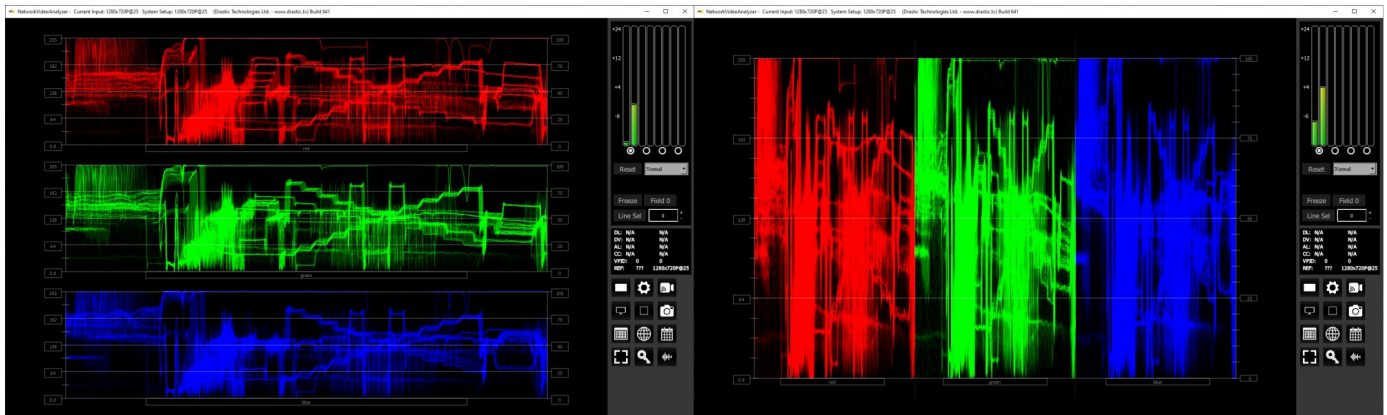
To set up the Waveform RGB press the **Scope Config** button. This opens the Scope Config window. Click on the **Waveform RGB** button on the right. There are a number of options to set up the Waveform RGB:



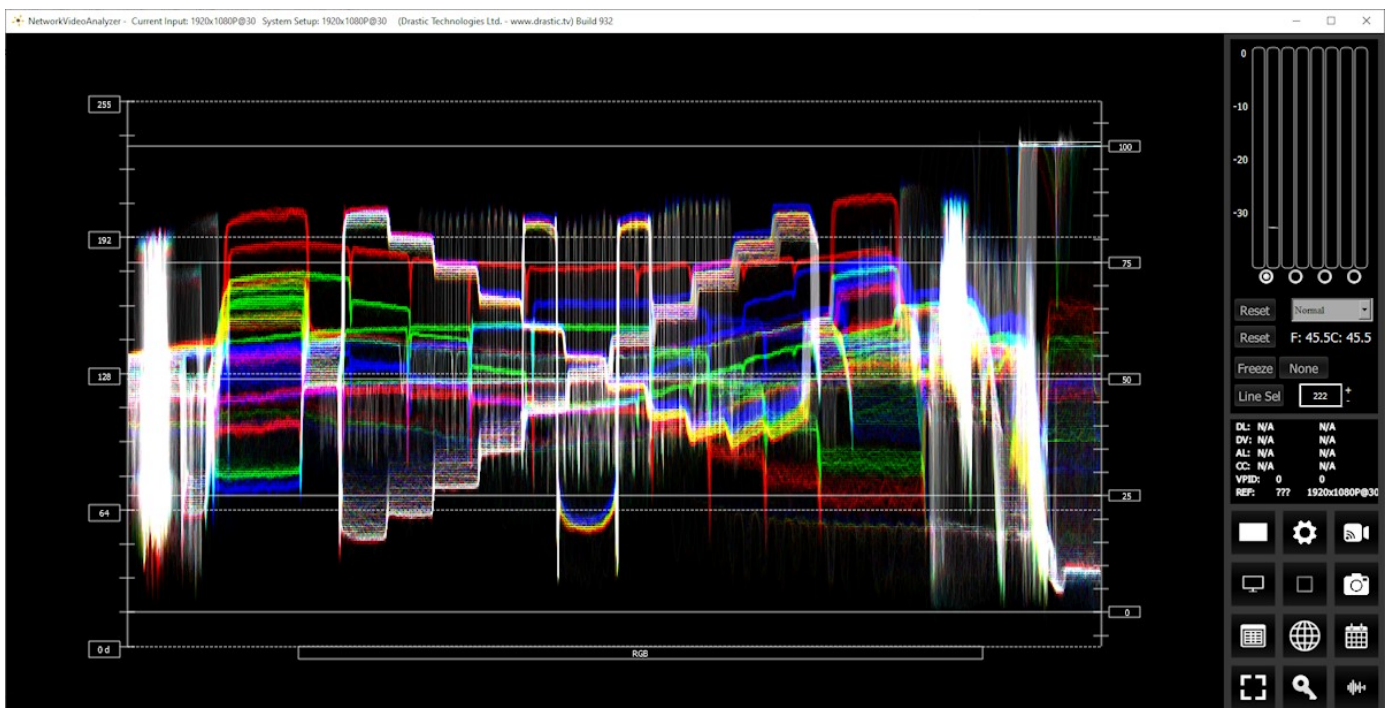
**Graticule** checkbox – when selected, the graticule is laid over the Waveform RGB display. The brightness of the Graticule may be adjusted using the **Graticule Brightness** slider described below.

**Low Pass** checkbox - Smooth the scope with a 1/3 filter to remove single pixel anomalies.

**Show Parade** checkbox – when selected, the display is from left to right. When not selected, the display is stacked top to bottom.



**Overlay** checkbox – show Red, Green, and Blue overlaid on top of each other, to directly compare the relative strength of the channels.



**Full Scale** checkbox – RGB, by default, will be sRGB. The range of each color will be from 16 to 240 (in 8 bit), so the scale will place white at 240 and black at 16 in normal scale. If in full scale, white will be placed at 255 and black at 0.

**Scope White** checkbox – turns the display white.

**Intensity** slider – Moving the Intensity slider brightens or dims the display of the video signal. The current setting is displayed above the slider, as a percentage, 0% providing no display and 100% being maximum intensity.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

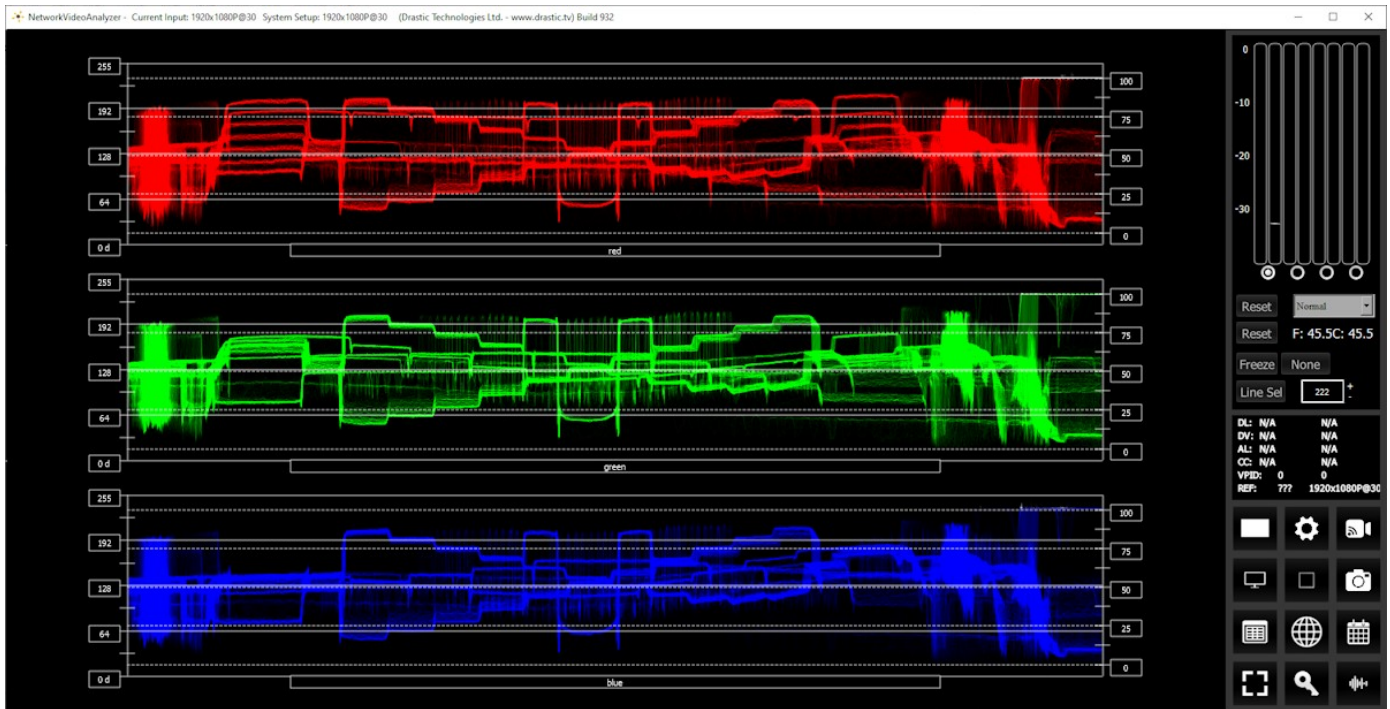
Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.5.2 Waveform RGB Window

Here is the Waveform RGB.



The **RGB Waveform** Monitor shows each of the red, green and blue signals as independent graphs, displaying the RGB, or chrominance/color values associated with the signal.

At all times a minimum and maximum value for each of the channels (R, G, B, and A) is displayed in 10 bit mode (0-1023).

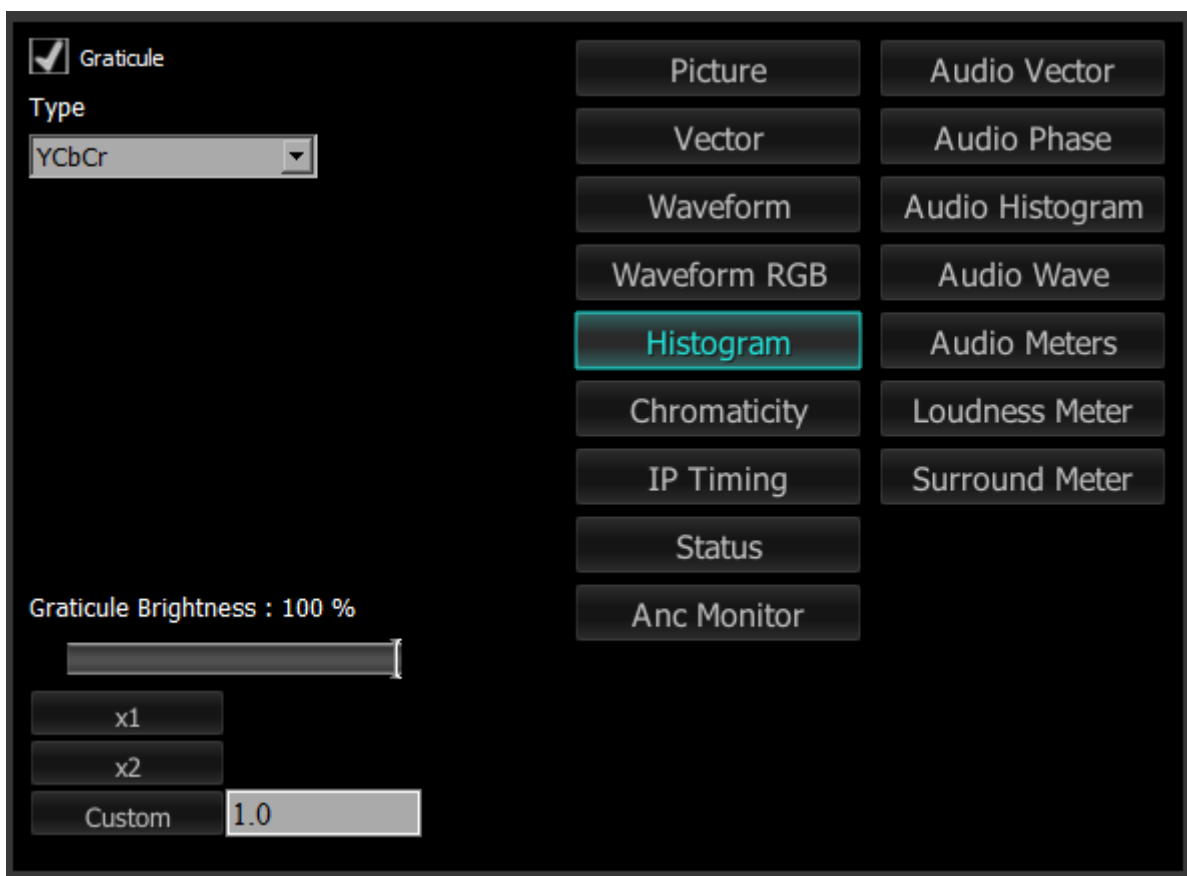
For dual link RGB signals, the original RGB 10 bit values are used unprocessed. For single link YCbCr signals, they are first converted to RGB before being analyzed and displayed.

## 3.2.6 Histogram YCbCr

### 3.2.6.1 Histogram YCbCr Setup

There are five Histograms available in the histogram panel: the Histogram YCbCr, Histogram RGB, Histogram HSV, Histogram Luma, and the H/S Scope.

To set up the Histogram YCbCr press the **Scope Config** button. This opens the Scope Config window. Click on the **Histogram** button on the right. Then use the pulldown menu to select YCbCr. There are a number of options to set up the Histogram YCbCr:



**Graticule** checkbox – when selected, the graticule is laid over the Histogram display. The brightness of the Graticule may be adjusted using the **Graticule Brightness** slider described below.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

Pressing the x1 button sets the display back to normal.

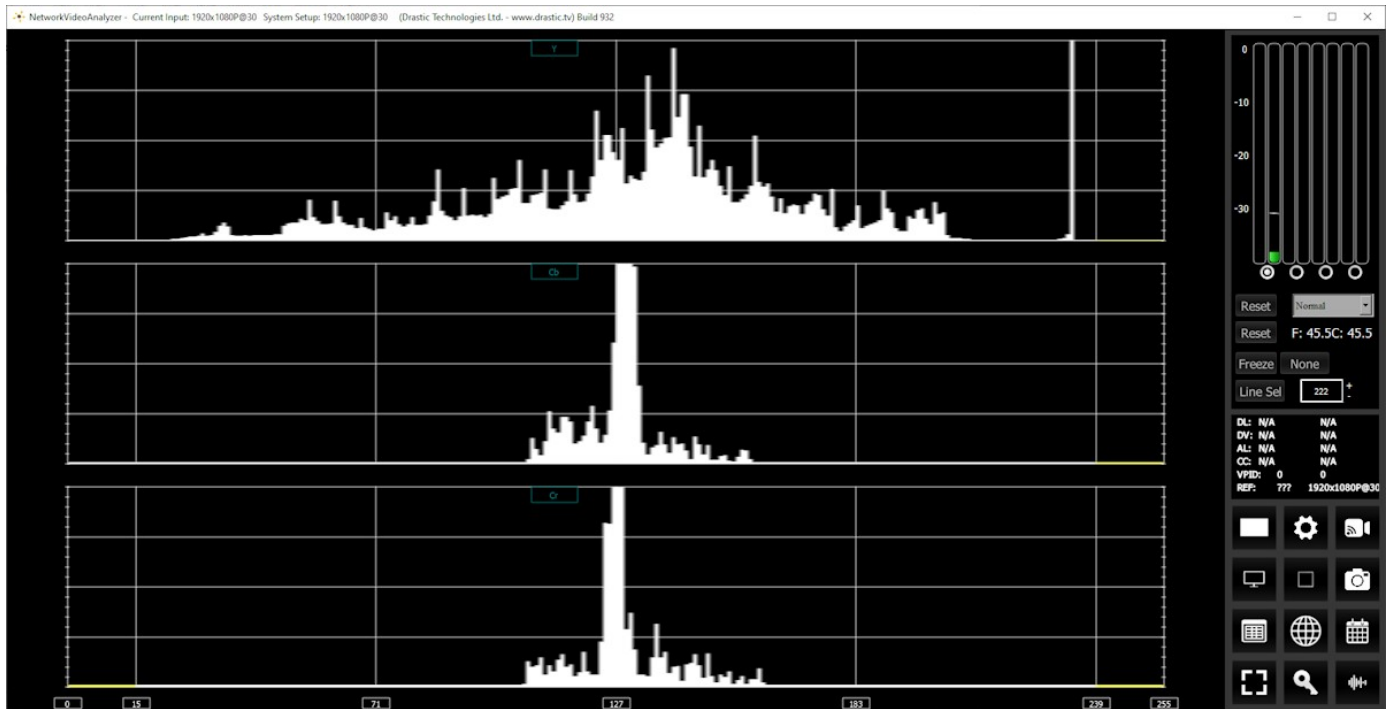
**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.



### 3.2.6.2 Histogram YCbCr Window

Here is the Histogram YCbCr.



**YCbCr** - displays a YCbCr range. This histogram breaks up the signal in into luma and chroma components. The top histogram represents the luma (Y) power of the various levels in the signal. The Cb (blue difference) and Cr (red difference) histograms that follow show the power distribution for those two components.

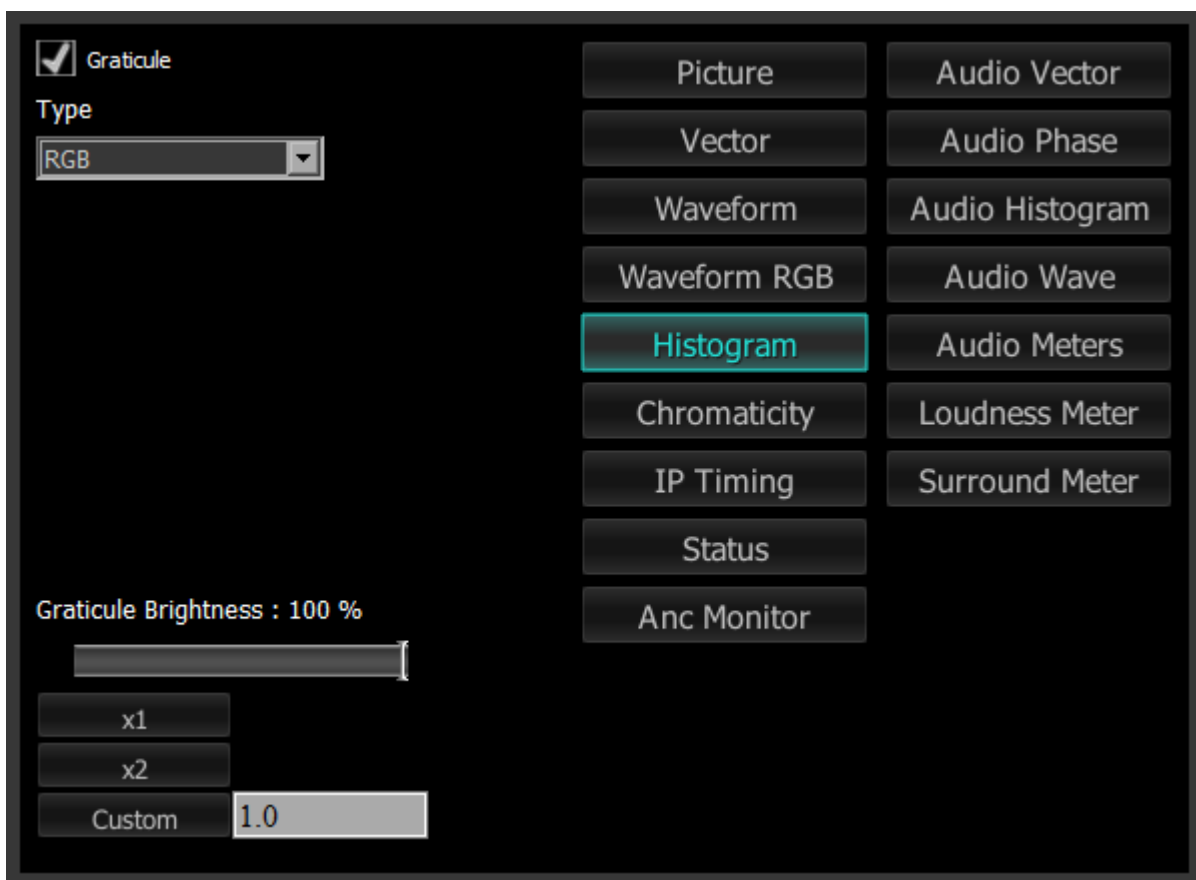


## 3.2.7 Histogram RGB

### 3.2.7.1 Histogram RGB Setup

There are five Histograms available in the histogram panel: the Histogram YCbCr, Histogram RGB, Histogram HSV, Histogram Luma, and the H/S Scope.

To set up the Histogram RGB press the **Scope Config** button. This opens the Scope Config window. Click on the **Histogram** button on the right. Then use the pulldown menu to select **RGB** There are a number of options to set up the Histogram RGB:



**Graticule checkbox** – when selected, the graticule is laid over the Histogram display. The brightness of the Graticule may be adjusted using the Graticule Brightness slider described below.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

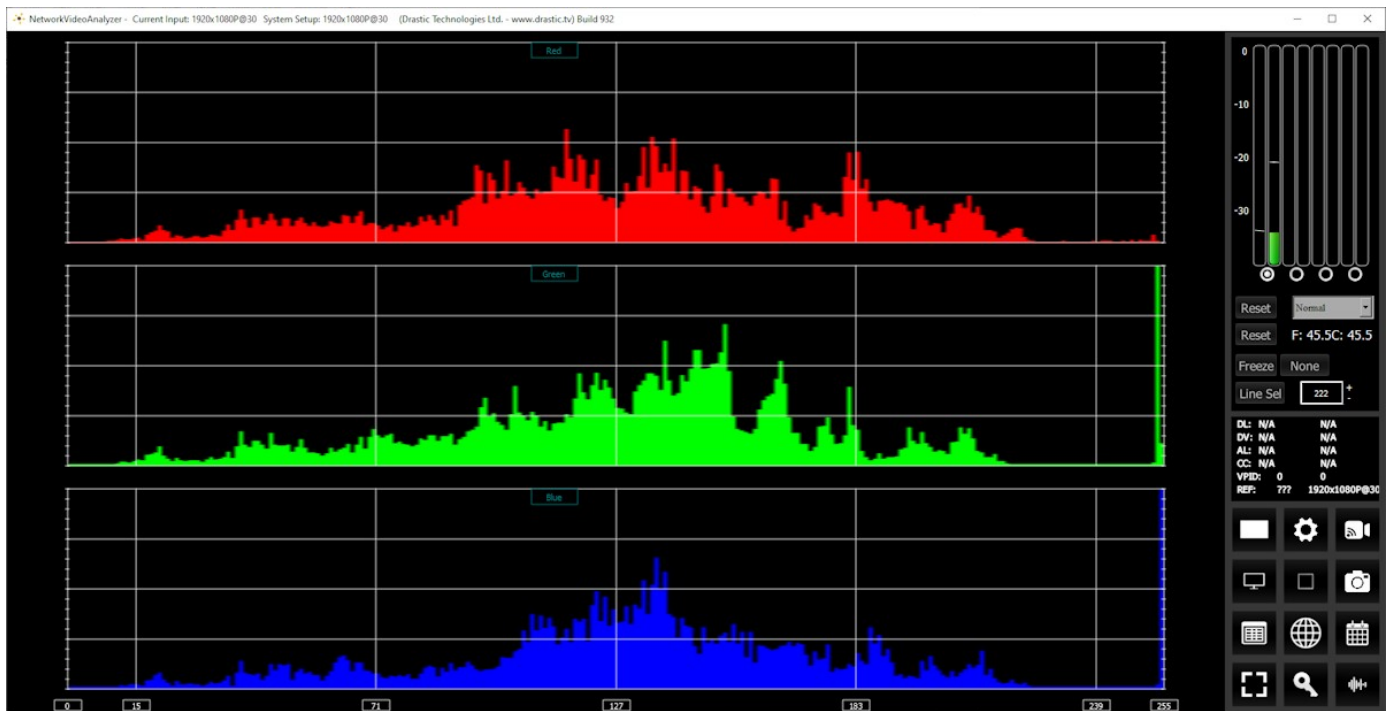
Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.7.2 Histogram RGB Window

Here is the Histogram RGB:



**RGB** – display an RGB range. Shows the distribution of red/green/blue within the signal as a series of discrete bars that make a continuous graph for each color. This display provides an overview of the tonal range of each color in the picture. Each bar is the count of the number of pixels for one of the 256/1024/4096 possible bins.

### 3.2.7.3 Histogram HSV Setup

There are five Histograms available in the histogram panel: the Histogram YCbCr, Histogram RGB, Histogram HSV, Histogram Luma, and the H/S Scope.

To set up the Histogram HSV press the **Scope Config** button. This opens the Scope Config window. Click on the **Histogram** button on the right. Then use the pulldown menu to select **HSV**. There are a number of options to set up the Histogram HSV:



**Graticule checkbox** – when selected, the graticule is laid over the Histogram display. The brightness of the Graticule may be adjusted using the Graticule Brightness slider described below.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

Pressing the x1 button sets the display back to normal.

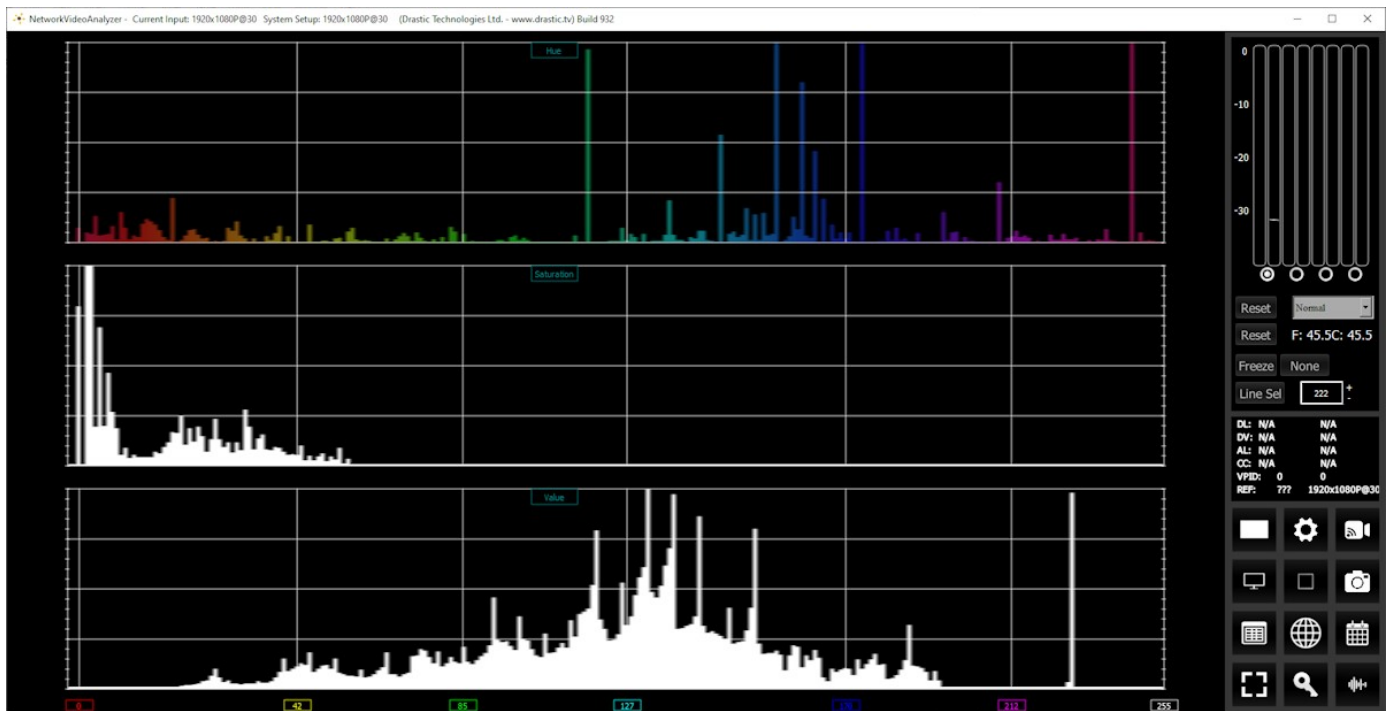
**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets

the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.7.4 Histogram HSV Window

Here is the Histogram HSV:



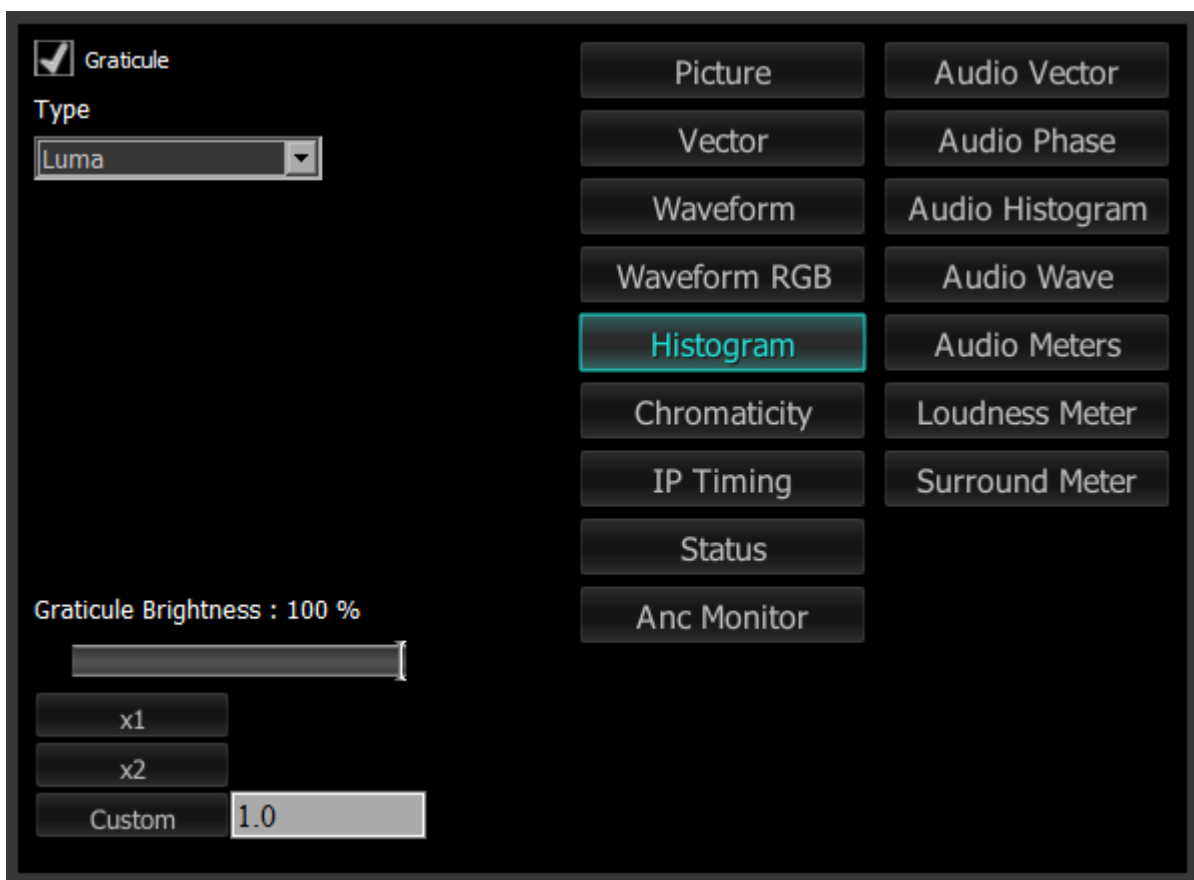
**HSV** – display Hue, Saturation, and Value levels. The top range shows the strength of each hue, the middle section displays the saturation levels of the hues, and the lower section displays the value, or darkness/lightness levels.

## 3.2.8 Histogram Luma

### 3.2.8.1 Histogram Luma Setup

There are five Histograms available in the histogram panel: the Histogram YCbCr, Histogram RGB, Histogram HSV, Histogram Luma, and the H/S Scope.

To set up the Histogram Luma, press the **Scope Config** button. This opens the Scope Config window. Click on the **Histogram** button on the right. Then use the pulldown menu to select **Luma**. There are a number of options to set up the Histogram Luma:



**Graticule checkbox** – when selected, the graticule is laid over the Histogram display. The brightness of the Graticule may be adjusted using the Graticule Brightness slider described below.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

Pressing the x1 button sets the display back to normal.

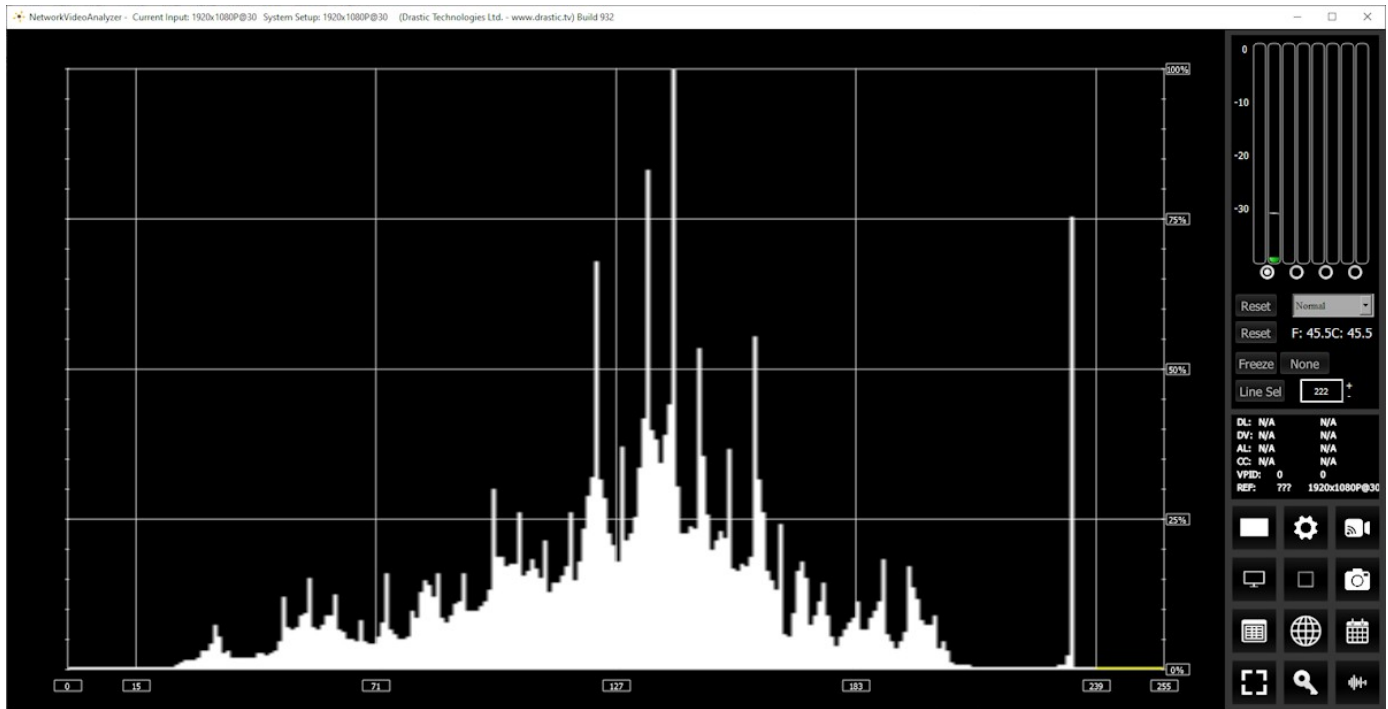
**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.



### 3.2.8.2 Histogram Luma Window

Here is the Histogram Luma:



**Luma** – display only the luma in the signal

## 3.2.9 H/S Scope

### 3.2.9.1 H/S Scope Setup

There are five Histograms available in the histogram panel: the Histogram YCbCr, Histogram RGB, Histogram HSV, Histogram Luma, and the H/S Scope.

To set up the H/S Scope press the **Scope Config** button. This opens the Scope Config window. Click on the **Histogram** button on the right. Then use the pulldown menu to select **H/S Scope**. There are a number of options to set up the H/S Scope:



**Graticule** checkbox – when selected, the graticule is laid over the Histogram display. The brightness of the Graticule may be adjusted using the Graticule Brightness slider described below.

**Calibration** section – choices include:

- **Set** – given a camera and a DSC ChromaDuMonde color chart, click to calibrate the input so the hue and saturation levels are even across the spectrum. Creates a calibration settings file

that may be saved into memory.

- **Load** – opens a browser which allows the user to browse to and load a saved calibration file.
- **Reset** – remove any calibration and display the signal unaltered, to show what the camera or device is seeing.
- **Save** – opens a save as window which allows the user to select a location and save the current calibration settings as a file.

**Emulation** section – choices include:

- **Reset** – reset the emulation values back to default.
- **Load** – load a calibration file, for a new camera to emulate the camera used to create the calibration file.

**Show Curve** section – choices include:

- **Set** – click to set the current curve into memory. With Show Curve selected, displays the curve as a white line at the top of the signal, for levels comparison. With the curve set, the user can then test other lights to see how the peaks and valleys of the curve line up with the signal.
- **Clear** – clear the current curve and return to default settings.
- **Load** – opens a browser which allows the user to browse for and select a saved curve file to display in the H/S Scope.
- **Save** - opens a save as window which allows the user to select a location and save the current curve settings as a file.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

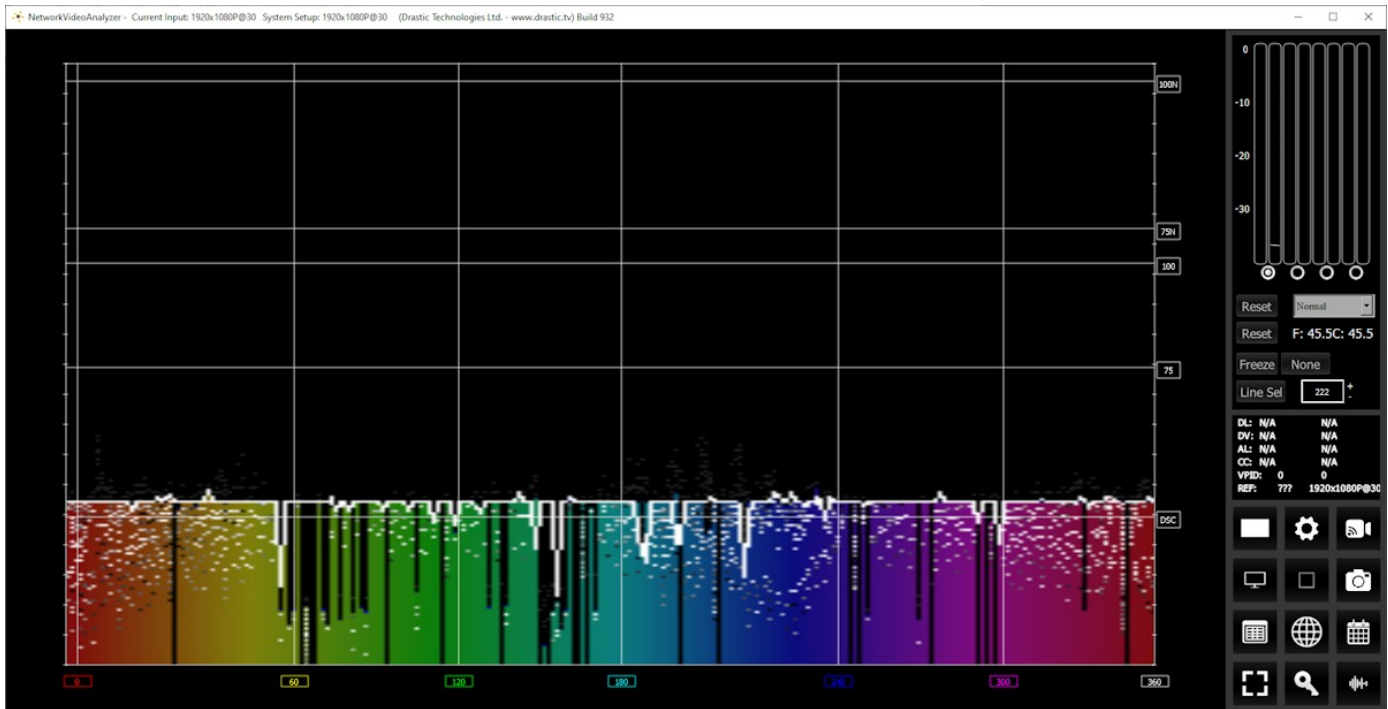
Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.9.2 H/S Scope Window

Here is the H/S Scope:



*H/S Scope Histogram*

**H/S Scope** – Designed for calibration of lighting or camera to a standard DSC ChromaDumonde chart. The target color level or saturation is calibrated to a single horizontal line in the chart. The color hue component is mapped horizontally, with standard 601, 709 or 2020 targets as vertical lines.

The Histogram view shows the distribution of red, green and blue within the signal as a series of discrete bars that make a continuous graph for each color. This display provides an overview of the tonal range of each color in the picture. Each bar is the count of the number of pixels for one of the 1024 possible colors. These totals are then auto ranged to fit within the graticule and represent the relationship between the shades of each color and between each other.

Each color has its own graph. The color's levels are represented from left to right, with the absolute left being 0 and the absolute right being 1024. The scale is presented as a percentage to allow for extremely bright or dark pictures to be analyzed without truncating.

The H/S (Hue/Saturation) Scope is designed to assist in calibrating lighting between cameras, or between different lighting setups. There is an instructional video located [here](#):

<https://www.youtube.com/watch?v=or835LLqVU>

and a similar one here:

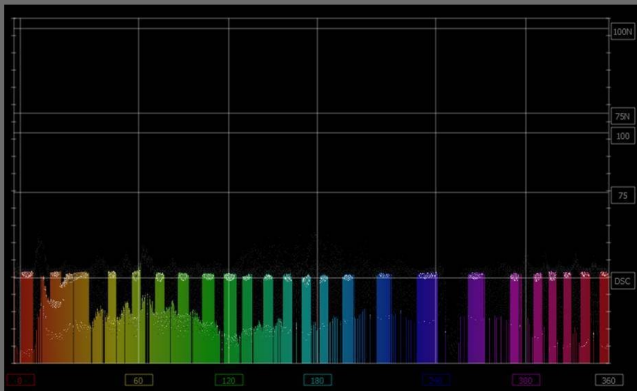
[https://www.youtube.com/watch?v=nHg-\\_yCxo0U](https://www.youtube.com/watch?v=nHg-_yCxo0U)

### 3.2.9.3 H/S Scope Example

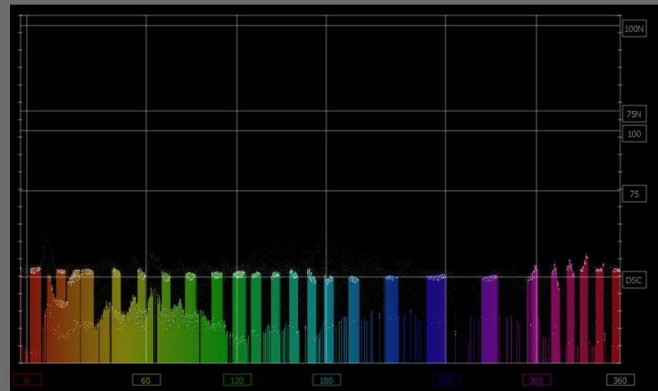
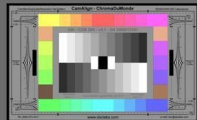
Here is an example where the H/S Scope reads the chroma signal response from a camera, to evaluate the Rosco DMG MIX LED fixture.

## ARRI Alexa Mini preset to 3200K

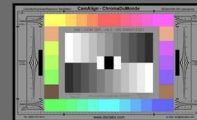
- Tungsten 3200K / DMG MIX 3200CCT / HS SCOPE readout



ARRI 3200K Preset / 3200K Light



ARRI 3200K Preset / 3200 CCT DMG MIX



We used an ARRI and RED camera, preset to 3200K rec 709, for our tests, shooting a DSC ChromaDuMonde 24 + 4R chart. A Tungsten light source was the target reference for the Rosco DMG MIX to match on camera. This allowed the team to quantify their calibration work on the MIX. The results were encouraging as both on the RED and ARRI the on-camera chroma differences between the actual tungsten source and the MIX were very slight, based on the multiple points of the DSC chart. The H/S Scope is a good tool for evaluation and calibration for an LED source for on-camera use. Should adjustments to the spectrum be needed they can be adjusted in real time using the H/S Scope reference, thus getting camera accurate results.

Finally at the end of each Histogram setup, there are the following controls:

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

## 3.2.10 Chromaticity

### 3.2.10.1 Chromaticity Setup

To set up the Chromaticity press the **Scope Config** button. This opens the Scope Config window. Click on the **Chromaticity** button on the right. There are a number of options to set up the Chromaticity display:

**Graticule** checkbox – when selected, the graticule is laid over the Histogram display. The brightness of the Graticule may be adjusted using the **Graticule Brightness** slider described below.

**Triangle 601** checkbox – when selected, displays the CCIR-601 (Rec. 601 or BT.601) triangle.

**Triangle 709** checkbox – when selected, displays the Rec.709 (BT.709 or ITU 709) triangle.

**Triangle 2020** checkbox – when selected, displays the BT.2020 (or Rec. 2020) triangle.

**Triangle P3** checkbox – when selected, displays the P3 (DCI-P3 or DCI/P3) triangle.

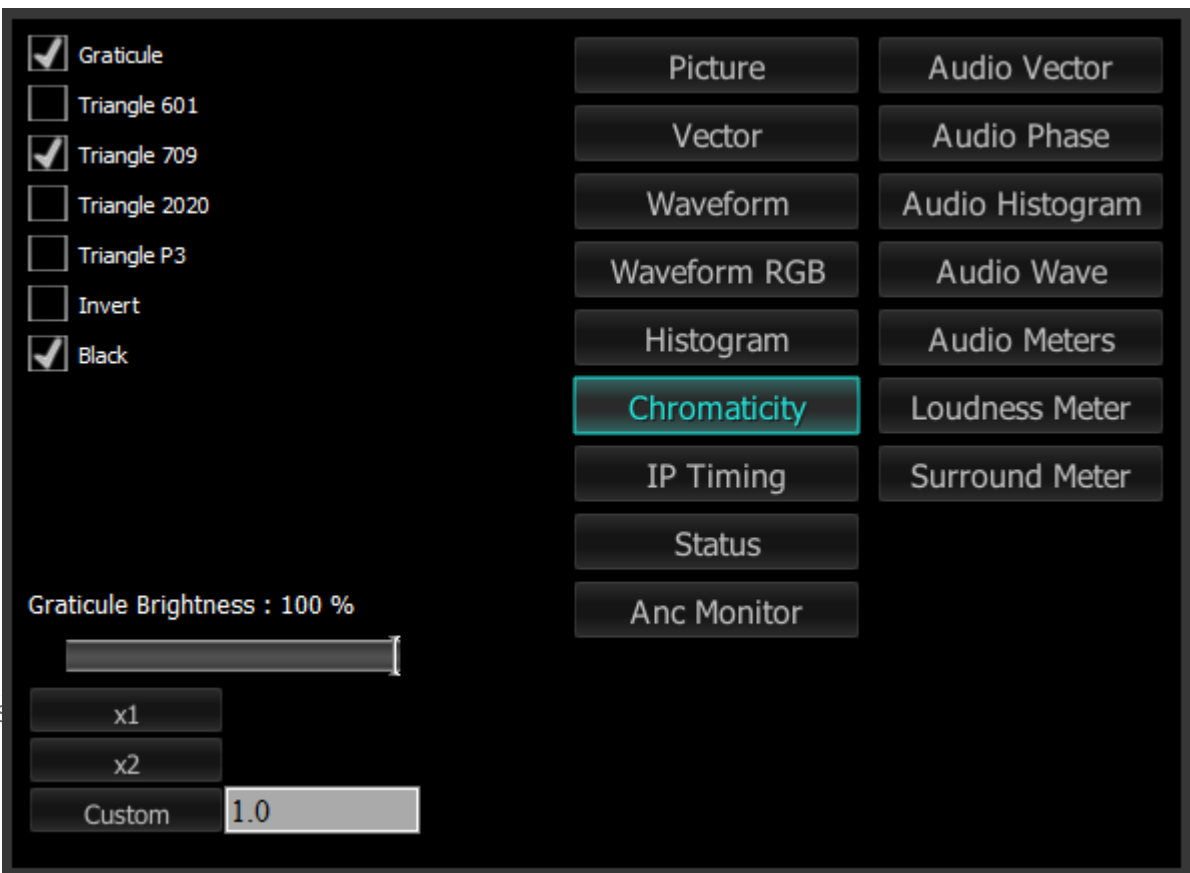
**Invert** checkbox – when selected, displays the video signal over a black background instead of the Chromaticity hues background.

**Black** checkbox – when selected, displays the video as black. If unselected, the video will be displayed as white.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.





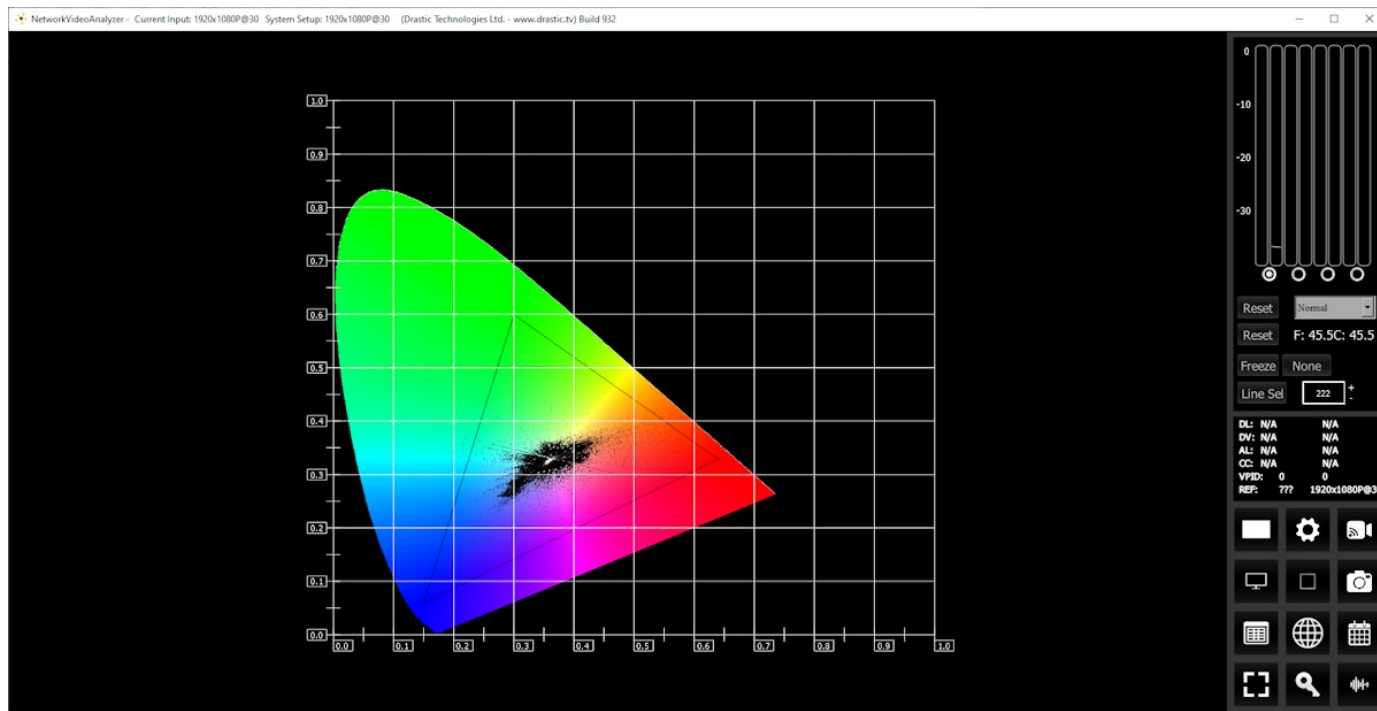
Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

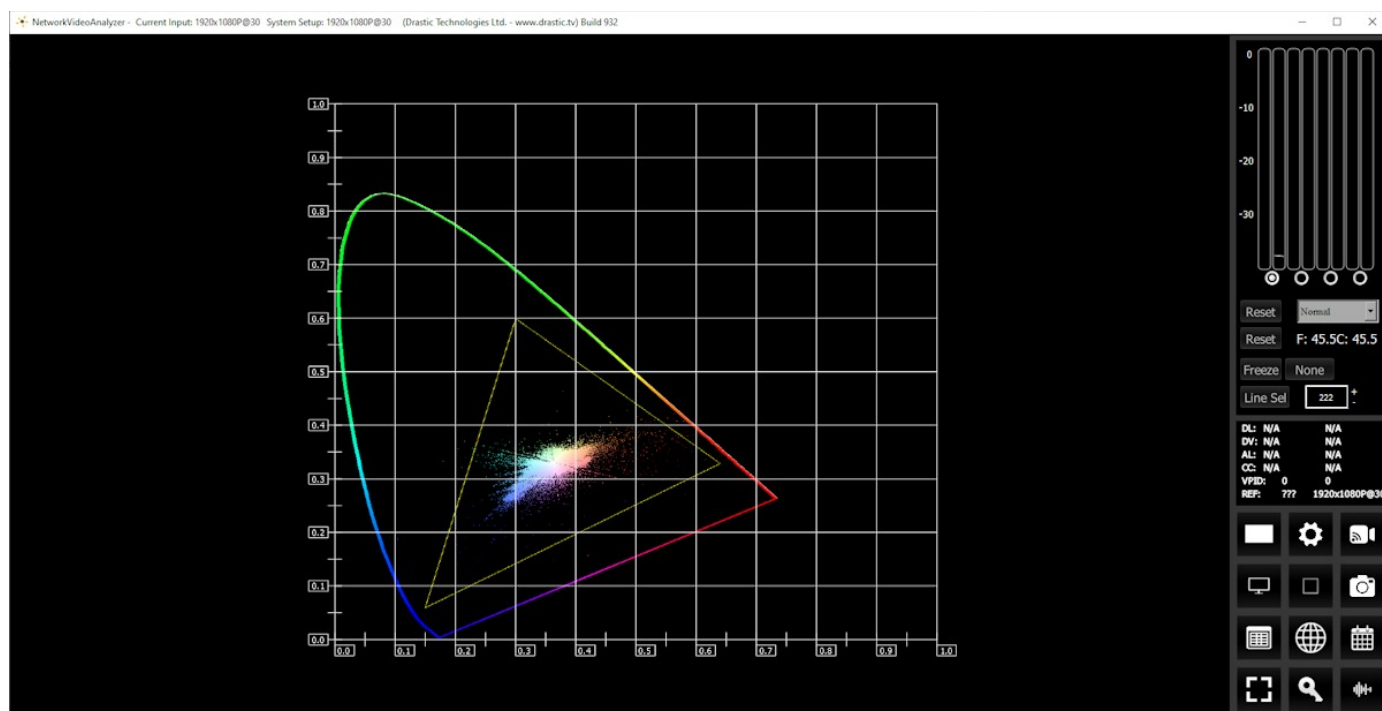
### 3.2.10.2 Chromaticity Window

Here is the Chromaticity window.



The **Chromaticity** scope provides a visual representation of the color in a video across all the colors of visible light. For a particular YCbCr range (BT.2020, P3, Rec.709, CCIR-601) a triangle can be superimposed. This will delineate the colors that fall within the acceptable range and those that are outside it. The color of the video within the CIE 1931 color display can be white, black, or the chromaticity hues background.

The display can also be inverted to use black as the background, and the colors to show the trace.



## 3.2.11 IP Timing Window

### 3.2.11.1 IP Timing Setup

To set up the IP Timing press the **Scope Config** button. This opens the Scope Config window. Click on the **IP Timing** button on the right. There are a number of options to set up the IP Timing display:



**Graticule** checkbox – when selected, the graticule is laid over the Histogram display. The brightness of the Graticule may be adjusted using the **Graticule Brightness** slider described below.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

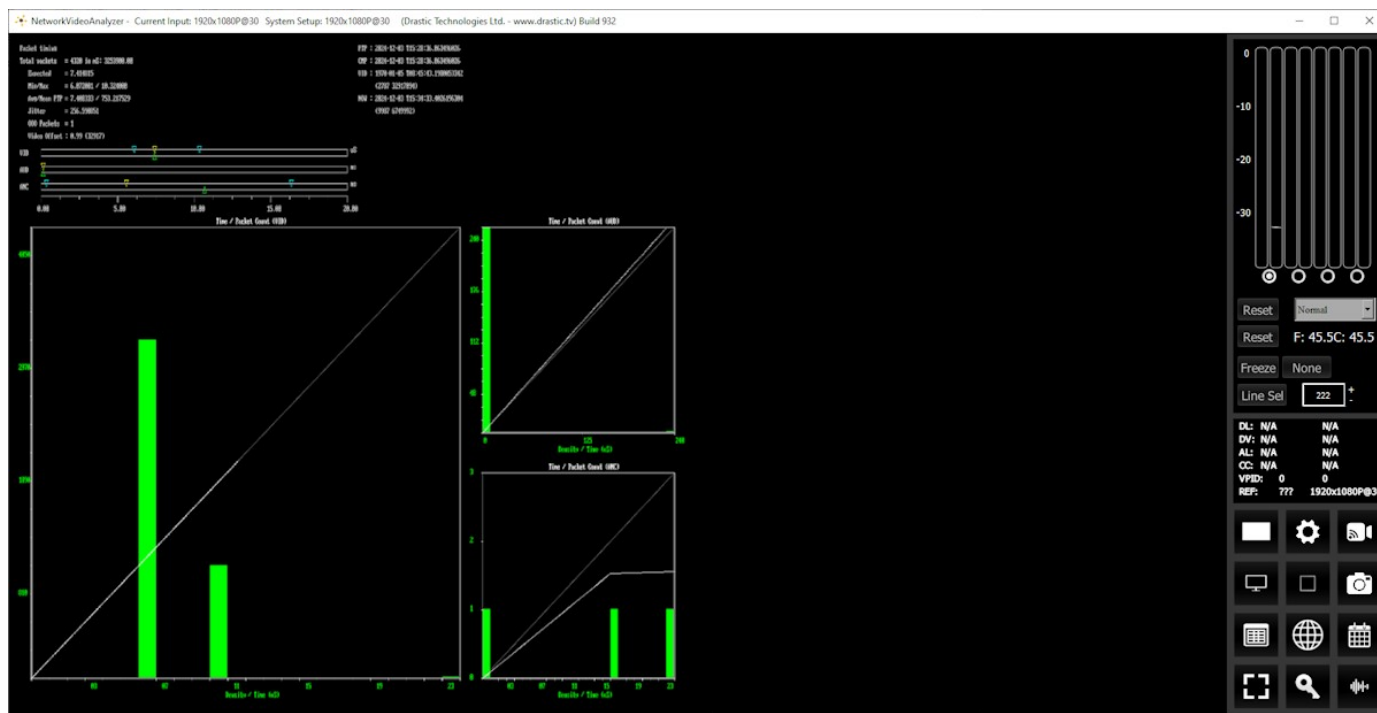
Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the IP Timing window.

### 3.2.11.2 IP Timing Window

Here is the IP Timing window.



The **IP Timing** display tracks the timing of the incoming SMPTE 2110 or 2022 packets on the network. The Min/Max/Avg/Mean of the distance between packets is calculated, as well as the expected value. Jitter and out of order packets are also tracked. A packet timing histogram is generated as well as a packet time vs ideal time line graph.

## 3.2.12 Status Window

### 3.2.12.1 Status Setup

To set up the Status press the **Scope Config** button. This opens the Scope Config window. Click on the **Status** button on the right. There are a number of options to set up the Status display:



**Graticule Brightness** slider – given that the Status display has no graticule, this slider has no effect here.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

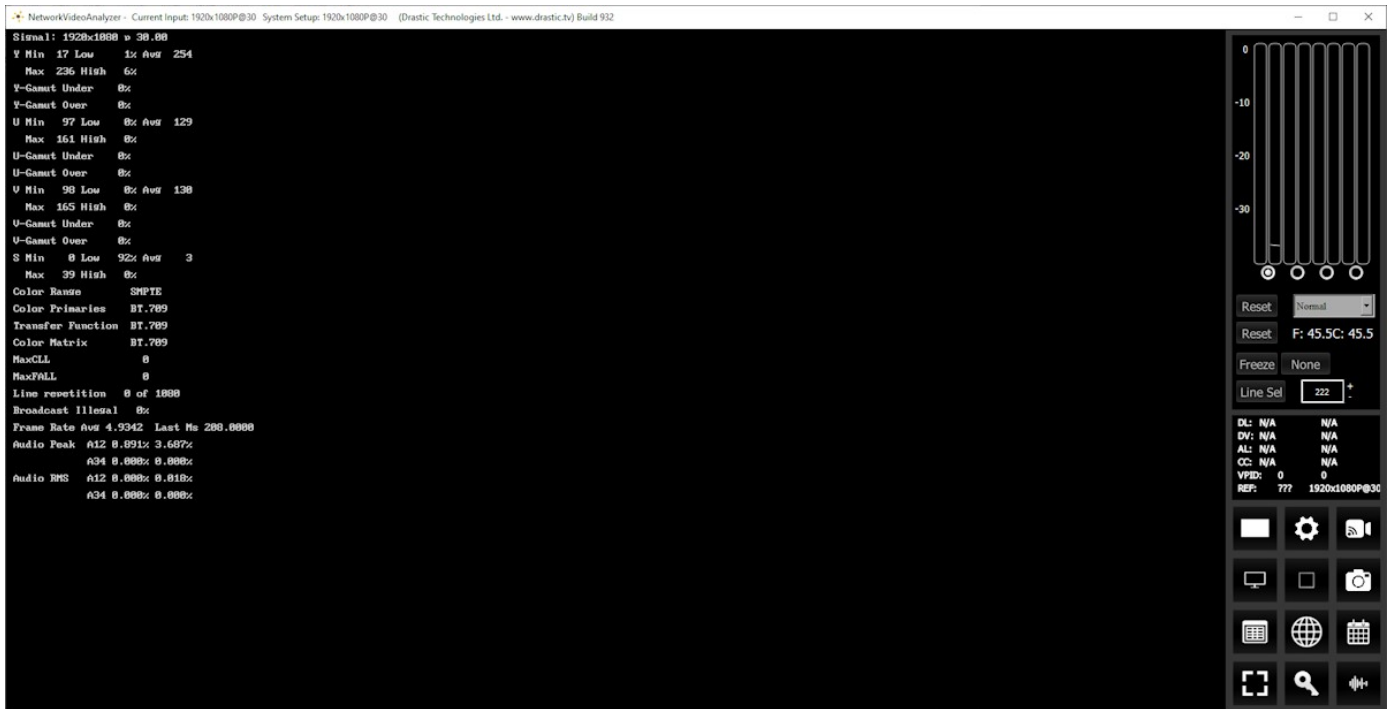
Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.12.2 Status Window

Here is the Status window.



The Status window displays:

**Signal:** displays the current signal type

**Y:** The Y component. Displays Minimum and Maximum, Low and High, Average, Gamut Under, and Gamut Over values

**U:** The U component. Displays Minimum and Maximum, Low and High, Average, Gamut Under, and Gamut Over values

**V:** The V component. Displays Minimum and Maximum, Low and High, Average, Gamut Under, and Gamut Over values

**S:** Saturation. Displays Minimum and Maximum, Low and High, Average, Gamut Under, and Gamut Over values

**Color Range:** Full or SMPTE (Limited)

**Color Primaries:** BT 709 (HD), BT 470BG (PAL), SMPTE 170M (NTSC), BT 2020 (WCG)

**Transfer Function:** BT 709 (HD), SMPTE 170M (PAL/NTSC), SMPTE 2084 (HDR10/PQ), ARIB B67 (HLG)

**Color Matrix:** BT 709 (HD), BT 479BG (PAL), BT 601 (NTSC), BT 2020 (WCG)

**MaxCLL:** In HDR10 mode, Maximum Content Light Level

**MaxFALL:** In HDR10 mode, Maximum Frame – Average Light Level

**Line repetition** in number of lines over total possible lines



**Broadcast illegal** in percentage  
**Frame Rate:** Displays Average, and Last Ms.  
**Audio Peak** per channel pair  
**Audio RMS** per channel pair

## 3.2.13 Anc Monitor

### 3.2.13.1 Anc Monitor Setup

To set up the Anc Monitor press the **Scope Config** button. This opens the Scope Config window. Click on the **Anc Monitor** button on the right. There are a number of options to set up the Anc Monitor display:



**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

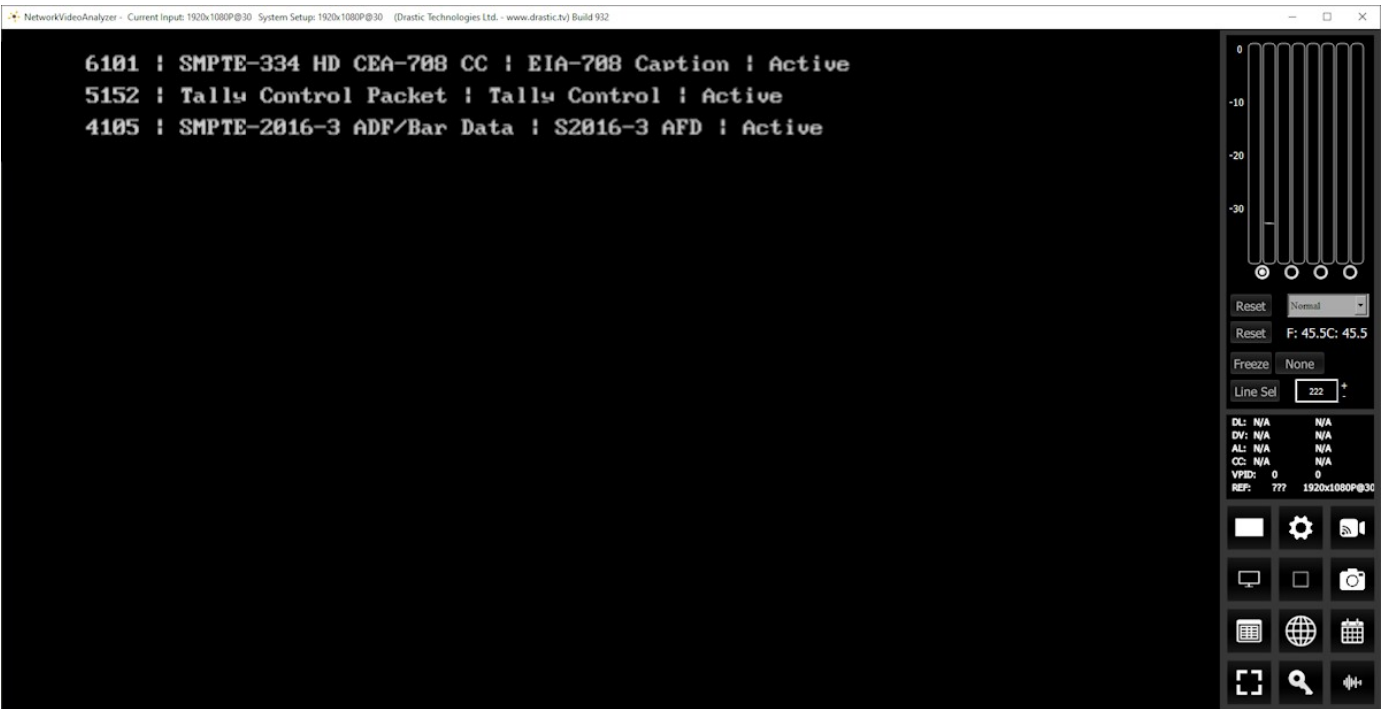
Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.13.2      *Anc Monitor Window*

Here is the Anc Monitor window.



Each type of ancillary data seen will be displayed as a row with a numerical identifier, its data type, a brief description, and the current status of the data.

## 3.2.14 Audio Vector

### 3.2.14.1 Audio Vector Setup

To set up the Audio Vectorscope press the **Scope Config** button. This opens the Scope Config window. Click on the **Audio Vector** button on the right. There are a number of options to set up the Audio Vectorscope display:



**Graticule** checkbox – when selected, the graticule is laid over the Histogram display. The brightness of the Graticule may be adjusted using the **Graticule Brightness** slider described below.

**Lissajousxy** checkbox – when selected, displays the relative phase of the selected audio pair in Lissajous XY mode.

**Lissajous** checkbox – when selected, displays the relative phase of the selected audio pair in Lissajous mode.

**Polar** checkbox – when selected, displays the relative phase of the selected audio pair in Polar mode.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of

the graticule overlay, 0% providing no display and 100% being maximum brightness.

- x1** button – clicking this button sets the display to standard size
- x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

Pressing the x1 button sets the display back to normal.

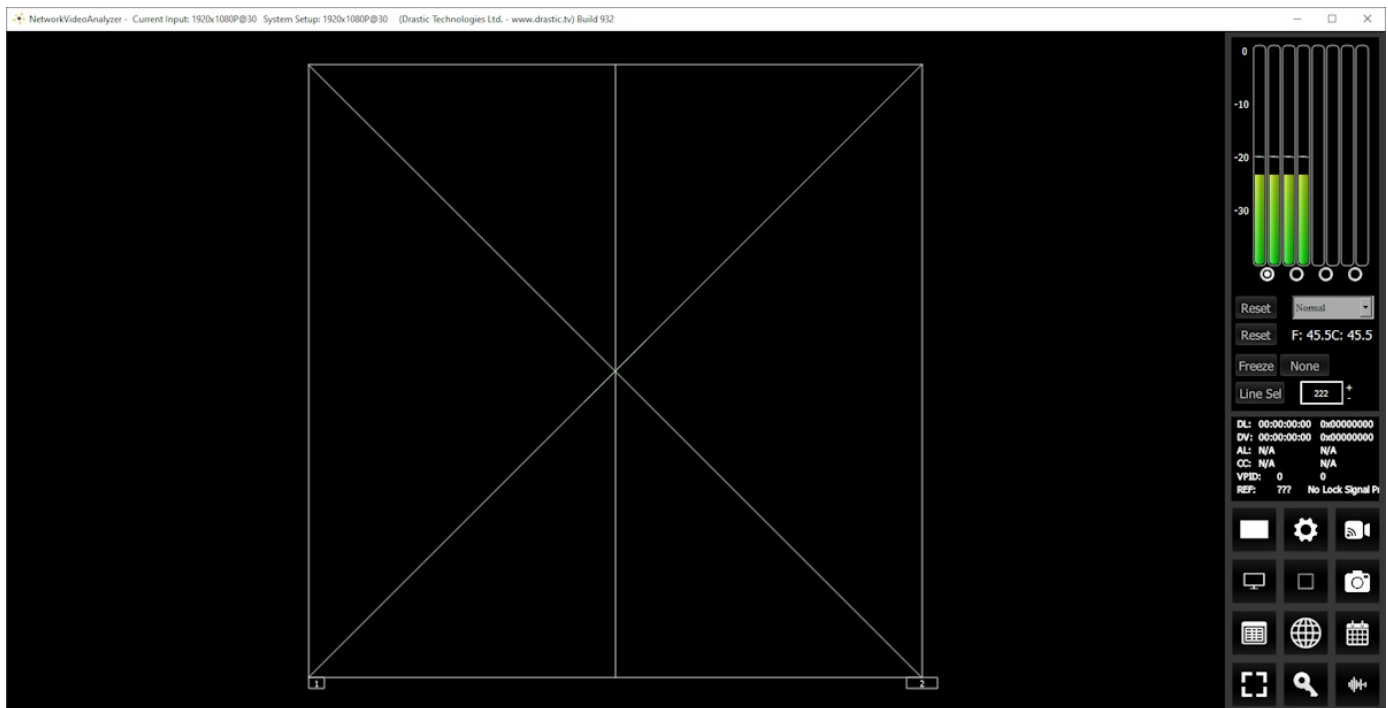
**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.14.2 Audio Vector Window

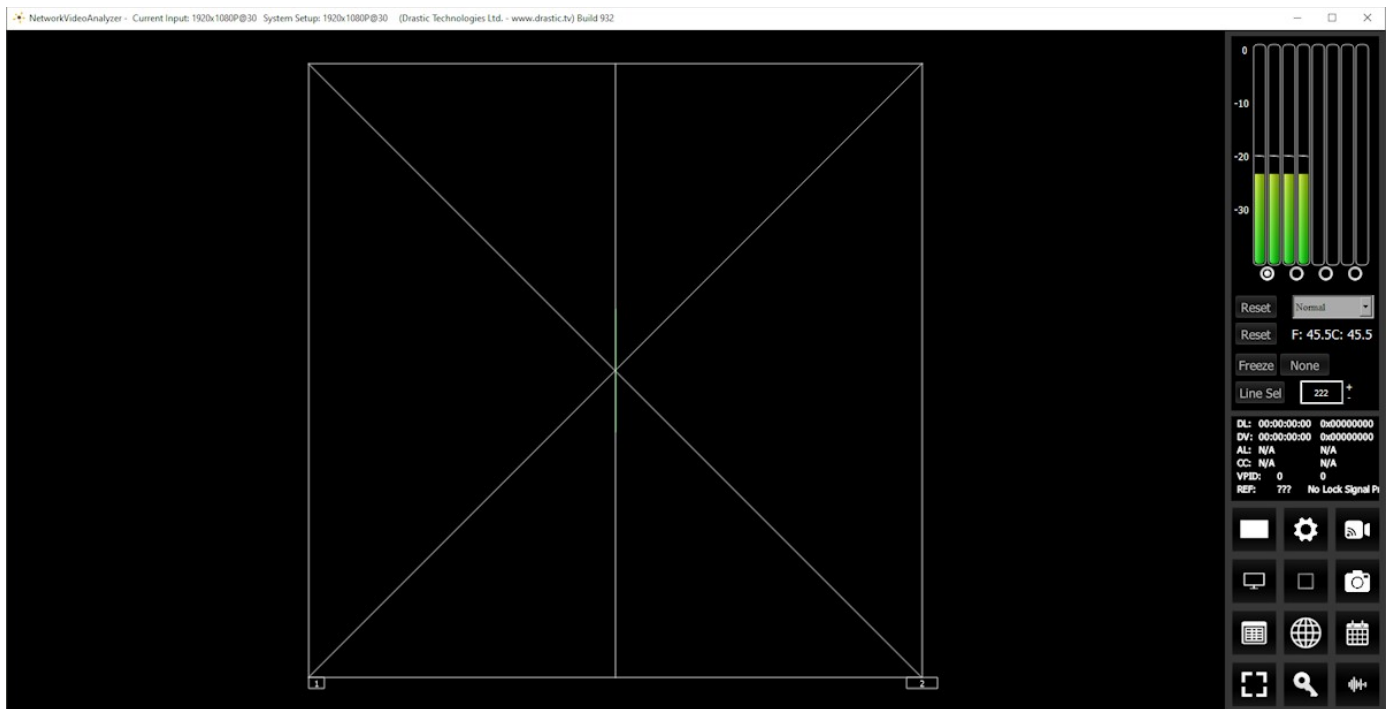
There are 3 types of audio vectorscope displays available.

Lissajous XY mode



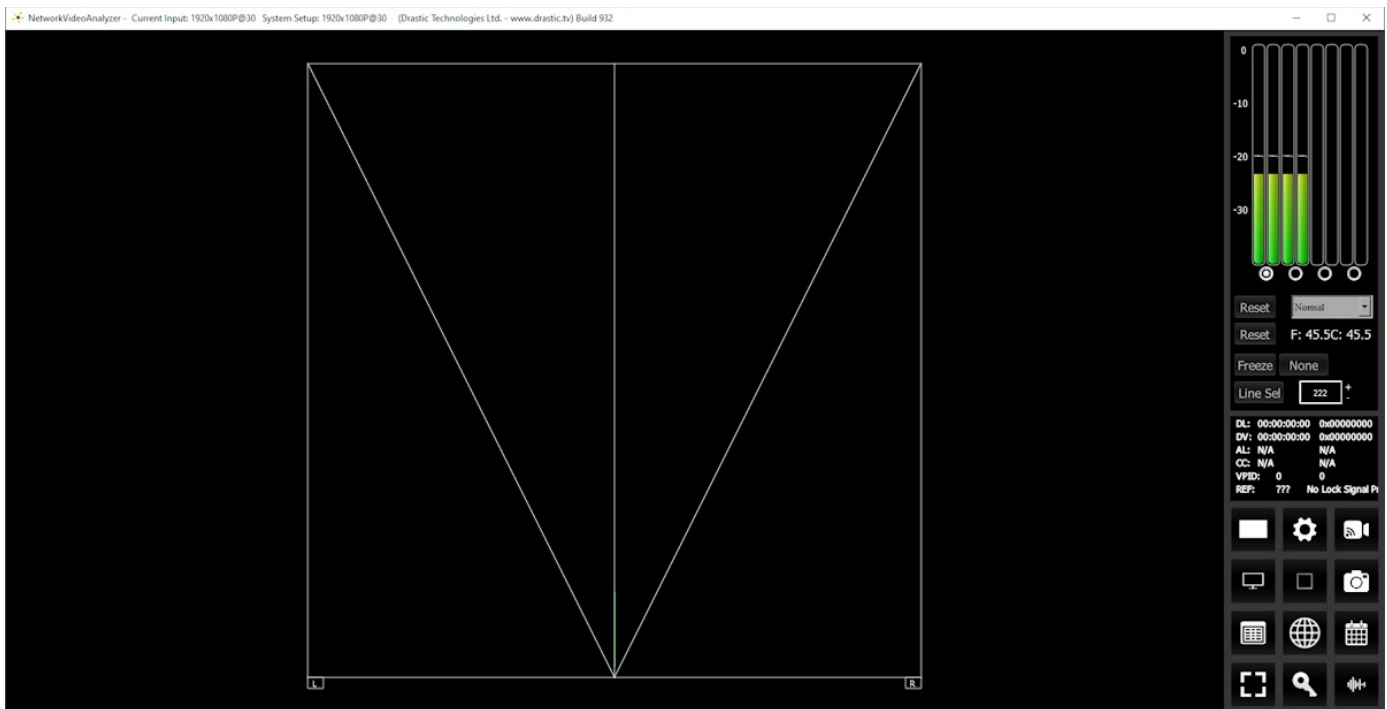
**Lissajous XY** mode centers the two audio channels along the X-Y axis (from the lower left corner to the upper right corner), and shows any difference between the channels as moving closer to vertical (left channel has more signal) or closer to horizontal (right channel has more signal).

## Lissajous mode



**Lissajous** mode centers the two audio channels along the vertical axis, and shows any difference between the channels as either angled to the left (left channel has more signal) or angled to the right (right channel has more signal).

## Polar mode



**Polar** mode centers the two audio channels along the vertical axis starting at the bottom center, and shows any difference between the channels as either angled to the left (left channel has more signal) or angled to the right (right channel has more signal).

The audio vectorscope measures the difference between channels of a stereo pair. One channel drives the horizontal and the other the vertical deflection. This will show the relative phase of the two channels. The pair being monitored can be changed using the radio buttons under the audio meters at the top right.



## 3.2.15 Audio Phase

### 3.2.15.1 Audio Phase Setup

To set up the Audio Phase press the **Scope Config** button. This opens the Scope Config window. Click on the **Audio Phase** button on the right. There are a number of options to set up the Audio Phase display:



**Graticule** checkbox – when selected, the graticule is laid over the Histogram display. The brightness of the Graticule may be adjusted using the **Graticule Brightness** slider described below.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display. Pressing the x1 button sets the display back to normal.

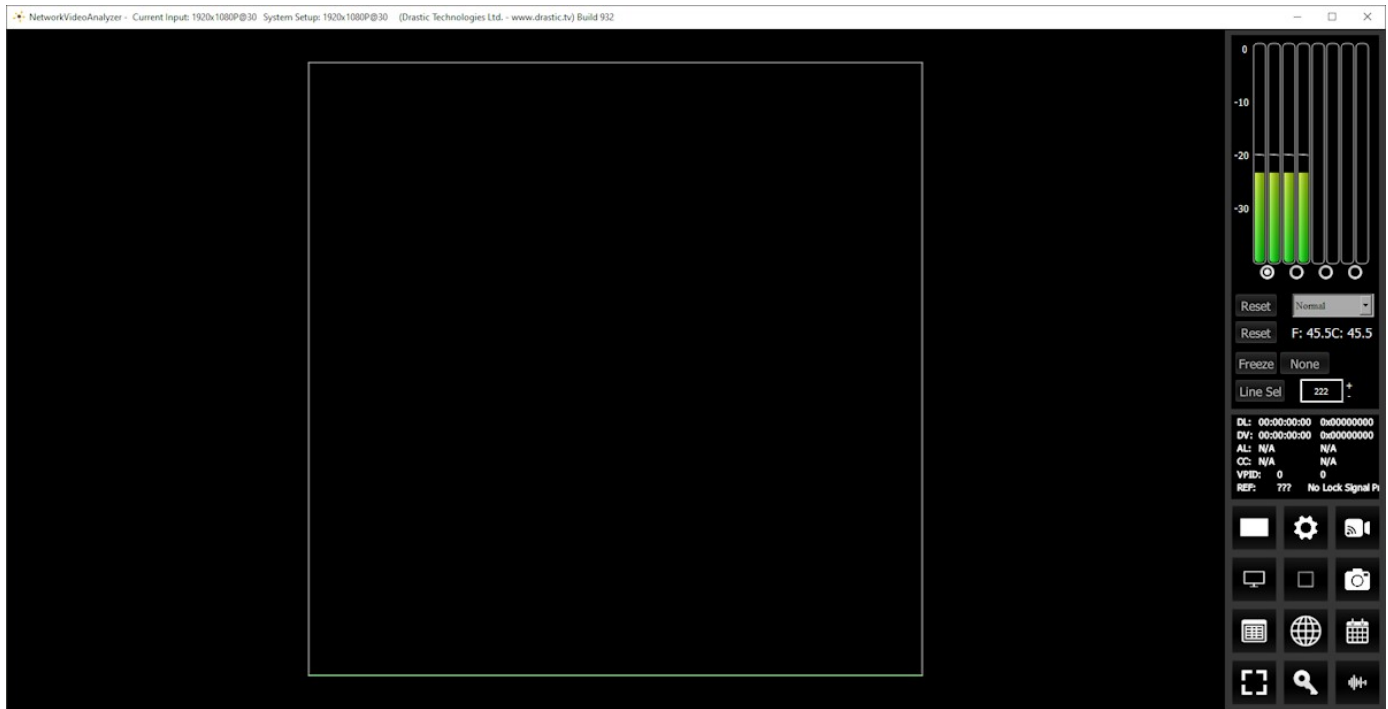
**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets

the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.15.2 Audio Phase Window

Here is the Audio Phase window.



The **Audio Phase** meter shows the relative density of two audio channels and the relative loudness as a line moving towards the louder channel.

## 3.2.16 Audio Histogram

### 3.2.16.1 Audio Histogram Setup

To set up the Audio Histogram press the **Scope Config** button. This opens the Scope Config window. Click on the **Audio Histogram** button on the right. There are a number of options to set up the Audio Histogram display:



**Graticule** checkbox – when selected, the graticule is laid over the Audio Histogram display. The brightness of the Graticule may be adjusted using the **Graticule Brightness** slider described below.

**Amp Linear** selector – clicking in the Amp Linear checkbox sets the Amp to linear

**Amp Log** selector – clicking in the Amp Log checkbox sets the Amp to logarithmic

**Scale Linear** – clicking in the Scale Linear checkbox sets the scale to linear.

**Scale Sqrt** – clicking in the Scale Sqrt checkbox sets the scale to sqrt (square root).

**Scale Cbrt** – clicking in the Scale Cbrt checkbox sets the scale to cbrt (cubed root).

**Scale Log** – clicking in the Scale Log checkbox sets the scale to logarithmic.

**Scale RLog** – clicking in the Scale RLog checkbox sets the scale to R logarithmic (reverse

logarithmic).

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

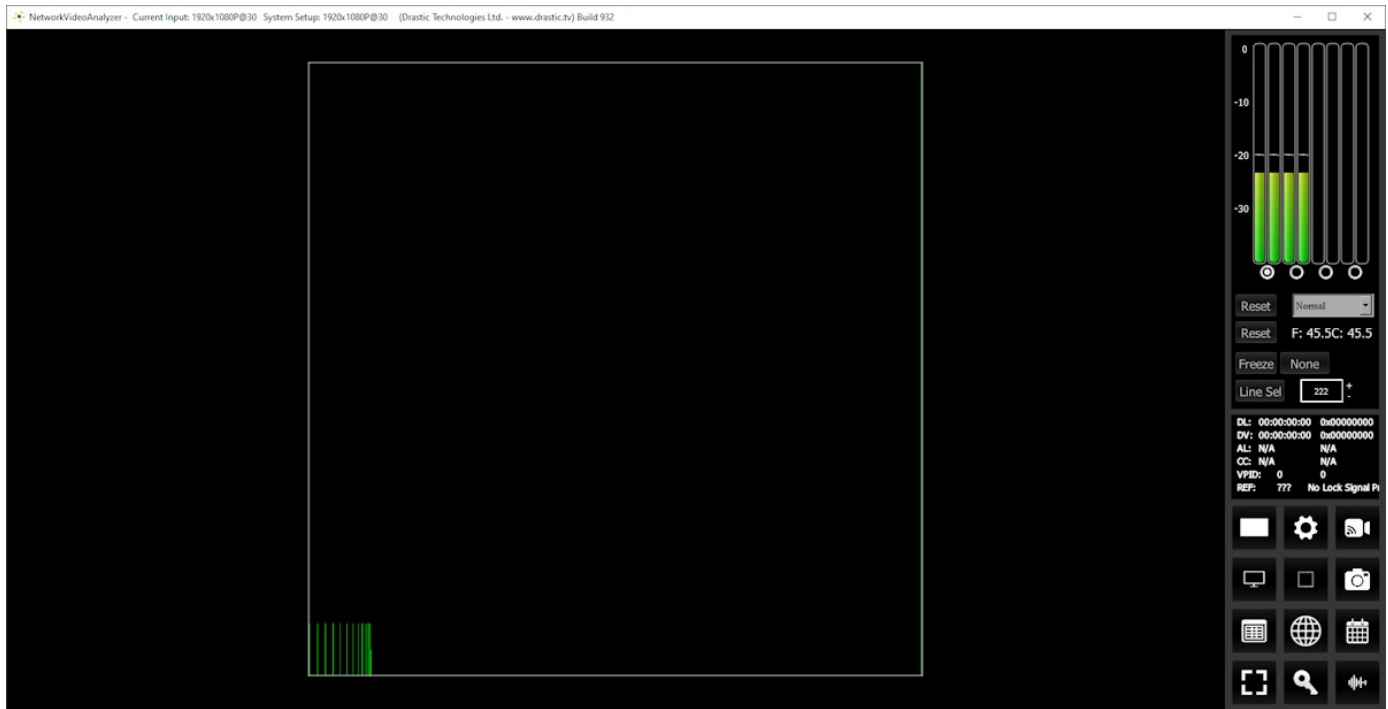
Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.16.2 Audio Histogram Window

Here is the Audio Histogram window.

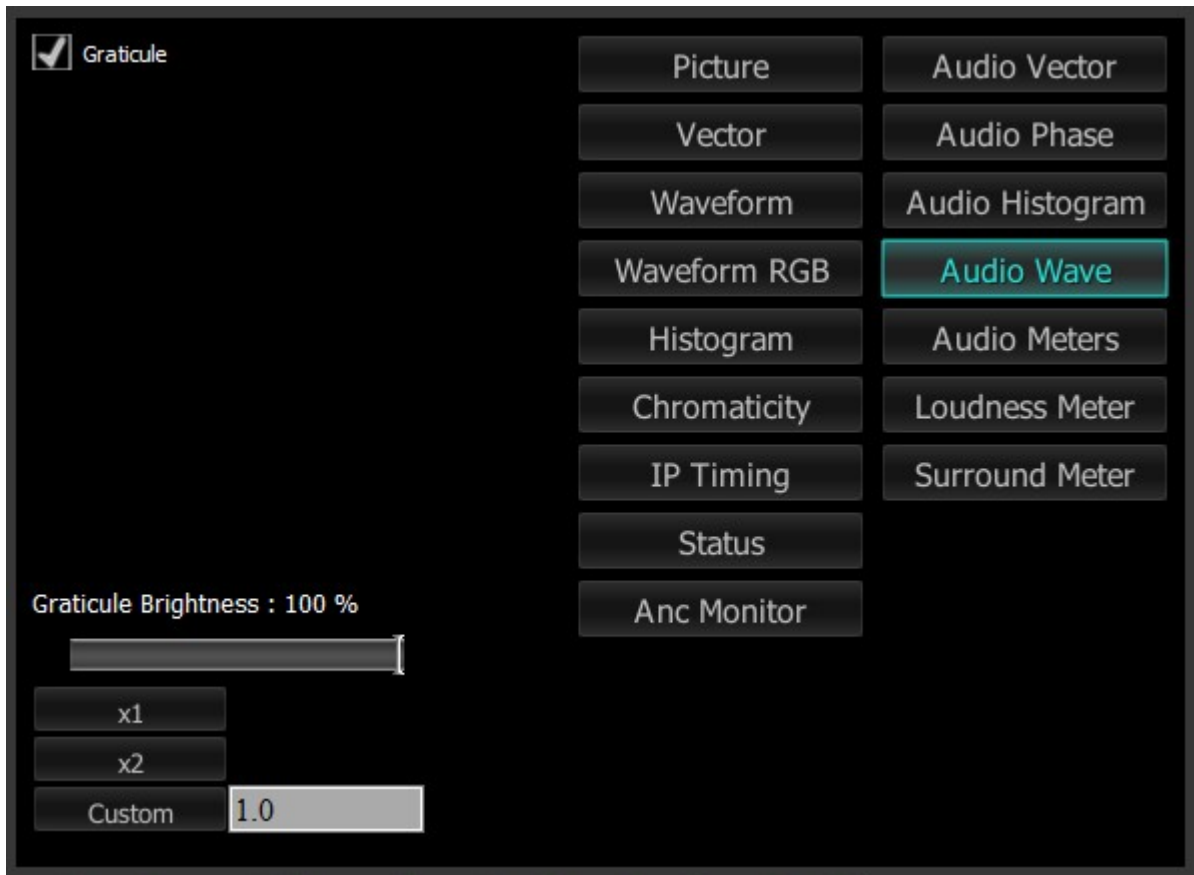


The **Audio Histogram** displays a bar chart of the levels of the components of an audio signal. This can be displayed as linear or logarithmic. The scale can be set as linear, square root, cube root, log or reverse log.

## 3.2.17 Audio Wave

### 3.2.17.1 Audio Wave Setup

To set up the Audio Wave press the **Scope Config** button. This opens the Scope Config window. Click on the **Audio Wave** button on the right. There are a number of options to set up the Audio Wave display:



**Graticule** checkbox – when selected, the graticule is laid over the Histogram display. The brightness of the Graticule may be adjusted using the **Graticule Brightness** slider described below.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display. Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets

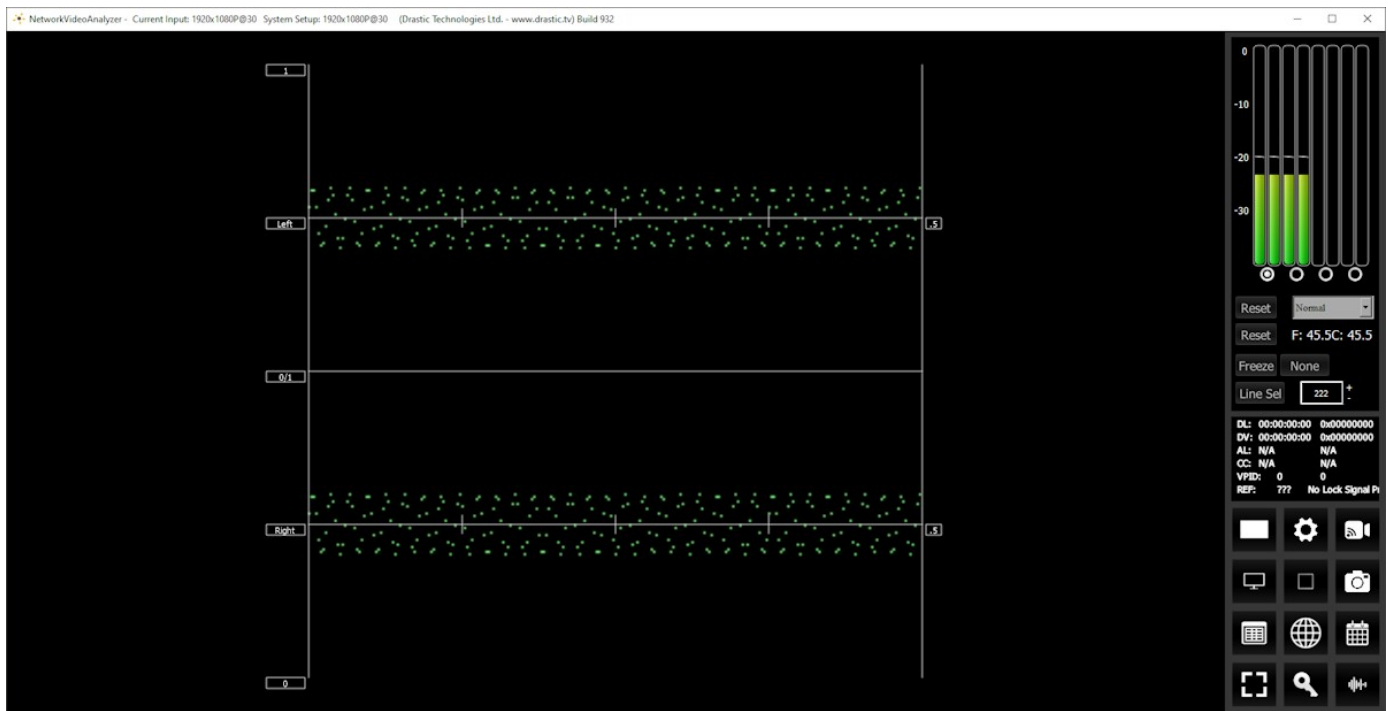
the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.



### 3.2.17.2 Audio Wave Window

Here is the Audio Wave window.

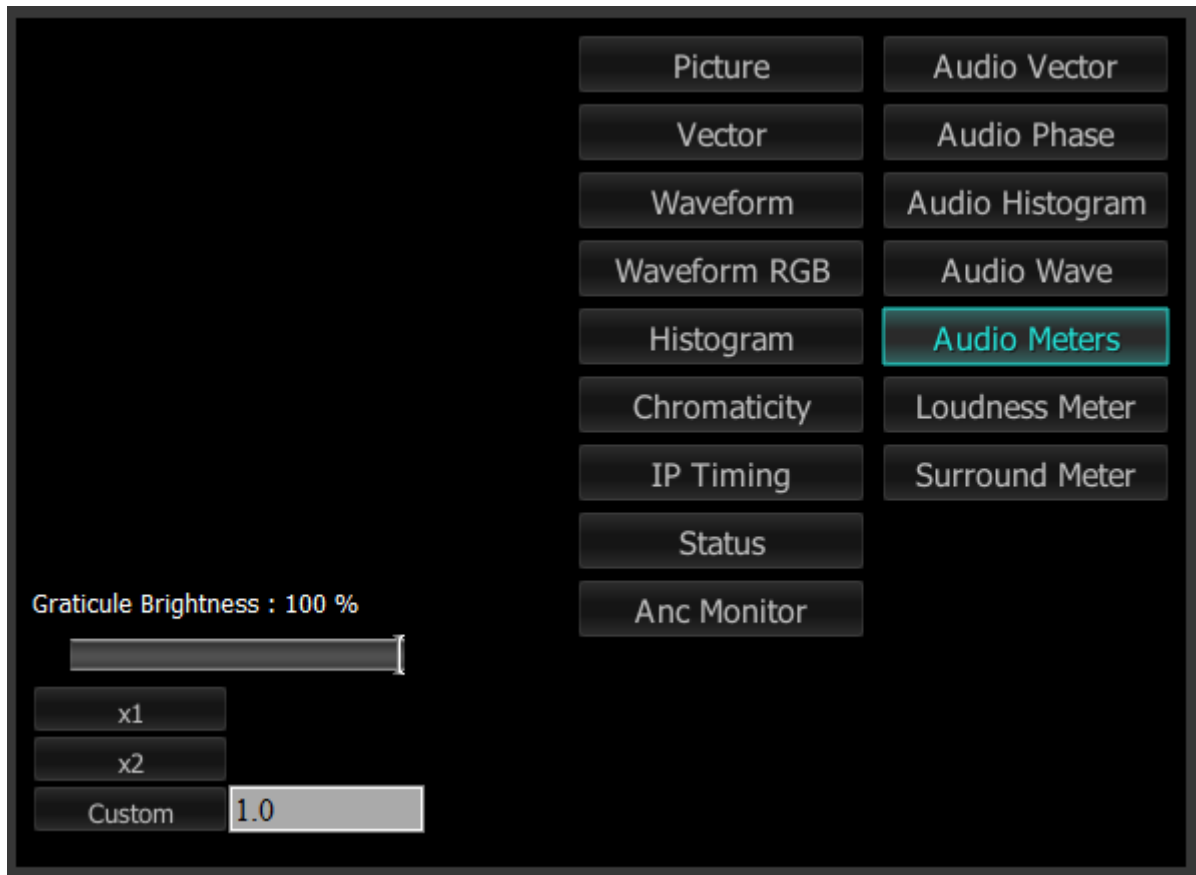


The **Audio Waveform** of any pair of channels can be displayed.

## 3.2.18 Audio Meters

### 3.2.18.1 Audio Meters Setup

To set up the Audio Meters press the **Scope Config** button. This opens the Scope Config window. Click on the **Audio Meters** button on the right. There are a number of options to set up the Audio Meters display:



**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

x1 button – clicking this button sets the display to standard size

x2 button – clicking this display zooms in to set the display at 200%, or 2x normal display.

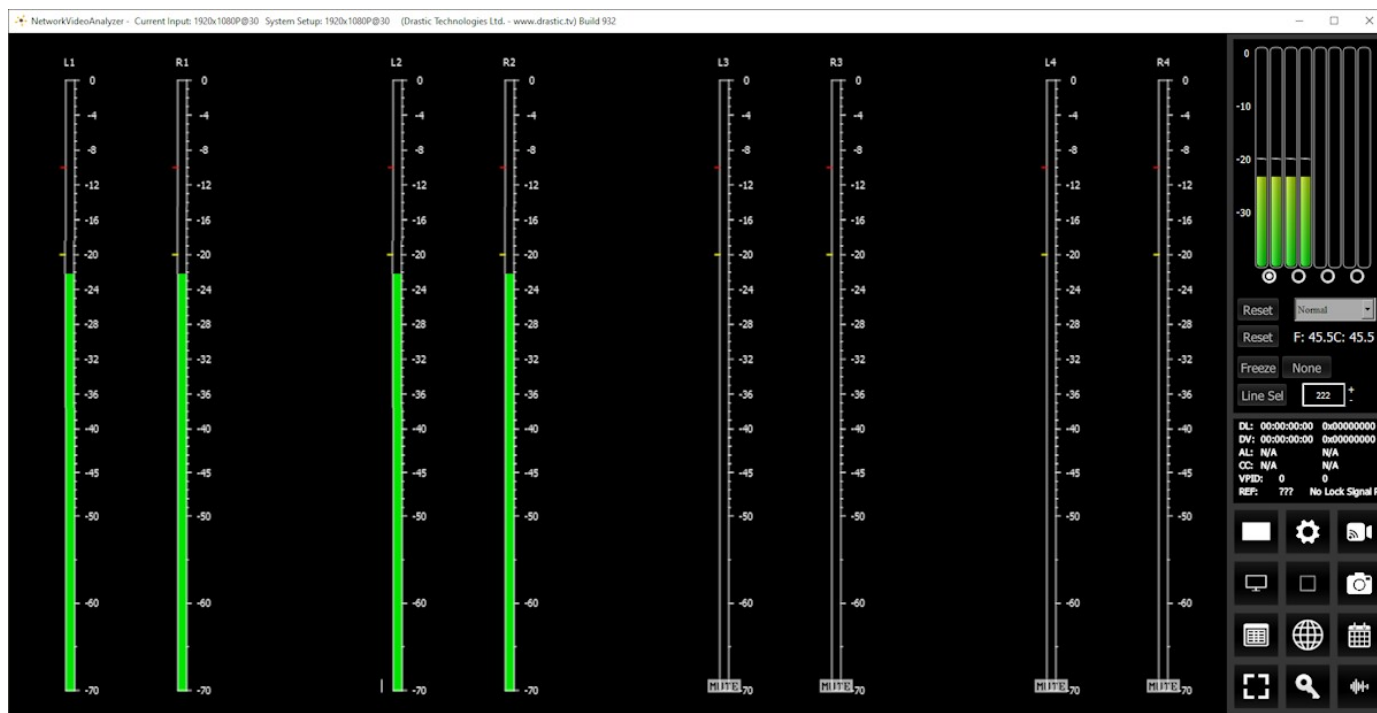
Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

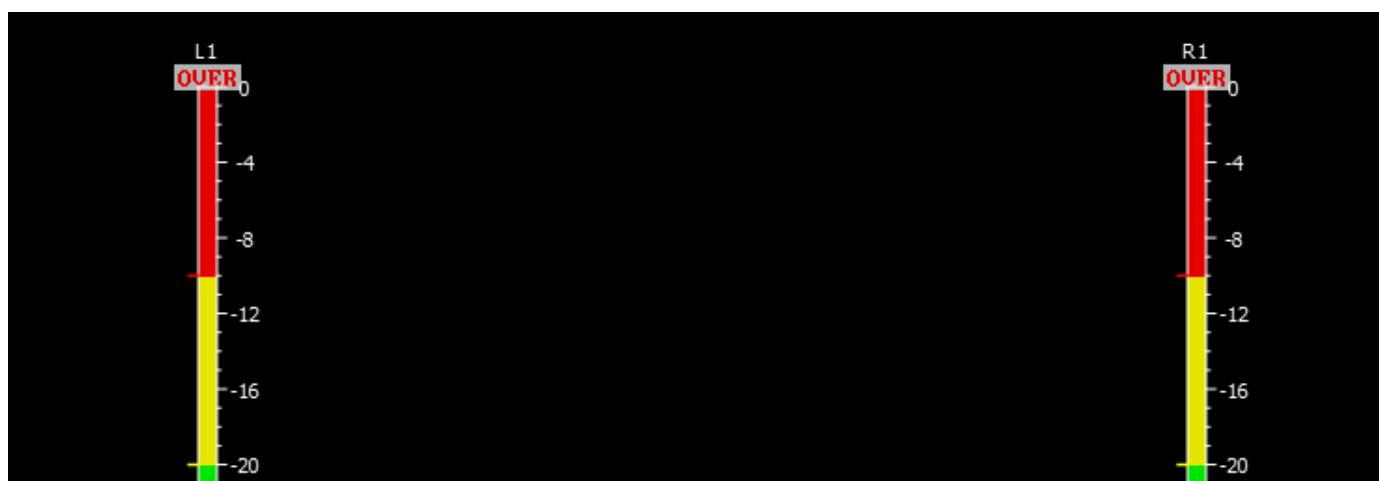
### 3.2.18.2 Audio Meters Window

Here is the Audio Meters window.



A set of audio meters shows levels for the audio channels supported by the system. Any audio channels that have no input level will be shown as muted.

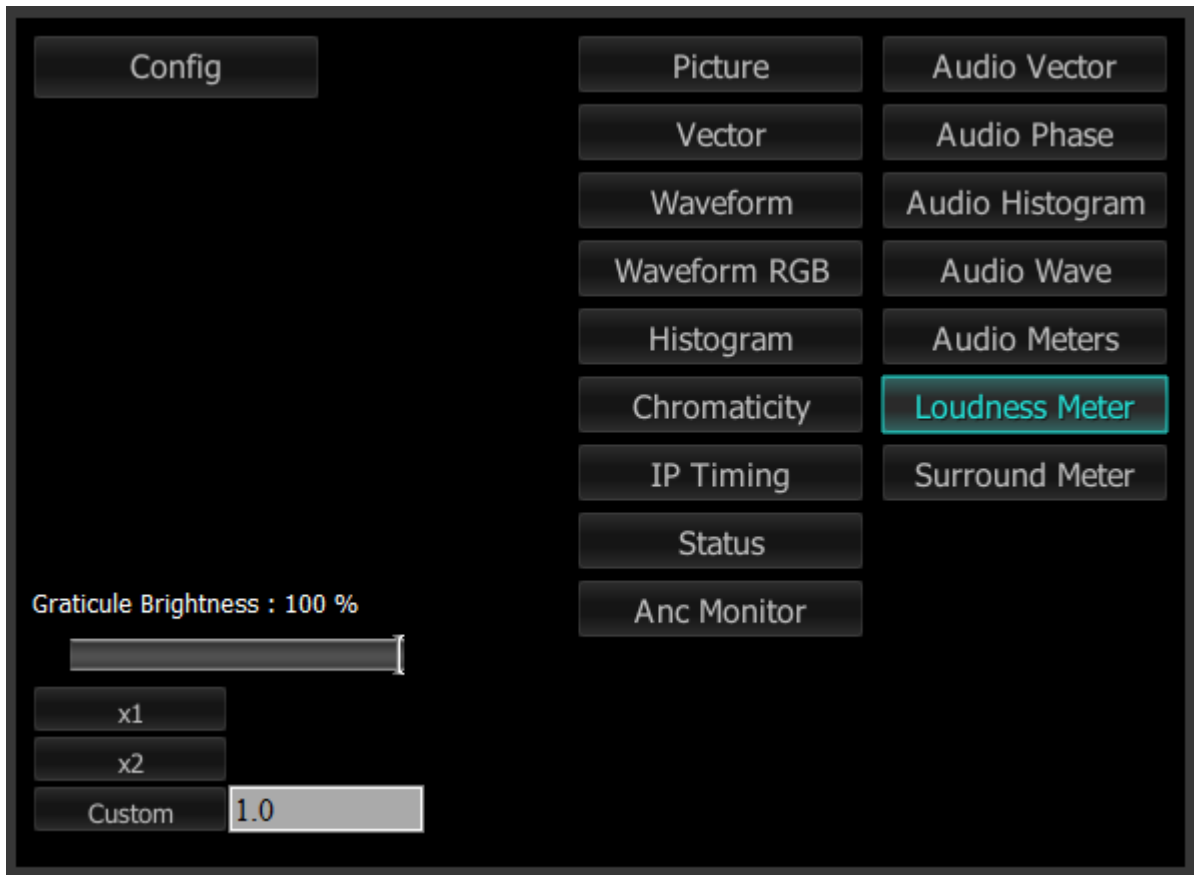
If the levels are too high, an “Over” warning is displayed:



## 3.2.19 Loudness Meter

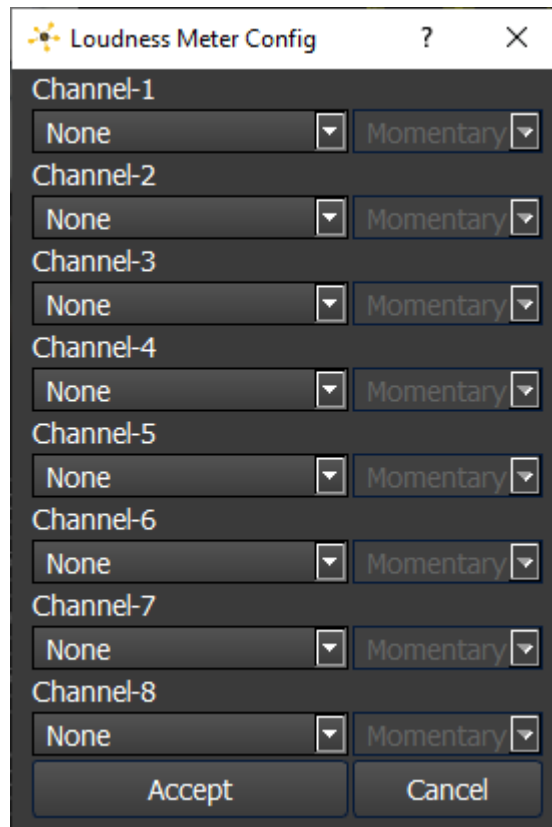
### 3.2.19.1 Loudness Meter Setup

To set up the Loudness Meter press the **Scope Config** button. This opens the Scope Config window. Click on the **Loudness Meter** button on the right. There are a number of options to set up the Loudness Meter display:



**Config** button – clicking on the config button opens the loudness configuration dialog.

Pressing the **Config** button will open the **Loudness Meter Config** dialog.



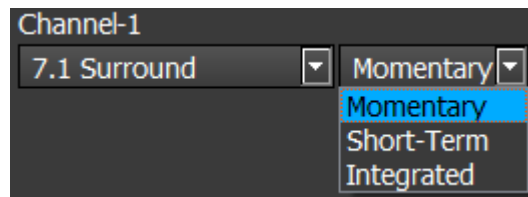
In this dialog there are a number of presets for monitoring differing audio input types. Presently these include:

- None
- 5.1 Surround
- 5.1-Protocols - L C R Ls Rs Lfe
- 5.1 Smppte - L R C Lfe Ls Rs
- 5.1-AAC - C L R Ls Rs Lfe
- 5.1-DTS - L R Ls Rs C Lfe
- Stereo Pair 1
- 7.1 Surround
- 7.1-Protocols - L C R Lss Rss Lsr Rsr Lfe
- 7.1-Smppte - L R C Lfe Lss Rss Lsr Rsr
- 7.1-EXT - L R C Lfe Lss Rss Lsr Rsr
- 7.1-Dolby - L C R Ls Rs Lfes Bsl Bsr
- Stereo Pair 2

The descriptions for the channels (abbreviated above) are as follows:

- L - Left
- R = Right
- C = Center
- Ls = Left Surround
- Rs = Right Surround
- Lfe = Low Frequency Effects
- Lss = Left Side Surround
- Rss = Right Side Surround
- Lsr = Left Rear Surround
- Rsr = Right Rear Surround
- Lfes = Low Frequency Effects
- Bsl = Back Surround Left
- Bsr = Back Surround Right

Each channel can be set up separately. Once an input type has been selected, the user can select between measurement options.



These include:

- **Momentary Loudness** - measures the loudness of the past 400 Milliseconds
- **Short-Term Loudness** - measures the loudness of the past 3 Seconds
- **Integrated Loudness** - (Also called Programme Loudness) indicates how loud the programme is on average, and is measured over entire duration of material

At the bottom of the Loudness Meter Config dialog, there is an **Accept** button to enable any changes you have made, and there is a **Cancel** button to exit the dialog without making any changes to the settings.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button sets

the display back to normal.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.19.2 Loudness Meter Window

Here is the Loudness Meter window.



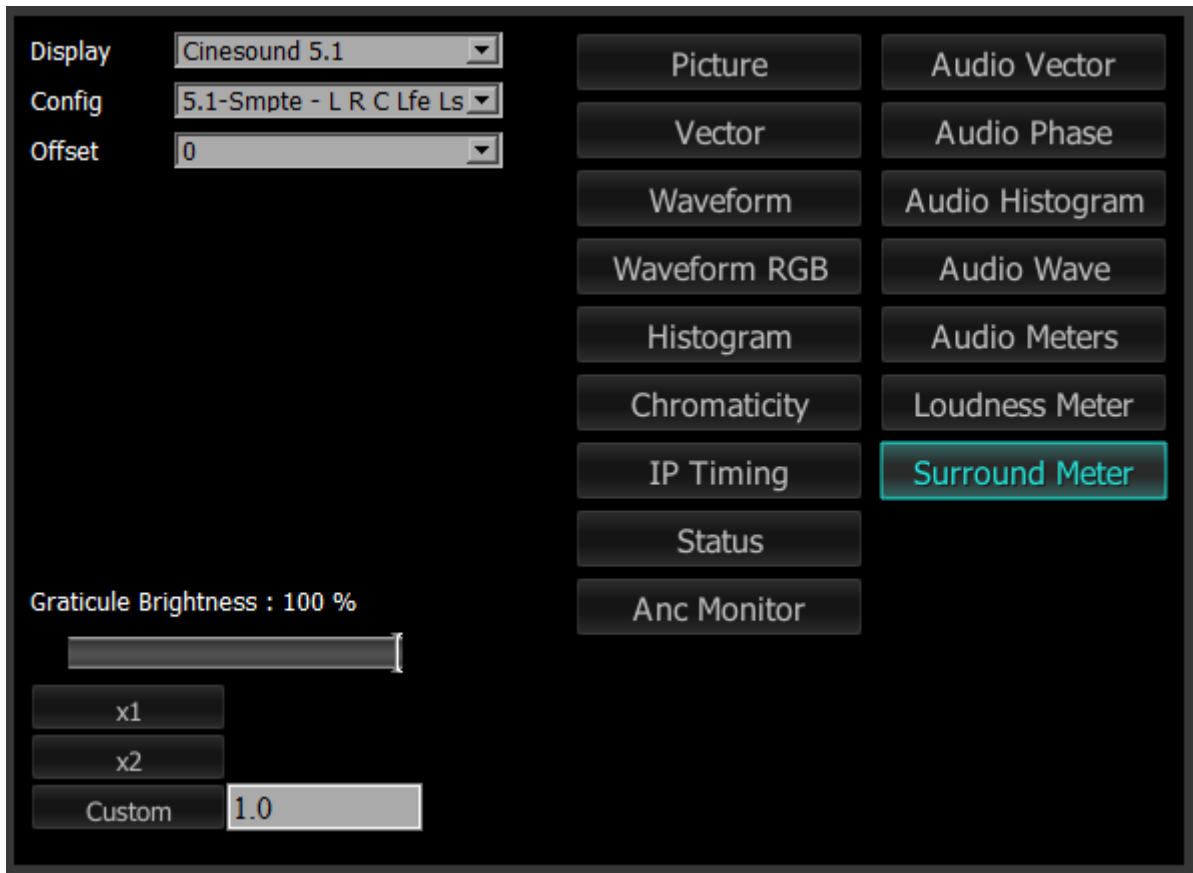
**Loudness** for up to 4 pairs of audio channels is supported, given appropriate hardware.



## 3.2.20 Surround Meter

### 3.2.20.1 Surround Meter Setup

To set up the Surround Meter press the **Scope Config** button. This opens the Scope Config window. Click on the **Surround Meter** button on the right. There are a number of options to set up the Surround Meter display:



**Display** pulldown – select between Cinesound 5.1 of Cinesound 7.1.

**Config** pulldown – select the ordering of the channels per specific workflow, such as ProTools, SMPTE etc. The following setups are available:

With Cinesound 5.1 selected:

- 5.1 Smpte - L R C Lfe Ls Rs
- 5.1-Protools - L C R Ls Rs Lfe
- 5.1-AAC - C L R Ls Rs Lfe
- 5.1-DTS - L R Ls Rs C Lfe

With Cinesound 7.1 selected:

- 7.1-Smppte - L R C Lfe Lss Rss Lsr Rsr
- 7.1-Protocols - L C R Lss Rss Lsr Rsr Lfe
- 7.1-EXT - L R C Lfe Lss Rss Lsr Rsr
- 7.1-Dolby - L C R Ls Rs Lfe Bsl Bsr

The descriptions for the channels (abbreviated above) are as follows:

- L = Left
- R = Right
- C = Center
- Ls = Left Surround
- Rs = Right Surround
- Lfe = Low Frequency Effects
- Lss = Left Side Surround
- Rss = Right Side Surround
- Lsr = Left Surround Rear
- Rsr = Right Surround Rear
- Bsl = Back Surround Left
- Bsr = Back Surround Right

**Offset** pulldown – use the pulldown menu to rotate the channels, if necessary, to get the first channel of surround sound to line up with your source, or monitoring setup.

**Graticule** checkbox – when selected, the graticule is laid over the Histogram display. The brightness of the Graticule may be adjusted using the **Graticule Brightness** slider described below.

**Graticule Brightness** slider – moving the Graticule Brightness slider adjusts the brightness of the graticule overlay, 0% providing no display and 100% being maximum brightness.

**x1** button – clicking this button sets the display to standard size

**x2** button – clicking this display zooms in to set the display at 200%, or 2x normal display.

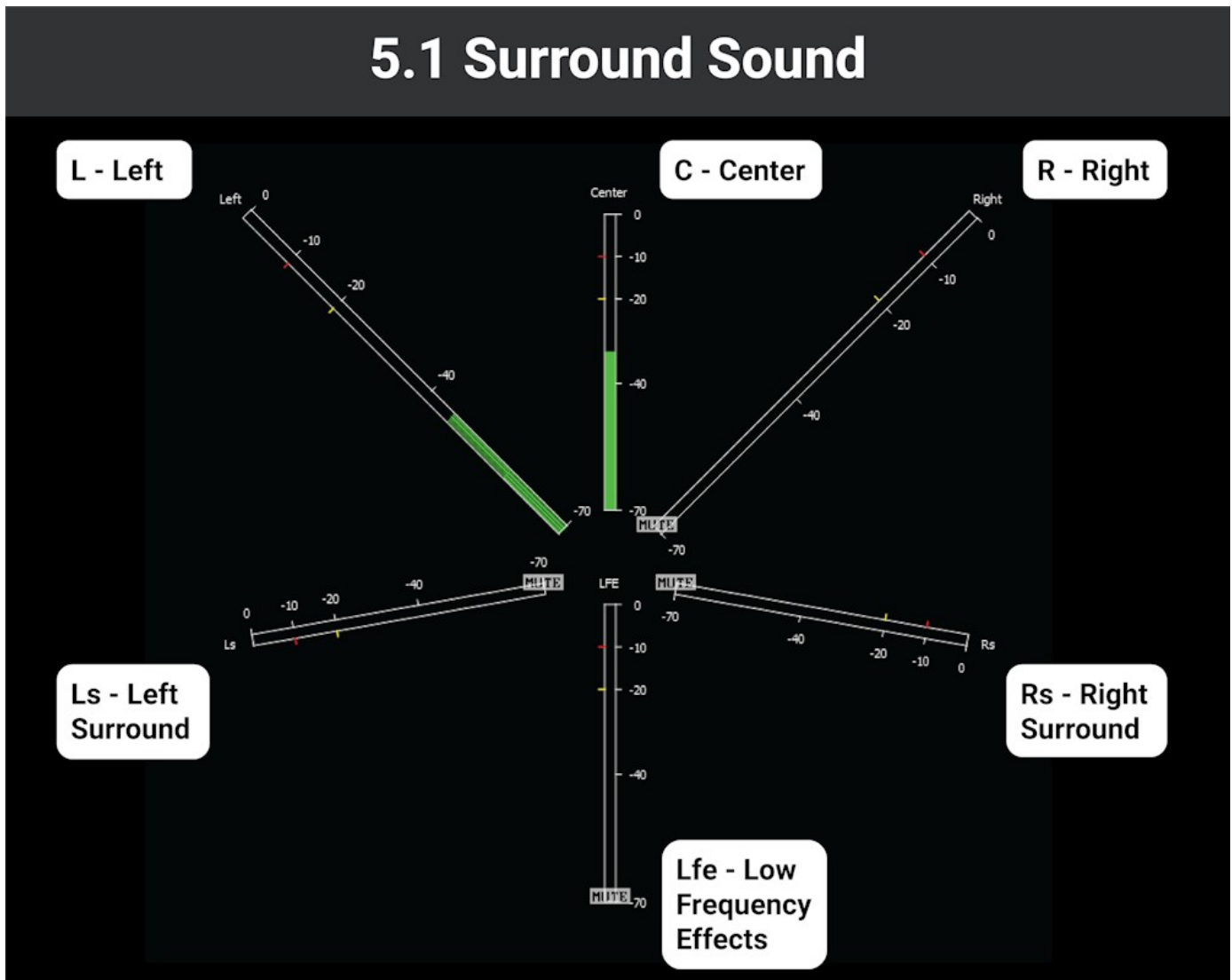
Pressing the x1 button sets the display back to normal.

**Custom** button and field – The user may enter a custom enlargement value in the field, and press the Custom button to zoom in and see details up close. Pressing the x1 button or right clicking on the scope sets the display back to normal. Also, a mouse scroll wheel can be used to zoom in and out.

Pressing the x in the upper right corner will close the Scope Config window.

### 3.2.20.2 5.1 Surround Sound Window

The Surround Sound window has 4 modes for setting up 5.1 inputs.



**Smpte** - L R C Lfe Ls Rs

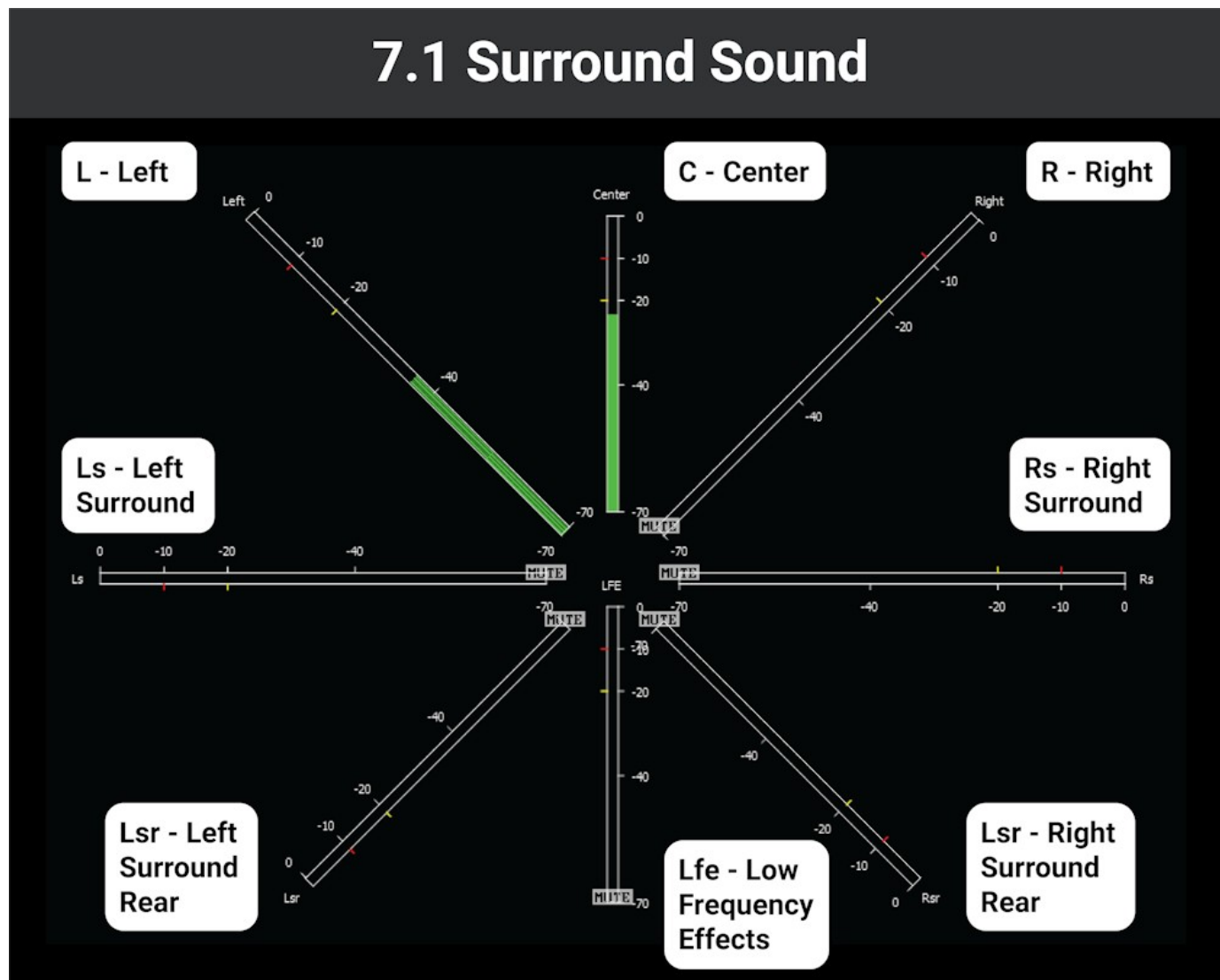
**Protools** - L C R Ls Rs Lfe

**AAC** - C L R Ls Rs Lfe

**DTS** - L R Ls Rs C Lfe

### 3.2.20.3 7.1 Surround Sound Window

The Surround Sound window has 4 modes for setting up 7.1 inputs.



**Smpte** - L R C Lfe Lss Rss Lsr Rsr

**Protools** - L C R Lss Rss Lsr Rsr Lfe

**EXT** - L R C Lfe Lsr Rsr Lss Rss

**Dolby** - L C R Ls Rs Lfe Bsl Bsr



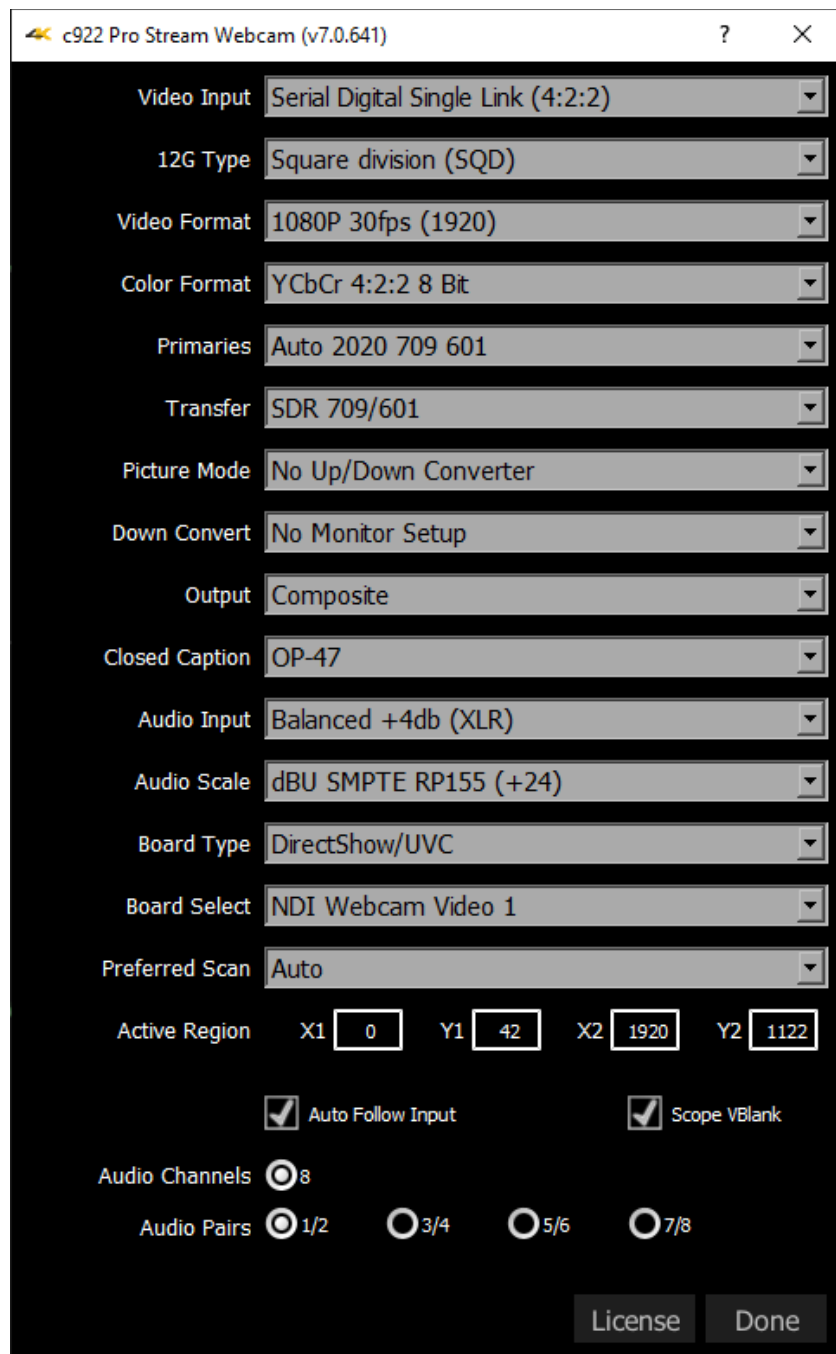
**System Configuration** button – Opens the System Configuration window, which allows the user to adjust settings for the video and audio I/O type, and to license the software.

### 3.3 System Configuration Window



**System Configuration** button – Opens the System Configuration window, which allows the user to adjust settings for the video and audio I/O type, and to license the software.

Here is a look at the options in the System Configuration window.



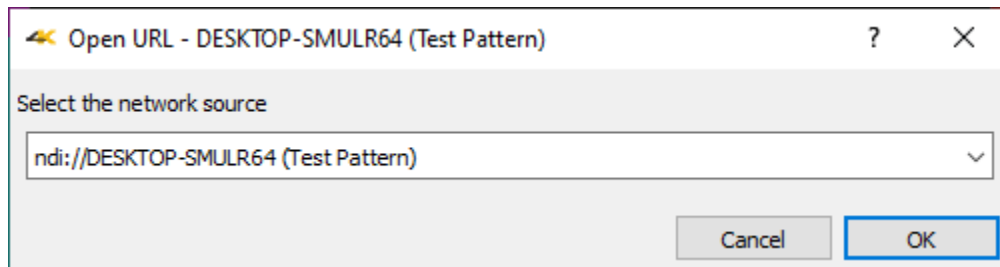
The **Settings** window is designed to sense and reflect the capabilities of the board or stream the system is set up to view.

When set to an NDI input, the IP Video setup button appears at the top, and the 12G Type pulldown is removed. When set to another source, the IP Video Setup button disappears and the 12G Type pulldown is provided.

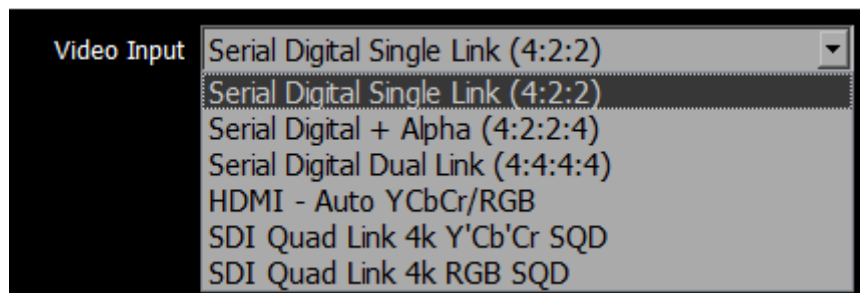
### 3.3.1 IP Video Setup



**IP Video Setup** – opens the Open URL window, which allows the user to select between available NDI sources. The list will be populated with the most recent sources that have been selected.



### 3.3.2 Video Input

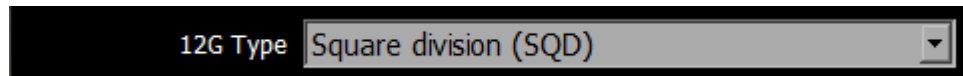


**Video Input** pulldown menu - allows the user to select between the HD-SDI, HDMI or analog inputs. In the case of dual link, 2 inputs are used. In the case of quad HD (3840 x 2160) and 4K (4096 x 2160), all four I/O ports of the board are in use, so the downconvert is HDMI and analog only. The user may be presented with a list similar to this:

- Serial Digital Single Link (4:2:2)
- Serial Digital + Alpha (4:2:2:4)
- Serial Digital Dual Link (4:4:4:4)
- HDMI – Auto YCbCr/RGB
- Serial Quad Link 4K Y'Cb'Cr SQD
- Serial Quad Link 4K RGB SQD

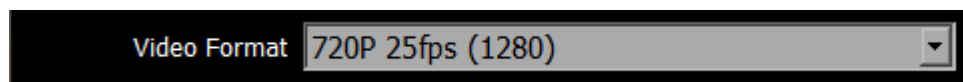


### 3.3.3 12G Type



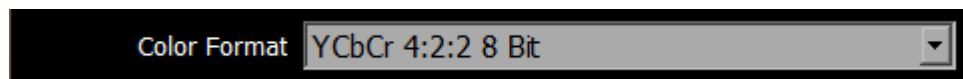
**12G Type** pulldown menu – displays the current setting, and allows the user to select between Square Division (SQD), or 2SI (two sample interleave) on some hardware. This pulldown is removed when set to an NDI video input.

### 3.3.4 Video Format



**Video Format** pulldown menu - displays the current setting, and allows the user to select between the signal formats supported by the I/O hardware. 4KScope supports a wide range of signal formats from NTSC CCIR-601 to 4K [4096x2160] 60fps.

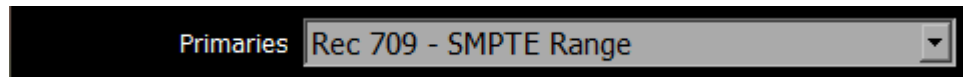
### 3.3.5 Color Format



**Color Format** pulldown menu - allows the user to select the processing mode. In the case of single link, this can be 8 or 10 bit YCbCr or RGBA 8. For dual link it is normally YCbCr 10 or RGB 10. There user will be presented with a list similar to this:

- YCbCr 4:2:2 10 bit
- YCbCr 4:2:2 8 bit
- YCbCr Alternate
- RGBA 4:4:4:X 8 bit
- RGB 4:4:4 10 bit
- RGB 4:4:4 8 bit

### 3.3.6 Primaries



**Primaries** – the user will be presented with a list similar to this:

- Auto 2020 709 601
- CCIR 601 - SMPTE Range
- Rec 709 - SMPTE Range
- BT 2020 - SMPTE Range
- CCIR 601 - Full RGB
- Rec 709 - Full RGB
- BT 2020 - Full RGB
- DCI P3 (in 2020)
- Display P3 (in 2020)

### 3.3.7 Transfer



**Transfer** – adjust the Transfer Gamma setting. The user will be presented with a list similar to this:

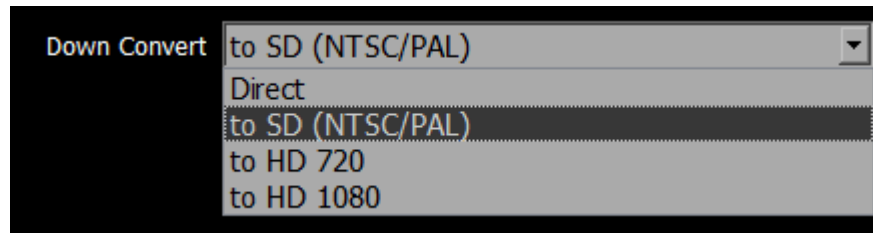
- SDR 709/601
- PQ/HDR10
- HLG

### 3.3.8 Picture Mode



**Picture Mode** pulldown menu - allows the user to select how up/down conversion is done. All standard modes for up and down conversion are supported. Requires an up/down converter.

### 3.3.9 Down Convert



**Down Convert** pulldown menu - allows the user to select the output signal type. The output can match the input or be converted to another up or down signal format. Requires a Monitor setup.

### 3.3.10 Output



**Output** pulldown menu - allows the user to select between available analog output formats. In SD this can be Composite, S-video or Component. For HD, only component is supported. The user will be presented with a list similar to this:

- Composite - single wire output
- Component RGB – three wire RGB output
- Component YUV - Sony VTR three wire output
- Component YUV MII – Panasonic VTR three wire output
- Component YUV SMPTE – Standard SMPTE three wire output

### 3.3.11 Closed Caption

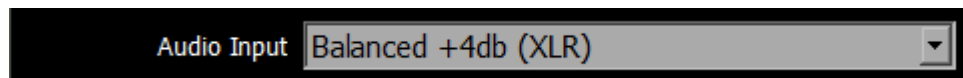


**Closed Caption** pulldown menu - allows the user to select which closed caption format is to be displayed, or to not display closed captions. The user will be presented with a list similar to this:

- Disable
- CC1/Subtitle (608)
- CC2 (608)

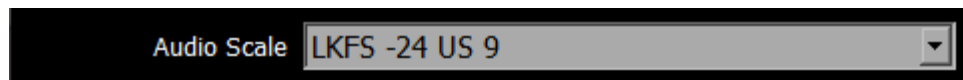
- CC3 (608)
- CC4 (608)
- Service1 (708)
- Service2 (708)
- Service3 (708)
- Service4 (708)
- OP-47

### 3.3.12 Audio Input



**Audio Input** pulldown menu – (hardware dependent) allows the user to select between the embedded audio tracks (HD-SDI or HDMI depending on input), or the AES/EBU audio inputs. On some hardware, analog audio inputs are also available.

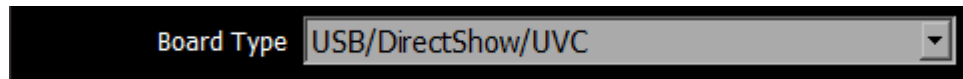
### 3.3.13 Audio Scale



**Audio Scale** – change the audio meter modes between RMS, Loudness 9 and Loudness 18 modes. The user will be presented with a list similar to this:

- dBFS RMS
- dBu SMPTE RP155 (+24)
- dBu EBU R86 (+18)
- dBu EBU R86 (0)
- dBu EBU PPM
- dBu BBC PPM
- LUFS -23 EBU 9
- LKFS -24 US 9

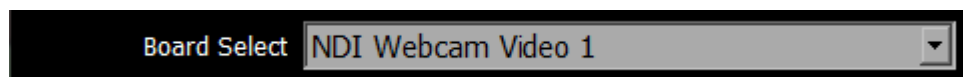
### 3.3.14 Board Type



**Board Type** – select the type of board to use. The user may be presented with a list similar to this:

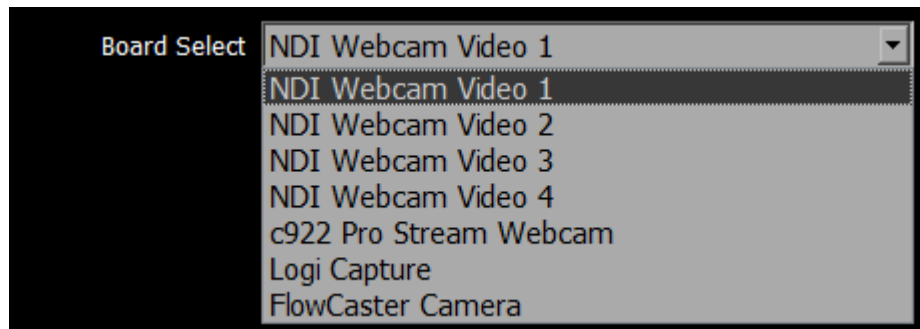
- Auto Select
- Aja
- Aja Shared
- BlueFish
- BlackMagic
- UltraScope
- Matrox
- DirectShow/UVC
- NDI In
- Desktop
- Adobe ScopeDirect
- Avid ScopeDirect
- OpenFX ScopeDirect
- Assimilate ScopeDirect
- AvVr3D ScopeDirect

### 3.3.15 Board Select



**Board Select** – allows the user to select which board or screen to use. Sometimes if there is more than one board in the system, or more than one channel in a board, the application may be looking at the wrong one. In fact, certain types of devices may appear to be out of order, depending on whether different boards have been used in the system. Clicking between boards can reset the selected board.

2110Scope will take a look at how the device identifies itself and populate the list with any devices seen in the system. Here is an example:



### 3.3.16 Preferred Scan



**Preferred Scan** – Select between available scan settings. The user may be presented with a list similar to this:

- Auto
- Interlaced (i)
- Segmented (psf)

### 3.3.17 Active Region



**Active Region** fields – shows the active region of the video signal. X1 sets the upper left pixel location, Y1 sets the lower left pixel location, X2 sets the upper right pixel location, Y2 sets the lower right pixel location.

### 3.3.18 Auto Follow Input



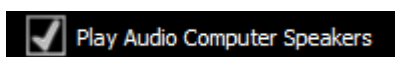
**Auto Follow Input** – if this checkbox is selected, whenever the input type is changed, the settings for 4KScope are changed as well. If not checked, switching the input signal will not switch the settings.

### 3.3.19 Scope Vblank



**Scope Vblank** – by default, the waveform/vectorscopes do not use the vertical blanking area. If this is set, the vertical blank lines will be treated as active picture

### 3.3.20 Play Audio Computer Speakers



**Play Audio Computer Speakers** – when checked, pass audio through the computer speakers. Where the system has capable hardware, the audio may be monitored via the hardware's output, so in this case the user might uncheck the box to only use their external speakers for audio monitoring.

### 3.3.21 Audio Channels



**Audio Channels** – (hardware dependent) In systems that support 16 channel audio, the user would be able to select between 8 and 16 channel audio.

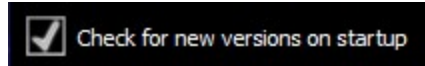
### 3.3.22 Audio Pairs



**Audio Pairs** – (hardware dependent) buttons allow the user to select the audio pair that will be monitored.

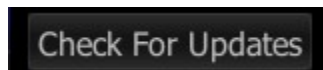


### 3.3.23 Check for New Versions on Startup



**Check for new versions on startup** checkbox – each time the system is started, check the current version of the build available on the Drastic website, in case the version you have installed is no longer current.

### 3.3.24 Check for Updates



**Check For Updates** button – click to check the current version of the build available on the Drastic website, in case the version you have installed is no longer current.

**License** button - Press the **License** button to open the licensing dialog.

dtlicense (v7.0.1)

License has been validated for:

- Drastic DDR Software
- MediaReactor Software
- MediaNXS HD
- Hurricane
- VideoQC
- Preview -PreviewPro -4KScope -SDIScope
- CC -4K -Camera Raw -Device Control
- Cineform -AVCI -DNxHD -JPEG-2000
- NXC -SCP -BBReplay -FBReplay -dTouch

(Trial license, 14 days remain)

User Name

Email Address

Site Code

Site Key

The top field displays the current status of the license.

The **User Name** field allows the user to type in a first and last name during the licensing process.

The **Email Address** field allows the user to type in the email at which they would like to receive the site key for their license.

Once the name and address fields have been filled out, pressing the **Generate** button populates the **Site Code** field with a string of alphanumeric characters. This string is the Site Code.

The **Site Code** field is where the site code displayed during the licensing process. The user may select the site code and use Ctrl+C to copy it to the clipboard, or use the **Copy** button. The user will need to send the site code to Drastic Authorization to get a Site Key to enable the license.

If the system has been set up with email, pressing the **Send** button will open a new email to Drastic Authorization, with the site code in the body of the email.

Once a reply email containing the **Site Key** has been returned by Drastic Authorization, copy it,

then paste it into the Site Key field either using the **Paste** button or Ctrl+V. Once the Site Key has been pasted into the **Site Key** field, pressing the **Register** button registers the license. The system may need to be restarted for the change in license status to be updated. Pressing the x in the upper right corner will close the **License** window.

**Done** button. Pressing the Done button in the System Configuration window closes the window and enables any changes that have been made.

## 3.4 IP Setup



This button does one of two things when pressed, depending on what the IP input type is set to in the System Config window.

When set to ST-2110 or ST-2022 sources, the IP Setup button opens the **IP Video Setup** window, which allows the user to set up how IP video is handled, and to specify the source, destination, and interface addresses for the Receiver, and the Sender. Clock source, master, and domain settings are present. Settings are maintained separately for video, audio, and ancillary data.

### 3.4.1 IP Video Setup - Video

The screenshot shows the 'IP Video Setup' window with the following settings:

- Channel:** channel-0
- Override NMOS Settings:** ☒ (checked)
- NMOS Log to file:** ☐ (unchecked)
- NMOS Config:** (button)
- Type:** SMPTE-2110
- Video Format:** 1080i 59.94fps (1920)
- Audio Channels /  $\mu$ s:** 8 (dropdown), 125 (dropdown)
- Receive:** IPv4
- lock all:** ☐ (unchecked)
- Source Address:** 0 . 0 . 0 . 0
- lock:** ☐ (unchecked)
- Source port:** 5002
- lock:** ☐ (unchecked)
- Destination Address:** 239 . 200 . 100 . 10
- lock:** ☐ (unchecked)
- Destination Port:** 5002
- lock:** ☐ (unchecked)
- Interface:** 127 . 0 . 0 . 1
- lock:** ☒ (checked)
- Send /  $\mu$ s:** IPv4
- lock all:** 125 (dropdown)
- Source Address:** 0 . 0 . 0 . 0
- lock:** ☐ (unchecked)
- Source Port:** 5002
- lock:** ☐ (unchecked)
- Destination Address:** 0 . 0 . 0 . 0
- lock:** ☐ (unchecked)
- Destination Port:** 5002
- lock:** ☐ (unchecked)
- Interface:** 0 . 0 . 0 . 0
- lock:** ☒ (checked)
- Clock Source:** Internal
- Clock Info:** GMT Time
- Clock Time:** 2025-02-12 T 15:24:46.228
- Clock Mac Address / ID:** 127
- Save Video SDP:** (button)
- Buttons:** Load File, Save File, Accept, Cancel

**Channel** pulldown – select between channels.

**Override NMOS Settings** checkbox – select to automatically set up the configuration according to the source signal parameters.

**Type** pulldown menu - select between SMPTE-2110, SMPTE-2022, or TR-01.

**Video Format** pulldown menu - select between available video standards.

**Audio Channels /  $\mu$ s** pulldown menu – allows the user to select the number of audio channels,

and microseconds setting for audio packets. Audio in 2110/2022 is commonly split into packets of 125 microseconds or 1 millisecond, and this pulldown allows the user to set which one is used.

**Receive** pulldown menu / section – lets the user select the type of IP version used to receive IP video. Provides IP Address Settings for the Source Address, Source Port, Destination Address, Destination Port, and Interface are available. There is a Lock available for each setting, and a Lock All checkbox to set all the Receive addresses to the same address.

**Send /  $\mu$ s** pulldown menu / section – lets the user select the type of IP version used to send IP video, and adjust the setting for packet size in microseconds. Provides IP Address Settings for the Source Address, Source Port, Destination Address, Destination Port, and Interface are available. There is a Lock available for each setting, and a Lock All checkbox to set all the Receive addresses to the same address.

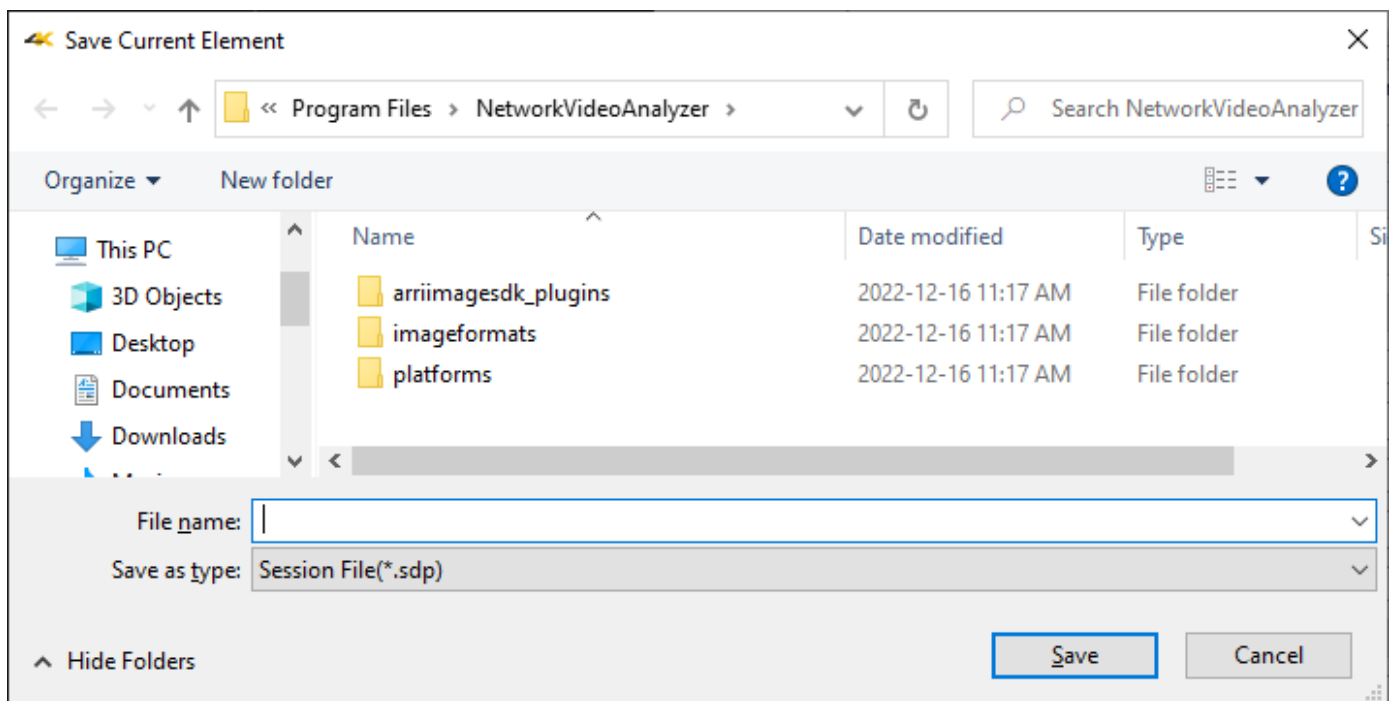
**Clock Source** pulldown menu – select the clock source. Choices include Internal, H/W SMPTE 2059/PTP, S/W SMPTE 2059/PTP, or Free Run.

**Clock Info** field – displays information about the clock setting.

**Clock Time** field – displays the current time in YYYY-MM-DD-THH-MM-SS- $\mu$ s

**Clock Mac Address / ID** checkbox – click to activate the Mac Address boxes to the right, so you can enter the clock's Mac Address.

**Save Video SDP** button – opens the Save Current Element window, which allows the user to save all of the video settings as a Session File (\*.sdp) for later retrieval.



**Load File** button – opens the Ini File window, which allows the user to save all of the settings as an Ini File (\*.ini) for later retrieval.

**Save File** button – opens the Ini File window, which allows the user to open an existing Ini File

(\*ini) to use the settings again.

Accept button – press to accept all changes and close the IP Video Setup window.

Cancel button – press to close the IP Video Setup window without making any changes.

### 3.4.2 IP Video Setup – Audio

The IP Video Setup window displays configuration for 'channel-0'. It includes checkboxes for 'Override NMOS Settings' and 'NMOS Log to file', and a highlighted 'NMOS Config' button. The 'Type' is set to 'SMPTE-2110'. Under 'Video Format', '1080i 59.94fps (1920)' is selected. 'Audio Channels /  $\mu$ s' is set to '8' with a '125' multiplier. The 'Receive' section is configured for 'IPv4' with fields for Source Address (0.0.0.0), Source port (5004), Destination Address (239.200.100.11), Destination Port (5004), and Interface (127.0.0.1). The 'Send /  $\mu$ s' section is also for 'IPv4' with Source Address (0.0.0.0), Source Port (5004), Destination Address (0.0.0.0), and Destination Port (5004). The 'Clock Source' is 'Internal', 'Clock Info' is 'GMT Time', and 'Clock Time' is '2025-02-12 T15:26:44.088'. On the right, radio buttons allow selection of 'Video', 'Audio' (selected), or 'Anc'. Below these, an 'Audio Channel' section has a 'Use single flow' checkbox and eight radio buttons numbered 1 through 8. At the bottom right is a 'Save Audio SDP' button. The bottom of the window features 'Load File', 'Save File', 'Accept', and 'Cancel' buttons.

**Channel** pulldown – select between channels.

**Override NMOS Settings** checkbox – select to automatically set up the configuration according to the source signal parameters.

**Type** pulldown menu - select between SMPTE-2110, SMPTE-2022, or TR-01.

**Video** Format pulldown menu - select between available video standards.

**Audio Channels /  $\mu$ s** pulldown menu – allows the user to select the number of audio channels, and microseconds setting for audio packets. Audio in 2110/2022 is commonly split into packets of 125 microseconds or 1 millisecond, and this pulldown allows the user to set which one is used.

**Receive** pulldown menu / section – lets the user select the type of IP version used to receive IP video. Provides IP Address Settings for the Source Address, Source Port, Destination Address, Destination Port, and Interface are available. There is a Lock available for each setting, and a Lock All checkbox to set all the Receive addresses to the same address.

**Send /  $\mu$ s** pulldown menu / section – lets the user select the type of IP version used to send IP video, and adjust the setting for packet size in microseconds. Provides IP Address Settings for the Source Address, Source Port, Destination Address, Destination Port, and Interface are available. There is a Lock available for each setting, and a Lock All checkbox to set all the Receive addresses to the same address.

**Clock Source** pulldown menu – select the clock source. Choices include Internal, H/W SMPTE 2059/PTP, S/W SMPTE 2059/PTP, or Free Run.

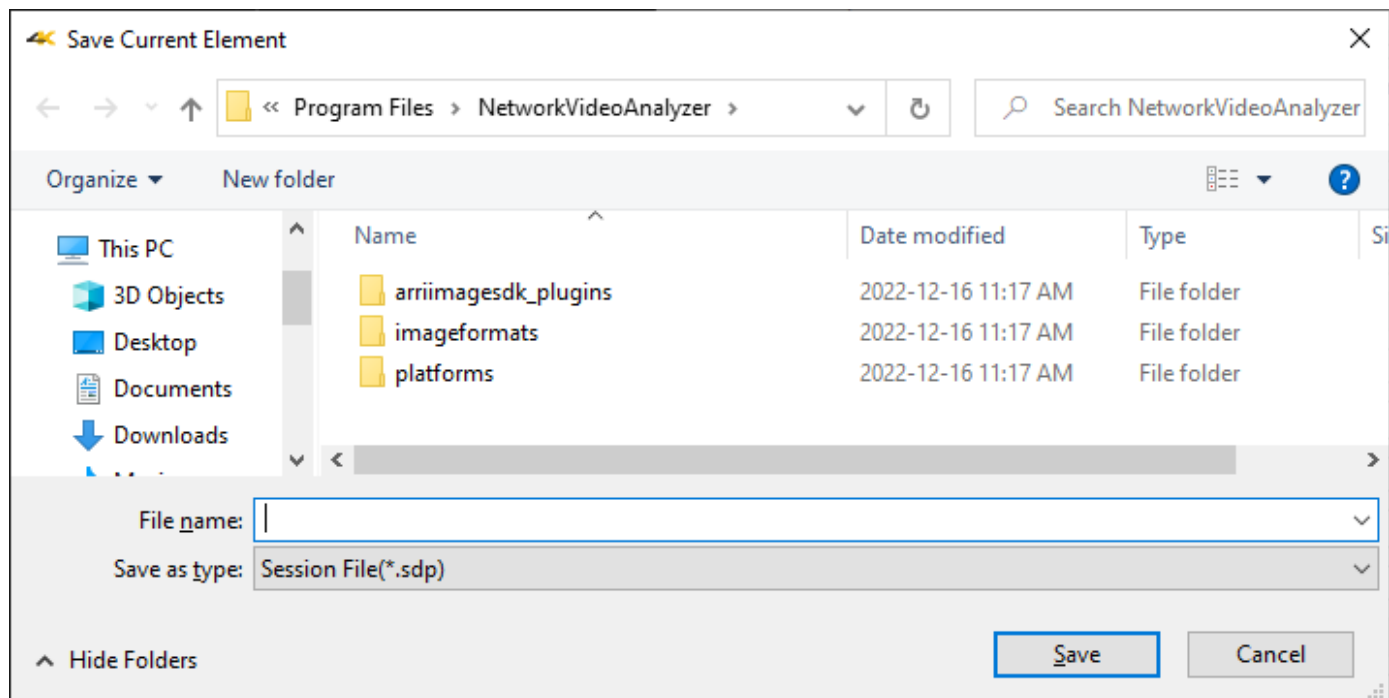
**Clock Info** field – displays information about the clock setting.

**Clock Time** field – displays the current time in YYYY-MM-DD-THH-MM-SS- $\mu$ s

**Clock Mac Address / ID** checkbox – click to activate the Mac Address boxes to the right, so you can enter the clock's Mac Address.



**Save Audio SDP** button – opens the Save Current Element window, which allows the user to save all of the audio settings as a Session File (\*.sdp) for later retrieval.



**Load File** button – opens the Ini File window, which allows the user to save all of the settings as an Ini File (\*.ini) for later retrieval.

**Save File** button – opens the Ini File window, which allows the user to open an existing Ini File (\*.ini) to use the settings again.

**Accept** button – press to accept all changes and close the IP Video Setup window.

**Cancel** button – press to close the IP Video Setup window without making any changes.

### 3.4.3 IP Video Setup – Anc

The screenshot shows the 'IP Video Setup' dialog box with the 'Channel' dropdown set to 'channel-0'. The 'Override NMOS Settings' checkbox is checked, and the 'NMOS Config' button is highlighted. The 'Type' is set to 'SMPTE-2110', 'Video Format' to '1080i 59.94fps (1920)', and 'Audio Channels / μs' to '8'. The 'Receive' section is set to 'IPv4' with 'lock all' unchecked. The 'Send' section is also set to 'IPv4' with 'lock' checked. The 'Clock Source' is set to 'Internal', and the 'Clock Info' is set to 'GMT Time'. The 'Clock Time' is set to '2025-02-12 T 15:28:49.288'. The 'Clock Mac Address / ID' is set to '127'. The 'Save Anc SDP' button is visible at the bottom right.

Channel: channel-0

☒ Override NMOS Settings    ☐ NMOS Log to file    **NMOS Config**

Type: SMPTE-2110

Video Format: 1080i 59.94fps (1920)

Audio Channels / μs: 8    125

Receive: IPv4    ☐ lock all

☐ Source Address: 0 . 0 . 0 . 0    ☐ lock

☐ Source port: 5010    ☐ lock

☒ Destination Address: 239 . 200 . 100 . 30    ☐ lock

☒ Destination Port: 5010    ☐ lock

☐ Interface: 127 . 0 . 0 . 1    ☒ lock

Send / μs: IPv4    125

☐ Source Address: 0 . 0 . 0 . 0    ☐ lock

☐ Source Port: 5010    ☐ lock

☒ Destination Address: 0 . 0 . 0 . 0    ☐ lock

☒ Destination Port: 5010    ☐ lock

☐ Interface: 0 . 0 . 0 . 0    ☒ lock

Clock Source: Internal

Clock Info: GMT Time

Clock Time: 2025-02-12 T 15:28:49.288

☐ Clock Mac Address / ID:    127    **Save Anc SDP**

Load File    Save File    Accept    Cancel

**Channel** pulldown – select between channels.

**Override NMOS Settings** checkbox – select to automatically set up the configuration according to the source signal parameters.

**Type** pulldown menu - select between SMPTE-2110, SMPTE-2022, or TR-01.

**Video** Format pulldown menu - select between available video standards.

**Audio Channels /  $\mu$ s** pulldown menu – allows the user to select the number of audio channels, and microseconds setting for audio packets. Audio in 2110/2022 is commonly split into packets of 125 microseconds or 1 millisecond, and this pulldown allows the user to set which one is used.

**Receive** pulldown menu / section – lets the user select the type of IP version used to receive IP video. Provides IP Address Settings for the Source Address, Source Port, Destination Address, Destination Port, and Interface are available. There is a Lock available for each setting, and a Lock All checkbox to set all the Receive addresses to the same address.

**Send /  $\mu$ s** pulldown menu / section – lets the user select the type of IP version used to send IP video, and adjust the setting for packet size in microseconds. Provides IP Address Settings for the Source Address, Source Port, Destination Address, Destination Port, and Interface are available. There is a Lock available for each setting, and a Lock All checkbox to set all the Receive addresses to the same address.

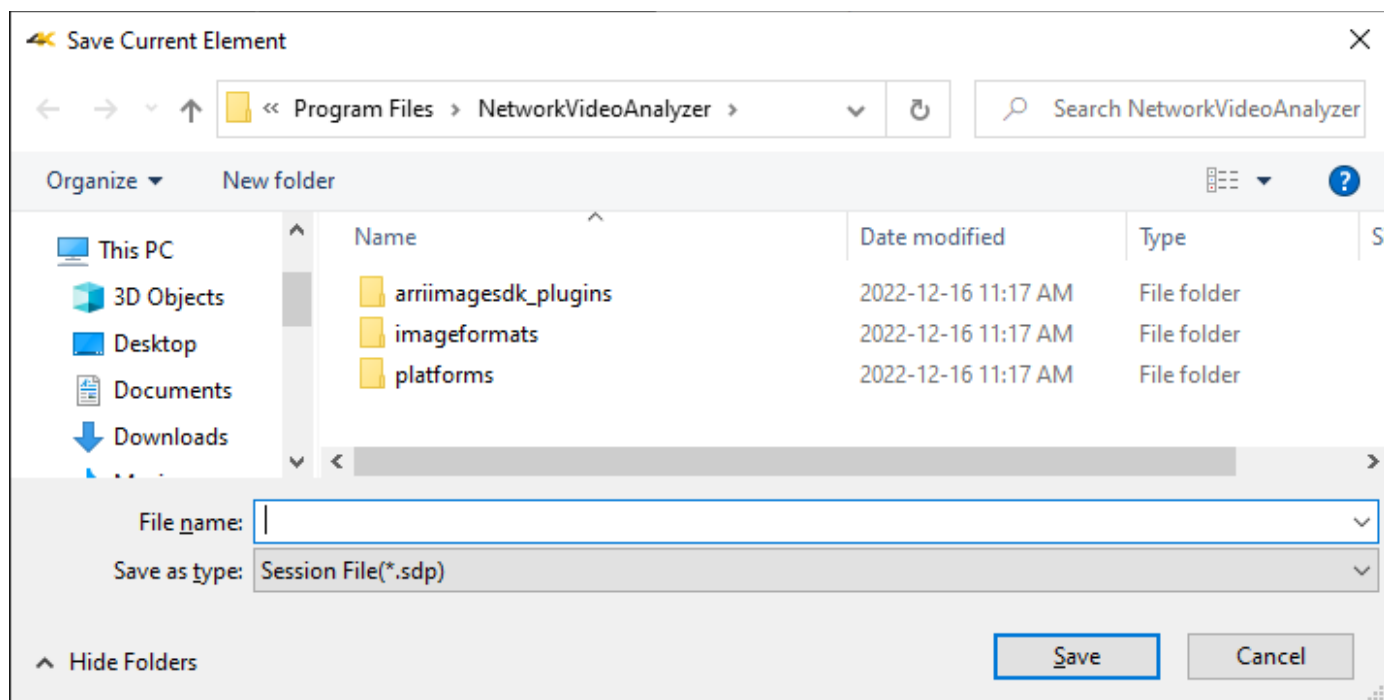
**Clock Source** pulldown menu – select the clock source. Choices include Internal, H/W SMPTE 2059/PTP, S/W SMPTE 2059/PTP, or Free Run.

**Clock Info** field – displays information about the clock setting.

**Clock Time** field – displays the current time in YYYY-MM-DD-THH-MM-SS- $\mu$ s

**Clock Mac Address / ID** checkbox – click to activate the Mac Address boxes to the right, so you can enter the clock's Mac Address.

**Save Anc SDP** button – opens the Save Current Element window, which allows the user to save all of the ancillary settings as a Session File (\*.sdp) for later retrieval.



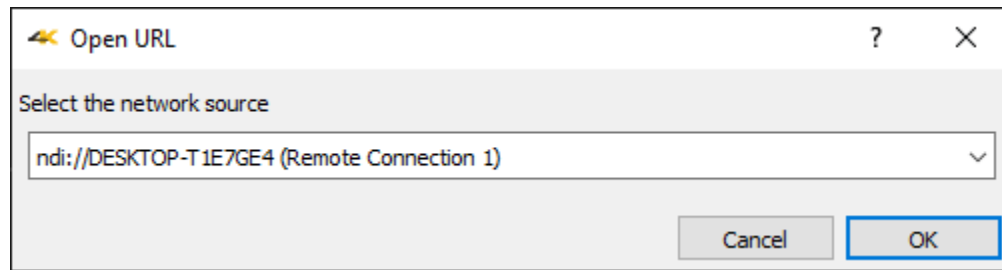
**Load File** button – opens the Ini File window, which allows the user to save all of the settings as an Ini File (\*.ini) for later retrieval.

**Save File** button – opens the Ini File window, which allows the user to open an existing Ini File (\*.ini) to use the settings again.

**Accept** button – press to accept all changes and close the IP Video Setup window.

**Cancel** button – press to close the IP Video Setup window without making any changes.

When set to NDI video, the IP Setup button opens the **Open URL** window, which allows the user to select between available NDI video sources.



## 3.5 Display Modes



**Display Mode** button – opens the Monitor Settings window, which allows the user to select between available display modes.



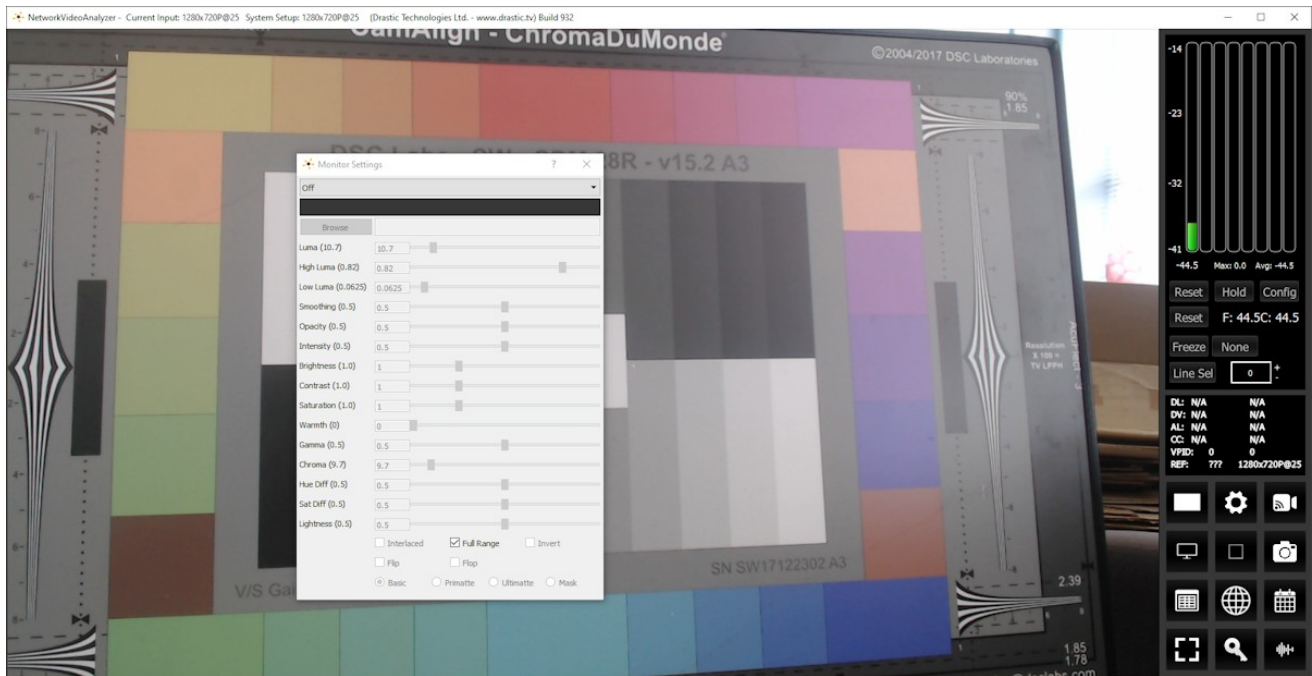
*Monitor Settings window*

The pulldown menu at the top allows the user to select between various display modes.

Display modes include:

### 3.5.1 Off

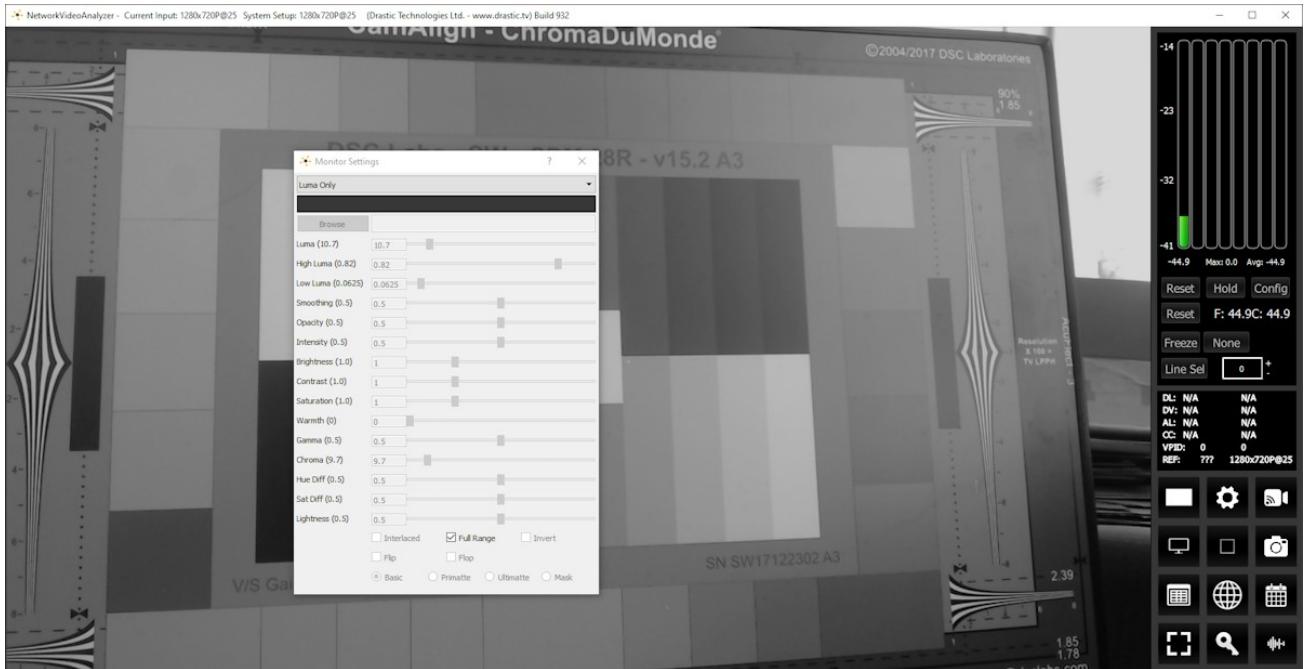
Display the signal normally. This is the default picture view.



The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range).

## 3.5.2 Luma Only

Show only the Y or brightness of the picture. This display setting produces a black and white image, with no chroma.

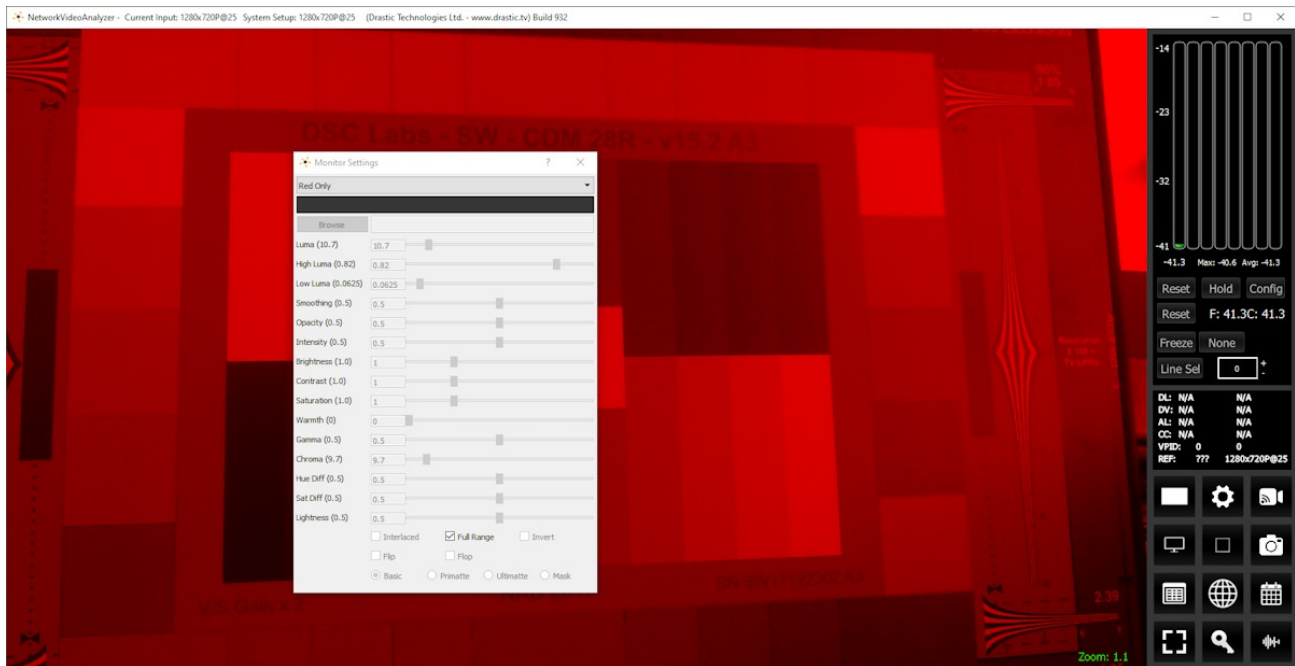


The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.



### 3.5.3 Red Only

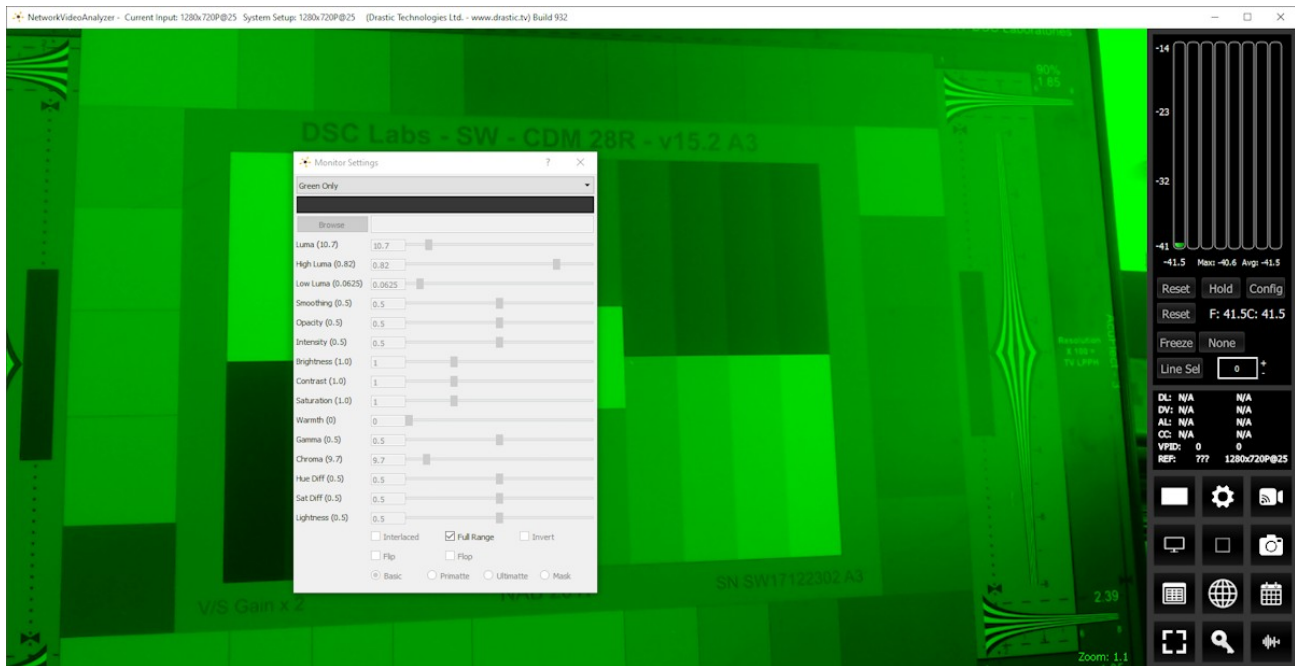
Show only the red channel.



The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

### 3.5.4 Green Only

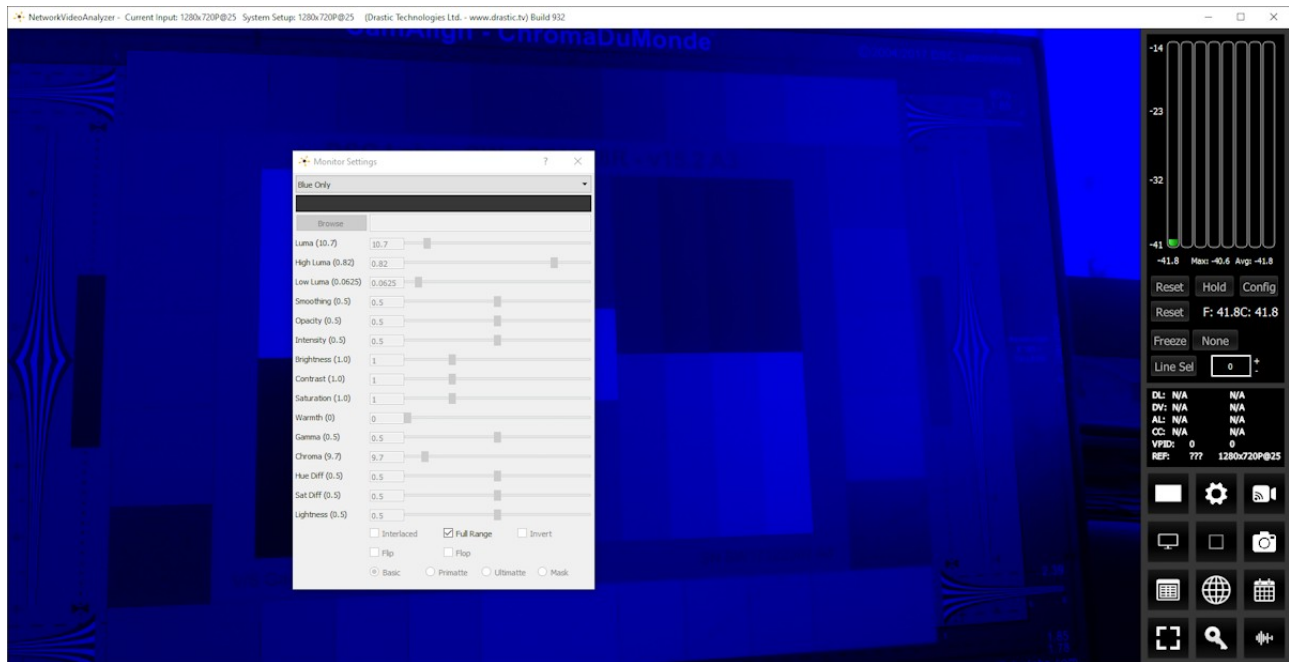
Show only the green channel.



The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

### 3.5.5 Blue Only

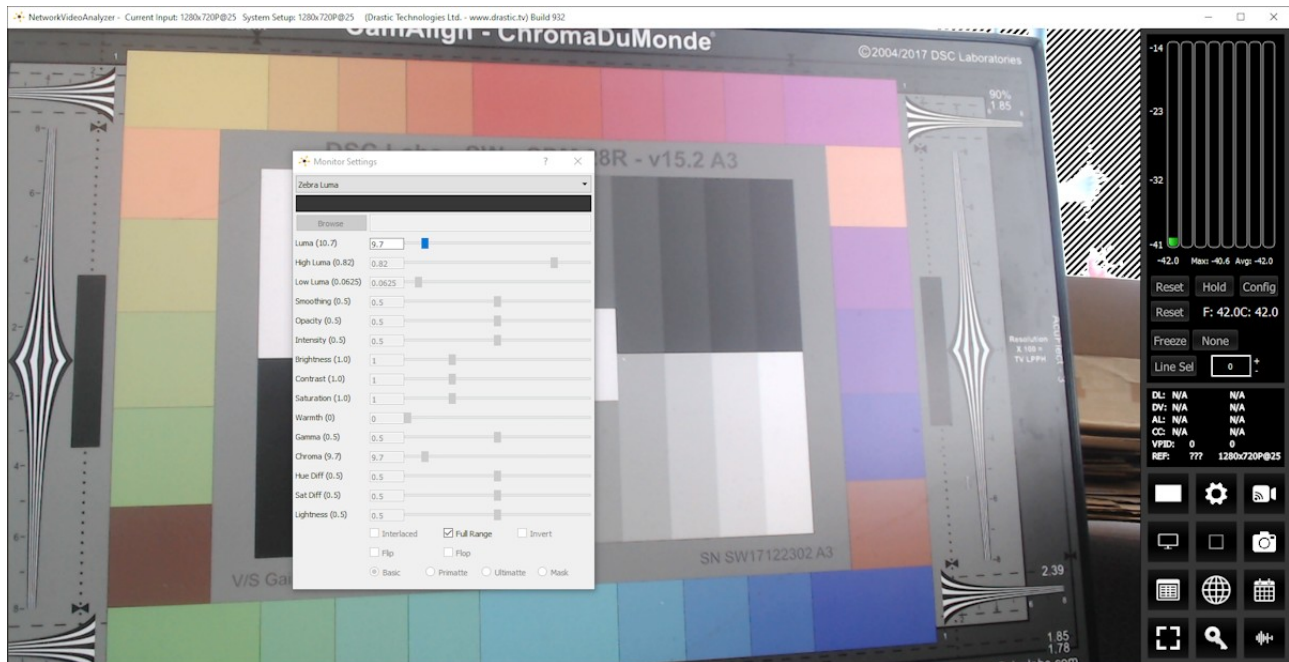
Show only the blue channel.



The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

### 3.5.6 Zebra Luma

Draw zebra bars where the luma is too high or too low.

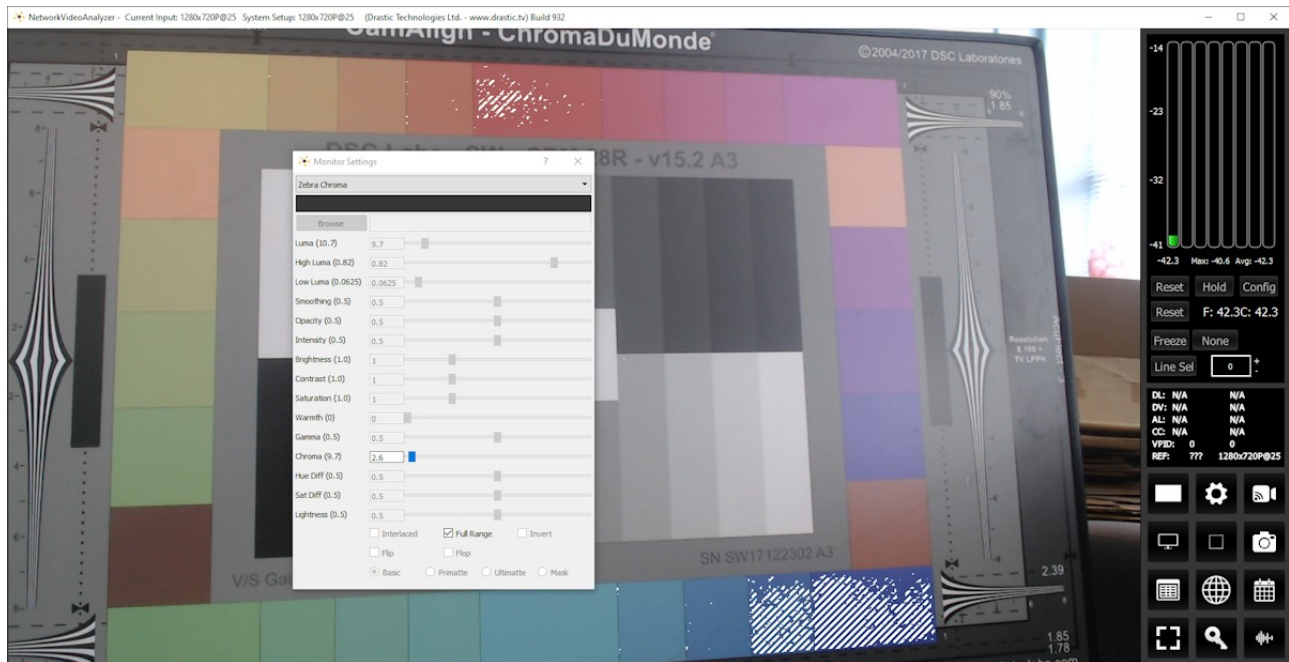


Activates the **Luma** slider, which allows the user to adjust the luma setting. When active, Luma can be adjusted by pulling the slider with the mouse, or using the left and right arrow buttons, in tenths. Click on the slider and use the < and > keys.

The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

### 3.5.7 Zebra Chroma

Draw zebra bars where the chroma is out of range.

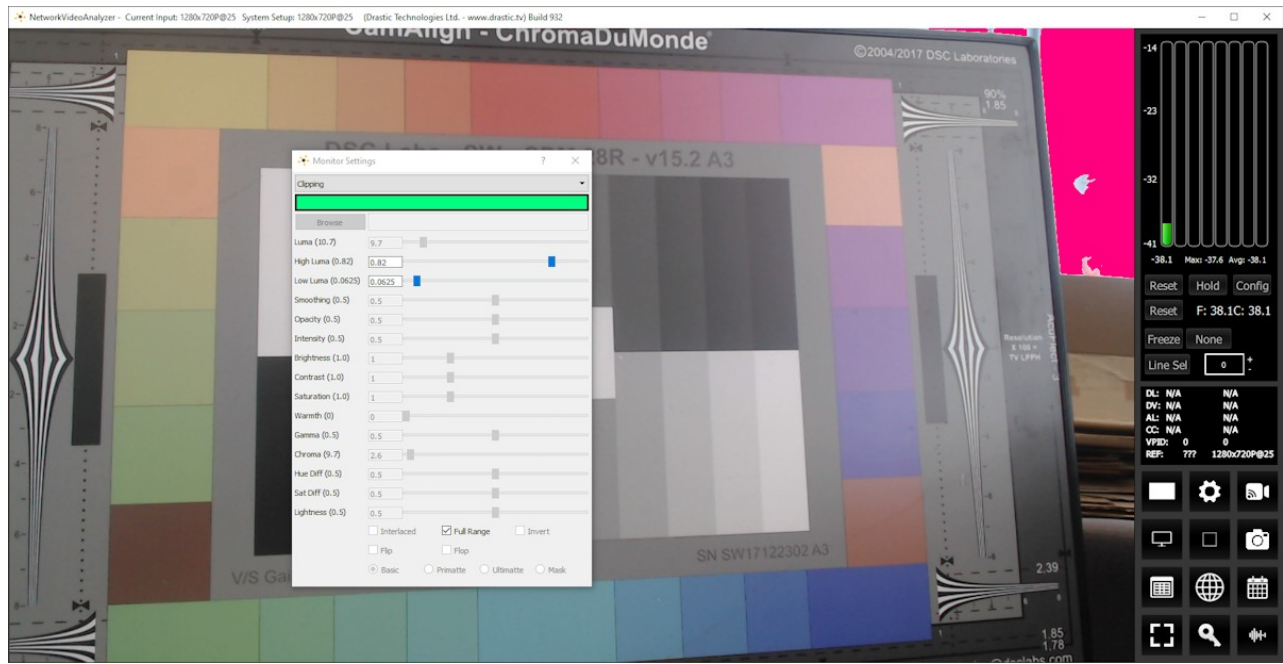


Activates the **Chroma** slider, which allows the user to adjust the chroma setting. When active, Chroma can be adjusted by pulling the slider with the mouse, or using the left and right arrow buttons, in tenths. Click on the slider and use the < and > keys.

The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

### 3.5.8 Clipping

Draw green anywhere the signal is too low, or red anywhere it is too high. If a signal is too low, the blacks will become muddy and lose detail. If it is too high, the whites will bleach out and lose detail.



Activates the **Color Picker** (the bar just below the display mode pulldown menu), so the user can choose a primary (too low) color other than green. The secondary (too high) color is automatically generated to be a contrasting color to the primary color.

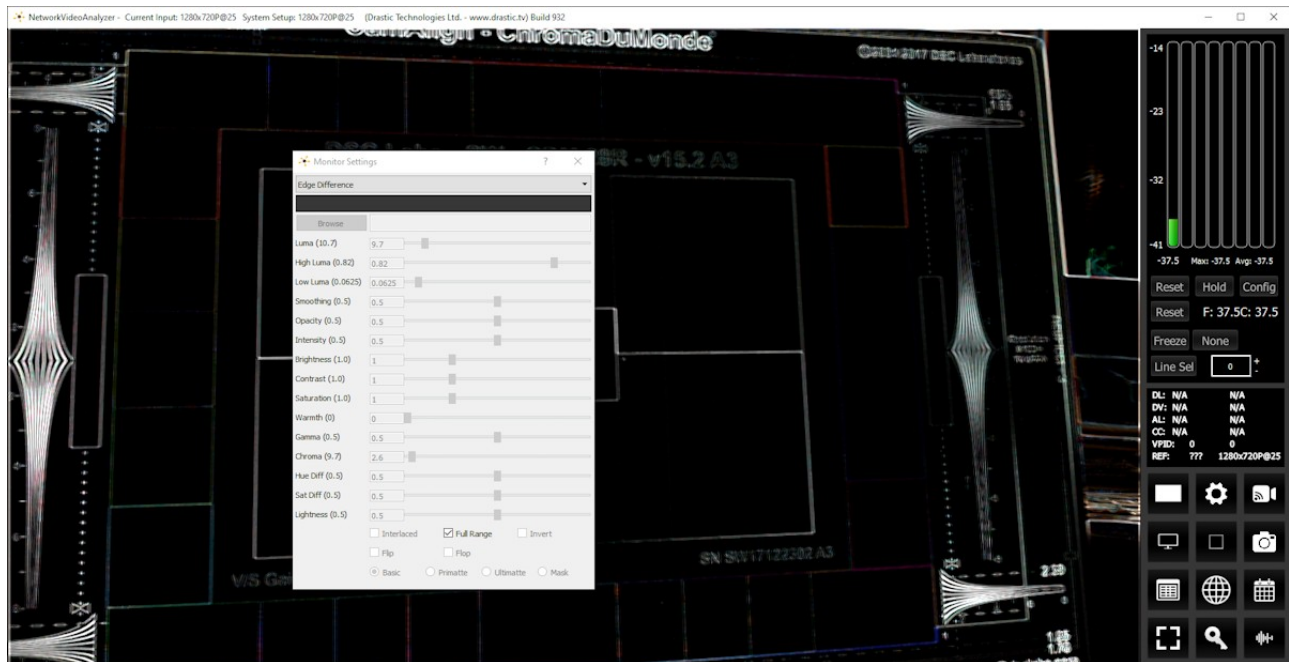
Activates the **High Luma** slider and the **Low Luma** slider, allowing the user to adjust these settings. When active, High Luma and Low Luma can be adjusted by pulling the slider with the mouse, or using the left and right arrow buttons, in tenths, but displays whole integers only. Click on the slider and use the < and > keys.

The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.



### 3.5.9 Edge Difference

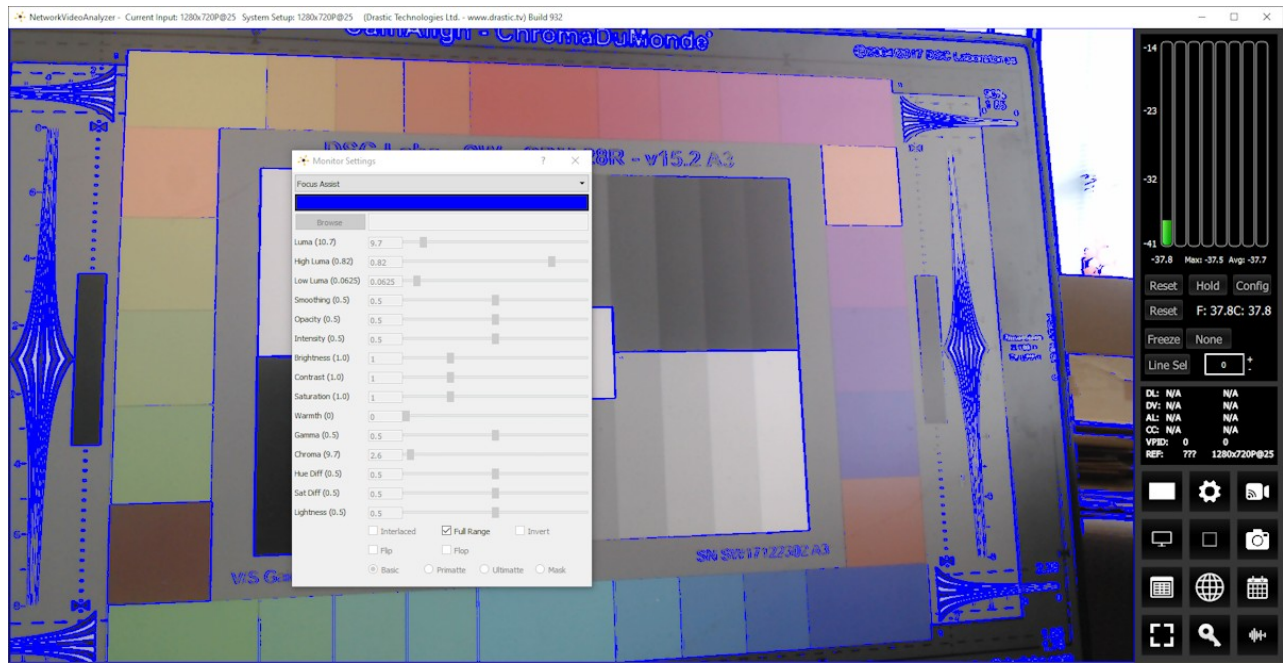
Highlight every edge in the picture, and turn the rest of the picture black.



The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

### 3.5.10 Focus Assist

Paint areas of the image that are in focus with the selected color. This setting allows fine tuning of camera focus settings by making the in-focus areas obvious.



Activates the **Color Picker** (the bar just below the display mode pulldown menu), so the user can choose an appropriate color to contrast from the general hue of the picture.

The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

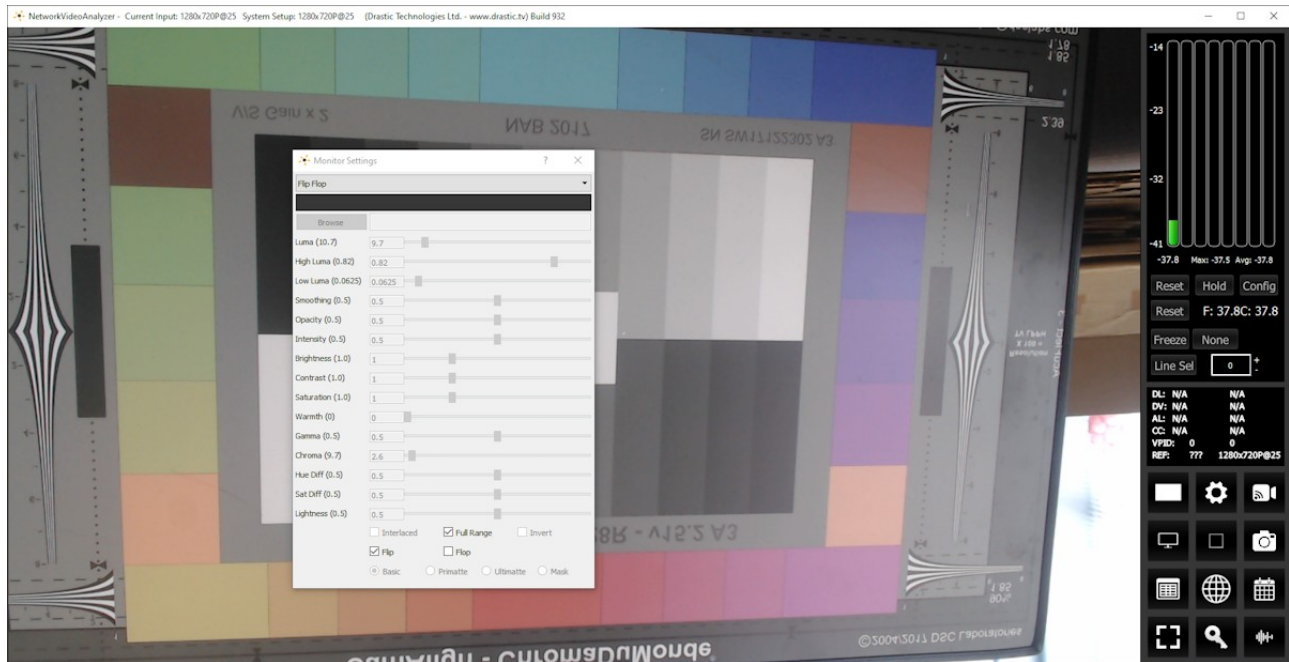




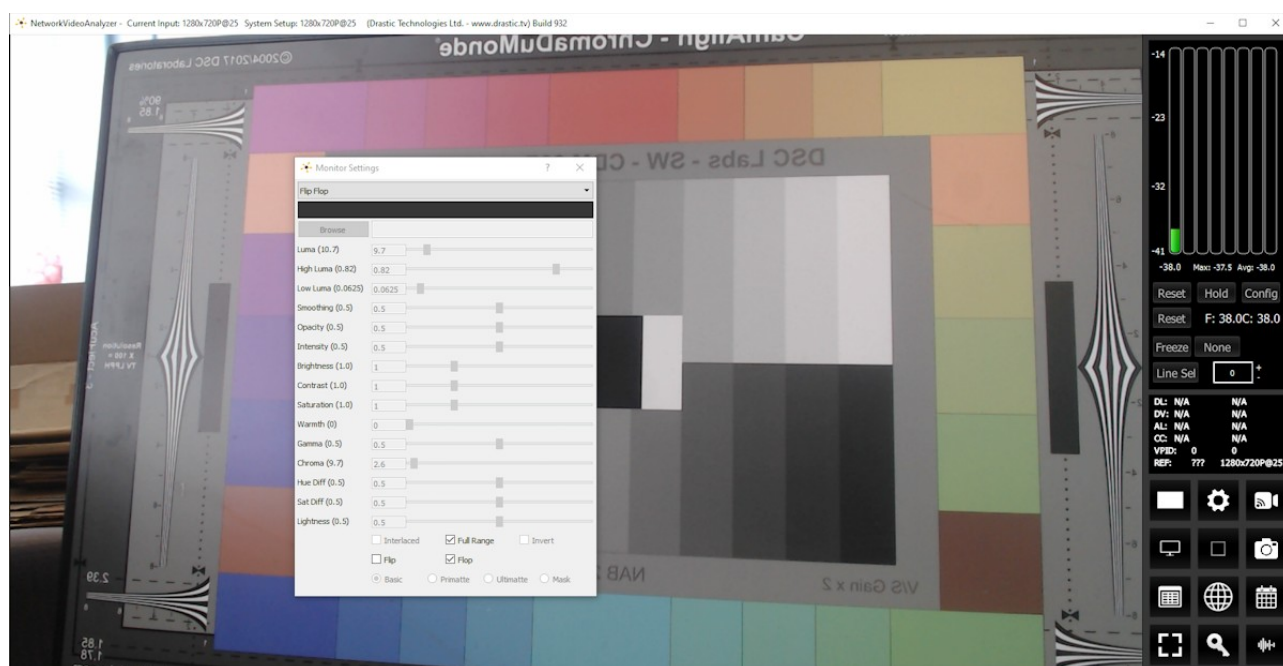
## 3.5.12 Flip Flop

Reverse the picture horizontally or vertically.

Activates the **Flip** checkbox, which allows the user to reverse the image top to bottom.

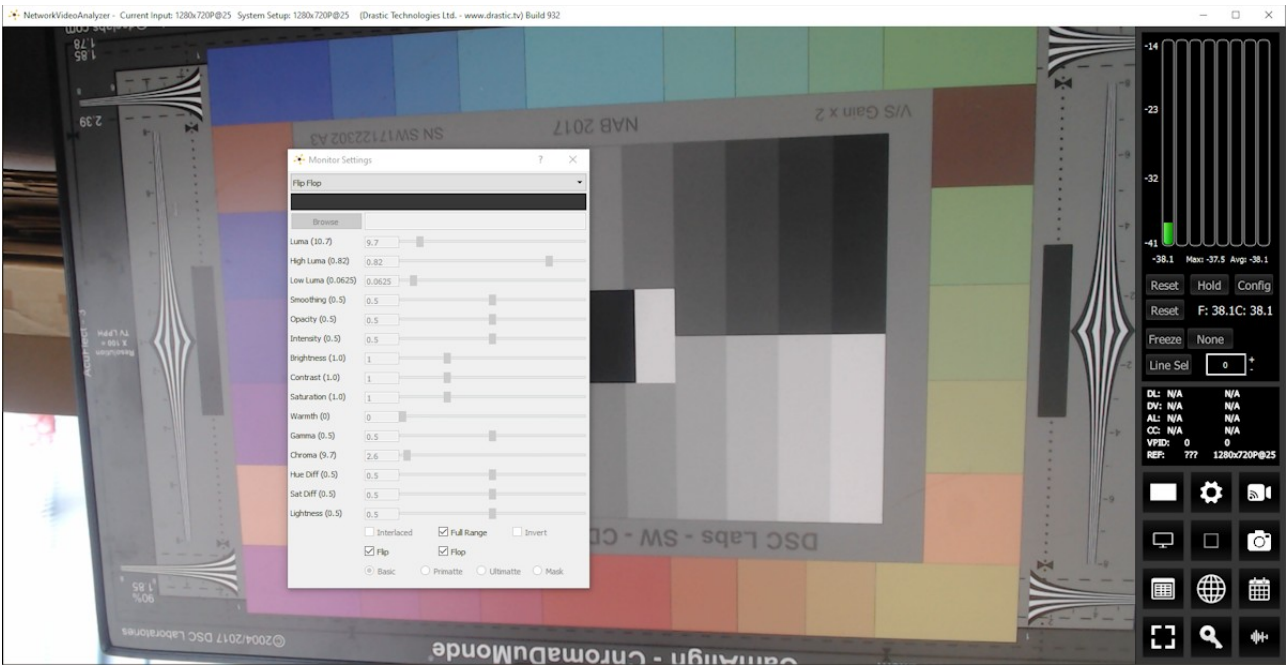


Activates the **Flop** checkbox, which allows the user to reverse the image left to right.



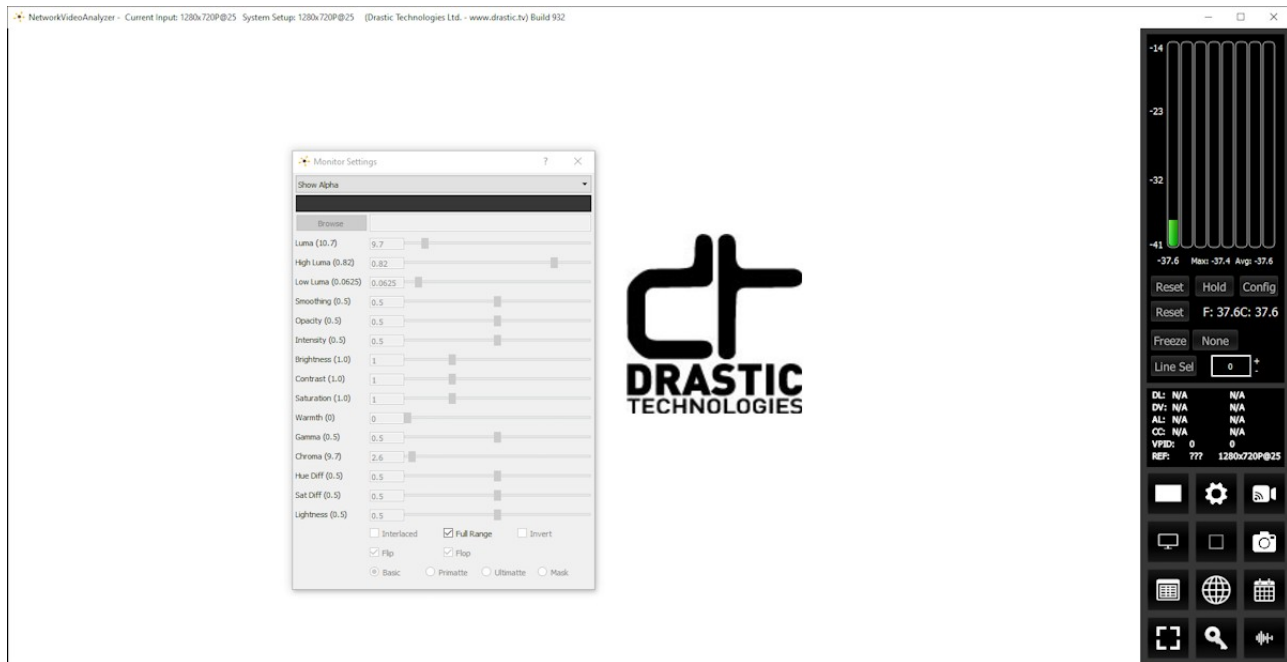
The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

Note that the image can be both 'flipped' and 'flooded' at the same time.



### 3.5.13 Show Alpha

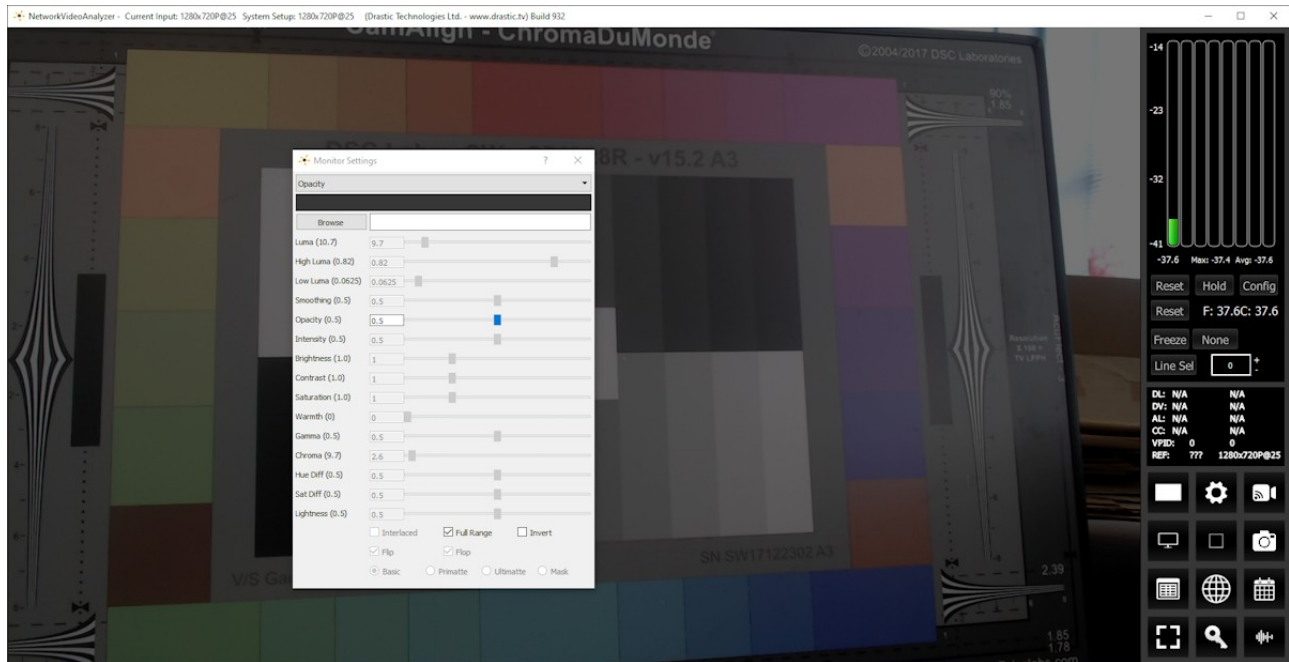
Show the alpha component of an RGBA or YCbCr+A signal.



The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

## 3.5.14 Opacity

Mix the signal with a loaded still image for reference, using a checkerboard mix. This setting can be used to compare two images to match a camera position from an existing shot with a new camera, where additional shots are needed for a scene and a new camera needs to match its position.



Activates the **Browse** button. This opens a standard browser, which allows the user to load a TGA/PNG/BMP/JPG/v210/YUV to use as the background to compare live video to the existing image.

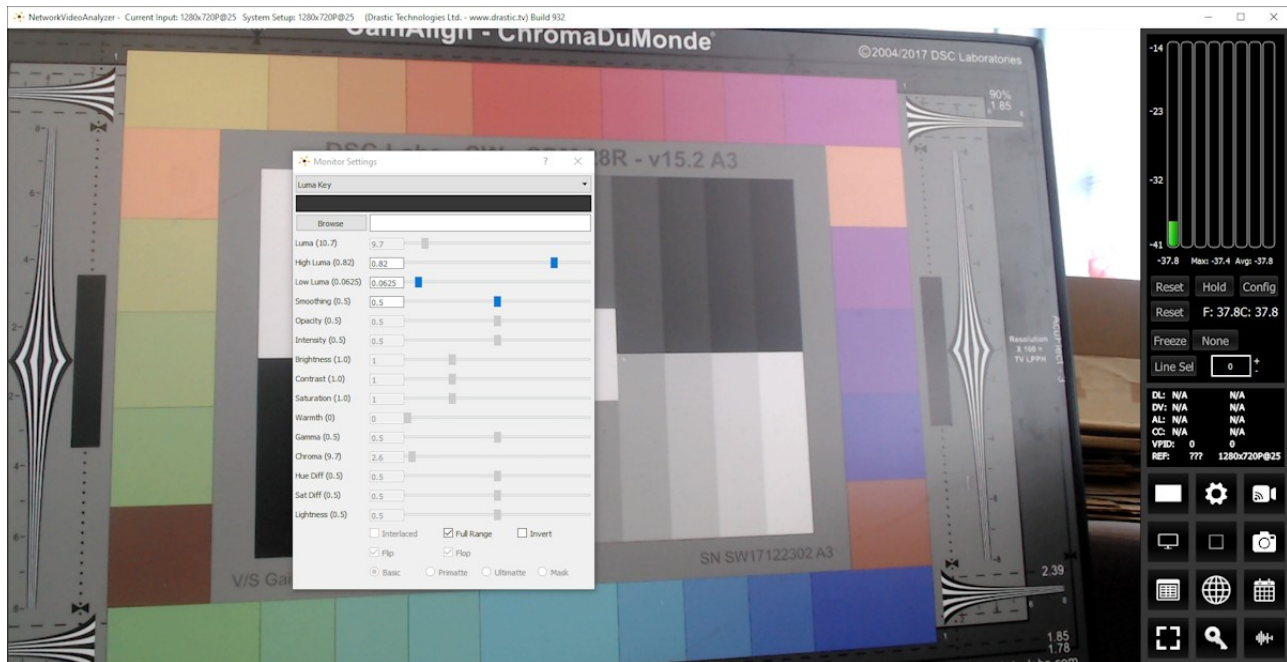
Activates the **Opacity** slider, and the **Invert** checkbox, which allows the user to set the opacity level, and Invert the display.

The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.



## 3.5.15 Luma Key

Show the video luma keyed over a checkerboard or image.



Activates the **Browse** button. This opens a standard browser, which allows the user to load a TGA/PNG/BMP/JPG/v210/YUV to use as the background for the luma key, instead of the checkerboard.

Activates the **High Luma** slider, so the user can adjust the high luma settings. When active, can be adjusted by pulling the slider, or using the left and right arrow buttons, in thousandths. Click on the slider and use the < and > keys.

Activates the **Low Luma** slider, so the user can adjust the low luma settings. When active, can be adjusted by pulling the slider, or using the left and right arrow buttons, in thousandths. Click on the slider and use the < and > keys.

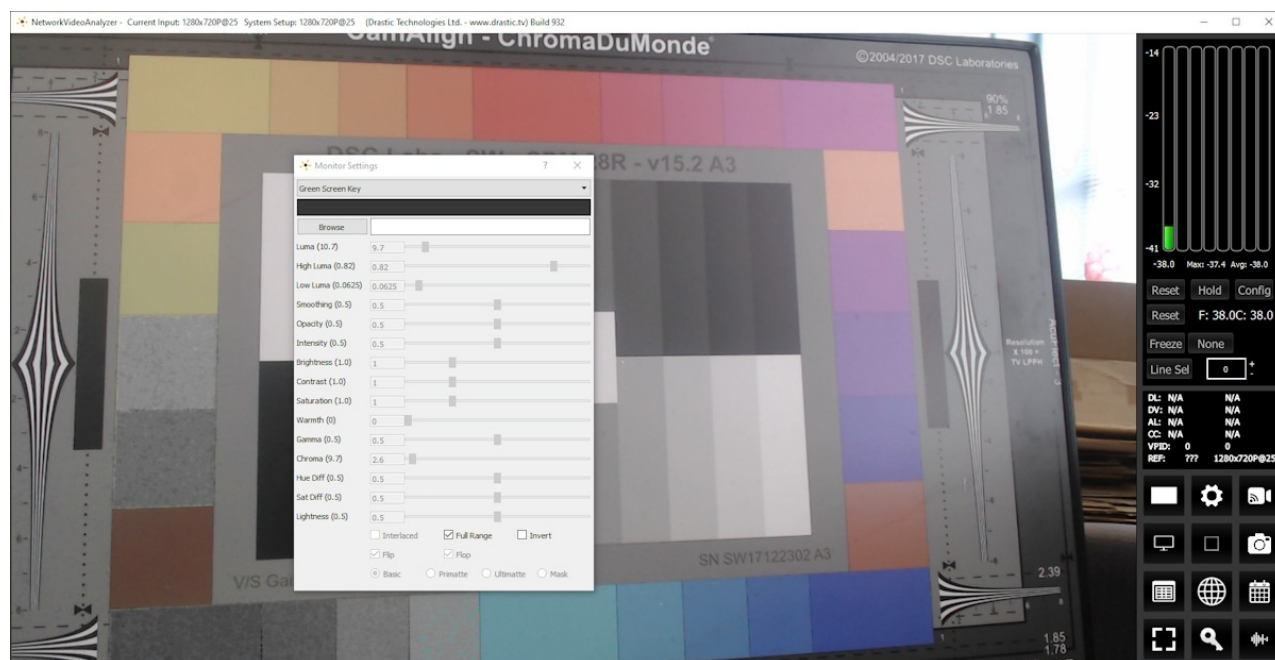
Activates the **Smoothing** slider, so the user can adjust the smoothing settings. When active, can be adjusted by pulling the slider, or using the left and right arrow buttons, in thousandths. Click on the slider and use the < and > keys.

Activates the **Invert** checkbox. The user can check this box to Invert the key.

The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

### 3.5.16 Green Screen Key

Show the image green screen keyed over a checkerboard.



Activates the **Browse** button. This opens a standard browser, which allows the user to load a TGA/PNG/BMP/JPG/v210/YUV to use as the background for the green screen key, instead of the checkerboard.

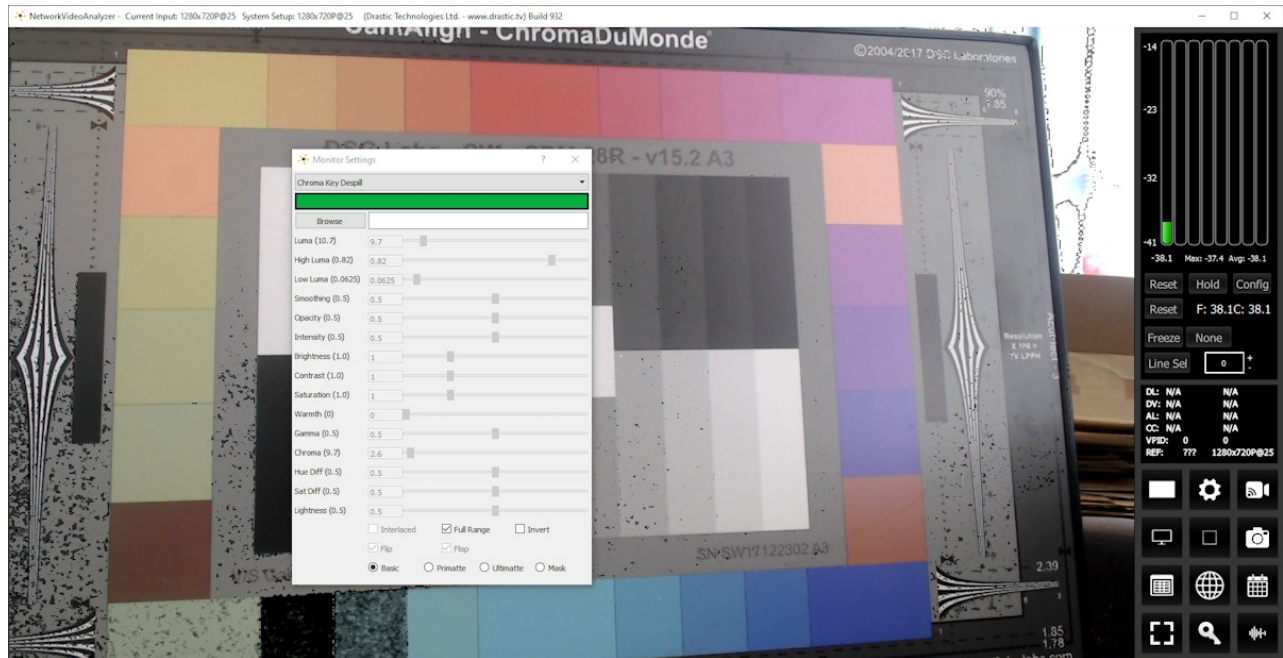
Activates the **Invert** checkbox. The user can check this box to Invert the key.

The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.



### 3.5.17 Chroma Key Despill

Chroma Keys are applied to pass through background for a particular color. Green screen and blue screen are specific chroma keys. The Despill applies a mix to the pixels at the edge of the color and any objects in the scene.



Activates the **Color Picker** (the bar just below the display mode pulldown menu), so the user can fine tune the green, or any color used for the chroma key.

Activates the **Browse** button. This opens a standard browser, which allows the user to load a TGA/PNG/BMP/JPG/v210/YUV to use as the background for the chroma key despill, instead of the checkerboard.

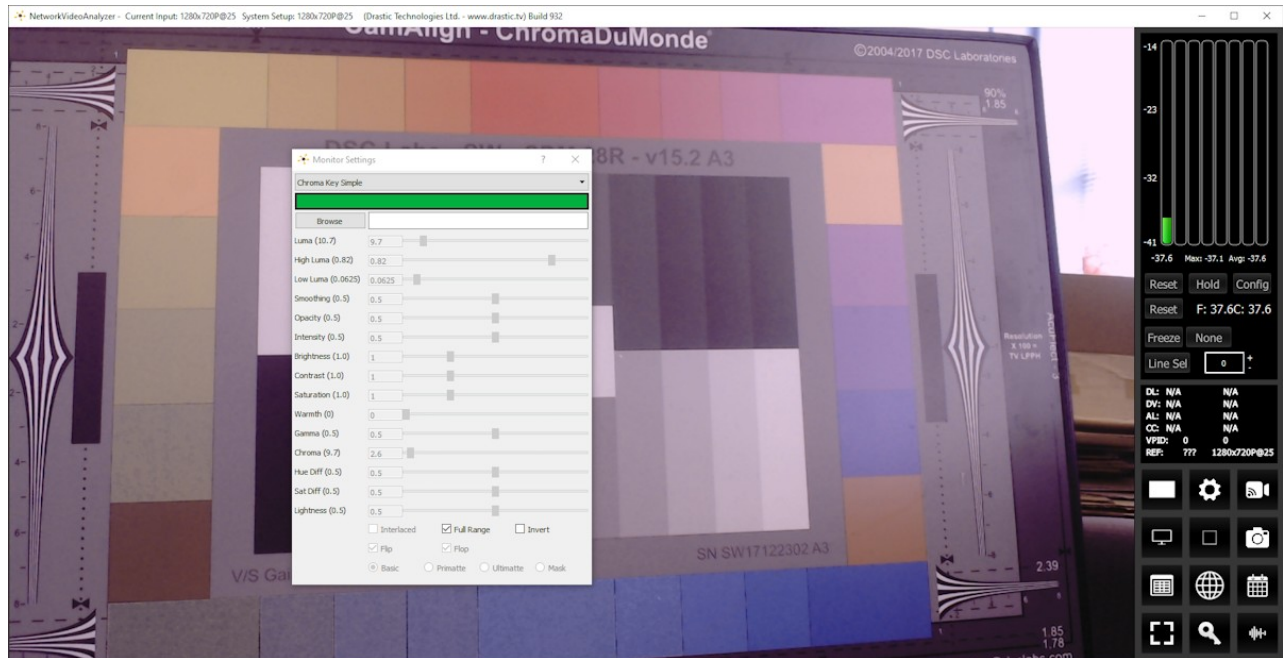
The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

Activates the **Invert** checkbox. The user can check this box to Invert the key.

Activates the **Basic/Primatte/Ultrimatte/Mask** radio buttons, which are chroma key despill types/settings. The user may select between these 4 settings using the radio buttons – when one is selected, the rest are automatically deselected.

## 3.5.18 Chroma Key Simple

Show the image green screened over a checkerboard or image. Chroma Keys are applied to pass through background for a particular color. Green screen and blue screen are specific chroma keys. The Simple looks at each pixel.



Activates the **Browse** button. This opens a standard browser, which allows the user to load a TGA/PNG/BMP/JPG/v210/YUV to use as the background for the chroma key, instead of the checkerboard.

Activates the **Color Picker** (the bar just below the display mode pulldown menu), so the user can fine tune the green, or any color used for the chroma key.

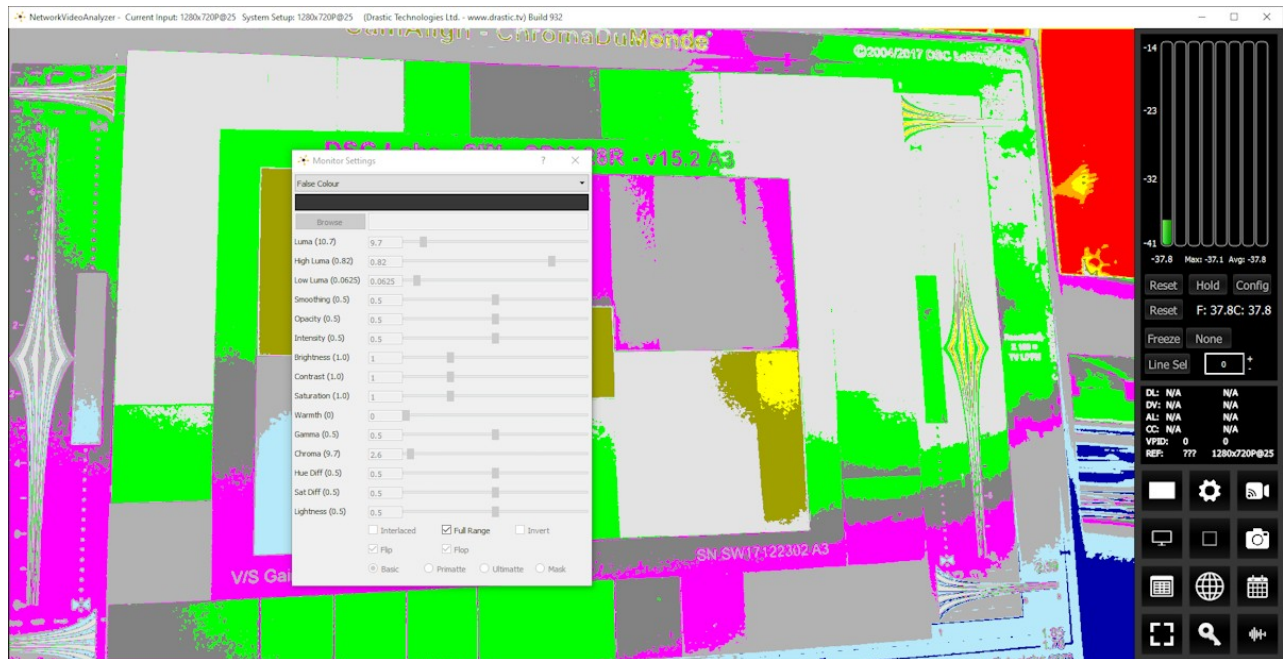
Activates the **Browse** button. This opens a standard browser, which allows the user to navigate to...

The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

Activates the **Invert** checkbox. The user can check this box to Invert the key.

### 3.5.19 False Colour

Show each exposure level as a color. Here is an example:



The **Full Range** checkbox may be checked (use Full video range) or unchecked (use the standard SMPTE range). Full Range lets you adjust how the signal is processed to the display and does not affect any of the graticules.

### 3.5.20 Display Modes Keyboard Controls

The display modes can be set using keyboard commands rather than the Monitor Settings window. Please note, if the Monitor Settings window is open, these keyboard commands will be ignored.

- <ALT>-A - Display mode alpha only
- <ALT>-B - Display mode blue only
- <ALT>-C - Display mode clipping
- <ALT>-D - Display Mode flip flop
- <ALT>-E - Display mode edges
- <ALT>-F - Display mode focus assist
- <ALT>-G - Display mode green only
- <ALT>-H - Display mode HDR false color [shows greater than SDR and less than 64]
- <ALT>-I - Display mode calibrate
- <ALT>-J - Display mode luma key
- <ALT>-K - Display mode chroma key
- <ALT>-L - Display mode luma only
- <ALT>-M - Display mode false color
- <ALT>-N - Display mode none
- <ALT>-O - Display mode opacity
- <ALT>-P - Display mode chroma key despill
- <ALT>-R - Display mode red only
- <ALT>-S - Display mode green screen
- <ALT>-V - Display mode buffer weighted *[not implemented]*
- <ALT>-W - Display mode weighted RGB *[not implemented]*
- <ALT>-X - Display mode expt *[not implemented]*
- <ALT>-Y - Display mode zebra chroma
- <ALT>-Z - Display mode zebra luma

Here are the IRE Breakpoints in False Colour display mode:

0 to 1.65	Red	Too low
1.65 to 10	Blue	Underexposed
10 to 20	Light Blue	
20 to 42	Dark Grey	
42 to 48	Bright Purple	
48 to 52	Medium Grey	
52 to 58	Green	
58 to 78	Light Grey	Skin Tones
78 to 84	Dark Yellow	
84 to 94	Dark Yellow	
94 to 92	Orange	Overexposed
92 to 100	Red	Too High

The following controls on the **Monitor Settings** window are reserved for future development:

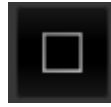
**Intensity** slider – reserved for future development.

**Hue Diff** slider – reserved for future development.

**Sat Diff** slider – reserved for future development.

**Lightness** slider – reserved for future development.

## 3.6 Manual



**Manual** button – opens up a PDF of the manual for quick reference. Depending on how long ago the software was installed, the manual may not be completely up to date.

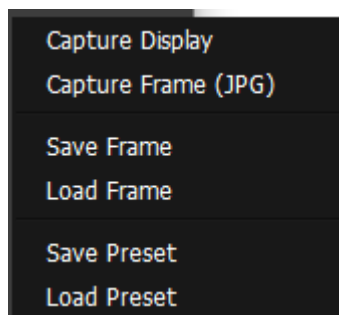
The most recent documentation can always be found on the Drastic website, at:

<https://www.drastic.tv/support-59/supportdocumentation>

## 3.7 Capture Image



**Frame Grab** button – provides options for capturing a frame of video for reference. Images are saved in C:\Users\<your computer>\Pictures\Network Video Analyzer. Opens the following dialog:



**Capture Display** – Capture the interface with the current video and scopes to an image

**Capture Frame JPG** - by selecting this option or using <CTRL>-1, a JPG image can be captured to your Pictures/Network Video Analyzer/ directory in 8 bit YCbCr mode for easy reading and documentation. 10% and 50% JPG scaled versions can also be captured with <CTR>-5 and <CTRL>-9.

**Save Frame** - The incoming image can be captured as a raw (YUV, V210, RGB10) image in full, bit perfect images to your Pictures/Network Video Analyzer/ directory by selecting this

option or by pressing <CTRL>-0. These can be read with videoQC or converted with MediaReactor.

**Load Frame** – opens a browser pointed at your Pictures/Network Video Analyzer/ directory so you can load a frame you have saved.

**Save Preset** – opens a browser, which allows the user to save the current layout in a location of their choice, as a preset for similar workflows.

**Load Preset** – opens a browser, which allows the user to locate and load existing presets.

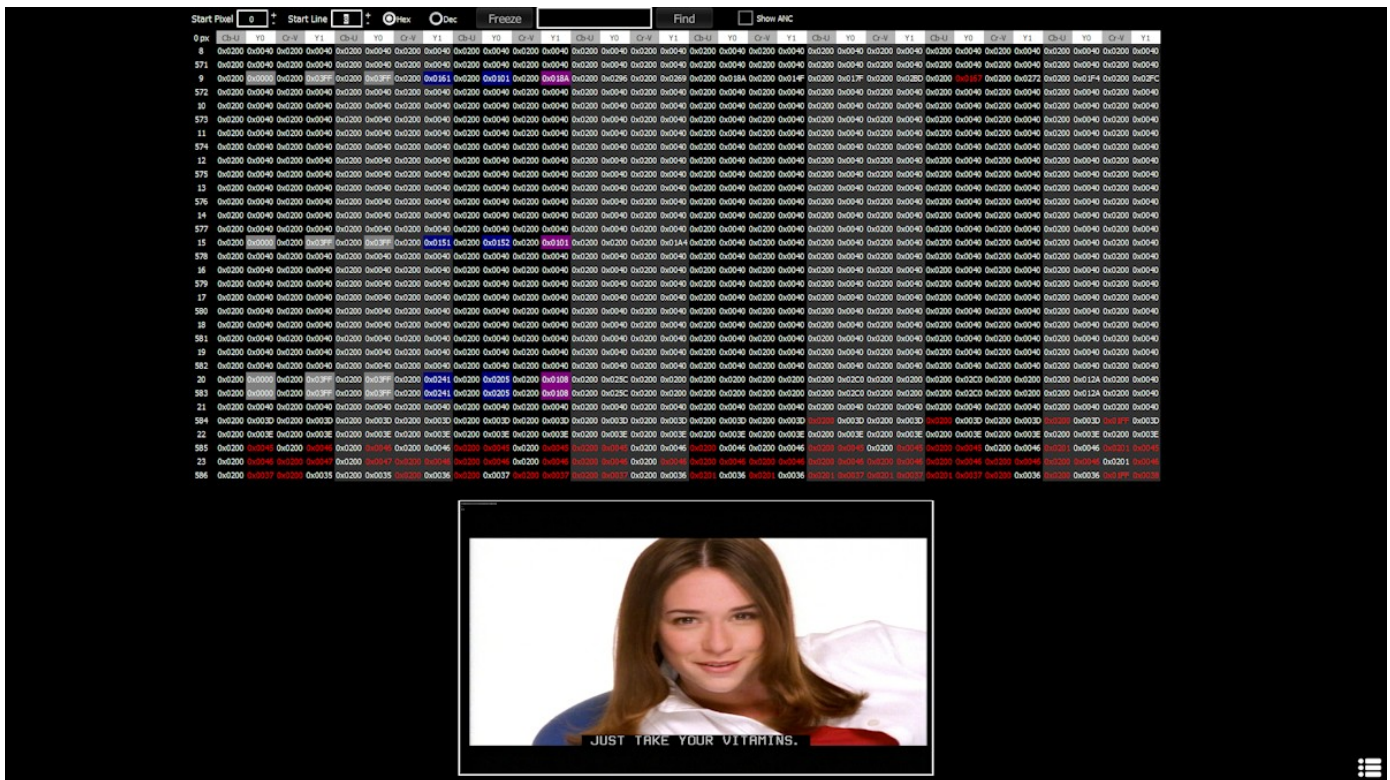


## 3.8 Data View



**Data View** button – populates the Display section with the Data view.

The **Data View** allows access to the raw pixel values being monitored on the HDMI or SDI input. Raw values are captured and displayed with no manipulation by the software. This mode is perfect for checking vertical blank signaling and metadata, as well as picture issues like inner line sync markers or out of range colors. Pixel starts can be selected, along with lines, in the edit boxes above the data area.



**Start Pixel** field – displays the current start pixel. The user can enter a new start pixel, or use the + / - buttons to increment the value up or down.

**Start Line** field – displays the current start line. The user can enter a new start line, or use the + / - buttons to increment the value up or down.

**Hex and Dec** radio buttons – select one or the other button to set the values display to either decimal or hexadecimal.

**Freeze** button – freezes the current frame of video for closer inspection



**Find** button – to find a specific hexadecimal value, enter it into the field, then press the find button.

### 3.8.1 Color Coded Values display

Valid ANC data in the signal starts with the values 0x0000, 0x03FF, 0x03FF (in the luma or a chroma channel, so every second value), followed by the DID and sDID value denoting the ANC type, followed by the size of the data.

These are color coded, with the following values and their color schemes:

**Start Values** - white on gray

**DID/sDID** Values - white on blue

**Size** Values - white on magenta.

	Name	DID/sDID	Activity	Status	Location
1	EIA-708 Caption	61/1	Active	Ok	Field 1 / Line 11
2	Tally Control	51/52	Active		Field 1 / Line 22
3	S2016-3 AFD	41/5	Active	14x9 Center	Field 1 / Line 32

```
6101 : SMPTE-334 HD CEA-708 CC : EIA-708 Caption : Active
5152 : Tally Control Packet : Tally Control : Active
4105 : SMPTE-2016-3 ADF/Bar Data : S2016-3 AFD : Active
```

```
577 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200
15  0x0200 0x0000 0x0200 0x03FF 0x0200 0x03FF 0x0200 0x0151 0x0200 0x0152 0x0200 0x0101 0x0200
578 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200
16  0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200
579 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200
17  0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200
580 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200
18  0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200
581 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200
19  0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200
582 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200
20  0x0200 0x0000 0x0200 0x03FF 0x0200 0x03FF 0x0200 0x0241 0x0200 0x0205 0x0200 0x0108 0x0200
583 0x0200 0x0000 0x0200 0x03FF 0x0200 0x03FF 0x0200 0x0241 0x0200 0x0205 0x0200 0x0108 0x0200
21  0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200 0x0040 0x0200
```

**Start Values**

White on Gray

**DID/sDID**


White on Blue

**Size**

White on Magenta

**Show ANC** checkbox – when selected, displays any valid, decoded ANC it can find. Each ancillary data stream is allocated a row.

Reset

 Show ANC

	Name	DID/SOIID	Activity	Status	Location
1	S12M-2 Anc TCode	60/60	Active	11:31:109:16 NDF	Field 2 / Line 571
2	S352 Payload ID	41/1	Active	ST292-1 (1080) 30/1.001 8-Bit	Field 2 / Line 572
3	Not SMPTE 436	57/1	Active		Field / Line
4	S2016-3 AFD	41/5	Active	Full Frame	Field 2 / Line 574
5	S12M-2 Anc TCode	60/60	Active	11:31:29:17 NDF	Field 1 / Line 9
6	S352 Payload ID	41/1	Active	ST292-1 (1080) 30/1.001 8-Bit	Field 1 / Line 10
7	S2016-3 AFD	41/5	Active	Full Frame	Field 1 / Line 11

Detail:

Format:	DID:	SOIID:	Exp/Act Checksum:	Status:	Activity:
Type:	Field:	DC:	Line:	Sample:	Last Timecode:
Info:					
0	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000
32	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000
64	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000
96	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000
128	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000
160	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000	0x0000 0x0000 0x0000 0x0000

**Reset** button – click to reset any lingering values to force a refresh of the Anc monitor.

**Show Anc** checkbox – click to display the Anc Monitor.

**Name** column – shows the type of ancillary data being displayed

**DID/SDID** column – shows Data Identifier/Secondary Data Identifier

**Activity** column – whether active or paused etc.

**Status** column – status of the data

**Location** column – location within the video frame

Details of a selected data stream:

**Format** – format of the data

**DID** – Data Identifier

**SDID** – Secondary Data Identifier

**Exp/Act Checksum** – shows the expected checksum against the actual checksum

**Status** – status of the data

**Activity** – whether active or paused etc.

**Type** – type of data

**Field** – which field the data is on if applicable

**DC** – dc of the data

**Line** – which line of video the data is on

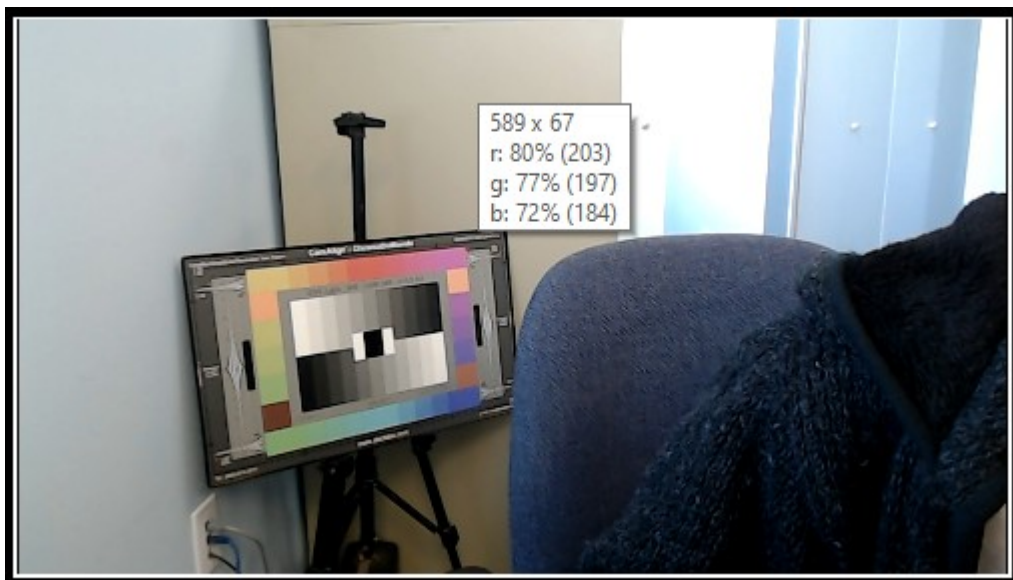
**Sample** – which sample is being shown

**Last Timecode** – most recent time code location

**Real time values** display – displays per pixel details for the selected data

The lower section shows real time details when a row is selected. Current values are displayed. The values will be displayed in white when they are static, and in red when they have changed.

The Data View picture inset also provides real time per pixel data when you hover over any area of the image with the mouse. It displays the location of the specific pixel you are looking at, and shows the RGB values.



The region of pixels that data view analyzes can be set by the user by clicking the **Start Pixel**, or the **Start Line** checkbox, and changing the value. Note, areas outside the active picture region cannot be selected since they will not provide a useful measurement.

Start Pixel	624	+	Start Line	222	+	
624 px	Cb-U	Y0	Cr-V	Y1	Cb-U	Y0
222	0x0083	0x00A3	0x007D	0x00A3	0x0083	0x00A3
223	0x0083	0x00A3	0x007D	0x00A3	0x0083	0x00A3
224	0x0083	0x00A3	0x007D	0x00A3	0x0083	0x00A3
225	0x0083	0x00A3	0x007D	0x00A3	0x0083	0x00A3
226	0x0083	0x00A2	0x007D	0x00A2	0x0083	0x00A3
227	0x0083	0x00A2	0x007D	0x00A2	0x0083	0x00A3
228	0x0083	0x00A2	0x007D	0x00A2	0x0083	0x00A3
229	0x0083	0x00A2	0x007D	0x00A2	0x0083	0x00A3
230	0x0083	0x00A2	0x007D	0x00A2	0x0083	0x00A3
231	0x0083	0x00A2	0x007D	0x00A2	0x0083	0x00A3
232	0x0083	0x00A2	0x007D	0x00A2	0x0083	0x00A3

The Data View can be set to display either hexadecimal, or decimal values for each pixel:

Start Pixel333+Start Line222+HexDec

332 px

Cb-U	Y0	Cr-V	Y1	Cb-U	Y0	Cr-V	Y1	Cb-U	
222	0x0072	0x0077	0x0068	0x0078	0x0071	0x0078	0x0068	0x0078	0x0073
223	0x0072	0x0077	0x0068	0x0077	0x0071	0x0077	0x0068	0x0077	0x0072
224	0x0072	0x0075	0x0068	0x0075	0x0071	0x0075	0x0068	0x0075	0x0072
225	0x0072	0x0074	0x0068	0x0073	0x0071	0x0073	0x0068	0x0073	0x0072
226	0x0072	0x0073	0x0066	0x0073	0x0071	0x0073	0x0066	0x0073	0x0072
227	0x0072	0x0073	0x0066	0x0073	0x0071	0x0072	0x0066	0x0072	0x0072
228	0x0072	0x0073	0x0066	0x0072	0x0071	0x0072	0x0066	0x0072	0x0072
229	0x0072	0x0072	0x0066	0x0072	0x0071	0x0072	0x0066	0x0072	0x0072

Start Pixel333+Start Line222+HexDec

332 px

Cb-U	Y0	Cr-V	Y1	Cb-U	Y0	Cr-V	Y1	Cb-U	
222	0115	0119	0103	0119	0115	0120	0103	0120	0115
223	0115	0118	0104	0118	0115	0119	0104	0119	0115
224	0115	0117	0104	0117	0115	0117	0104	0117	0115
225	0115	0116	0104	0116	0115	0116	0104	0116	0115
226	0114	0117	0103	0116	0114	0116	0103	0116	0115
227	0114	0116	0103	0116	0114	0116	0103	0115	0115
228	0114	0115	0103	0115	0114	0114	0103	0114	0115
229	0114	0115	0102	0114	0114	0113	0102	0113	0115

Hexadecimal values are shown above on the left, and the decimal values on the right.

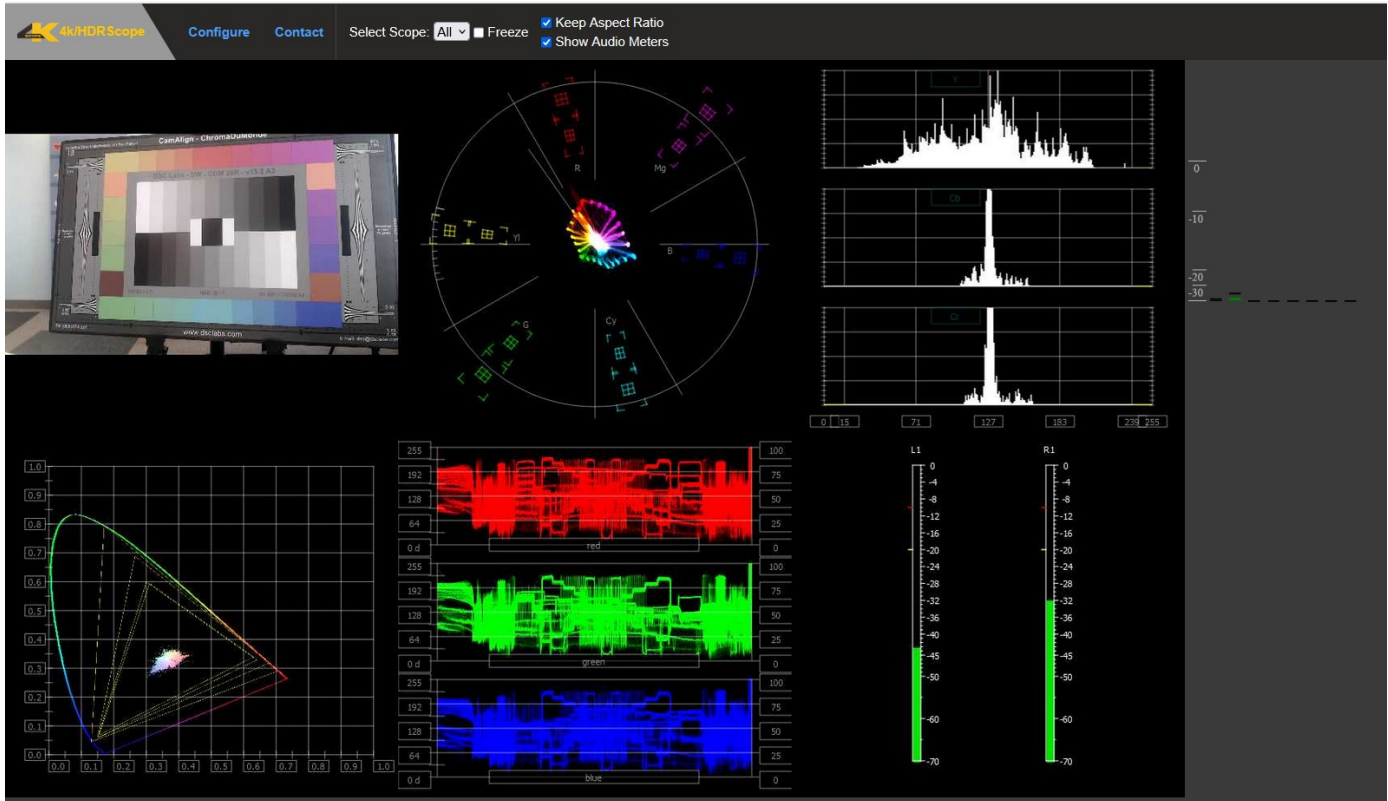
## 3.9 Web Page



**Globe** button – opens up the web page for 4KScope. This feature requires UwAmp Wamp Server be installed. There is more information about UwAmp, including download links, here: <https://www.uwamp.com/en/?page=download>

## 3.10 2110Scope Web Interface

2110Scope version 7 and greater software features a web interface, so the user can remotely set up the scopes and view their signal through the scopes on a web page.



The user can set:

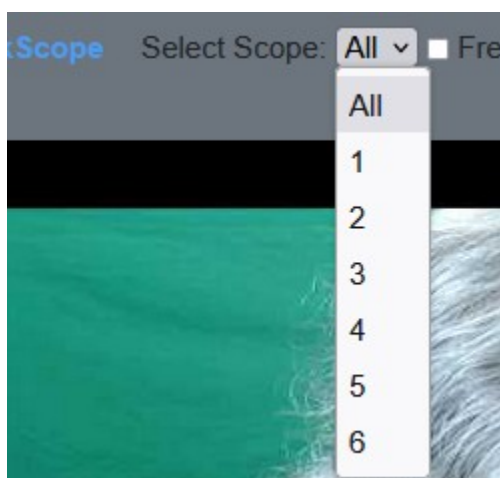
- How many scopes are displayed (1, 2, 4, or 6)
- Where each scope is placed in a multiple scope layout
- How the scope is displayed
- Which overlays are displayed



**4K/HDRScope Logo** – clicking the logo displays the main screen, with the main menu and the scopes and audio meters.



### 3.10.1 Select Scope



Use the pulldown menu to only view one of the scopes within the current layout. It is similar to the 'solo' option in many audio software products. Selecting a scope using this pulldown menu closes all the other scopes and enlarges the selected scope for closer inspection.

In a single scope layout, this control will have no effect.

In a two scope layout, the user will be able to select either scope 1 or scope 2 to display. To return to the two scope layout, use the pulldown menu to select All.

In a four scope layout, the user will be able to select scope 1, 2, 3, or 4 to display. To return to the four scope layout, use the pulldown menu to select All.

In a six scope layout, the user will be able to select scope 1, 2, 3, 4, 5, or 6 to display. To return to the six scope layout, use the pulldown menu to select All.

**Freeze checkbox** – freezes the current frame of video for closer inspection

**Keep Aspect Ratio** checkbox – select to constrain any image scaling to maintain the aspect ratio of the input signal

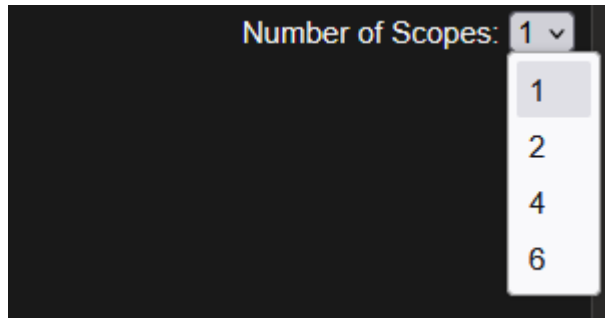
**Show Audio Meters** checkbox – select to display audio levels in the audio meters to the right of the scopes

**Home** – displays the scopes as they have been set up.

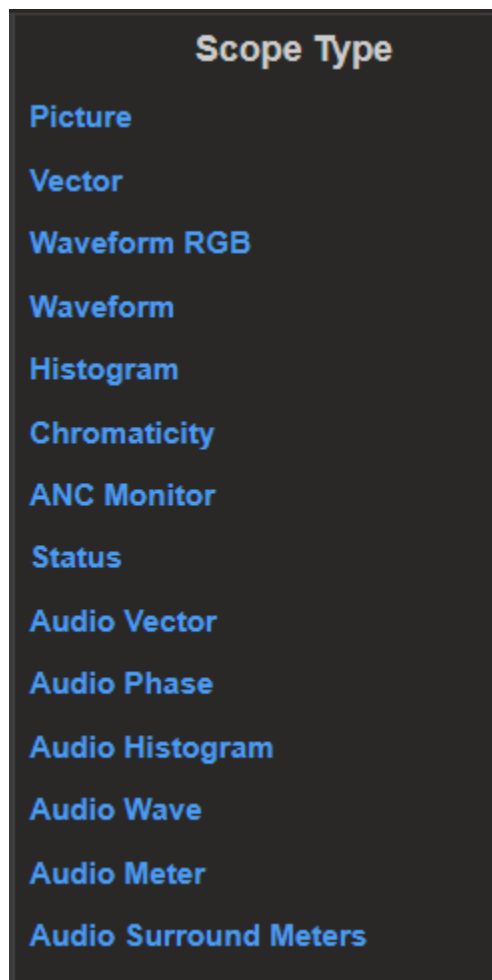
### 3.10.2 Configure

Pressing the Configure button opens the configuration page, where the user can set up how many scopes are displayed, and how they are displayed.

At the top there is a pulldown menu to select which layout to use. The options are:



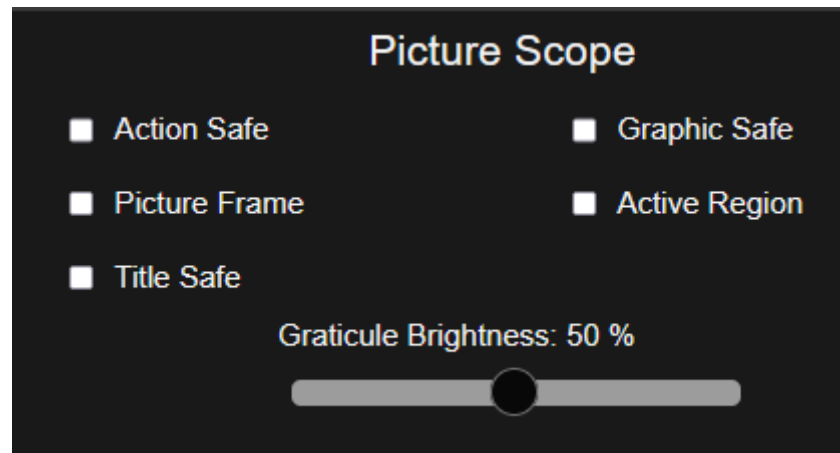
- 1 – Use a single scope
- 2 – Two scopes, side by side
- 4 – 4 scopes in a 2 x 2 grid
- 6 – Two rows of three scopes



Below the layout selector there are buttons to select between the available scopes for display. Currently this selection includes Picture, Vector, Waveform RGB, Waveform, Histogram (YCbCr, RGB, HSV, Luma, H/S), Chromaticity, ANC Monitor, Status, Audio Vector, Audio Phase, Audio Histogram, Audio Wave, Audio Meter, and Audio Surround Meters.

### 3.10.2.1 *Picture*

Setting a scope to display the Picture view provides the following options:



**Action Safe** checkbox – select to display the Action Safe rectangle over the picture

**Graphic Safe** checkbox – select to display the Graphic Safe rectangle over the picture

**Picture Frame** checkbox – select to display the Picture Frame rectangle over the picture

**Active Region** checkbox – select to display the Active Region rectangle over the picture

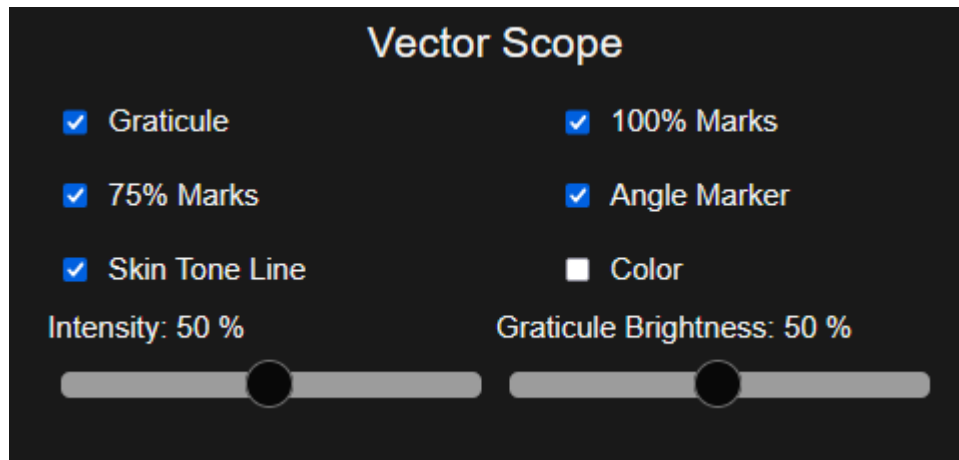
**Title Safe** checkbox – select to display the Title Safe rectangle over the picture

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider.

Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

### 3.10.2.2 Vector

Setting a scope to display the Vector view provides the following options:



**Graticule** checkbox – select to display the graticule over the vectorscope

**100% Marks** checkbox – select to display the 100% Marks

**75% Marks** checkbox – select to display the 75% Marks

**Angle Marker** checkbox – select to display the Angle Marker

**Skin Tone Line** checkbox – select to display the Skin Tone Line

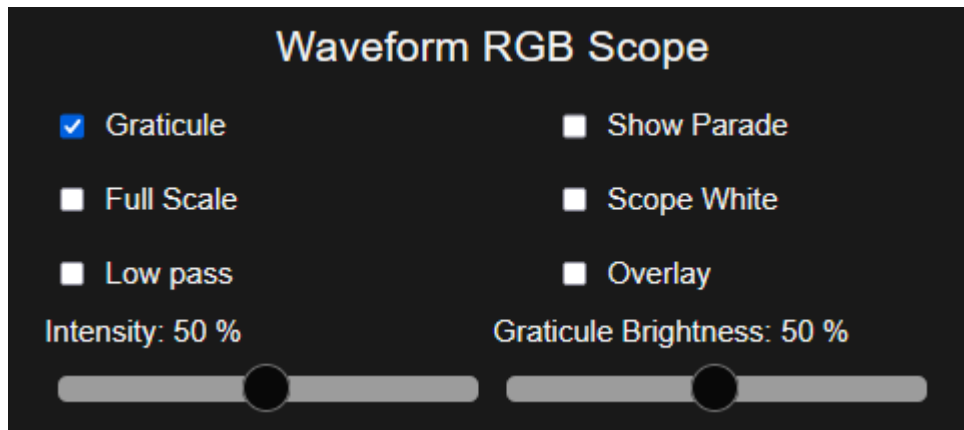
**Color** checkbox – select to display the signal in color

**Intensity** slider – use the slider to adjust how intense the vector display will be. Pull to the left reduces the intensity, and pull to the right makes it more intense.

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider. Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

### 3.10.2.3 Waveform RGB

Setting a scope to display the Waveform RGB view provides the following options:



**Graticule** checkbox – select to display the graticule over the vectorscope

**Show Parade** checkbox – select to display the R, G, and B from left to right. When not selected, the display is stacked top to bottom.

**Full Scale** checkbox – when selected, use the full luminance range. RGB, by default, will be sRGB. The range of each color will be from 16 to 240 (in 8 bit), so the scale will place white at 240 and black at 16 in normal scale. If in full scale, white will be placed at 255 and black at 0.

**Scope White** checkbox – select to display the signal in white

**Low Pass** checkbox – select to smooth the scope with a 1/3 filter to remove single pixel anomalies.

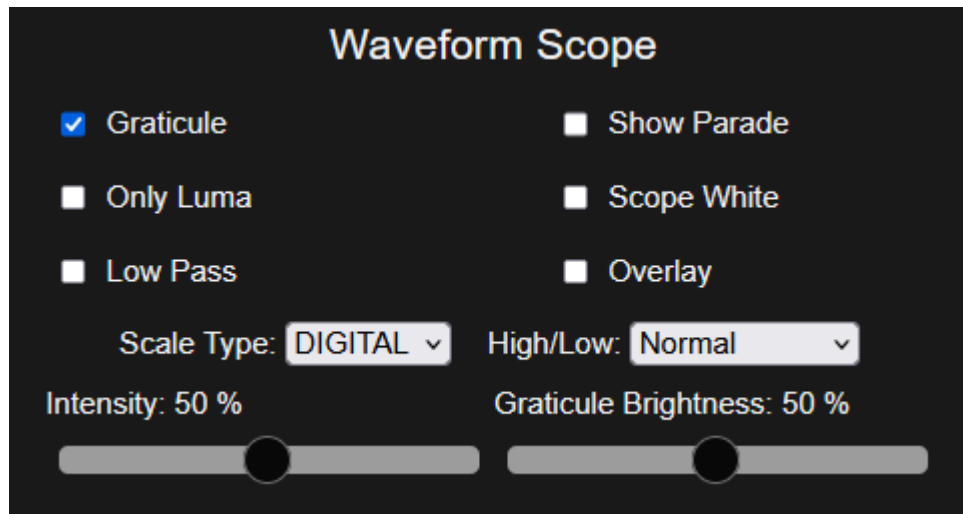
**Overlay** checkbox – select to display the overlay, or composite scope (only available in HDRScope and Network Video Analyzer)

**Intensity** slider – use the slider to adjust how intense the vector display will be. Pull to the left reduces the intensity, and pull to the right makes it more intense.

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider. Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

### 3.10.2.4 Waveform YCbCr

Setting a scope to display the Waveform YCbCr view provides the following options:



**Graticule** checkbox – select to display the graticule over the vectorscope

**Show Parade** checkbox – select to display the Y, Cb, and Cr from left to right. When not selected, the display is stacked top to bottom.

**Only Luma** checkbox – select to display only the luminance in the signal

**Scope White** checkbox – select to display the signal in white

**Low Pass** checkbox – select to smooth the scope with a 1/3 filter to remove single pixel anomalies.

**Overlay** checkbox – select to display the overlay, or composite scope (only available in HDRScope and Network Video Analyzer)

**Scale Type** pulldown – select between available scale types. Choices include Digital, MV, and IRE.

**High/Low** pulldown – displays only the highs and lows of the signal so the user can more closely examine whites and blacks. 2X and 3x zooms are available.

**Intensity** slider – use the slider to adjust how intense the vector display will be. Pull to the left reduces the intensity, and pull to the right makes it more intense.

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider. Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.



### 3.10.2.5 *Histogram*

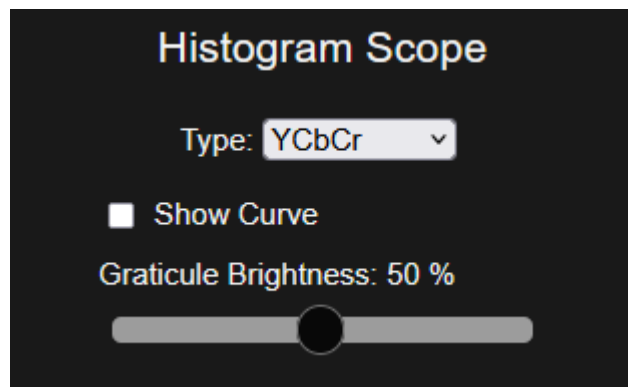
Setting a scope to display the Histogram view provides the following options:

**Type** pulldown – select between available histogram types.

There are five Histograms available in the histogram panel: the YCbCr Histogram, RGB Histogram, HSV Histogram, Luma Histogram, and the H/S Scope.

#### **Histogram YCbCr**

With the YCbCr Histogram selected in the pulldown menu, the following controls are available:

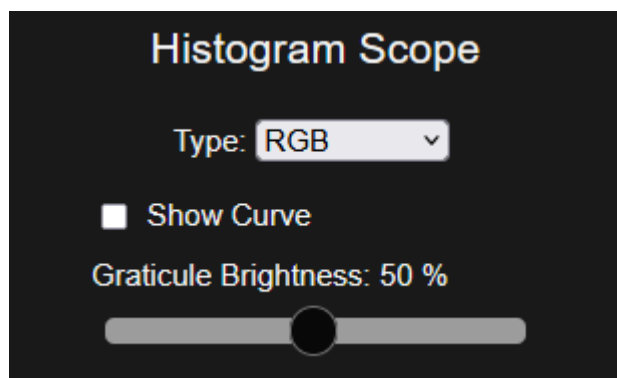


**Show Curve** checkbox – only used in the H/S Scope

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider. Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

#### **Histogram RGB**

With the RGB Histogram selected in the pulldown menu, the following controls are available:



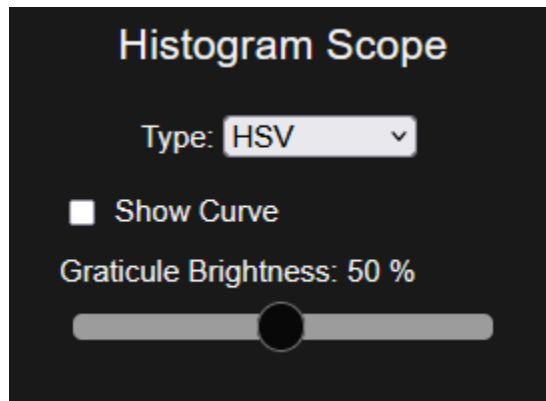
**Show Curve** checkbox – only used in the H/S Scope

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider.

Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

## Histogram HSV

With the HSV Histogram selected in the pulldown menu, the following controls are available:

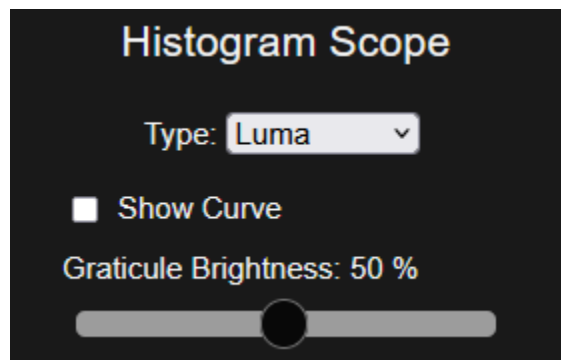


**Show Curve** checkbox – only used in the H/S Scope

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider. Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

## Histogram Luma

With the Luma Histogram selected in the pulldown menu, the following controls are available:

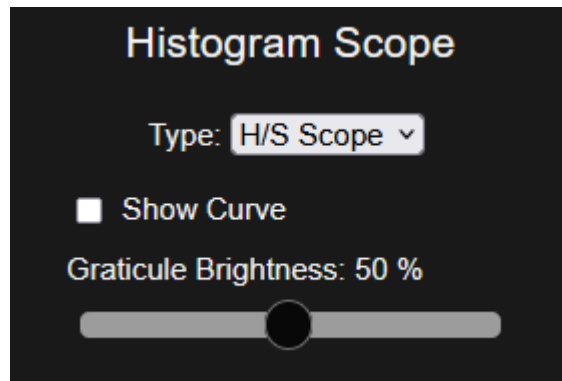


**Show Curve** checkbox – only used in the H/S Scope

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider. Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

## Histogram H/S Scope

With the H/S Scope Histogram selected in the pulldown menu, the following controls are available:



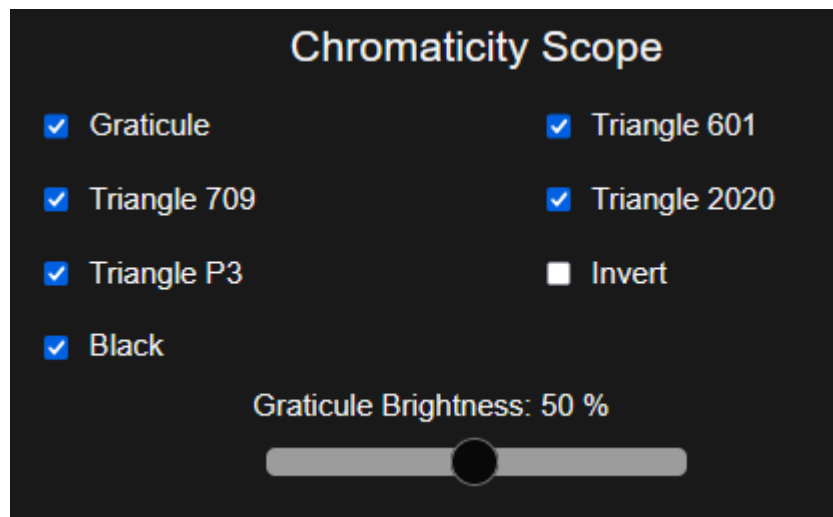
**Show Curve** checkbox – select to show the curve

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider.

Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

### 3.10.2.6 Chromaticity

Setting a scope to display the Chromaticity view provides the following options:



**Graticule** checkbox – select to display the graticule over the chromaticity scope

**Triangle 601** checkbox – select to display the 601 triangle

**Triangle 709** checkbox – select to display the 709 triangle

**Triangle 2020** checkbox – select to display the 2020 triangle

**Triangle P3** checkbox – select to display the P3 triangle

**Invert** checkbox – select to display the signal in color, and the chromaticity triangle in black

**Black** checkbox – select to display the signal in black

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider.

Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

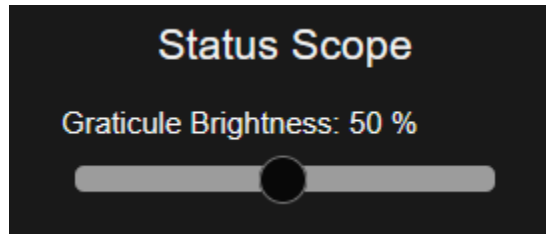
### 3.10.2.7 *ANC Monitor*

Setting a scope to display the ANC Monitor view does not provide any setup options. It does allow the user to select the ANC monitor.



### 3.10.2.8 Status

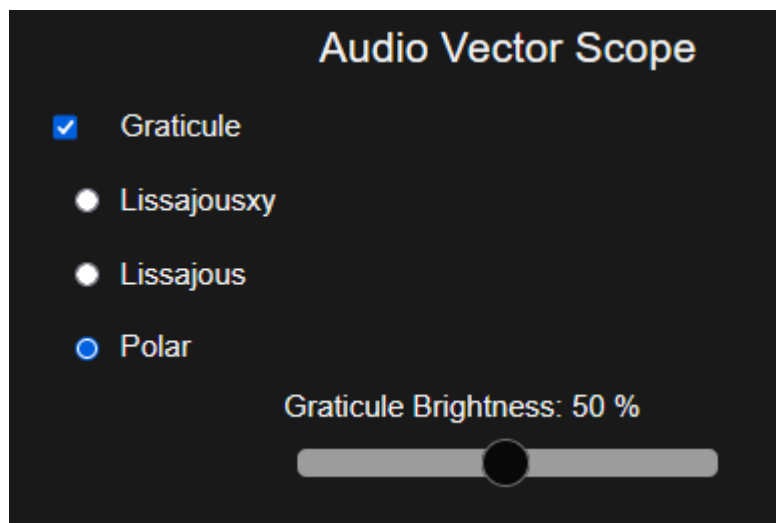
Setting a scope to display the Status view provides the following options:



**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider. Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

### 3.10.2.9 Audio Vector Scope

Setting a scope to display the Audio Vector Scope view provides the following options:



**Graticule** checkbox – select to display the graticule over the audio vectorscope

**Lissajousxy** checkbox – select to set the audio vectorscope to Lissajousxy mode

**Lissajous** checkbox – select to set the audio vectorscope to Lissajous mode

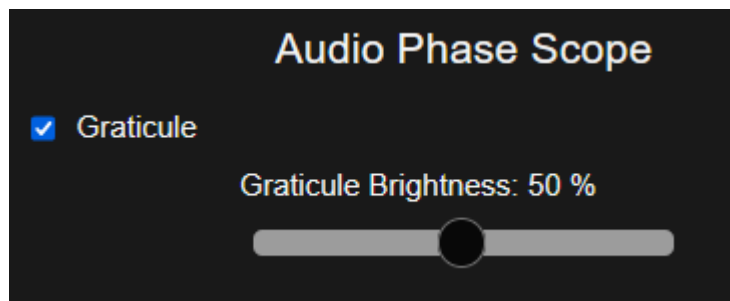
**Polar** checkbox – select to set the audio vectorscope to Polar mode

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider.

Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

### 3.10.2.10 Audio Phase Scope

Setting a scope to display the Audio Phase Scope view provides the following options:



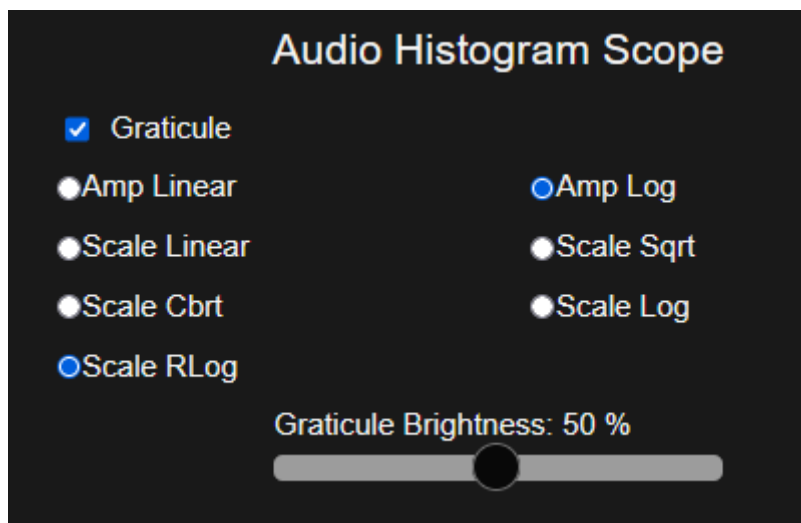
**Graticule** checkbox – select to display the graticule over the audio phase scope

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider.

Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

### 3.10.2.11 Audio Histogram Scope

Setting a scope to display the Audio Histogram Scope view provides the following options:



**Graticule** checkbox – select to display the graticule over the audio histogram scope

**Amp linear** checkbox – select to set the display to Amp Linear

**Amp Log** checkbox – select to set the display to Amp Logarithmic

**Scale Linear** checkbox – select to set the display to Scale Linear

**Scale Sqrt** checkbox – select to set the display to Scale Square Root

**Scale Cbrt** checkbox – select to set the display to Square Cube Root



**Scale Log** checkbox – select to set the display to Scale Logarithmic

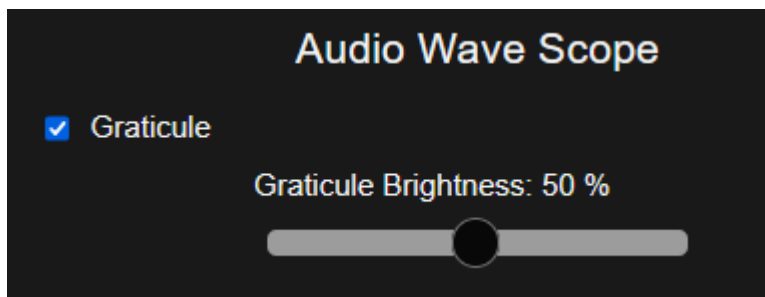
**Scale RLog** checkbox – select to set the display to Scale R Logarithmic

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider.

Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

### 3.10.2.12 Audio Wave Scope

Setting a scope to display the Audio Wave Scope view provides the following options:



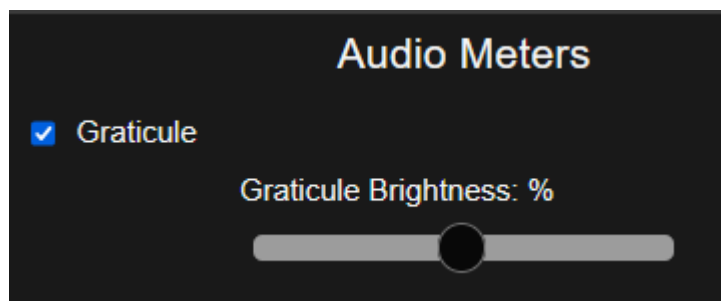
**Graticule** checkbox – select to display the graticule over the audio phase scope

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider.

Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

### 3.10.2.13 Audio Meters Scope

Setting a scope to display the Audio Meters Scope view provides the following options:



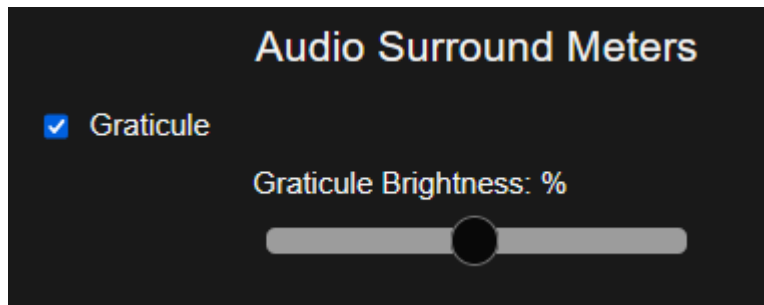
**Graticule** checkbox – select to display the graticule over the audio phase scope

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider.

Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

### 3.10.2.14 Surround Sound Scope

Setting a scope to display the Audio Surround Meters view provides the following options:



**Graticule** checkbox – select to display the graticule over the audio phase scope

**Graticule Brightness** slider – adjust the brightness of the graticule overlay by using the slider.

Pull to the left makes the graticule dimmer, and pull to the right makes it brighter.

Contact - displays contact information for Drastic Technologies

Drastic Technologies Ltd.

523 The Queensway Suite 201

Toronto, Ontario

Canada M8Y 1J7

Monday To Friday

9:00 am - 5:00 pm EST

Phone: (416) 255-5636

Fax: (416) 255-8780

**Email: [sales@drastictech.com](mailto:sales@drastictech.com)**

## 3.11 Event Log



**Log** button – opens up the Event Log, which allows the user to review specific types of events, useful for troubleshooting errors or other issues.

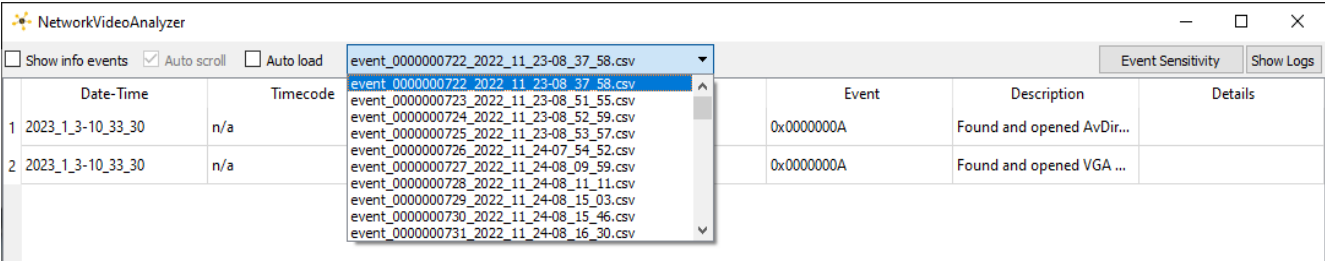
NetworkVideoAnalyzer								—	□	×
<input type="checkbox"/> Show info events		<input checked="" type="checkbox"/> Auto scroll		<input type="checkbox"/> Auto load		event_0000000725_2022_11_23-08_53_57.csv		Event Sensitivity		Show Logs
	Date-Time	Timecode	Code	SubCode	Event	Description	Details			
4	2022_11_23-09_30_55	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
5	2022_11_23-09_30_56	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
6	2022_11_23-09_30_56	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
7	2022_11_23-09_30_56	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
8	2022_11_23-09_31_28	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
9	2022_11_23-09_31_28	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
10	2022_11_23-09_31_28	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
11	2022_11_23-09_31_28	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
12	2022_11_23-09_31_46	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
13	2022_11_23-09_31_46	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
14	2022_11_23-09_31_46	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
15	2022_11_23-09_31_46	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
16	2022_11_23-09_31_49	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
17	2022_11_23-09_31_49	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
18	2022_11_23-09_31_49	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
19	2022_11_23-09_31_49	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
20	2022_11_23-09_31_55	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
21	2022_11_23-09_31_55	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
22	2022_11_23-09_31_55	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
23	2022_11_23-09_31_55	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
24	2022_11_23-09_31_57	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
25	2022_11_23-09_31_57	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
26	2022_11_23-09_31_57	n/a	Hardware	0x00000002	0x0000000B	Closing video board				
27	2022_11_23-09_31_58	n/a	Hardware	0x00000002	0x0000000A	Found and opened VGA ...				
28	2022_11_23-10_16_10	n/a	Hardware	0x00000002	0x0000000B	Closing video board				

The following controls are available:

**Show Info Events** checkbox – click to show or hide the events listed in the log.

**Auto Scroll** checkbox – when selected, the list automatically scrolls as each new event message is added, so the most recent events are always visible.

**Auto Load** checkbox – when selected, each time the Log button is pressed, the Event Log will open with the most recent event log displayed. When this checkbox is deselected, the log pulldown menu to the right becomes active, so the user can load other (older) saved event logs.



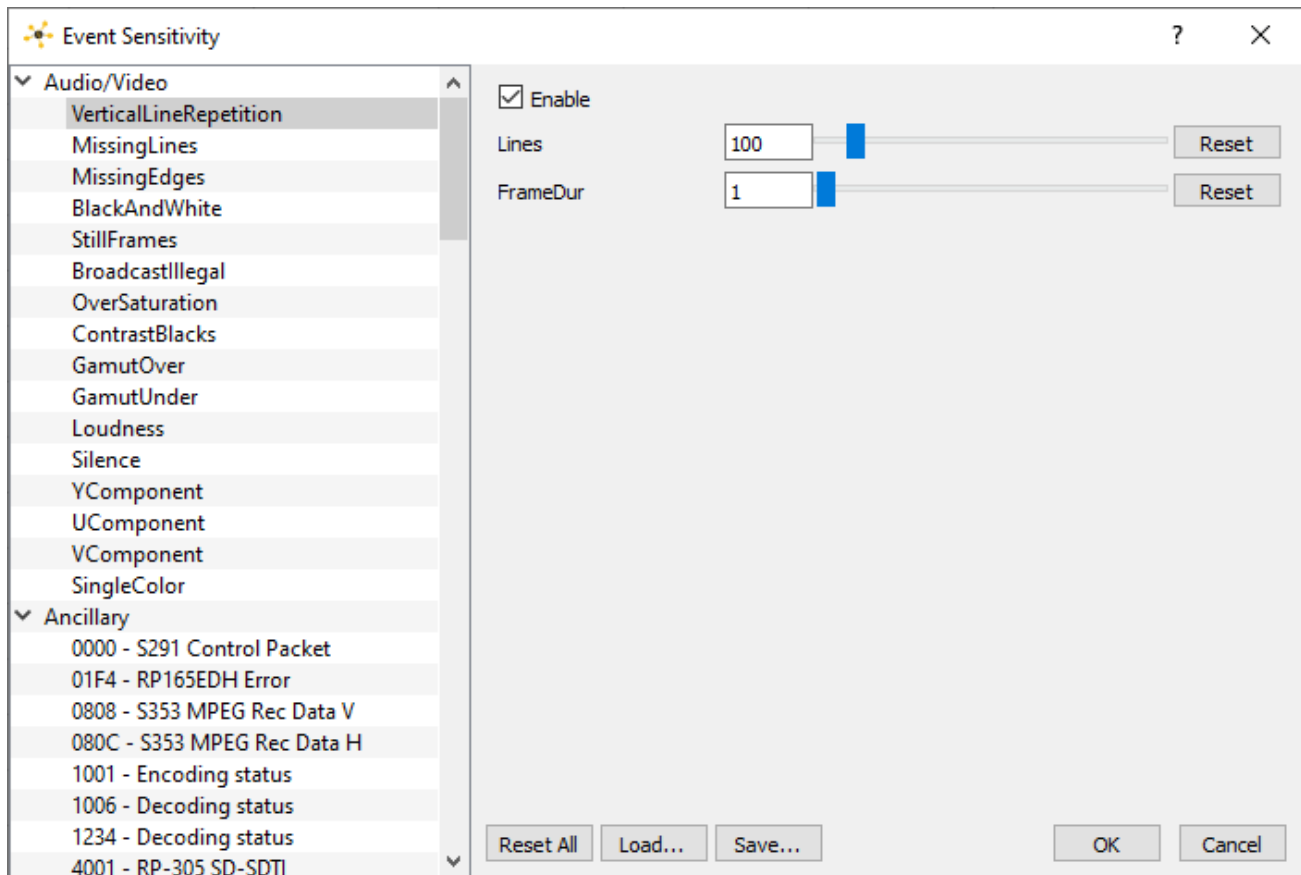
Selecting an event log from this list lets the user view less recent event logs.

### 3.11.1 Audio/Video Event Sensitivity

**Event Sensitivity** button – opens the Event Sensitivity window

Each category of event can be adjusted to suit the requirements of the user's workflow. The default value is displayed, and the user can adjust a parameter by using the sliders provided. A reset to default settings button is available for each individual setting.

#### 3.11.1.1 Vertical Line Repetition



**Enable** checkbox – click to enable checking for Vertical Line Repetition, and adjust any relevant settings.

**Lines** (number of lines) field, slider, and **Reset** button – default 100

**FrameDur** (frame duration) field, slider, and **Reset** button – default 1

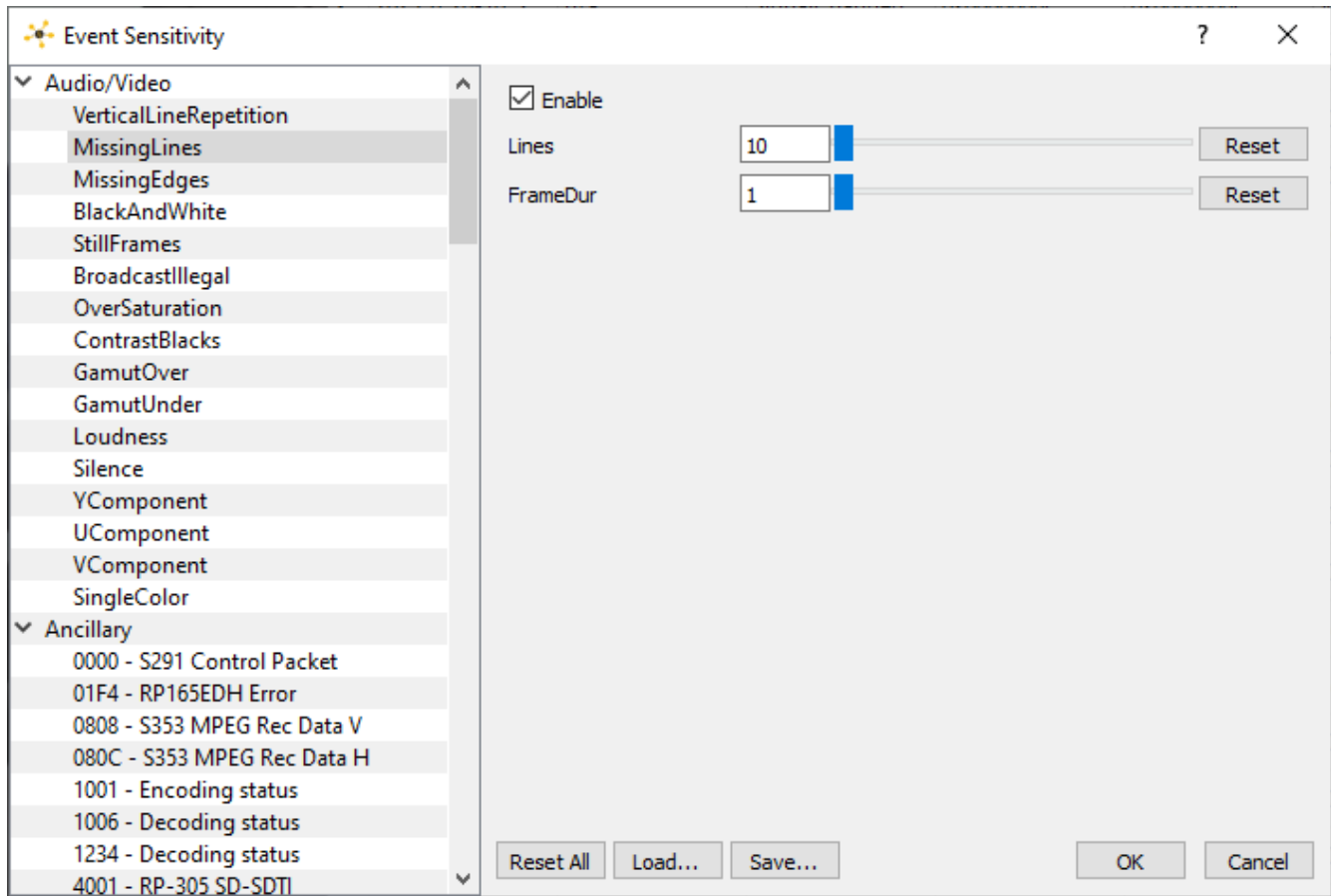
**Reset All** – clicking Reset All returns all values to their default settings.

**Load** – opens a browser so you can load a saved event sensitivity file.



- Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.
- OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.
- Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.2 Missing Lines



**Enable** checkbox – click to enable checking for missing Lines, and adjust any relevant settings.

**Lines** (number of lines) field, slider, and **Reset** button – default 10

**FrameDur** (frame duration) field, slider, and **Reset** button – default 1

**Reset All** – clicking Reset All returns all values to their default settings.

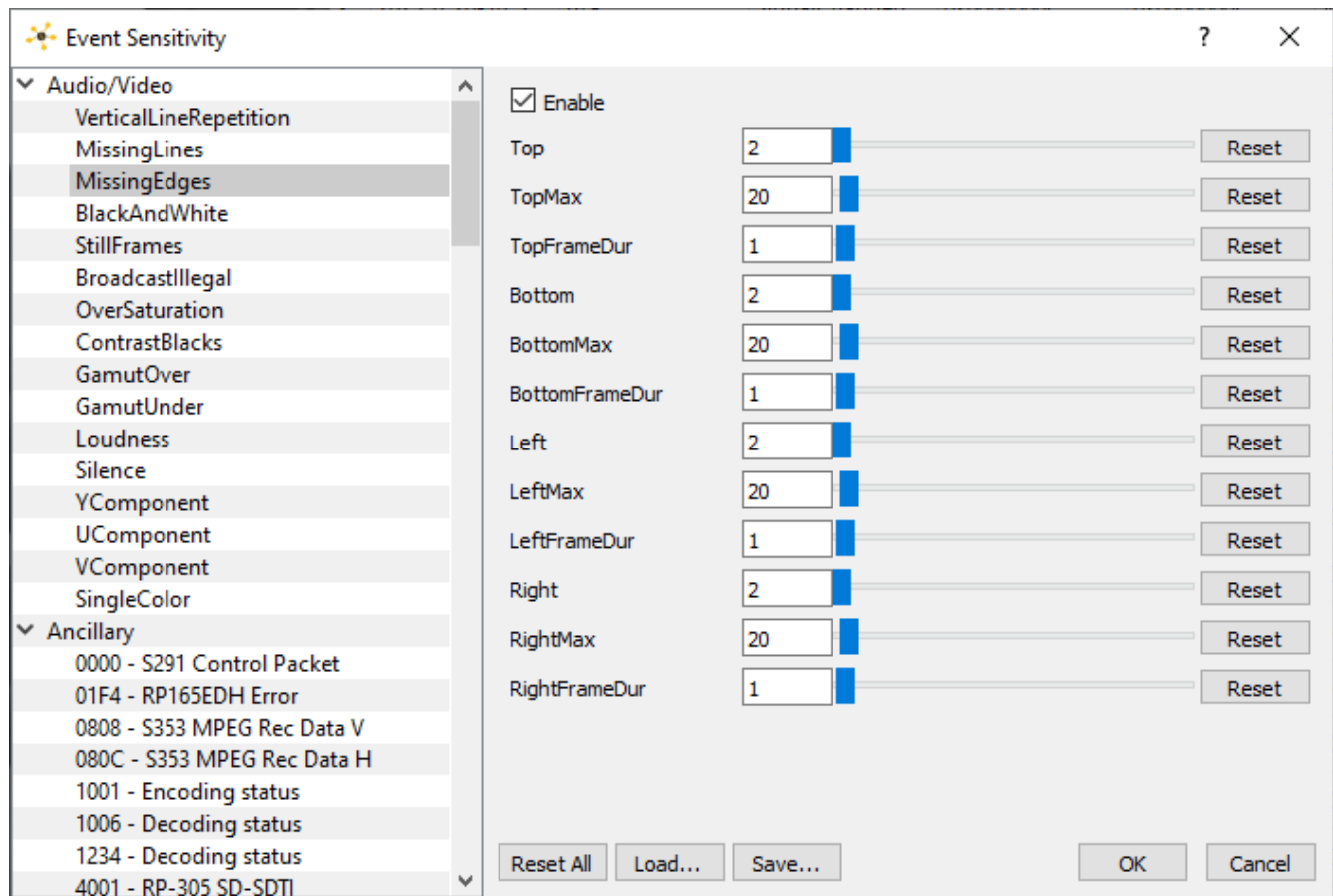
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.3 Missing Edges



**Enable** checkbox – click to enable checking for missing edges, and adjust any relevant settings.

**Top** field, slider, and **Reset** button - default 2

**TopMax** field, slider, and **Reset** button - default 20

**TopFrameDur** field, slider, and **Reset** button - default 1

**Bottom** field, slider, and **Reset** button - default 20

**BottomMax** field, slider, and **Reset** button - default 20

**BottomFrameDur** field, slider, and **Reset** button - default 1

**Left** field, slider, and **Reset** button - default 2

**LeftMax** field, slider, and **Reset** button - default 20

**LeftFrameDur** field, slider, and **Reset** button - default 1

**Right** field, slider, and **Reset** button - default 2

**RightMax** field, slider, and **Reset** button - default 20

**RightFrameDur** field, slider, and **Reset** button - default 1

**Reset All** – clicking Reset All returns all values to their default settings.

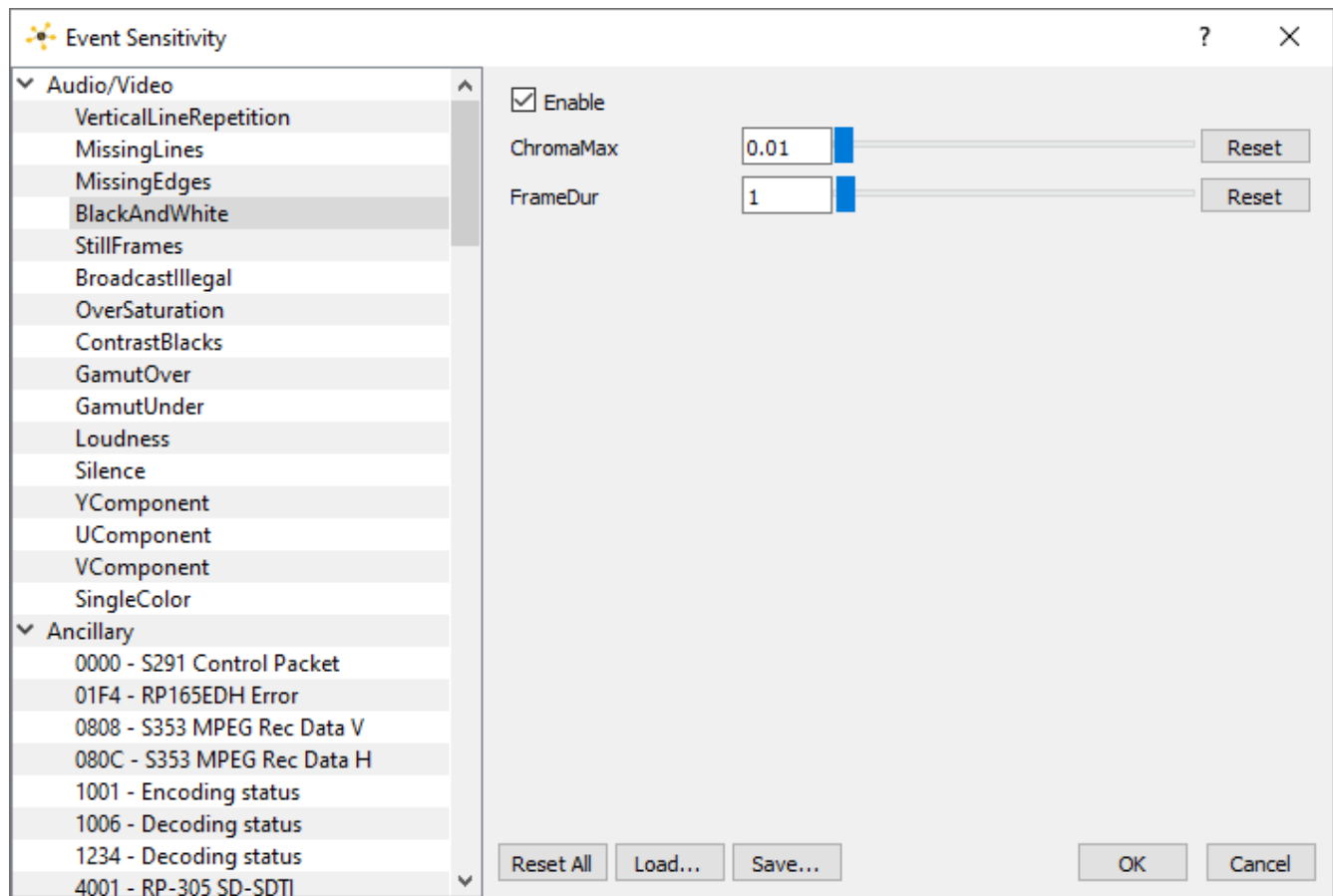
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.4 *Black and White*



**Enable** checkbox – click to enable checking the black and white levels, and adjust any relevant settings.

**ChromaMax** field, slider, and **Reset** button - default 0.01

**FrameDur** field, slider, and **Reset** button - default 1

**Reset All** – clicking Reset All returns all values to their default settings.

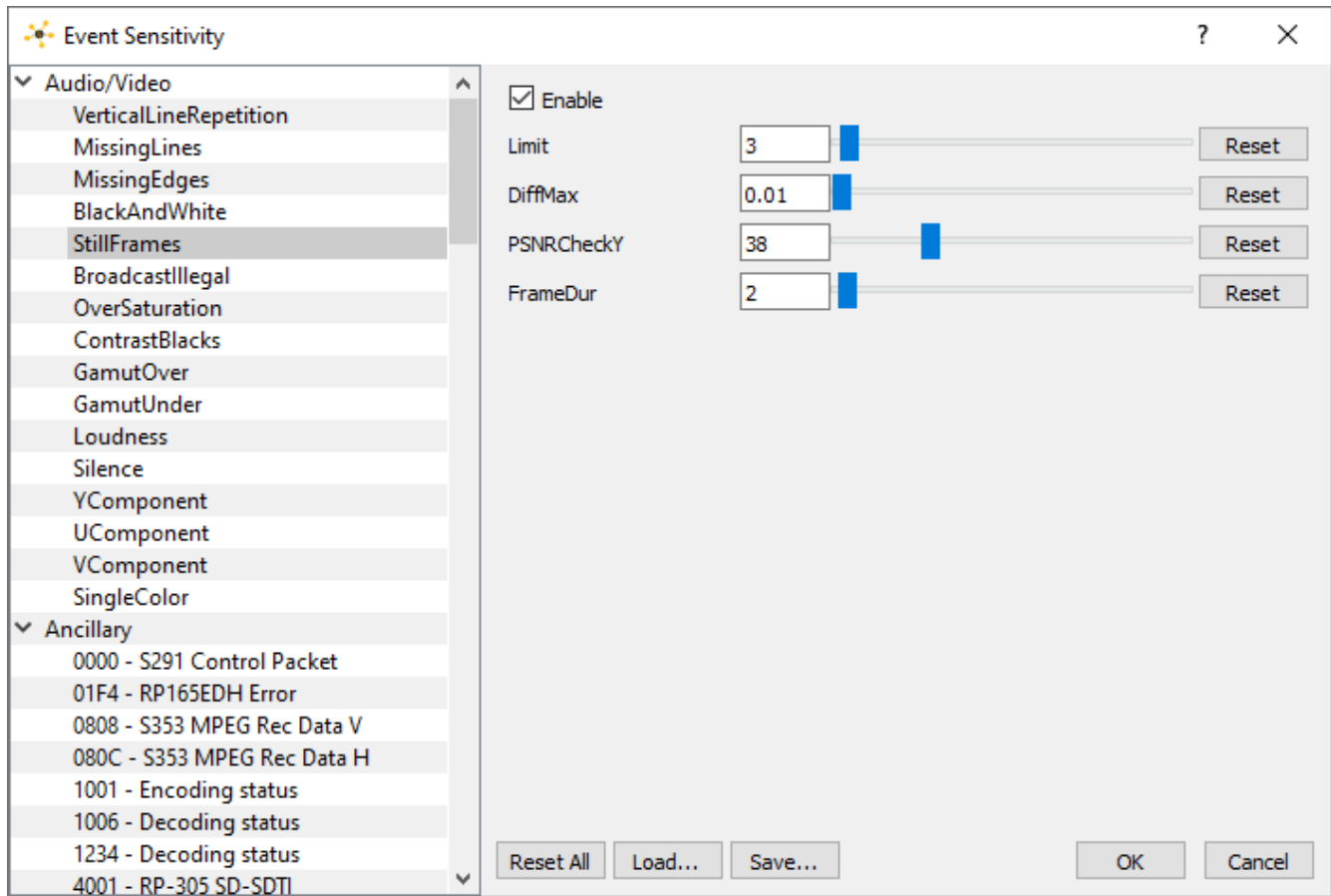
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.5 Still Frames



**Enable** checkbox – click to enable checking for still frames, and adjust any relevant settings.

**Limit** field, slider, and **Reset** button - default 3

**DiffMax** field, slider, and **Reset** button - default 0.01

**PSNRCheckY** field, slider, and **Reset** button - default 38

**FrameDur** field, slider, and **Reset** button - default 2

**Reset All** – clicking Reset All returns all values to their default settings.

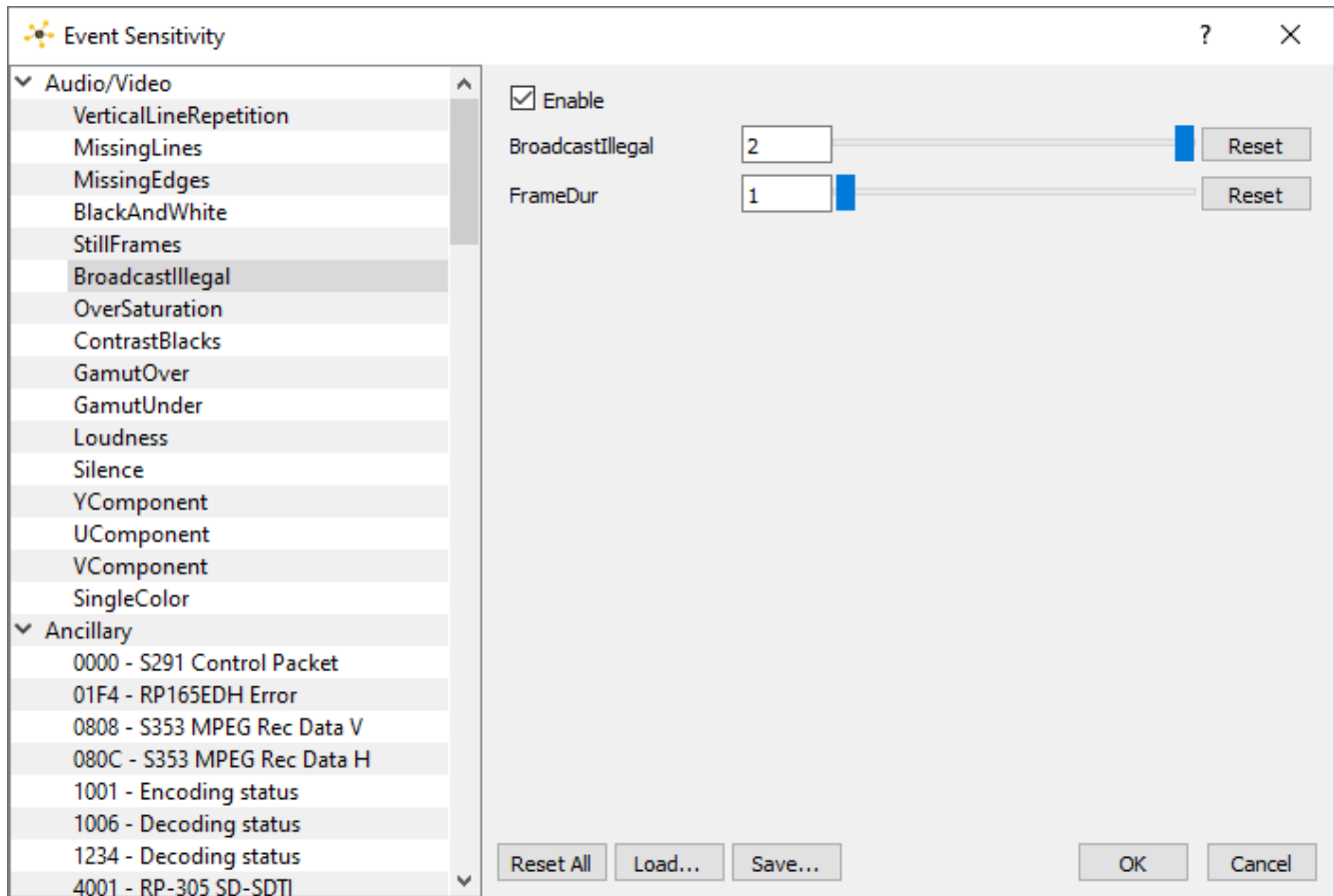
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.6 Broadcast Illegal



**Enable** checkbox – click to enable checking for broadcast illegal, and adjust any relevant settings.

**BroadcastIllegal** field, slider, and **Reset** button - default 2

**FrameDur** field, slider, and **Reset** button - default 1

**Reset All** – clicking Reset All returns all values to their default settings.

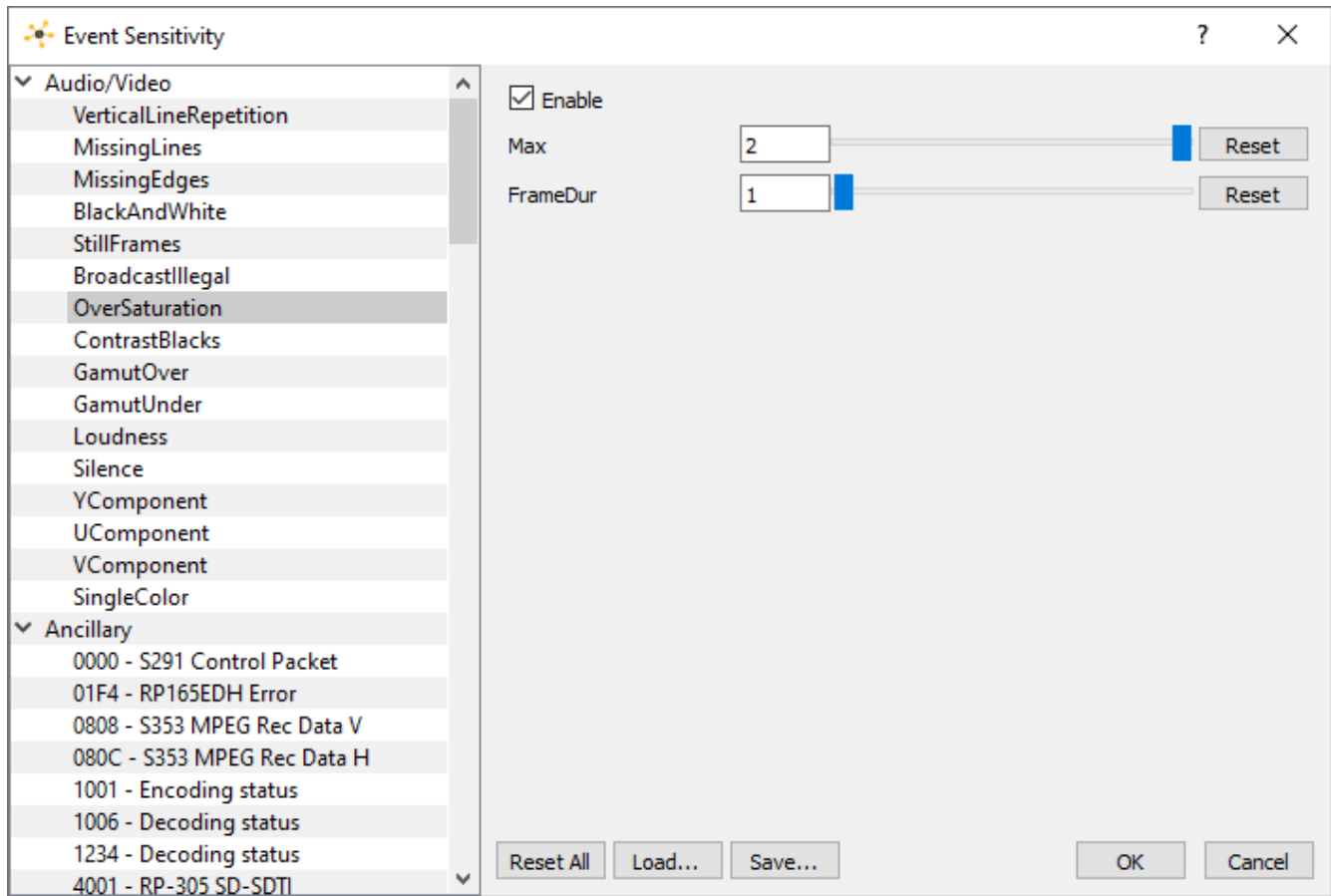
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.7 Oversaturation



**Enable** checkbox – click to enable checking for oversaturation, and adjust any relevant settings.

**Max** field, slider, and **Reset** button - default 2

**FrameDur** field, slider, and **Reset** button - default 1

**Reset All** – clicking Reset All returns all values to their default settings.

**Load** – opens a browser so you can load a saved event sensitivity file.

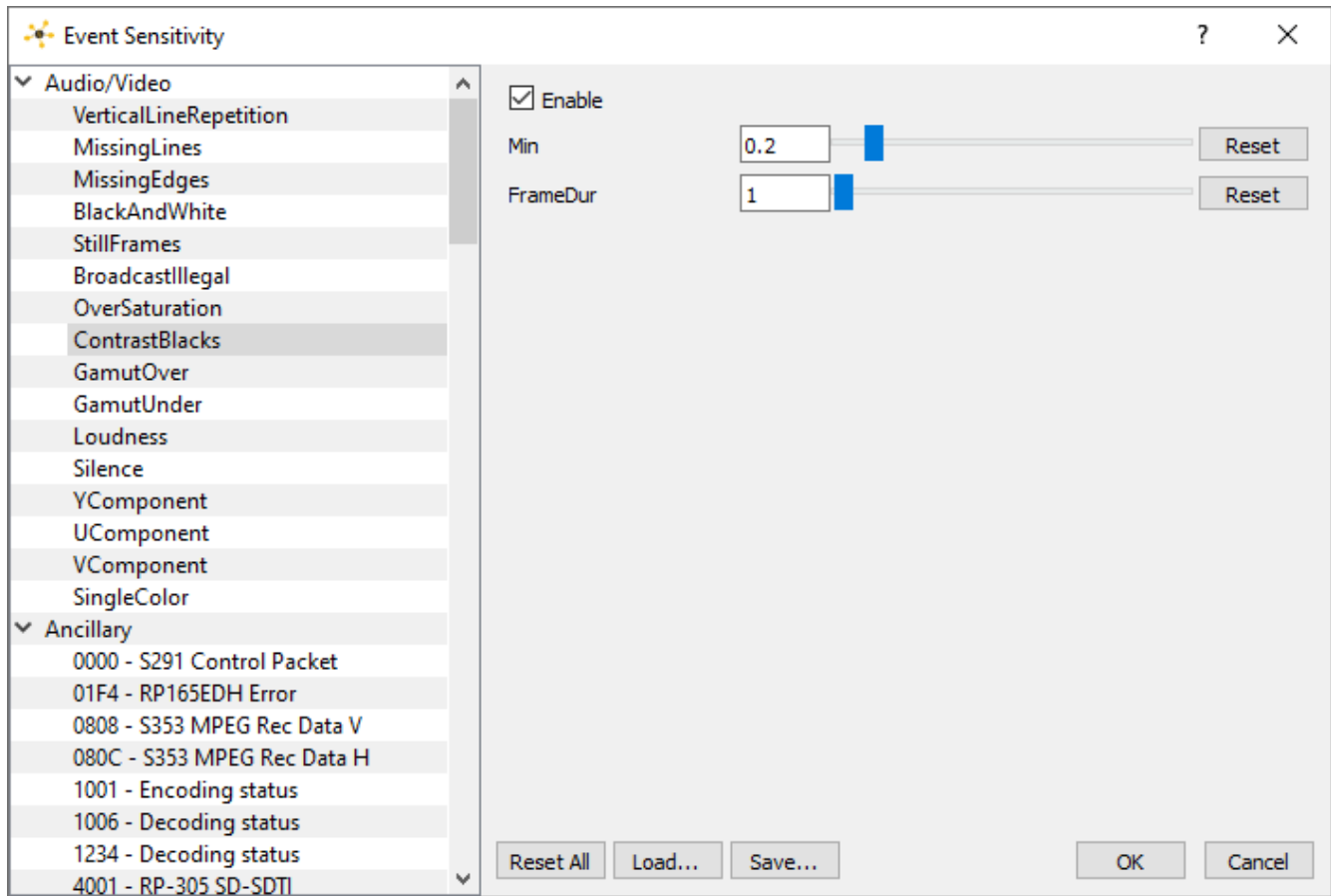
**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.



### 3.11.1.8 Contrast Blacks



**Enable** checkbox – click to enable checking for contrast blacks, and adjust any relevant settings.

**Min** field, slider, and **Reset** button - default 0.22

**FrameDur** field, slider, and **Reset** button - default 1

**Reset All** – clicking Reset All returns all values to their default settings.

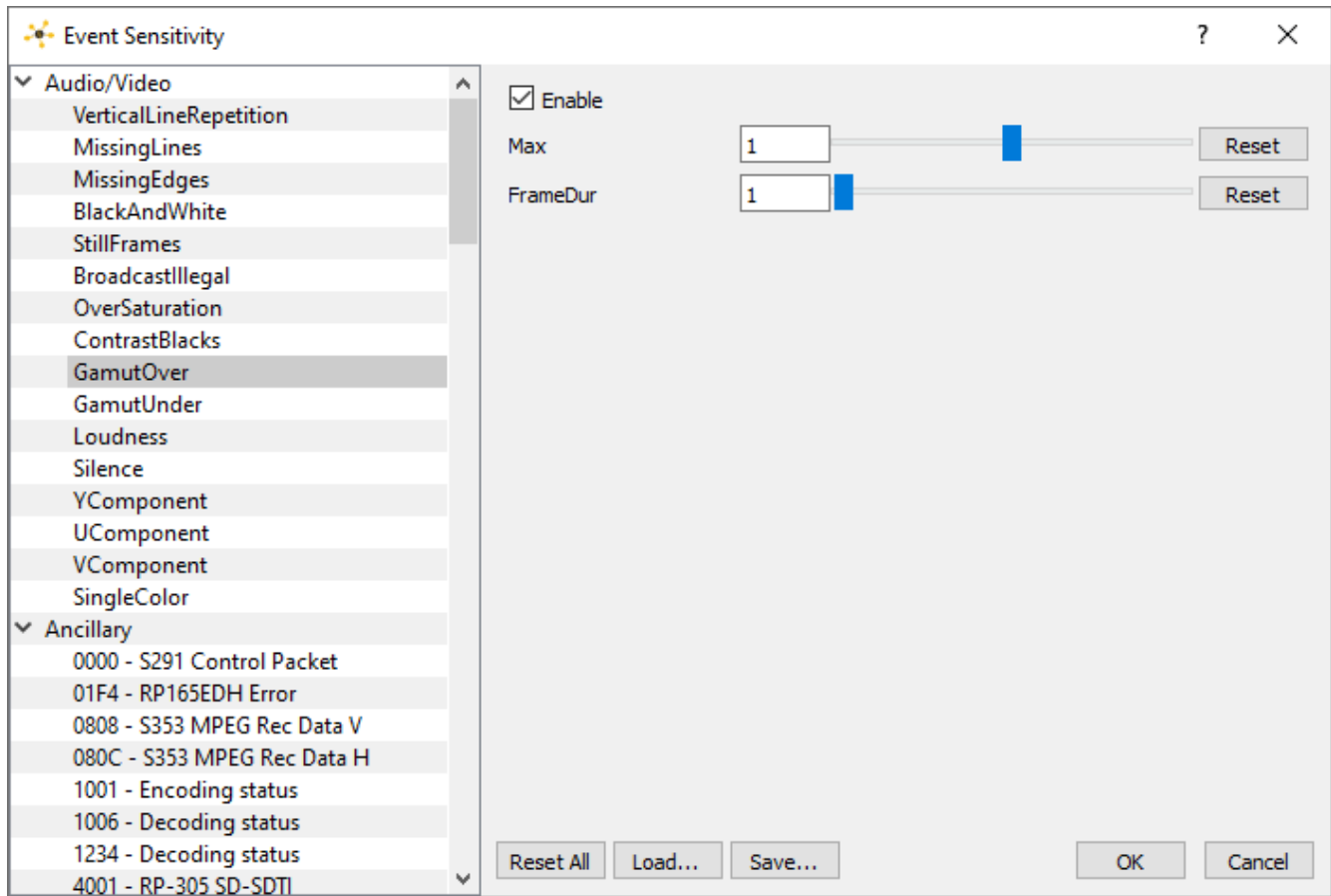
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.9 Gamut Over



**Enable** checkbox – click to enable checking for gamut over, and adjust any relevant settings.

**Min** field, slider, and **Reset** button - default 1

**FrameDur** field, slider, and **Reset** button - default 1

**Reset All** – clicking Reset All returns all values to their default settings.

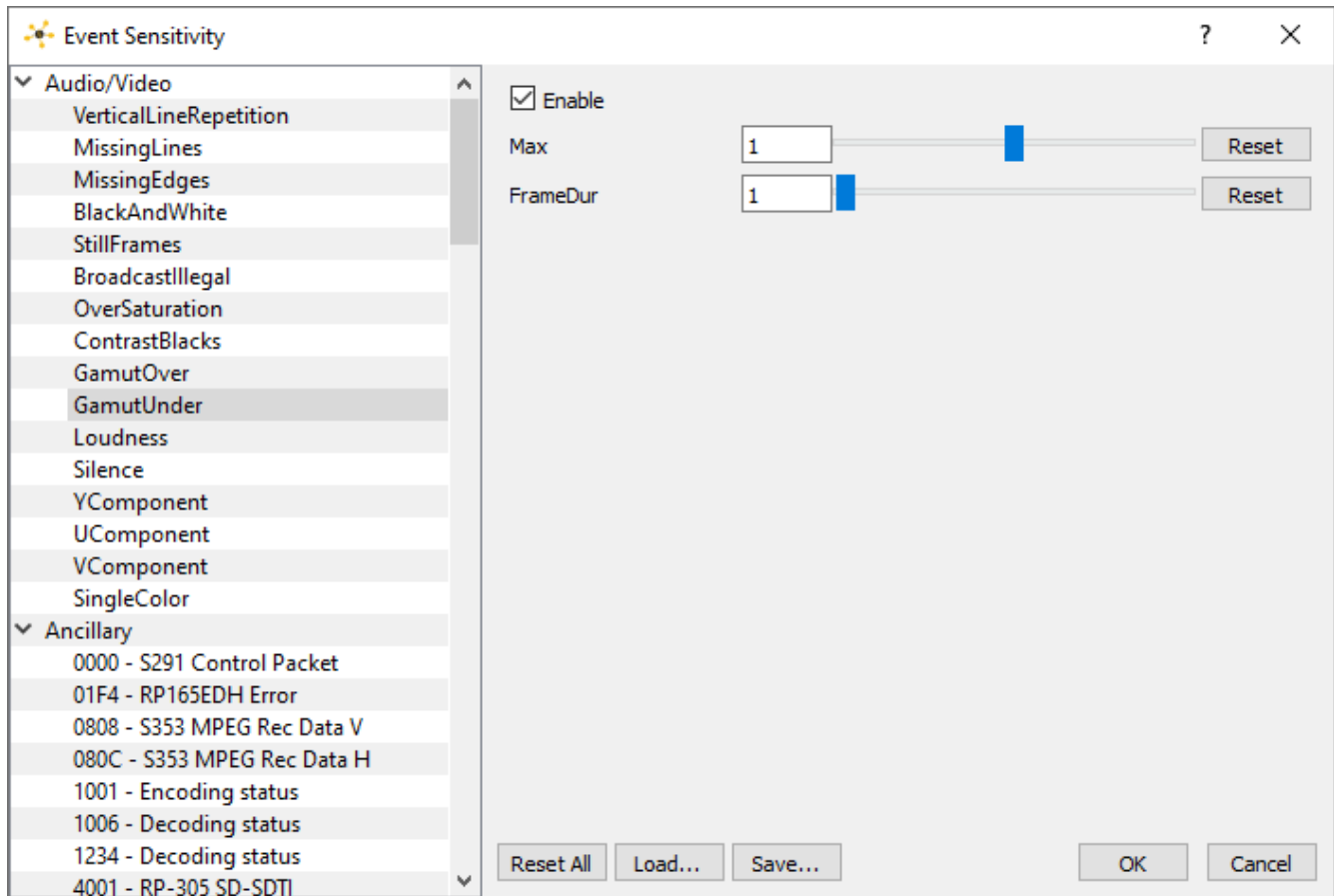
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.10 Gamut Under



**Enable** checkbox – click to enable checking for gamut under, and adjust any relevant settings.

**Max** field, slider, and **Reset** button - default 1.0

**FrameDur** field, slider, and **Reset** button - default 1

**Reset All** – clicking Reset All returns all values to their default settings.

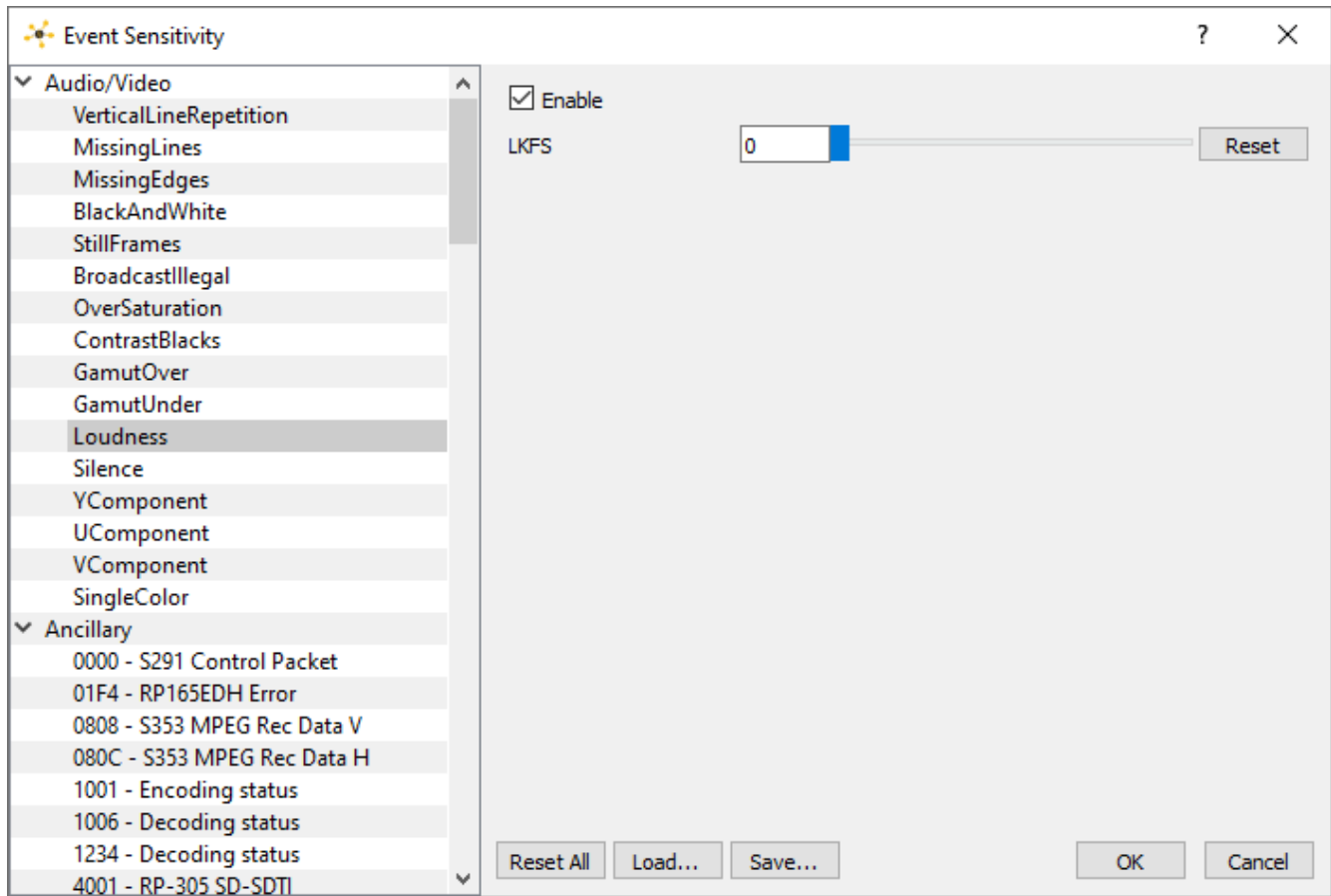
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.11 Loudness



**Enable** checkbox – click to enable checking for loudness, and adjust any relevant settings.

**LKFS** field, slider, and **Reset** button - default 0

**Reset All** – clicking Reset All returns all values to their default settings.

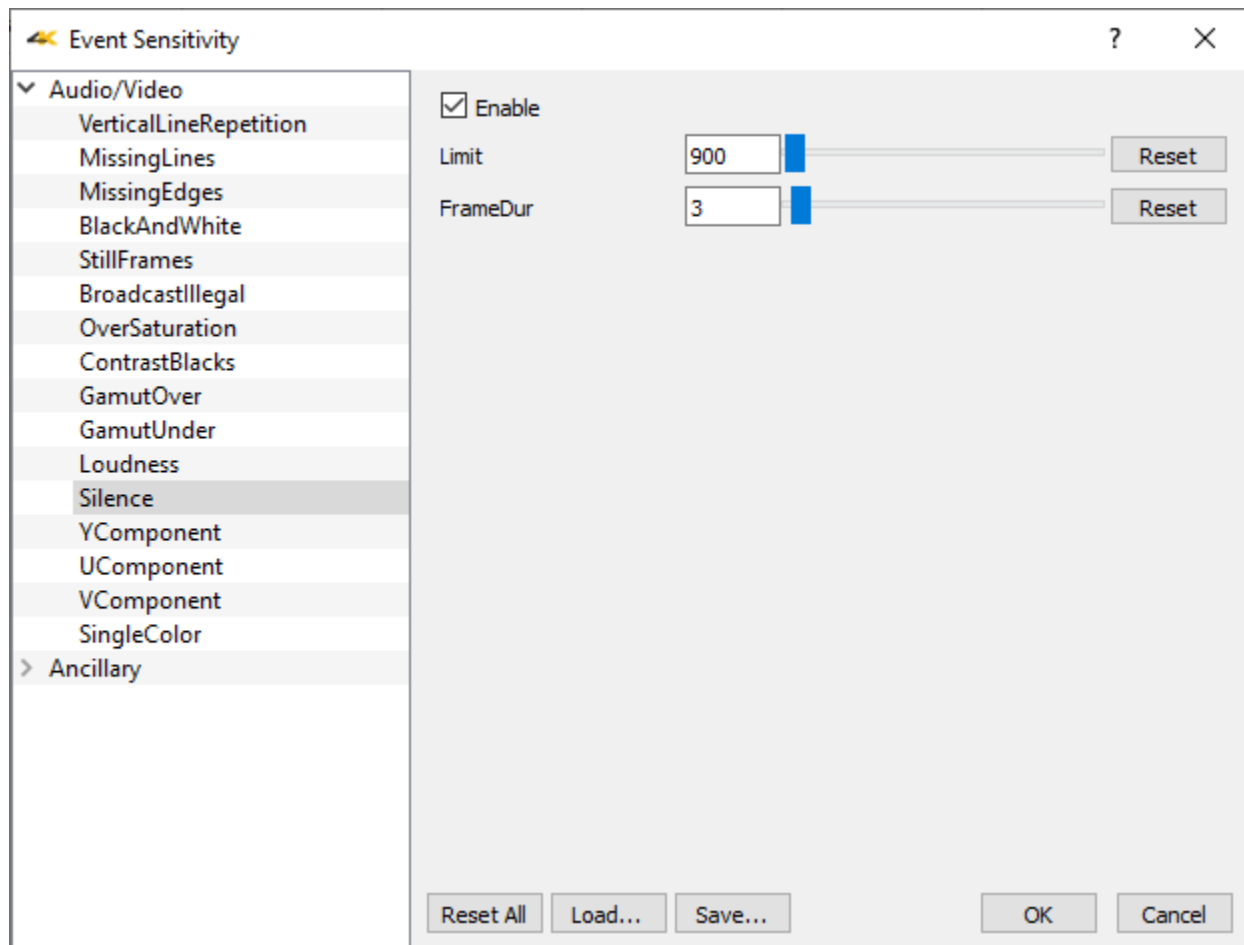
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.12 Silence



**Enable** checkbox – click to enable checking for silence and adjust any relevant settings.

**Limit** field, slider, and **Reset** button - default 900

**FrameDur** field, slider, and **Reset** button - default 3

**Reset All** – clicking Reset All returns all values to their default settings.

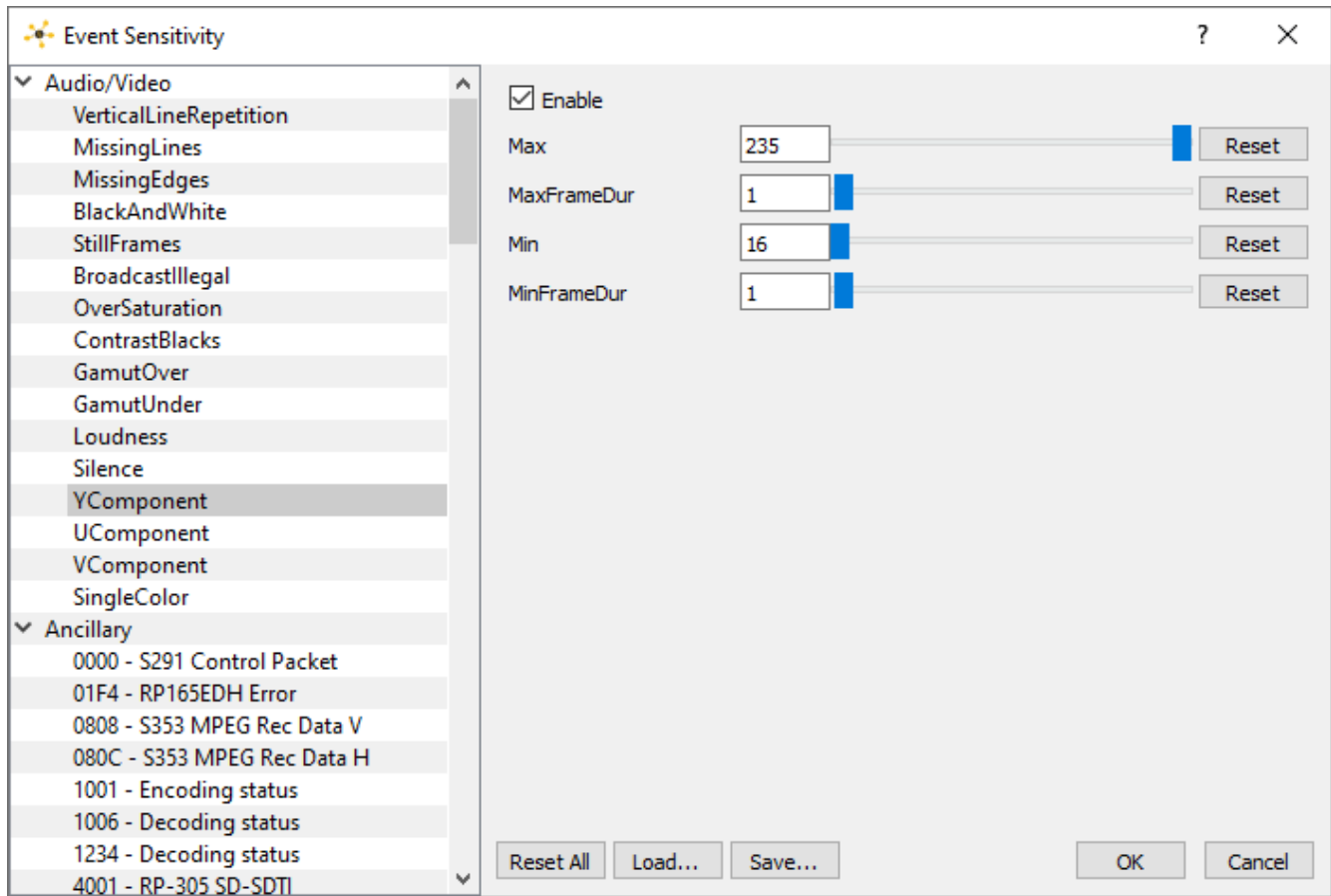
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.13 Y Component



**Enable** checkbox – click to enable checking the Y component and adjust any relevant settings.

**Max** field, slider, and **Reset** button - default 235

**MaxFrameDur** field, slider, and **Reset** button - default 1

**Min** field, slider, and **Reset** button - default 16

**MinFrameDur** field, slider, and **Reset** button - default 1

**Reset All** – clicking Reset All returns all values to their default settings.

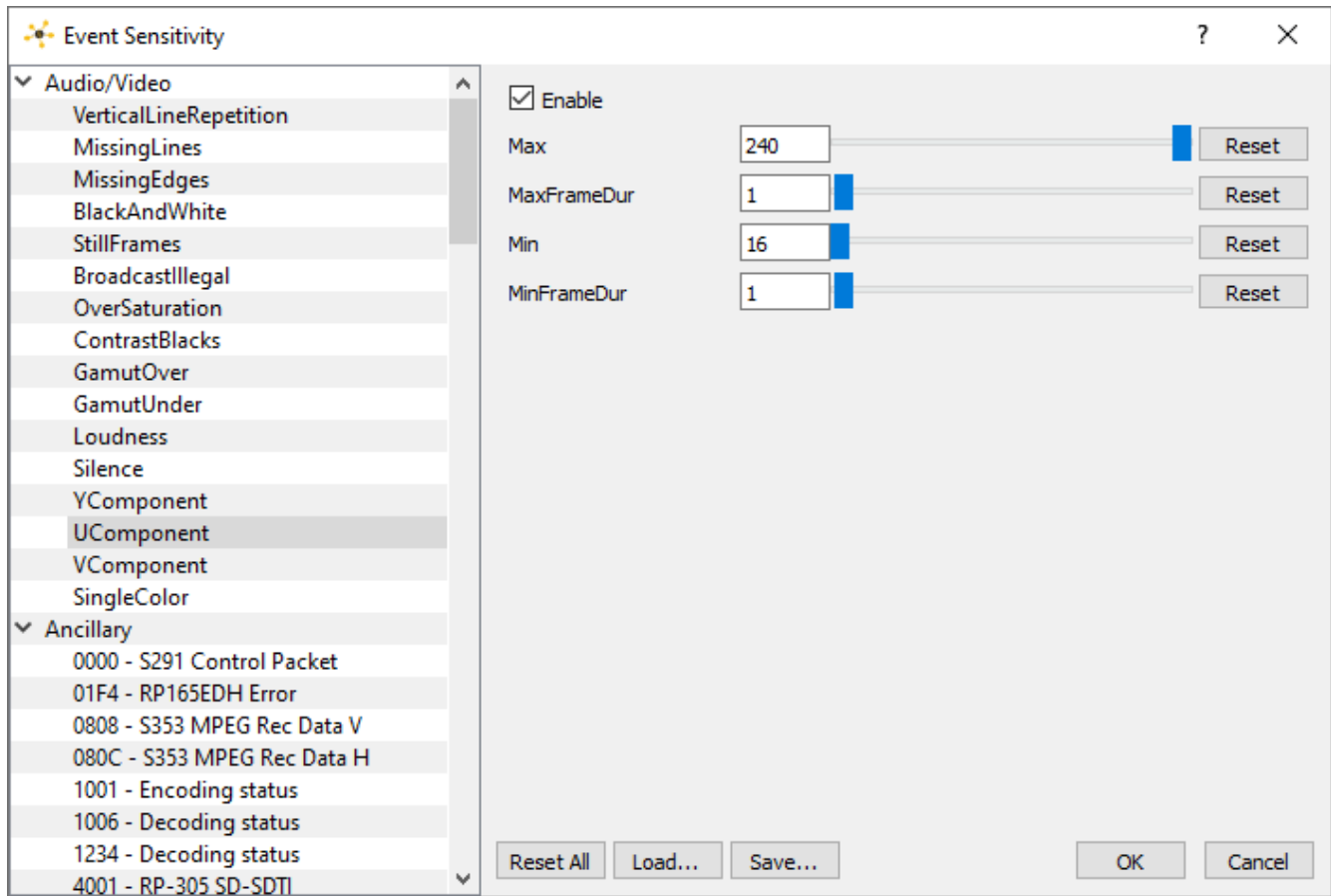
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.14 U Component



**Enable** checkbox – click to enable checking the U component and adjust any relevant settings.

**Max** field, slider, and **Reset** button - default 240

**MaxFrameDur** field, slider, and **Reset** button - default 1

**Min** field, slider, and **Reset** button - default 16

**MinFrameDur** field, slider, and **Reset** button - default 1

**Reset All** – clicking Reset All returns all values to their default settings.

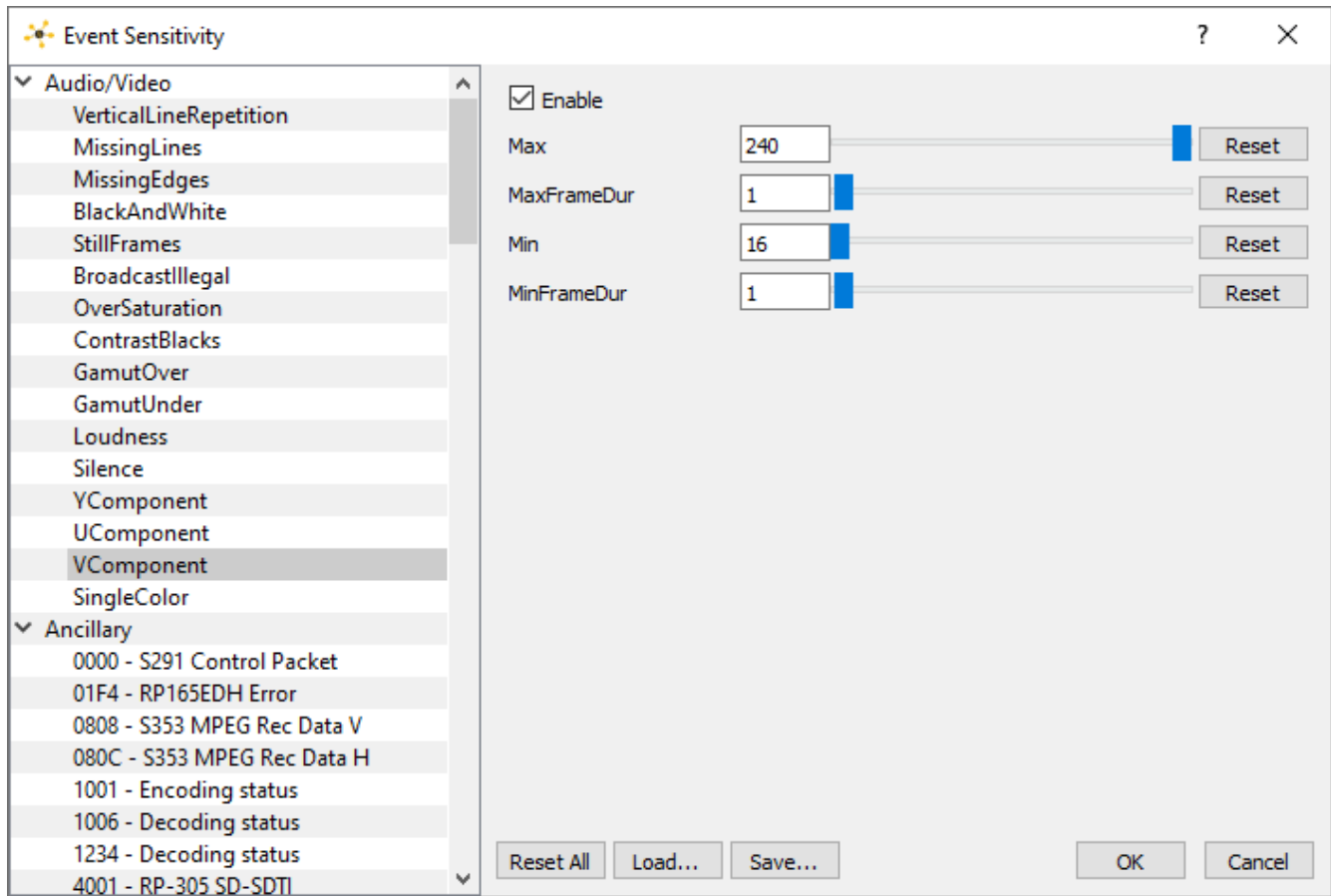
**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.

### 3.11.1.15 V Component



**Enable** checkbox – click to enable checking the V component and adjust any relevant settings.

**Max** field, slider, and **Reset** button - default 240

**MaxFrameDur** field, slider, and **Reset** button - default 1

**Min** field, slider, and **Reset** button - default 16

**MinFrameDur** field, slider, and **Reset** button - default 1

**Reset All** – clicking Reset All returns all values to their default settings.

**Load** – opens a browser so you can load a saved event sensitivity file.

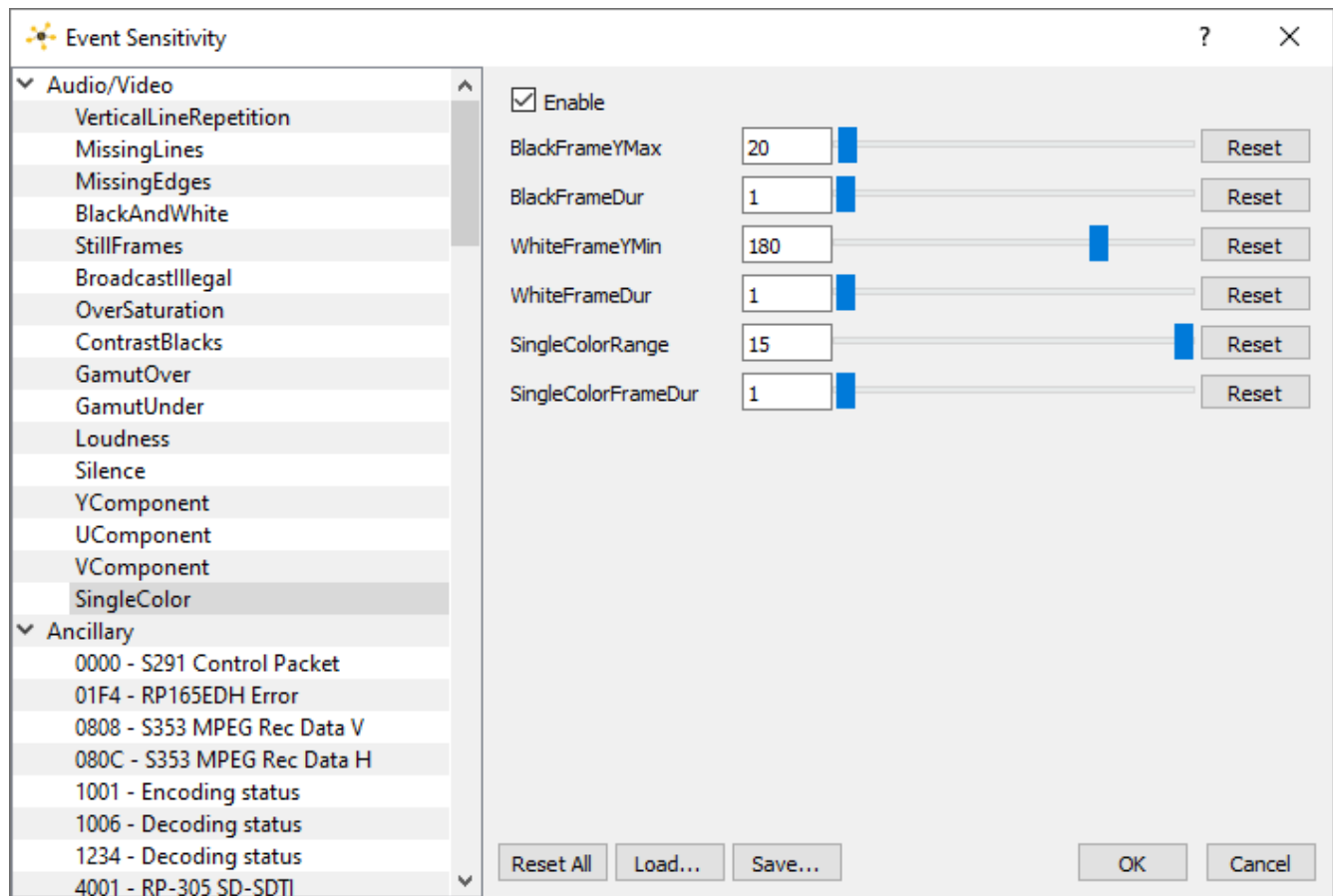
**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes you have made.



### 3.11.1.16 Single Color



**Enable** checkbox – click to enable checking for single color and adjust any relevant settings.

**Max** field, slider, and **Reset** button - default

**BlackFrameYMax** field, slider, and **Reset** button - default 20

**BlackFrameDur** field, slider, and **Reset** button - default 1

**WhiteFrameYMin** field, slider, and **Reset** button - default 180

**WhiteFrameDur** field, slider, and **Reset** button - default 1

**SingleColorRange** field, slider, and **Reset** button - default 15

**SingleColorFrameDur** field, slider, and **Reset** button - default 1

**Reset All** – clicking Reset All returns all values to their default settings.

**Load** – opens a browser so you can load a saved event sensitivity file.

**Save** – opens a standard Save As window, so you can save the event sensitivity values to a file for later retrieval.

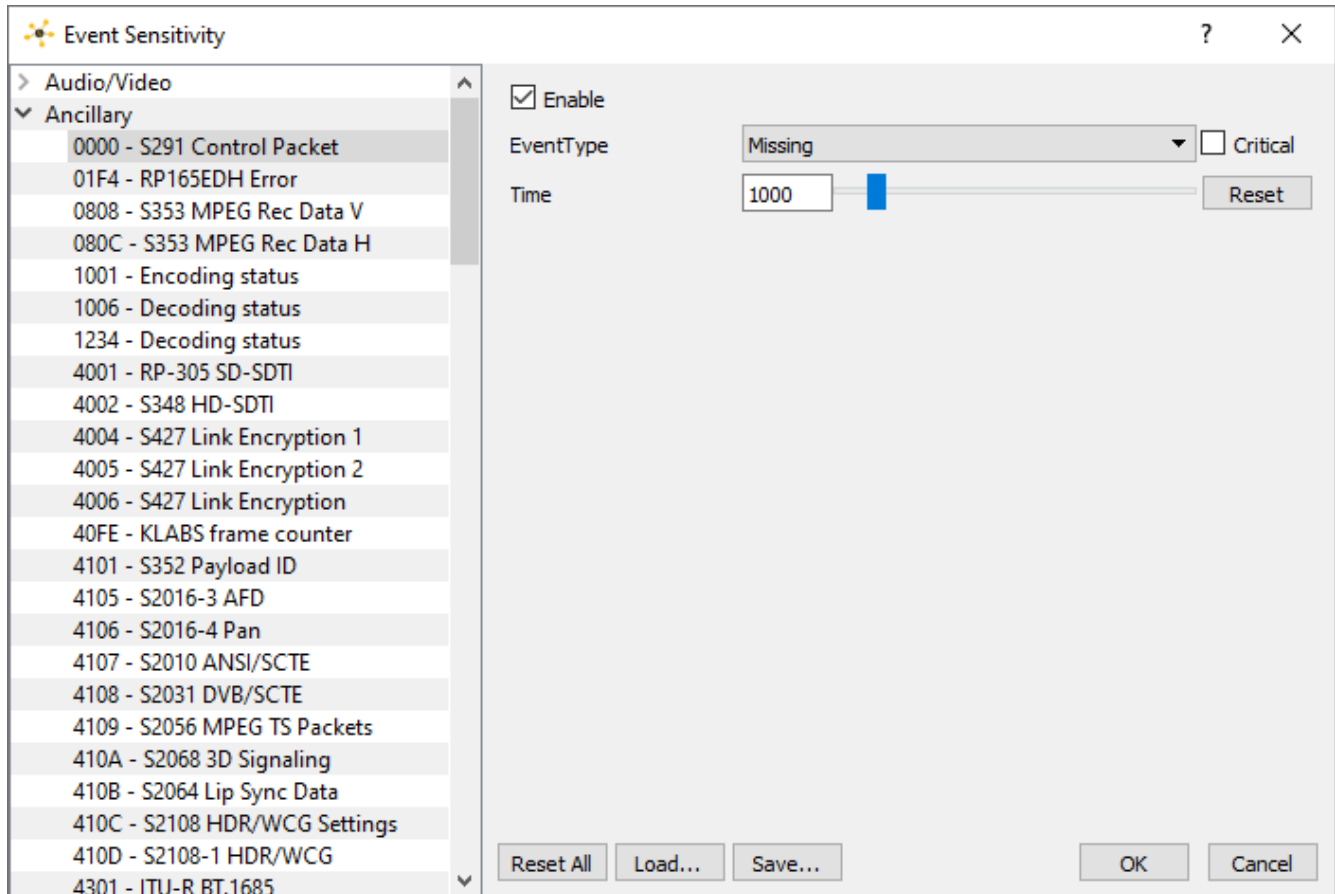
**OK** – press OK to enable any changes you have made, and close the Event Sensitivity window.

**Cancel** – press Cancel to exit the Event Sensitivity window without enabling any of the changes

you have made.

### 3.11.2 Ancillary Data Streams Sensitivity

Each type of ancillary data stream can be set to produce an entry in the error log based on a number of settings. The default value is displayed, and the user can adjust a parameter by using the sliders provided. A reset button is available for each individual setting.



For each data type, the following controls are available:

**Enable** checkbox – click to enable checking for ancillary data and adjust any relevant settings.

**Critical** checkbox – check to indicate that any events in the data stream that trigger a warning are critical.

**EventType** pulldown menu – specifies the condition which will trigger an event in the event log for the selected ancillary data type. Conditions include:

**Missing** – the expected data is not present

**Present** – the data is present

**Appeared** – the data is in this frame and was not in the previous frame

**Disappeared** – the data was present in the previous frame and is not in the current frame

**Changed** – the data has undergone a change  
**Occurred** – the data occurred in this frame  
**Time** field, slider, and **Reset** button – default 1000

### 3.11.2.1 Supported Data Stream Types

- 0000 – **S291 Control Packet** [RTP Payload format for SMPTE Ancillary data, as defined by SMPTE ST 291-1]
- 01F4 – **RP165EDH Error** [Error checking using the RP 165 EDH packets in SD-SDI mode]
- 0808 – **S353 MPEG Rec Data V** [SMPTE 291M defined MPEG recoding data in VANC]
- 080C – **S353 MPEG Rec Data H** [SMPTE 291M defined MPEG recoding data in HANC]
- 1001 – **Encoding status** [current encoding status]
- 1006 – **Decoding status** [current decoding status]
- 1234 – **Decoding status** [current decoding status]
- 4001 – **RP-305 SD-SDTI** [Standard Definition Serial Data Transport Interface]
- 4002 – **S348 HD-SDTI** [SMPTE 291M defined HD-SDTI Transport in active frame space]
- 4004 – **S427 Link Encryption 1** [Link Encryption for 1.5Gb/s1 Serial Digital Interface type 1]
- 4005 – **S427 Link Encryption 2** [Link Encryption for 1.5Gb/s1 Serial Digital Interface type 2]
- 4006 – **S427 Link Encryption** [Link Encryption for 1.5Gb/s1 Serial Digital Interface type 0]
- 40FE – **KLABS frame counter** [KLABS frame counter packets]
- 4101 – **S352 Payload ID** [SMPTE ST 352 Video Payload Identification Codes for Serial Digital Interfaces]
- 4105 – **S2016-3 AFD** [AFD for baseband SDI carriage as standard SMPTE 2016-1-2007, "Format for Active Format Description and Bar Data"]
- 4106 – **S2016-4 Pan** [SMPTE 2016-4 Vertical Ancillary Data Mapping of Pan-Scan Information]
- 4107 – **S2010 ANSI/SCTE** [ANSI/SCTE 104 messages, a mechanism for signaling advertising avails, program splice points, and DRM signals]
- 4108 – **S2031 DVB/SCTE** [SMPTE S2031 DVB/SCTE vertical blanking interval data]
- 4109 – **S2056 MPEG TS Packets** [per SMPTE ST 2056, a standardized wrapper for the carriage of low bit rate MPEG-2 TS packets, in the 10-bit VANC space of a standard definition or high definition serial digital link in accordance with SMPTE ST 291]
- 410A – **S2068 3D Signaling** [per SMPTE 2068, Stereoscopic 3D frame compatible packing and signaling for HDTV]
- 410B – **S2064 Lip Sync Data** [the real-time transport of audio and video fingerprints used for audio to video timing measurement. These fingerprints and their containerization are defined in SMPTE ST 2064-1]
- 410C – **S2108 HDR/WCG Settings** [per SMPTE ST 2108-1:2018, Settings for HDR/WCG Metadata Ancillary Data Packet]
- 410D – **S2108-1 HDR/WCG** [per SMPTE ST 2108-1:2018, HDR/WCG Metadata Ancillary Data Packets]
- 4301 – **ITU-R BT.1685** [Structure of inter-station control data conveyed by ancillary data packets]

- 4302 – **OP47 Caption SDP** [OP-47 Subtitling Distribution Packet - storage and distribution of Teletext data such as closed captions/subtitles in the vertical ancillary data space of the 10 bit serial HD-SDI signal complying with Recommendation ITU-R BT.1120-7]
- 4303 – **OP47 VBI/WST MP** [OP-47 vertical blanking interval World System Teletext subtitling for HD]
- 4304 – **ARIB-TR-B29 AV Mon** [Metadata to monitor Errors of Video and Audio Signals on a Broadcasting Chain]
- 4305 – **RDD18 Camera Params** [SMPTE RDD 18:2021 - Acquisition Metadata Sets for Video Camera Parameters]
- 4313 – **SMPTE 346M** [time division multiplexing of various standard-definition digital video and generic 8-bit data signals over high-definition serial digital interfaces]
- 4404 – **RP214V KLV Metadata** [Packing KLV Encoded Metadata and Data Essence into SMPTE 291M VANC Ancillary Data Packets]
- 4414 – **RP214H KLV Metadata** [Packing KLV Encoded Metadata and Data Essence into SMPTE 291M HANC Ancillary Data Packets]
- 4444 – **RP223 UMID/ID** [per SMPTE RP 223, Packing UMID and Program Identification Label Data into SMPTE 291M Ancillary Data Packets]
- 4501 – **S2020 Audio-1** [structure and timing requirements of an asynchronous serial audio metadata stream with respect to an associated video signal]
- 4502 – **S2020 Audio-2** [structure and timing requirements of an asynchronous serial audio metadata stream with respect to an associated video signal]
- 4503 – **S2020 Audio-3** [structure and timing requirements of an asynchronous serial audio metadata stream with respect to an associated video signal]
- 4504 – **S2020 Audio-4** [structure and timing requirements of an asynchronous serial audio metadata stream with respect to an associated video signal]
- 4505 – **S2020 Audio-5** [structure and timing requirements of an asynchronous serial audio metadata stream with respect to an associated video signal]
- 4506 – **S2020 Audio-6** [structure and timing requirements of an asynchronous serial audio metadata stream with respect to an associated video signal]
- 4507 – **S2020 Audio-7** [structure and timing requirements of an asynchronous serial audio metadata stream with respect to an associated video signal]
- 4508 – **S2020 Audio-8** [structure and timing requirements of an asynchronous serial audio metadata stream with respect to an associated video signal]
- 4509 – **S2020 Audio-9** [structure and timing requirements of an asynchronous serial audio metadata stream with respect to an associated video signal]
- 4601 – **S2051 Two Frame** [SMPTE ST 2015:2014 Two-Frame Marker for progressive HDTV video formats at 48/1.001(47.95)-Hz, 48-Hz, 50-Hz, 60/1.001(59.94)-Hz, and 60-Hz frame rates]
- 5001 – **RDD8 WSS** [SMPTE RDD8 wide screen signaling for storage and distribution of subtitles]
- 5051 – **CineLink-2 MetaD** - link encryption metadata used to transfer unencrypted time critical data from the server to the projector
- 5101 – **RP215 Film Codes** [Vertical Ancillary Data Mapping of Film Transfer and Video

- Production Information]
- 5102 – **RDD18 Metadata** [per SMPTE RDD 18:2021, Acquisition Metadata Sets for Video Camera Parameters]
  - 5152 – **Tally Control**
  - 5153 – **BMD Dev Control** [Blackmagic SDI PTZ camera control protocol]
  - 524D – **Rec start/stop** [record start or record stop]
  - 5701 – **CBS ID Info** [Cell Broadcast Service to relay messages related to public warning]
  - 5FCF – **TR-B18 Color** [per ARIB technical report TR-B18, Color Frame Information for Component Interface of 525/60 and 1125/60 Television Systems]
  - 5FDC – **B37 Mob Captions** [per ARIB STD-B37, structure and operation of closed caption conveyed by ancillary data packets]
  - 5FDD – **B37 Ana Captions** [per ARIB STD-B37, structure and operation of closed caption conveyed by ancillary data packets]
  - 5FDE – **B37 SD Captions** [per ARIB STD-B37, structure and operation of closed caption conveyed by ancillary data packets]
  - 5FDF – **B37 HD Captions** [per ARIB STD-B37, structure and operation of closed caption conveyed by ancillary data packets]
  - 5FE0 – **ARIB TR-B.22 ANC** [per ARIB TR-B22, Operational Guidelines for Transport of the Ancillary Data for Television Program Contribution]
  - 5FFA – **ARIB TR-B.23(1)** [per ARIB TR-B.23, Operational Guidelines for Ancillary Data Used to Convey Inter-Stationary Data]
  - 5FFB – **ARIB TR-B.23(2)** [per ARIB TR-B.23, Operational Guidelines for Ancillary Data Used to Convey Inter-Stationary Data]
  - 5FFC – **ARIB TR-B.23(1)** [per ARIB TR-B.23, Operational Guidelines for Ancillary Data Used to Convey Inter-Stationary Data]
  - 5FFD – **ARIB B.35ProgEx** [per ARIB STD-B35, Data Program Exchange Specification for Digital Broadcasting]
  - 5FFE – **ARIB B.39** [per ARIB STD-B39, Structure of Inter-Stationary Control Data Conveyed by Ancillary Data Packets]
  - 5FFF – **ARIB B.15** [per ARIB TR-B15, specifies the function of receivers and the operational guidelines in the broadcasting station of the BS and CS digital broadcasting]
  - 6060 – **S12M-2 Anc TCode** [per SMPTE 12M-2, standards to label individual frames of video or film with a timecode]
  - 6061 – **S12M-3 HFR-TCode** [per SMPTE 12M-3, standards to label individual frames of high frame rate video or film with a timecode]
  - 6062 – **Generic Time Label** [generic time of day stamp]
  - 6101 – **EIA-708 Caption** [HD captioning]
  - 6102 – **EIA-608 Caption** [SD captioning]
  - 6103 – **SMPTE334 WST Packet** [per SMPTE ST 334-1:2015, Vertical Ancillary Data Mapping of Caption Data and Other Related Data]
  - 6104 – **SMPTE334 SDE** [per SMPTE ST 334-1:2015, Vertical Ancillary Data Mapping of Caption Data and Other Related Data]
  - 6105 – **SMPTE334 ARIB Caption HD** [per SMPTE ST 334-1:2015, Vertical Ancillary Data

Mapping of Caption Data and Other Related Data]

6106 – **SMPTE334 ARIB Caption SD** [per SMPTE ST 334-1:2015, Vertical Ancillary Data Mapping of Caption Data and Other Related Data]

6107 – **SMPTE334 ARIB Caption Ana** [per SMPTE ST 334-1:2015, Vertical Ancillary Data Mapping of Caption Data and Other Related Data]

6201 – **RP207 Program** [per SMPTE RP 207, Transport of Program Description Data in Ancillary Data Packets]

6202 – **S334-1 Data BCast** [per SMPTE 334-1-2007, closed caption data from Ancillary data packets]

6203 – **RP208 VBI Data** [per SMPTE RP 208-2002, Transport of VBI Packet Data in Ancillary Data Packets]

6264 – **RP196 LTC Timecode** [per SMPTE RP 196, Transmission of LTC Data as HANC Packets in Serial Digital Television Interfaces]

647F – **RP196 VITC Timecode** [per SMPTE RP 196, Transmission of VITC Data as HANC Packets in Serial Digital Television Interfaces]

8000 – **Mark Deleted** [when a mark has been deleted]

8400 – **End Packet** [signals the end of a packet]

8800 – **Start Packet** [signals the start of a packet]

A000 – **HD Aud Ctrl 8** [HD audio control 8]

A100 – **HD Aud Ctrl 7** [HD audio control 7]

A200 – **HD Aud Ctrl 6** [HD audio control 6]

A300 – **HD Aud Ctrl 5** [HD audio control 5]

A400 – **HD Aud Data 8** [HD audio data 8]

A500 – **HD Aud Data 7** [HD audio data 7]

A600 – **HD Aud Data 6** [HD audio data 6]

A700 – **HD Aud Data 5** [HD audio data 5]

D200 – **QA F1 Test** [F1 quality assurance metric]

D300 – **QA F2 Test** [F2 quality assurance metric]

E000 – **HD Aud Ctrl 4** [HD audio control 4]

E100 – **HD Aud Ctrl 3** [HD audio control 3]

E200 – **HD Aud Ctrl 2** [HD audio control 2]

E300 – **HD Aud Ctrl 1** [HD audio control 1]

E400 – **HD Aud Data 4** [HD audio data 4]

E500 – **HD Aud Data 3** [HD audio data 3]

E600 – **HD Aud Data 2** [HD audio data 2]

E700 – **HD Aud Data 1** [HD audio data 1]

EC00 – **SD Aud Ctrl 4** [SD audio control 4]

ED00 – **SD Aud Ctrl 3** [SD audio control 3]

EE00 – **SD Aud Ctrl 2** [SD audio control 2]

EF00 – **Aud Ctrl 1** [SD audio control 1]

F400 – **Error Detect** [an error has been detected]

F800 – **SD Aud Ext Data 4** [SD audio external data 4]

F900 – **SD Aud Data 4** [SD audio data 4]

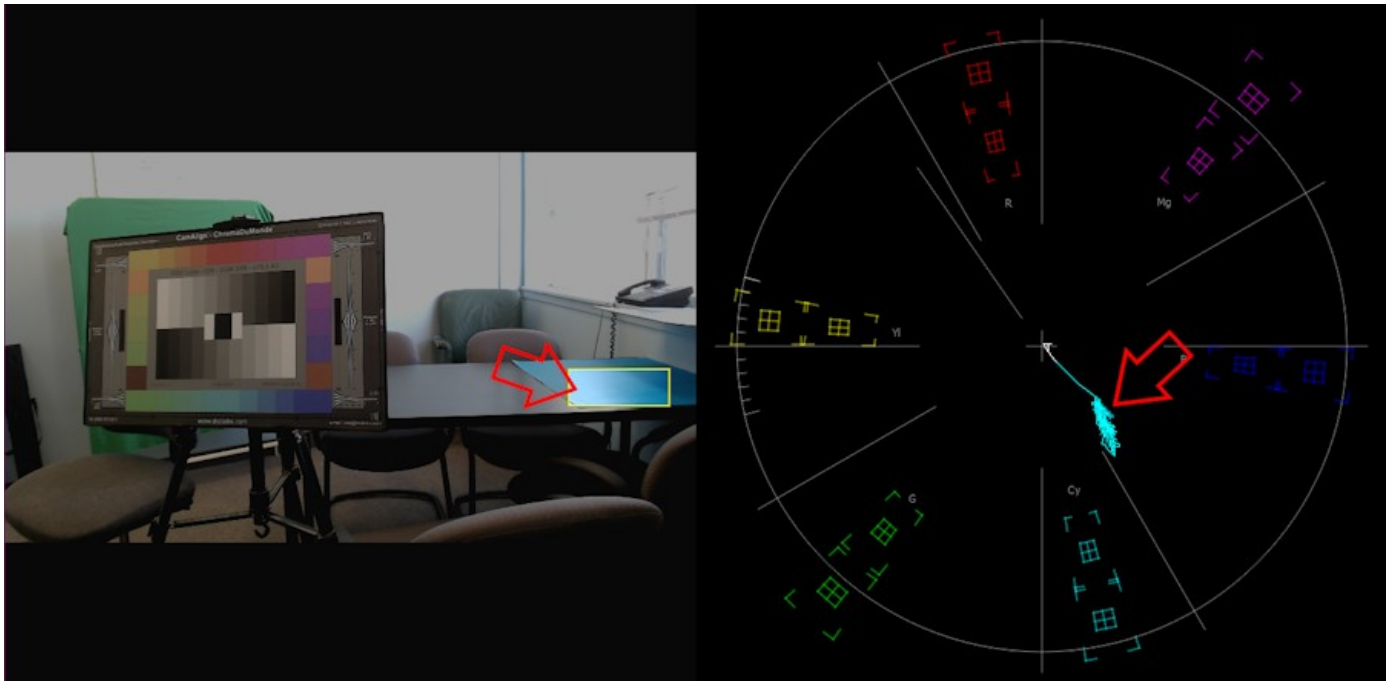
FA00 – **SD Ext Data 3** [SD audio external data 3]  
FB00 – **SD Aud Data 3** [SD audio data 3]  
FC00 – **SD Aud Ext Data 2** [SD audio external data 2]  
FD00 – **SD Aud Data 2** [SD audio data 2]  
FE00 – **SD Aud Ext Data 1** [SD audio external data 1]  
FF00 – **SD Aud Data 1** [SD audio data 1]



## 3.12 Area Select



Pressing the **Area Select** button allows the user to select an area of the signal and view it through any of the scopes. With the button pressed (it will be outlined), click to drag a rectangle across the picture display.



The rest of the screen will be darkened, and the selected area will be highlighted. In the above example, the selected area of the color chart (left arrow) features an area of blue. The vectorscope only looks at the selected area, and shows the trace (right arrow) occupying an area in between cyan and blue.

**Note:** Vectorscope, Chromaticity, and Histogram displays will respect the boundaries of the rectangle you have selected. However, the Waveform Monitors (YCbCr and RGB) only respect the top and bottom, and have no way to constrain the left and right boundaries. So, when you select an area in a Waveform monitor, it will 'see' a band across the screen bounded by the top and bottom of the rectangle you have drawn.

## 3.13 License



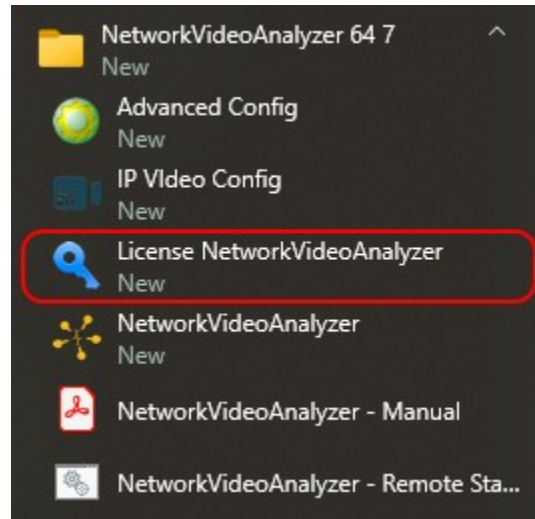
Pressing the **License** button opens the licensing dialog. The licensing dialog provides a way to check the status of the license, and to upgrade or change the status of the license.

### 3.13.1 How Do I Remove the Watermarks?

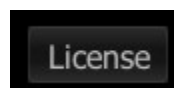
If you run Drastic software without a license, many of the features will be unavailable. Also, there will be watermarks you cannot remove, 10 second media duration, length of run limitations, no hardware support, nag screen, auto-shutoff, and other significant limitations. To remove these limitations, you will need a valid license.

There are 3 ways to open the licensing dialog.

1. Select **License NetworkVideoAnalyzer** from the main menu.



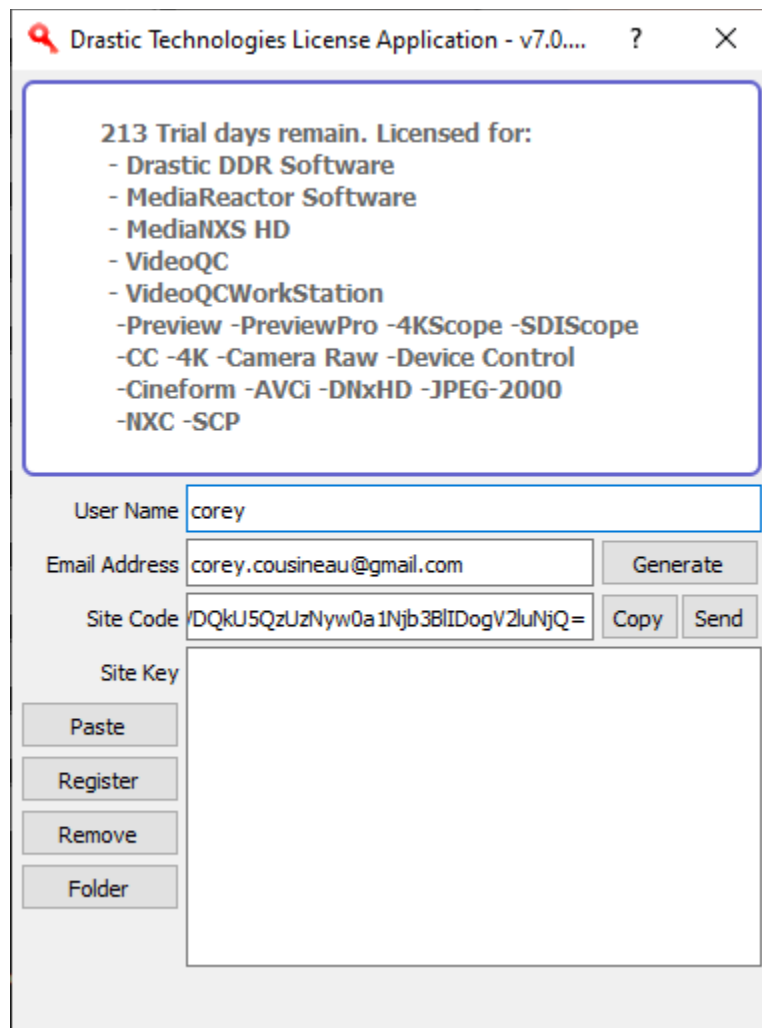
2. Select the License button in the configuration menu:



3. Select the Key icon in the GUI:



These open the licensing dialog.



The screenshot shows a window titled "Drastic Technologies License Application - v7.0....". The window is divided into two main sections. The top section, enclosed in a blue border, displays the license status: "213 Trial days remain. Licensed for:" followed by a list of software products: "- Drastic DDR Software", "- MediaReactor Software", "- MediaNXS HD", "- VideoQC", "- VideoQCWorkStation", "-Preview -PreviewPro -4KScope -SDIScope", "-CC -4K -Camera Raw -Device Control", "-Cineform -AVCi -DNxHD -JPEG-2000", and "-NXC -SCP". The bottom section contains input fields and buttons. It has a "User Name" field with "corey", an "Email Address" field with "corey.cousineau@gmail.com", and a "Site Code" field with a long alphanumeric string. To the right of the "Email Address" and "Site Code" fields are "Generate", "Copy", and "Send" buttons. Below the "Site Code" field is a "Site Key" field, which is currently empty. To the left of the "Site Key" field are four buttons: "Paste", "Register", "Remove", and "Folder".

The current status of the license is displayed in the top window of the dialog.

### 3.13.2 How to license the system

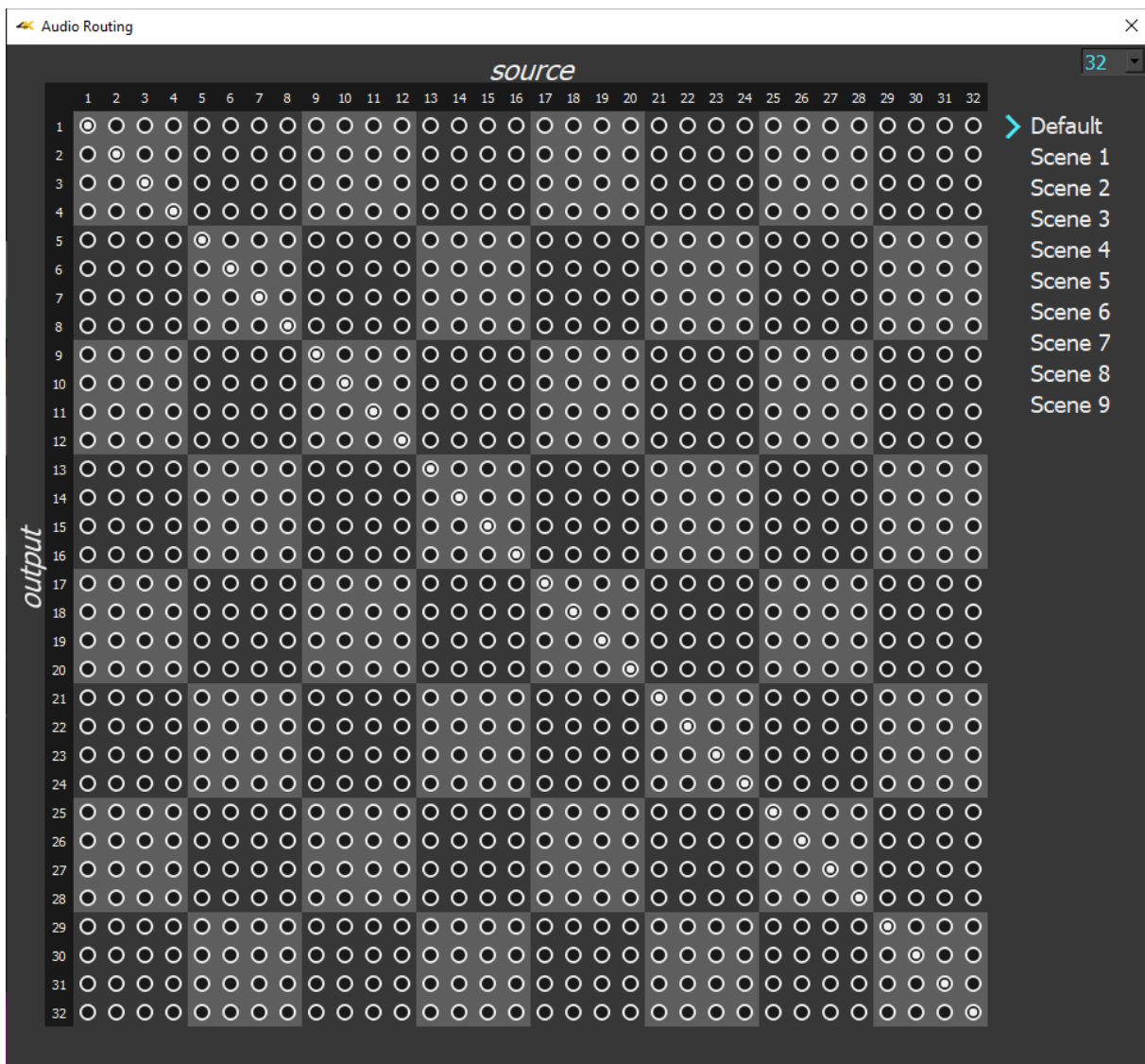
Enter a name and email address and press the **Generate** button. This will populate the Site Code field. Copy the site code and send it to your contact at Drastic, along with a note about which product you'd like a license for.

We will reply with a Site Key, which you should copy and paste into the Site Key field. Press the Register button to close the licensing application, then restart the software to enable the license.

## 3.14 Audio Routing



Pressing the audio routing button opens the audio routing window. This window provides routing for up to 32 channels. The pulldown menu at the top right of the window lets the user select between 8, 16, 24, or 32 channel setups.

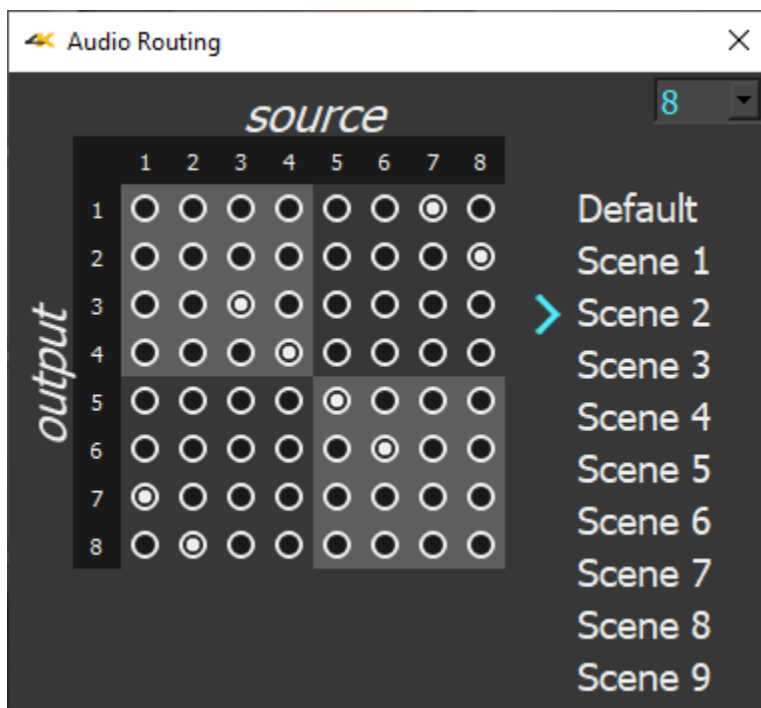


The audio routing allows the user to route the output of their audio to whichever channel they like. This feature is hardware-dependent. The above image shows a system set to 32 channels, with no routing

applied.

The audio sources come in through the top, where it says **Source**. The outputs go out through the left side, where it says **Output**.

Here is an audio routing scheme where channels 1 and 2 are sent out through channels 7 and 8, and channels 7 and 8 are sent out via channels 1 and 2.



If **Default** is selected, no changes can be made, and audio routing is off. The user needs to select one of the 'scenes' to make changes. Each **Scene** will remember what you set it to last, and can be recalled as needed.

**Note:** most video boards and devices are limited to 16 channel audio. Certain IP stream inputs may have as many as 32 channels of audio.

## 4 Setup

### 4.1 Install the Software

Install **2110Scope** software on the system. Regardless of the delivery method, the software will be available at some level as an (executable) installable file. Double-click on the file, or right click and select **Open** from the context menu. Follow the prompts to set where the software should be installed and make other installation-specific decisions.

To take full advantage of the hardware based features of **2110Scope**, the system should contain one of the supported AJA, Blackmagic, Matrox or Bluefish444 boards. Here are some recommended environments:

For **SMPTE 2110/2022**

[Matrox](#): ST 2110 Network Adapters

[AJA](#): Kona IP

[Mellanox NVIDIA Bluefield-2](#) or [Connect-X 6](#): (requires Rivermax license, Nvidia Nic and setup)

Rivermax

Please follow the setup instructions here:

<https://drastic.tv/support-59/supporttipstechnical/238-rivermax-and-drastic-software-use>

For **8K/SUHD/K/QHS/HD/SD**

[AJA](#): KONA 5G

There are also a number of low cost alternatives for various SD and HD workflows. The board's manufacturers will have the most up to date information for system specifications and recommended drivers.

- [Bluefish444](#): Epoch Supernova, Epoch Neutron, KRONOS
- [AJA](#): KONA LHe/plus, KONA LHi, KONA 3G, KONA 4, KONA IP, KONA 5, KONA HDMI, Io-XT, Io-4K, OEM2K, Corvid Series, U-TAP
- [Blackmagic](#) (version 11/12 drivers required): UltraStudio, DeckLink, Intensity Pro, Intensity, Mini Recorder, UltraScope, HyperDeck, Ursa, BMPCC
- [NewTek](#): NDI<sup>®</sup>
- [Inogeni](#): 4K, 3G, DVI, VGA/CVBS
- [Magewell](#): HDMI and SDI USB-3 devices
- [Logitech](#): HDMI Screen Share

- [Elgato](#): Game device capture devices
- [Mokose](#): HDMI/SDI USB-3
- [Epiphan](#): AV.io HDMI/SDI/4K
- [Digitnow](#): HDMI USB Capture
- [Rybozen](#): HDMI USB Capture
- [Microsoft](#): USB Cameras
- [UVC](#): Most UVC (USB Video Class) compliant video devices



## 4.2 Run the Software

Run the software. If the default installation path is used, you can open it at: **Start|Programs|Drastic Network Video Analyzer|Network Video Analyzer**. The software will then need to be set up.

### 4.2.1 Setup Window

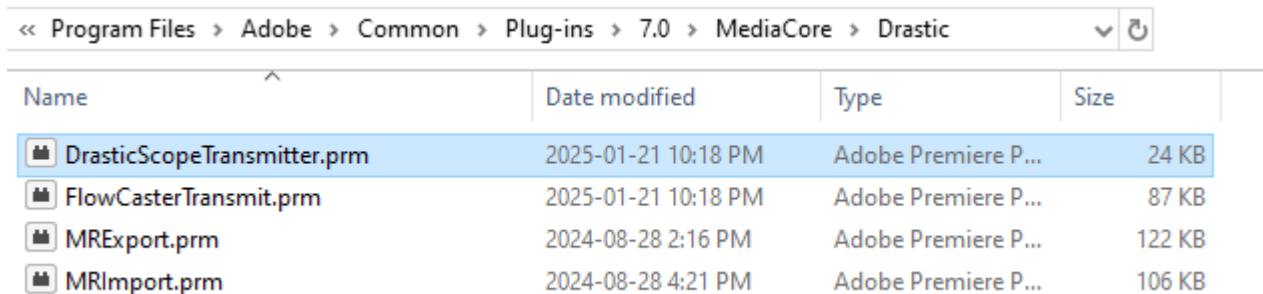
Confirm that the signal you wish to monitor is connected to the correct input(s) of the video board. Click on the **Setup** button to confirm or adjust any settings for the type of signal format being used. Once the system is correctly set up, pressing the **Done** button closes the **Setup** window.





## 4.3 Using Avid/Adobe/OpenFX ScopeDirect Plugins

2110Scope includes a ScopeDirect plugin that allows users to monitor the main output directly from Adobe, Avid, or OpenFX software without SDI/HDMI or IP Video being used to connect them. This feature lets users analyze the output of these editors through Drastic's wide range of signal analysis tools.

These plugins are installed on Windows if the editor software has been installed. For example, if Adobe has been installed, 2110Scope will install its "DrasticScopeTransmitter.prm" plugin in the following folder:

C:\Program Files\Adobe\Common\Plug-ins\7.0\MediaCore\Drastic



<< Program Files > Adobe > Common > Plug-ins > 7.0 > MediaCore > Drastic			
Name	Date modified	Type	Size
 DrasticScopeTransmitter.prm	2025-01-21 10:18 PM	Adobe Premiere P...	24 KB
 FlowCasterTransmit.prm	2025-01-21 10:18 PM	Adobe Premiere P...	87 KB
 MRExport.prm	2024-08-28 2:16 PM	Adobe Premiere P...	122 KB
 MRImport.prm	2024-08-28 4:21 PM	Adobe Premiere P...	106 KB

There will be similar directories for editors like Adobe, DaVinci, Unreal Engine and so on.

### 4.3.1 Note on macOS ScopeDirect Plugins

Windows installs automatically place the plugins where your editor expects to see them. On mac systems you have to manually add them.

Use "Show Contents" on the 4KScope app. Inside are directories with the zip files.

```
/Applications/4kScope.app/Contents/Resources/DrasticScope_Monitor.zip  
/Applications/4kScope.app/Contents/Resources/DrasticScope_OpenIO.zip  
/Applications/4kScope.app/Contents/Resources/DrasticScopeDirect.zip <- future assimilate  
/Applications/4kScope.app/Contents/Resources/DrasticScopeTransmitter.zip
```

To install for Avid, unpack DrasticScope\_OpenIO.zip to  
/Library/Application Support/Avid/AVX2\_Plug-Ins/AMA/

To install for Adobe, unpack DrasticScopeTransmitter.zip to

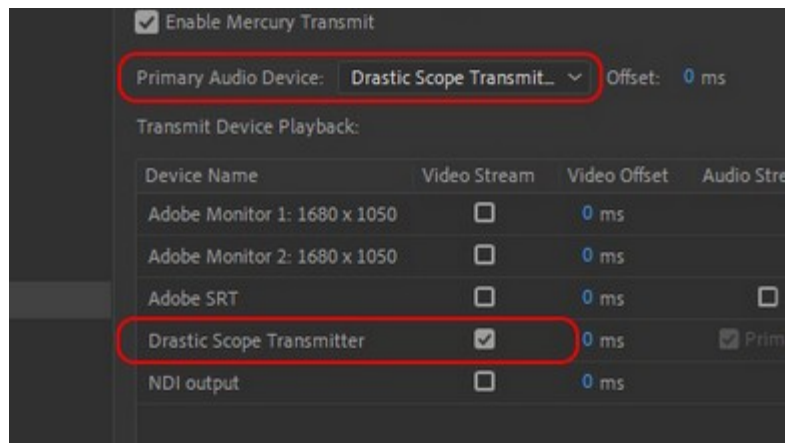
/Library/Application Support/Adobe/Common/Plug-ins/7.0/MediaCore/

To install for OpenFX, unpack DrasticScope\_Monitor.zip to  
/Library/OFX/Plugins

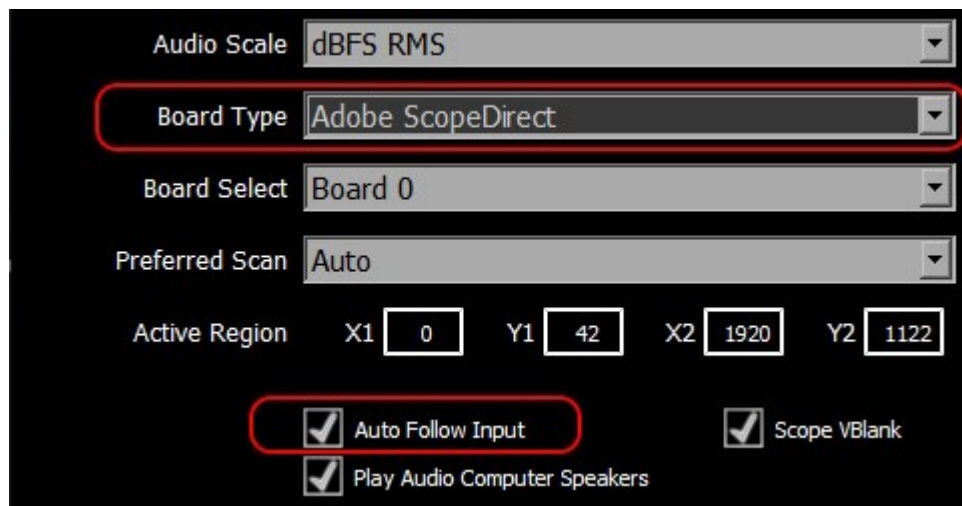
### 4.3.2 Using ScopeDirect in Adobe

In Premiere Pro, select **Edit | Preferences | Playback** from the menu bar.

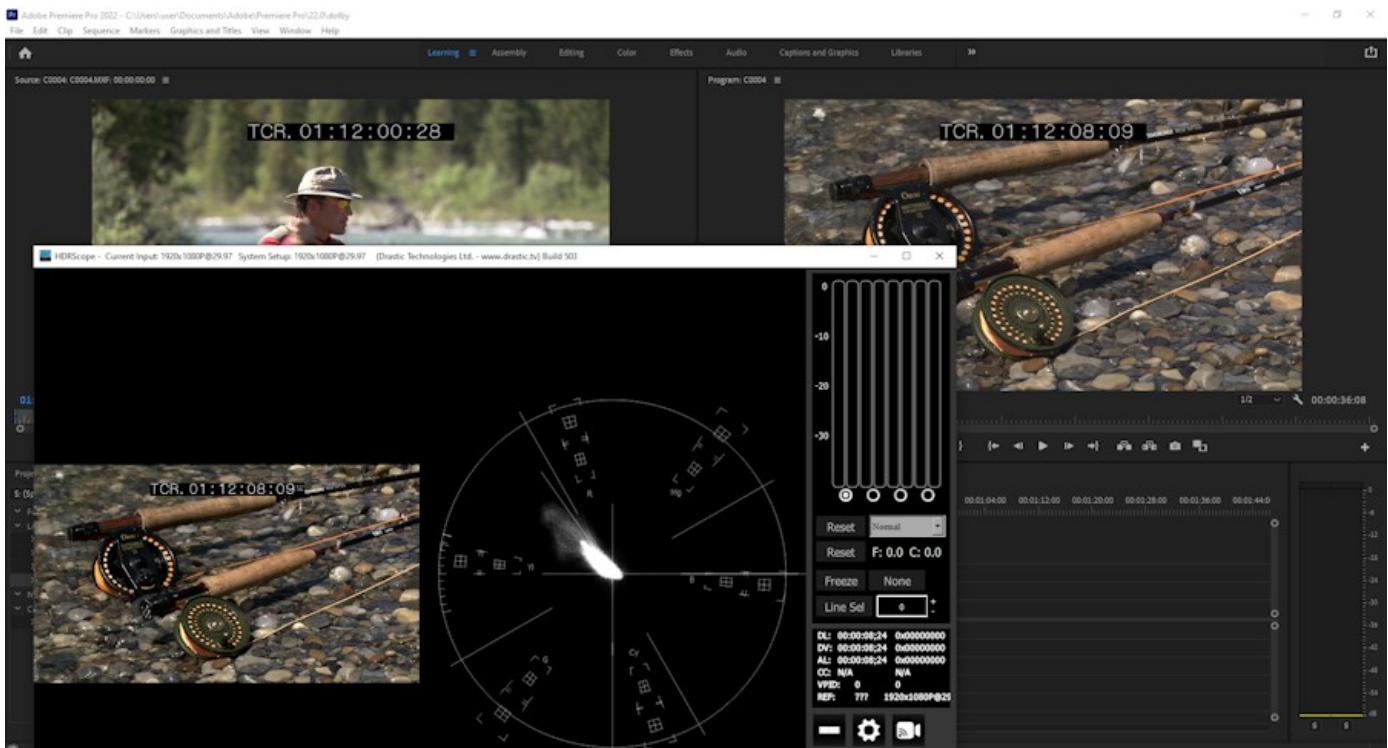
In the **Preferences** window, use the **Primary Audio Device** pulldown to select the **Drastic Scope Transmitter**. Below that, in the **Transmit Device Playback** section, select the Drastic Scope Transmitter.



Open or create a sequence.



Run 2110Scope, and open the **Settings** window. Set the **Board Type** to **Adobe ScopeDirect** and check the **Auto Follow Input** box.



With Auto Follow Input checked, 2110Scope will change its settings to match the clip and you will see the test clip settings in the top title bar.

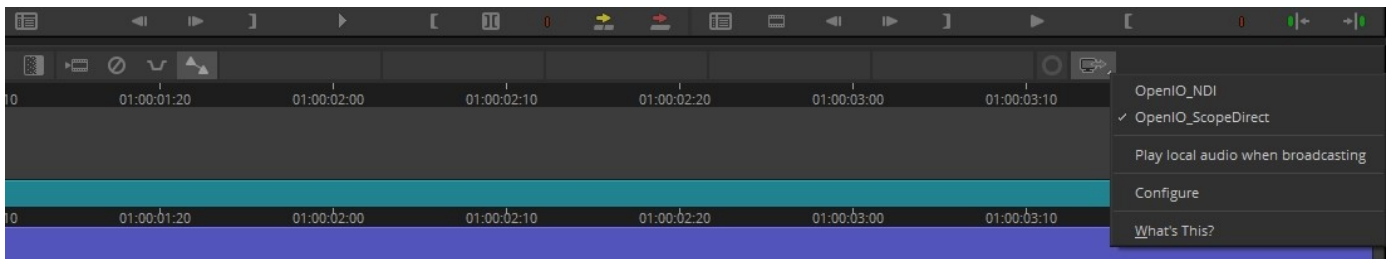
### 4.3.3 Using ScopeDirect in Avid

Start a new Avid Project. Use settings that match the clip you plan to use. (frame size, interlaced/progressive)

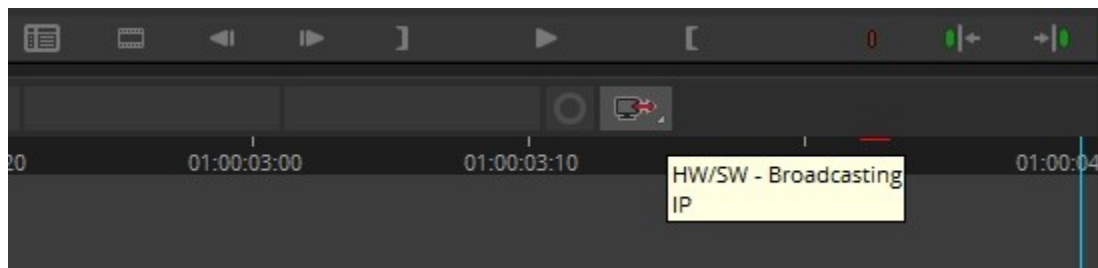
In the **Source Browser** window link the test clip.

Create a sequence to play from the timeline.

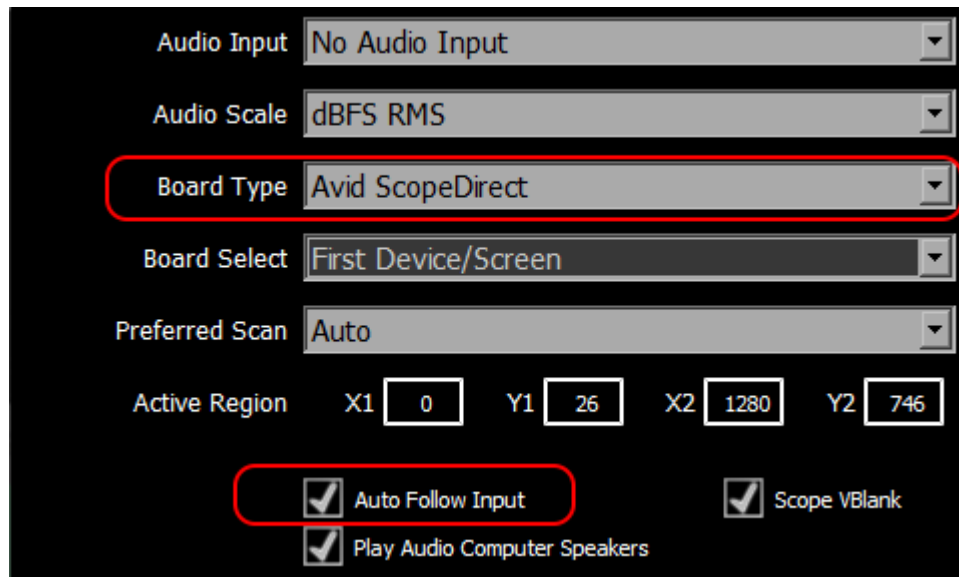
Right click the **HW/SW** button. Confirm **OpenIO\_ScopeDirect** is selected.



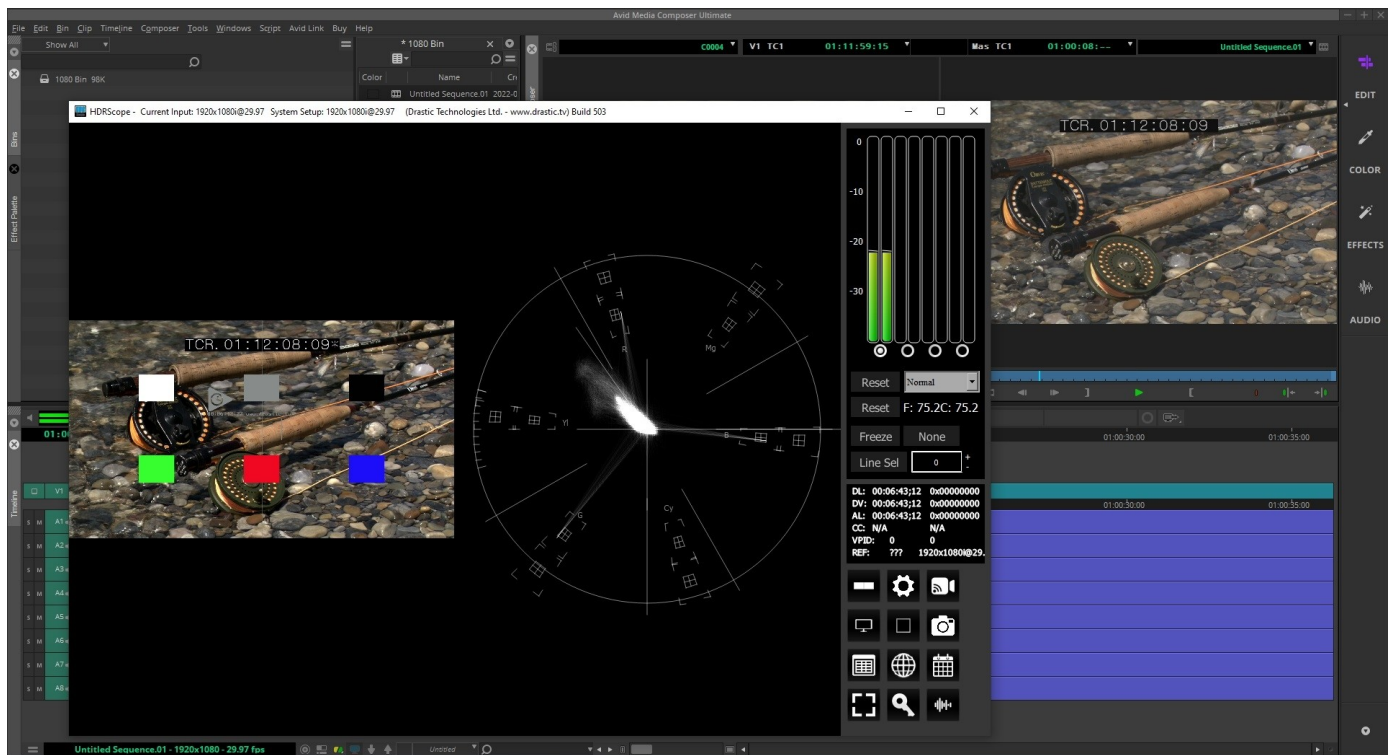
Click on the **HW/SW** button to turn it on. You should see the red arrow flashing.



Run the Drastic signal analysis software (example shown is HDRScope). Open the **Settings** window. Set the **Board Type** to **Avid ScopeDirect** and check the **Auto Follow Input** box.



Play the clip from the Media Composer video window – record side, or scrub through the clip on the timeline.

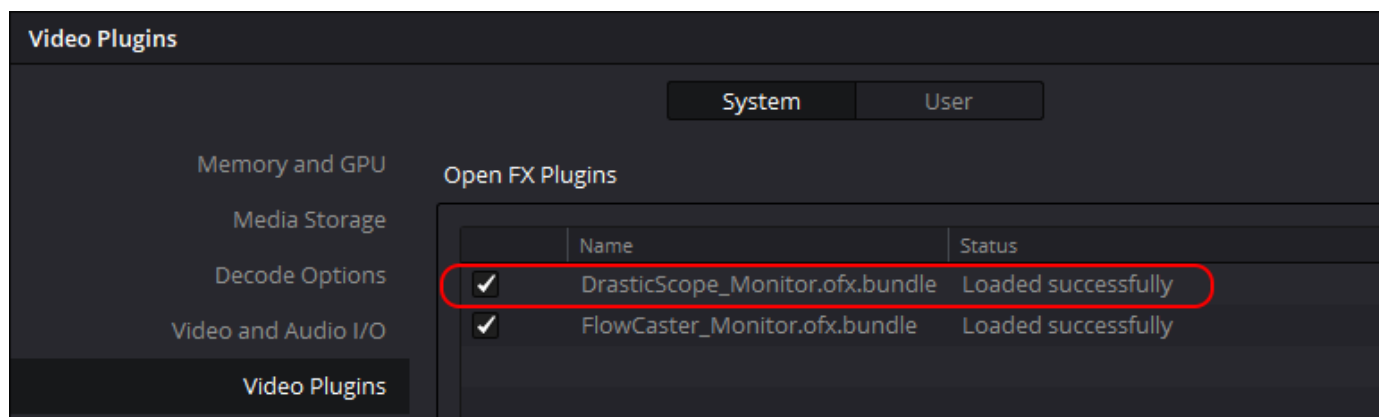


### 4.3.4 Using ScopeDirect in OpenFX

When you install 2110Scope, the install places a ScopeDirect OpenFX plugin, typically in C:\Program Files\Common Files\OFX\Plugins, where OpenFX editors expect to see it.

**Note:** Various creative software products also support the OpenFX standard and should be able to use ScopeDirect to output to 2110Scope, including Autodesk Flame, Foundry Nuke, Sony Catalyst and MAGIX Vegas Pro, Assimilate Scratch, Filmlight Baselight, Boris FX Sapphire and Silhouette, RE:Vision Effects, and others. The following notes are based on testing Blackmagic's DaVinci Resolve.

When you run Resolve and open a timeline, you can confirm the plugin has loaded by going to **DaVinci Resolve | Preferences | Video Plugins**:

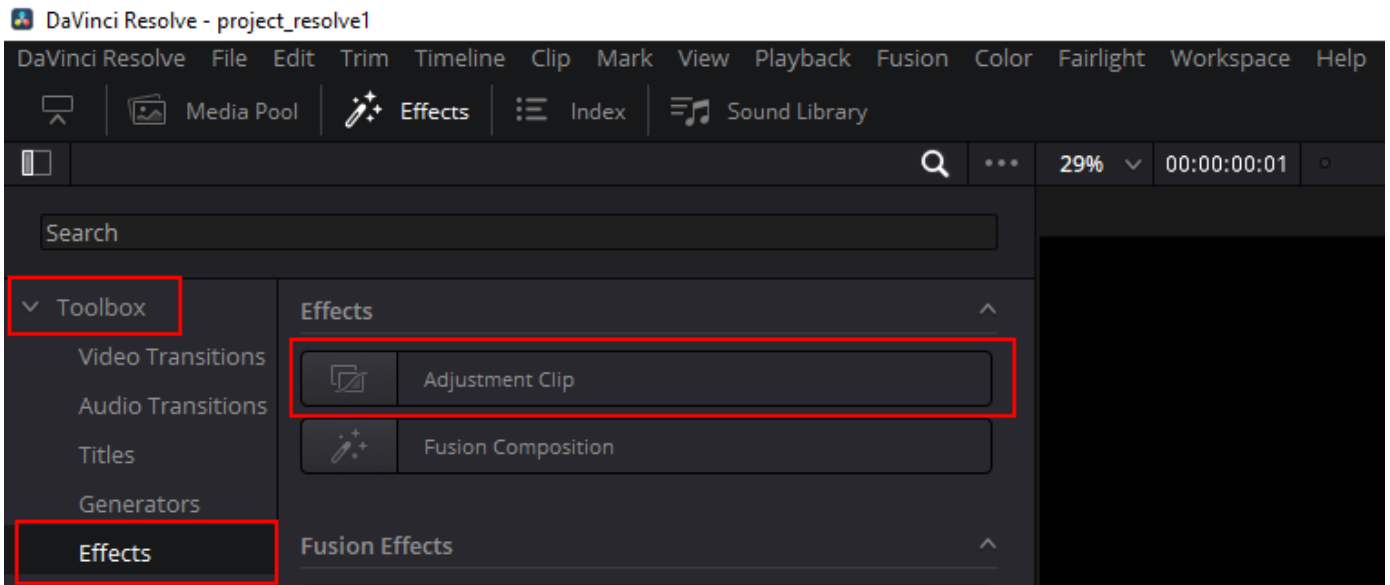


Adjustment Layer Method (Recommended)

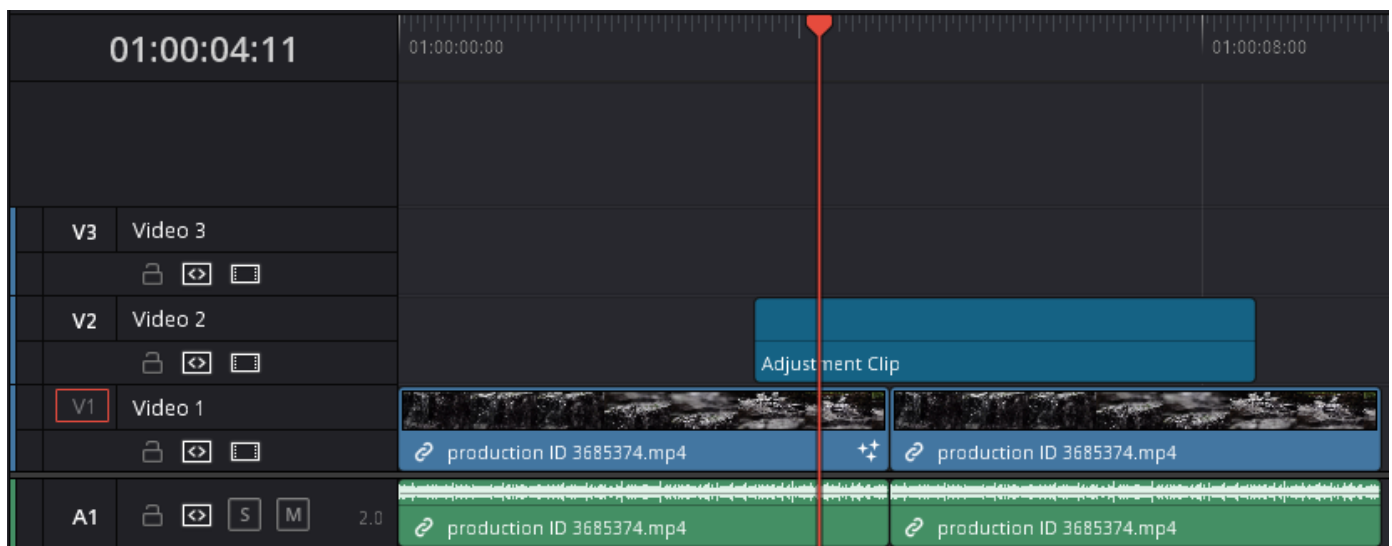
To use Drastic's signal analysis tools to monitor the clips in the timeline, you will need to create an adjustment layer above your clips in the timeline in the Edit Page.

Go to **Effects Library | Toolbox | Effects**.





Grab the Adjustment Clip from there, drag and drop it onto the layers you want it to affect. You can stretch the Adjustment Clip to cover the range of clips you want to view by clicking on it and using the handles to resize it.



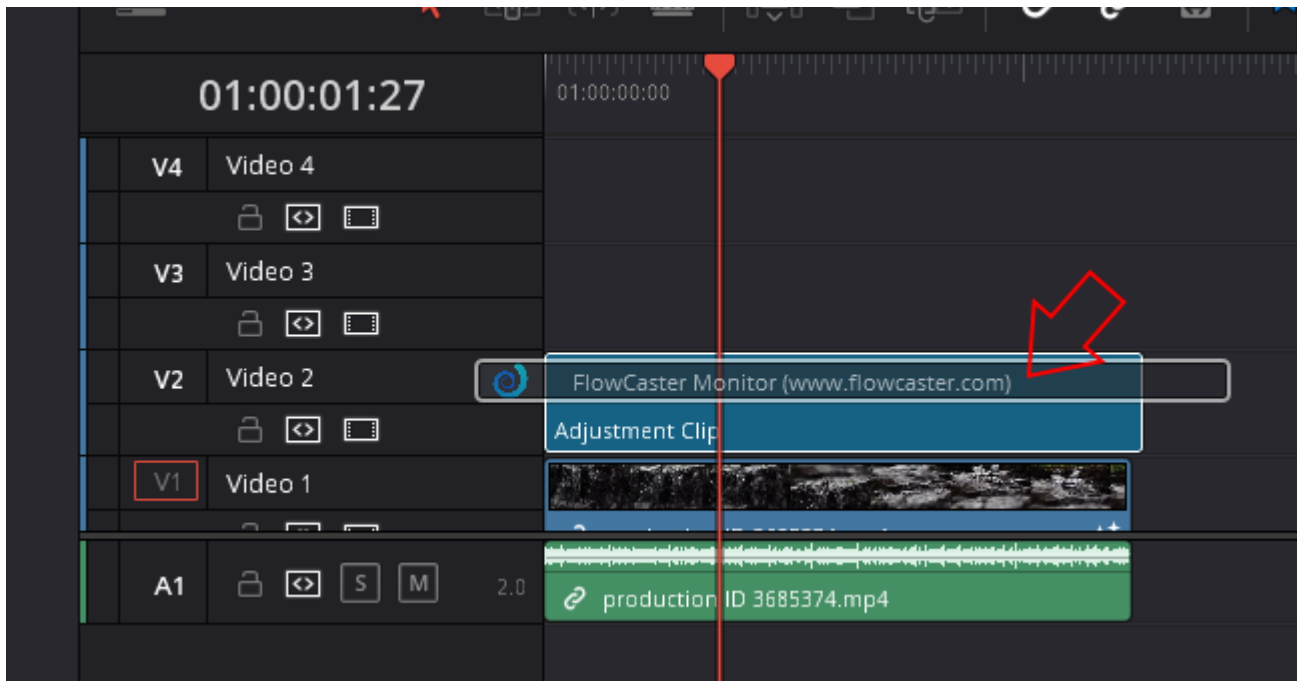
--- Place the Drastic OpenFX plugin on top of that layer

Find **Effects** in the Toolbox in your **Edit Page** on the left side of your timeline.

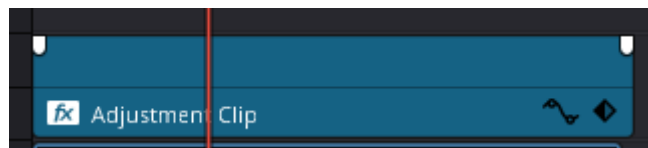
The FlowCaster plugin will be at: **OpenFX | Filters | FlowCaster\_Monitor**

The DrasticScope plugin will be at: **OpenFX | Filters | ScopeDirect\_Monitor.**

Drag the ScopeDirect plugin on top of that Adjustment Clip.



When the plugin has been dropped onto the Adjustment Clip, an 'fx' icon will be added in its lower left corner.



- Clicking on the Adjustment clip will select it. Go to the **Inspector | Effects | OpenFX** tab, and adjust the settings to match the signal.

- At the bottom of the OpenFX edit window, select **Set New Config**.

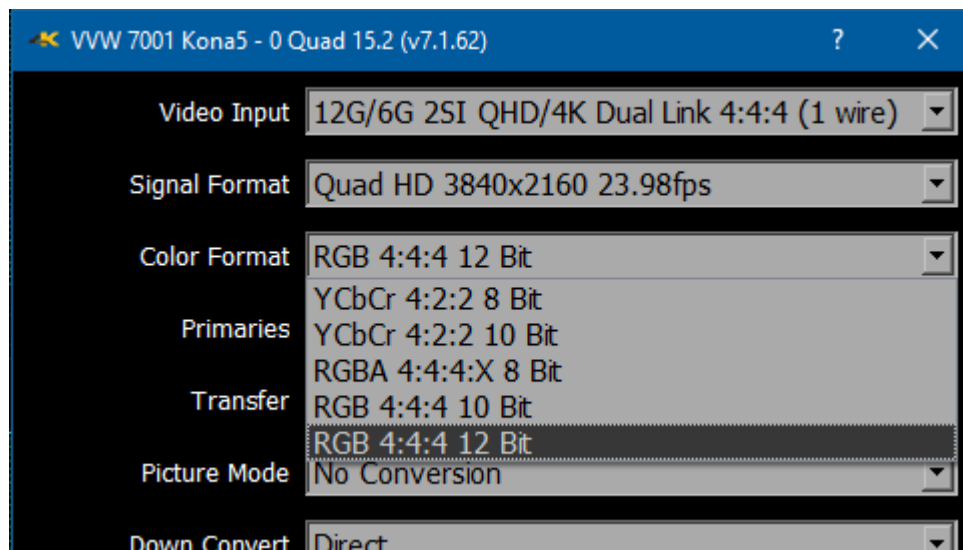
Resolve should then begin sending frames to 2110Scope.

### 4.3.5 Color Space and HDR/HLG in 2110Scope

2110Scope supports 8, 10, and 12 bit color in both YCbCr 4:2:2 and RGB 4:4:4 modes. Correct measurement of signals require the correct setup.

#### 4.3.5.1 Input Color - YCbCr (YUV) and RGB

Once the signal format is set, the next most important is the overall color format. 2110Scope supports YCbCr (broadcast) at 8 and 10 bits, and RGB (post production) at 8, 10 and 12 bit (depending on hardware). For most SDI and HDMI signals you will want to be in YCbCr 10 bit, as this is by far the most common format. Even if the signal source is 8 bit, it will still work in 10 bit and vice versa. If you are monitoring a high end post system (Nucoda, Assimilate, Autodesk, Resolve, etc) then the input may be a 4:4:4 RGB, also known as dual link, input. In this case, it will be either a 10 bit or 12 bit signal. As 10 bit will work for both 10 and 12 source, if the image is incorrect in 12 but correct in 10, then it is likely a 10 bit source. Correct measurement of signals require the correct setup of the bit depth, color format, primaries and transfer mode of the signal you are measuring within 2110Scope.



#### 4.3.5.2 Primaries

2110Scope supports a wide variety of primaries. These describe the color space being used in terms of chrominance and saturation. As a general rule of thumb, the following are the standard primaries for various signal types:

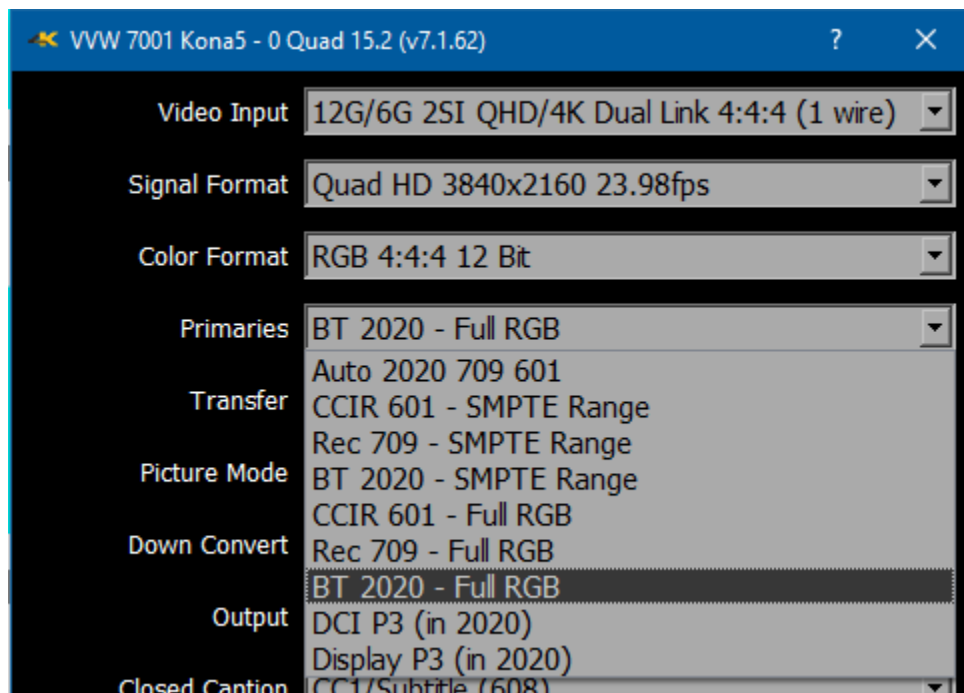
SD - CCIR 601

HD - Rec 709

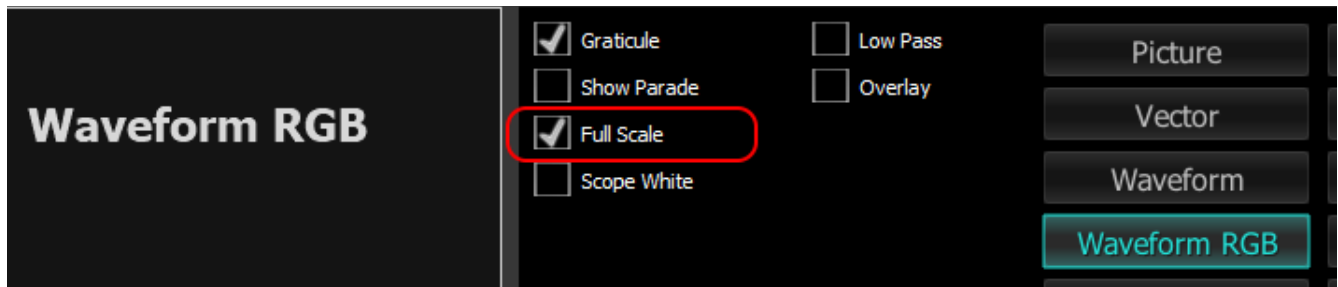
QHD/4K - BT 2020 (but may be Rec 709)

QHD/4K Post - P3/BT 2020/709 (but may be Full Range RGB)

While it is possible to mix these (e.g. send 4K with CCIR 601 primaries), it would be very uncommon. The trickiest part of this configuration can be the SMPTE Video Range vs Full Range RGB, when running in RGB modes. When producing RGB over SDI/HDMI/IP, the creation software can choose to make the 0% color (standard black) and the 100% color (standard white) to be the 0 value and 4095/1023 value. In this case it is using the 'Full' range of the RGB to describe the standard color range. As normal video has a range that allows brighter than white and darker than black, it is very common to duplicate this functionality in RGB space, making standard black 64 and standard white 3760/940. This is known as SMPTE or Video Range. If the signal is using SMPTE or FULL, and 2110Scope is set to the opposite, then the graticules will not line up properly. These settings must match.

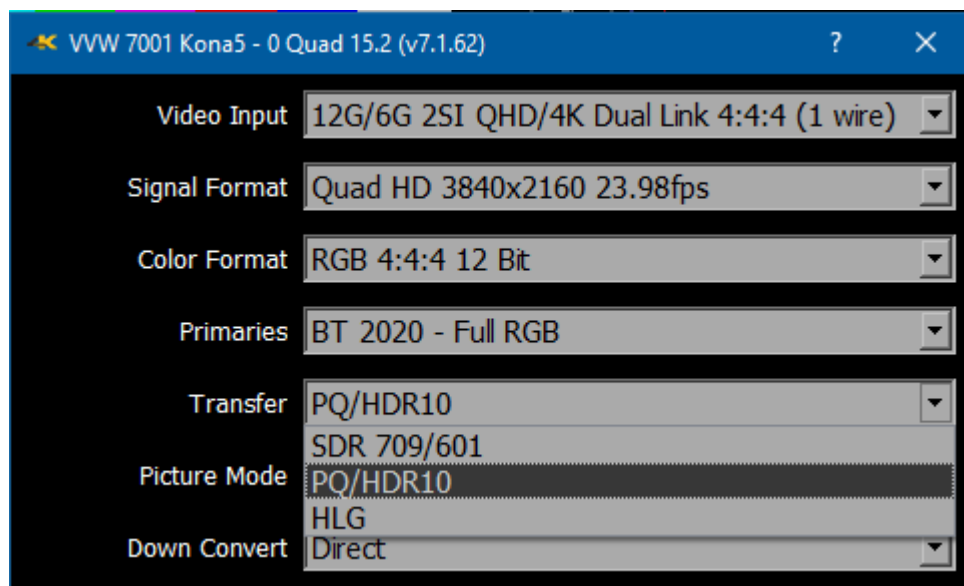


When using RGB Full, it is also important that the RGB Waveform Scope has its 'Full Scale' check box checked or unchecked to match. In some YCbCr cases it needs to be independent from the main primary selection.



#### 4.3.5.3 Transfer Characteristics

The transfer characteristics describe how the luminance, or brightness, is encoded in the signal. Unless you are measuring a high dynamic range (HDR) signal, this will be set to SDR. If the source is an HDR10, SMPTE 2084 or HDR10+ signal, this should be set to HDR10 (max 10,000 nits). If it is an HLG signal, it should be set to HLG (max 1000 nits).



## 4.3.6 Turning Off Background Programs in Linux

If 2110Scope is likely to be run with mostly with no direct interaction from the keyboard, and if there is a screen saver/power saver/sleep mode/kernel update set to run, these background programs can cause 2110Scope to crash.

Here is how to prevent these from running under Linux.

### 4.3.6.1 *Disable Hibernate, Sleep*

```
sudo systemctl mask sleep.target suspend.target hibernate.target  
hybrid-sleep.target
```

```
sudo systemctl disable
```

```
systemd-hibernate.service  
systemd-hybrid-sleep.service  
systemd-suspend.service
```

### 4.3.6.2 *Disable Kernel Updates*

```
/etc/yum.conf  
add, at the bottom of the file exclude = kernel*
```

### 4.3.6.3 *Set Default Kernel*

```
/etc/default/grub  
GRUB_DEFAULT=saved  
GRUB_SAVEDEFAULT=true
```

## 5 Operations

**2110Scope** can be used to view an input signal through supported AJA, Bluefish444, Matrox or Blackmagic video hardware. Once a capable system has been equipped with an install of 2110Scope, the user may connect a signal to the appropriate inputs and begin to use the software.

Multiple inputs may be connected to a switcher to compare and adjust any mismatched parameters of setup.

Use the **Setup** Window to confirm or adjust any settings for your video signal.

Use the **Scope Config** window to set the layout (number and arrangement of windows), and which window uses which scope.

At this point if all has been properly set up, the user should be able to view their signal through the appropriate scopes and other signal analysis tools.

## 5.1 Controlling 2110Scope

### 5.1.1 Zoom and Pan

**2110Scope** supports zooming the waveform monitors and vectorscope for a closer look at low saturation signals, or the luma elements of the waveform. The live picture can also be zoomed in or out, and panned with the mouse.

To zoom, place the mouse over the picture or scope, and roll the mouse wheel.

To pan the picture, click on it and drag it until the area of interest is visible.

To reset to normal zoom, right click the mouse.

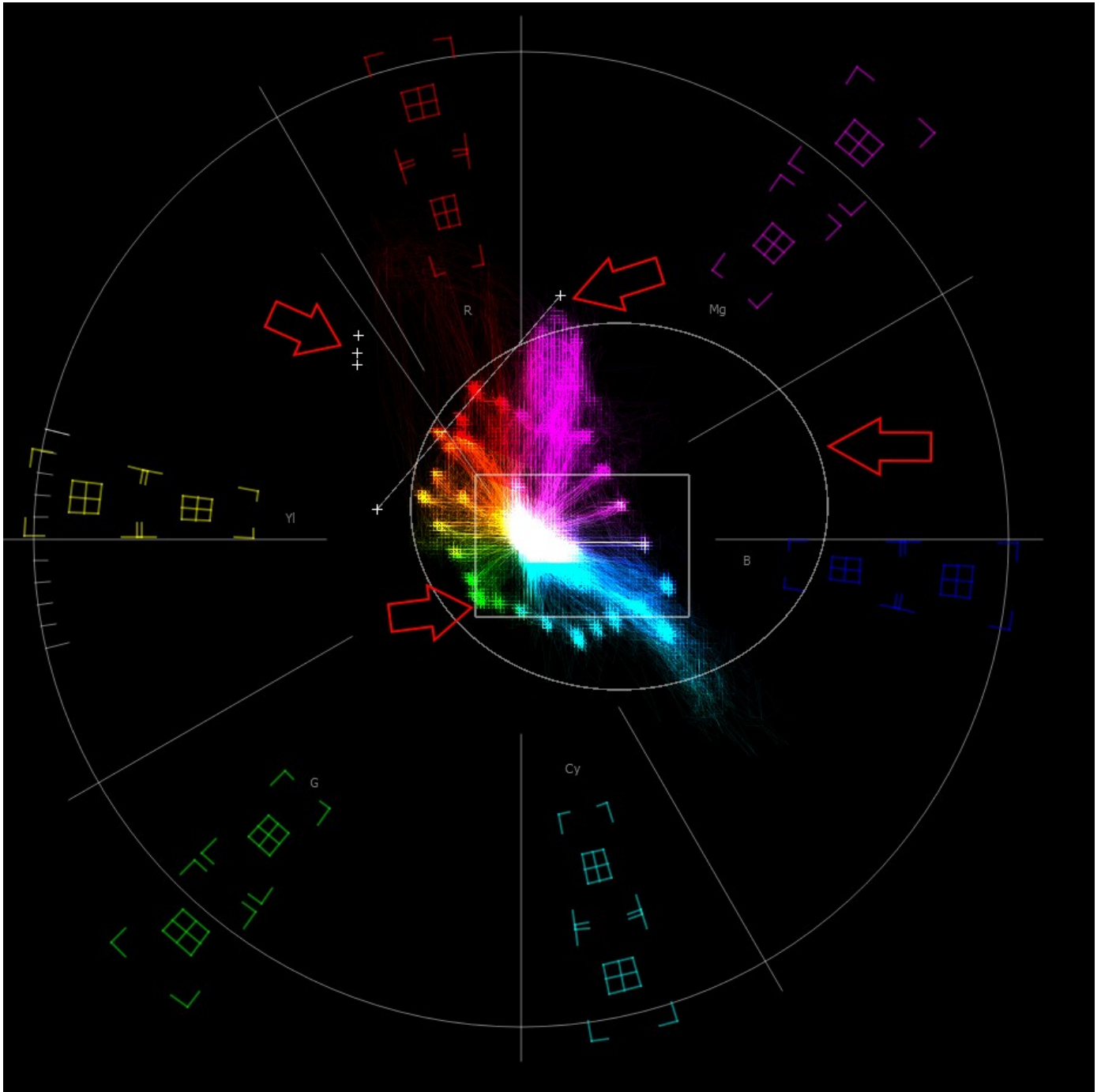
### 5.1.2 Mouse Control

**2110Scope** features extended mouse controls. These include:

- <MouseWheel> - zoom in and out symmetrical
- <MouseWheel><Alt> - zoom X axis
- <MouseWheel><Ctrl> - zoom Y axis
- <RightClick> - reset zoom to view all
- <LeftClick>Drag - pan and scan the video image in the app
- <MiddleClick> - zoom 1:1
- <DoubleClick> - enter and exit full screen mode
- <T> - enable or disable time code display in full screen



### 5.1.3 Making Marks/Guides (cross, line and box)



- <SHIFT><LeftClick> - Make a point/cross
- <SHIFT><ALT><LeftClick> - Undo last
- <SHIFT><CTRL><LeftClick> - Drag to make a line
- <SHIFT><CTRL><ALT><LeftClick> - Drag to make a box

<CTRL><ALT><LeftClick> - Drag to make an ellipse  
<SHIFT><RightClick> - Clear all markers/guides

### 5.1.4 Frame Compare

**2110Scope** includes a signal compare feature that can be used to freeze a complete frame of video (two fields in interlaced), every second line (field) or at a 50/50 dissolve to compare two signals or cameras.

Once frozen, all the standard scopes are still available for setup and comparison. While a frame is frozen, the comparison mode and type of scope can be changed.

To access the frame compare features, press the **Frame Grab** button.

### 5.1.5 Command Line Parameters

The command line parameters can be used to allow 2110Scope to open automatically on startup in the mode and size required.

```
NetworkVideoAnalyzer -f -m -s D H P R W V  
-f Open in full screen mode  
-m Open in maximized mode  
-s Open in standard mode  
D Show Data view on open  
H Show Histogram view on open  
P Show Picture view on open  
R Show Waveform RGB on open  
W Show Waveform on open  
V Show Vectorscope on open
```

### 5.1.6 Set Layout

<ALT>-1 - set to single scope  
<ALT>-2 - set to two scopes  
<ALT>-4 - set to four scopes  
<ALT>-6 - set to six scopes

## 5.1.7 Capture Image

The keyboard commands can be used to capture compressed and uncompressed frames directly from the incoming signal.

<CTRL>-0 Capture uncompressed frames as YUV (8 bit), v210 (10 bit), RGB10 (10 bit)

These are headerless frames, with only the raw data in them. They can be viewed or read in Drastic software like videoQC, DTMediaRead, Net-X-Code Server, etc. Please contact Drastic for the bit format of these files.

<CTRL>-1 Capture a full size JPG image (in 8 bit YCbCr only)

<CTRL>-2 Capture a 50% size JPG image (in 8 bit YCbCr only)

<CTRL>-3 Capture a 25% size JPG image (in 8 bit YCbCr only)

<CTRL>-4 Capture a 10% size JPG image (in 8 bit YCbCr only)

<CTRL>-9 Capture a 1% size JPG image (in 8 bit YCbCr only)

## 5.1.8 Other Features

D - Show the frozen frame

F - Toggle full screen

M - Show mix of live and frozen signal

S - Show the live signal

<CTRL><ALT><SHIFT> 0..9 Save a preset to Documents\NetworkVideoAnalyzer\0..9.ini

<CTRL><ALT> 0..9 Load a preset from Documents\NetworkVideoAnalyzer\0..9.ini

<CTRL><SHIFT>-D - set the interface dimming for HDR display screens

<CTRL>-F - Freeze and thaw

<ESC> Leave full screen mode

<SPACE> Freeze/Thaw data view

## 5.2 2110Scope Front Panel Controller

Use the layout menu in the 2110Scope GUI to set up the number of screens available to display scopes on.

Once the layout has been set, you can use the front panel controller to change which scope is displayed in which screen, and to set various overlays and methods of display for each scope.

### 5.2.1 Controls and Displays



Along the left are the LEDs which function as audio meters.

In the center the LCD screen displays various data and menus, and allows the user to navigate to specific scopes to choose which scopes are displayed, and to access settings for each scope. At the right are the controls: The up/down arrows, the left/right arrows, the X, and the check mark. These provide various functions as described below.

### 5.2.2 Scope Selection

The LCD display will show all the scopes that have been set up. One of the scopes will have angle brackets around it to indicate it is selected.

You can change which scope is selected by using the up/down/left/right arrow keys.

### 5.2.3 Change Settings For the Scope

Once you have selected a scope, pressing the Check button will bring up the menus for that scope in that location. The menus let you set whether particular graticules are displayed, whether luma or

parade views are displayed for particular scopes, and so on.

You can then go up/down to change the menu you are on and left/right to change the value of that menu.

Pressing the X button will bring you back to the main screen.

## 5.2.4 Change the Scope

Select the scope you want to change and press the X button; this will show the selection of available scopes and let you select a new scope for that spot.

To select a new scope to display, navigate to it and press the Check button. To cancel, press the X button. Please note, there are more scopes than will fit in one screen. To get the rest of the selections, go to the arrow on the right part of the screen and press the Check button. This will switch to the other screen of choices.

## 5.2.5 Audio Meters

The LEDs will light up as audio meters going from off to green to orange to red. The time code will be displayed at the bottom of the display, if on the main page.

## 5.2.6 The Scopes and Settings

The available scopes, overlays, settings options appear on the screen as the text in brackets (below), which are shortened to fit as fields in the LCD display.

Here are the available choices:

<pict >	LCD Picture View
<vect >	LCD Vectorscope
<wrgb >	LCD Waveform Monitor RGB
<wave >	LCD Waveform Monitor YCbCr
<gamut>	LCD Chromaticity Scope
<histo>	LCD Histogram
<timng >	LCD IP Timing
<stat >	LCD Status View
<avect>	LCD Audio Vectorscope
<aphas>	LCD Audio Phase

<ahist>	LCD Audio Histogram
<awave>	LCD Audio Waveform Monitor
<afreq>	LCD Audio Frequency
<meter>	LCD Audio Meters
<asprm>	LCD Audio Spectrum
<data >	LCD Data View
<grat >	LCD Graticule

The available overlays and methods of display for the selected scopes appear on the screen as the text in brackets (below), which are shortened to fit as fields in the LCD display.

Not all choices will be available for all scopes, and certain choices may be scope-specific:

<picture >	Picture Safe
<Action >	Action Safe Overlay
<Graphic >	Graphic Safe Overlay
<Pict Frame>	Picture Frame Overlay
<Active Rgn>	Active Region Overlay
<Title Safe>	Title Safe Overlay
<waveform>	Waveform Overlay
<Graticule >	Graticule Overlay
<100% Marks>	100% Marks Overlay
<75% Marks >	75% Marks Overlay
<AngleMarkr>	Angle Marker Overlay
<Skin Tone >	Skin Tone Overlay
<Show Prade>	Show Parade
<Scp White >	Display the scope using white only
<Scale Type>	Scale Type setting
<Full Scale>	Full Scale Setting
<Only Luma >	Display the scope using only luma
<Color >	Color
<Intensity >	Intensity setting
<vector >	Vectorscope Overlay
<Trngl 601 >	Triangle 601 Overlay
<Trngl 709 >	Triangle 709 Overlay
<Trngl 2020>	Triangle 2020 Overlay
<Trngl P3 >	Triangle P3 Overlay
<Invert >	Invert the black and white in the display
<Black >	Black setting
<Brightness>	Brightness setting
< >	Empty Space
<[>	Open Bracket
<]>	Close Bracket

Specific settings may be available in setting up certain scopes.

- Action Safe
- Title Safe
- Picture Safe
- Graphic Safe
- Active Region
- 8 Bit Processing On/Off
- LissajousXY On/Off
- Lissajous On/Off
- Polar On/Off
- Amp Linear On/Off
- Amp Logarithmic On/Off
- Scale Linear On/Off
- Scale Sqrt On/Off
- Scale Cbrt On/Off
- Scale Logarithmic On/Off
- Scale R Logarithmic On/Off
- Zoom In/Out
- Histogram Type 1
- Histogram Type 2
- Wave MV Scope
- Graticule On/Off
- Lines On/Off
- Marks 100% On/Off
- Marks 75% On/Off
- Angle Marker On/Off
- Skin Tone Marker On/Off
- Drastic Luma Stick On/Off
- Chromaticity/Gamut Scope On/Off
- 709
- 2020
- P3
- Invert Chromaticity Display Black/White
- Chromaticity Black Only
- Intensity Setting
- Quality Setting
- Brightness Setting
- Waveform Parade Display
- Waveform White Only Display
- Illegal Marker On/Off
- Luma Only Display



- RGB Histogram Display
- HSV Histogram Display
- Spectra Histogram Display
- Overlap Histogram Display
- Color Histogram Display
- ST2084 Display
- Full Scale Display
- Intensity Setting
- Quality Setting
- Brightness Setting
- Select Audio Pair

## 5.2.7 Adding Picture Scope

- Add Picture Scope
  - Action Safe Overlay
  - Graphics Overlay
  - Picture Safe Overlay
  - Active Region Overlay
  - Title Safe Overlay

## 5.2.8 Adding Vector Scope

- Add Vectorscope
  - Graticule
  - 100% Marks
  - 75% Marks
  - Angle Marker
  - Skin Tone
  - Color
  - Intensity
  - Brightness

## 5.2.9 Adding Waveform YCbCr Scope

- Add Waveform Monitor
  - Select between (Digital/MV/IRE) Scale Settings
  - Graticule
  - Show Parade Setting

- Luma Only Display
- White Only Display
- MV Scope Scale
- Intensity
- Brightness

## **5.2.10 Adding Waveform RGB Scope**

- Add Waveform RGB
  - Graticule
  - Show Parade
  - Full Scale Setting
  - White Only Display
  - Intensity Setting
  - Brightness Setting

## **5.2.11 Adding Histogram Scope**

- Add Histogram
  - Select between (YCbCr/RGB/HSV/Luma/H/S Scp) Settings
  - Graticule
  - MV Scope Scale

## **5.2.12 Adding Chromaticity Scope**

- Add Chromaticity (Gamut) Scope
  - Graticule
  - TR601 Setting
  - TR 709 Setting
  - TR 2020 Setting
  - TR P3 Setting
  - Invert Black/White Setting
  - Black Only Display

## **5.2.13 Adding Status Scope**

- Add Status Scope
  - Brightness

## 5.2.14 Adding Audio Phase Scope

Add Audio Phase Scope  
Graticule  
Brightness Setting

## 5.2.15 Adding Audio Wave Scope

Add Audio Wave Scope  
Graticule  
Brightness

## 5.3 Configuring the Crystalfontz Front Panel Linux

/etc/udev/rules.d/99-usb-crystalfontz.rules

```
SUBSYSTEMS=="usb", KERNEL=="ttyACM[0-9]*", SUBSYSTEM=="tty",  
SYMLINK+="cryfontz", ACTION=="add", ATTRS{idVendor}=="223b", ATTRS  
{idProduct}=="0004", MODE="0666"
```

### 5.3.1 Permission Commands

```
sudo chown root:root /etc/udev/rules.d/99-usb-crystalfontz.rules
```

```
sudo chmod 0644 /etc/udev/rules.d/99-usb-crystalfontz.rules
```

```
udevadm control --reload-rules
```

## 6 REST API Commands

### 6.1 Basic Command Structure

The 2110Scope REST API provides many commands that allows you to modify the number of scopes displayed, to select which scopes are displayed, and to adjust specific scope settings.

All commands to 2110Scope start with:

`http://127.0.0.1:1080/drasticcmd?`

Most commands must includes an `x=` and `y=` to specify the target scope

`http://127.0.0.1:1080/drasticcmd?x=0&y=1`

The `x` and `y` coordinates represent the positioning of scopes in the form of a grid. This grid has a maximum of 2 rows and 3 columns. The maximum number of scopes that can be displayed is 6 and the minimum is 1 scope. The image below displays 4 possible scope layouts depending on how many scopes the user would like to have active.



The `x` and `y` coordinates can range from (0,0) to (1,2). From the last layout from the image above, the first row is represented by (0,0), (0,1), (0,2) and the second row is represented by (1,0), (1,1), (1,2). Below is a more detailed explanation about the scope layout.

### 6.1.1 Number of Scopes

The maximum number of scopes that can be displayed is 6 and the minimum is 1. There are four possibilities on how the scope layout can be displayed. The scope layout can display either 1 scope, 2 scopes, 4 scopes or 6 scopes as provided with the image above. The linear number in the upper left corner in the image below shows each quadrant's ID in the list, while the x/y numbers identify the quadrant's display ID (for positioning and settings). When 4 scopes are visible, we hide scopes 2(0,2) and 5(1,2). For 2 scopes only 0(0,0) and 1(0,1) will be visible.



The **getscopenumber** command will return a value which represents how many scopes are being displayed. It will only return a value of 1, 2, 4 or 6 depending on how many scopes are currently visible. The command below will return how many scopes are currently visible.

<http://127.0.0.1:1080/drasticcmd?getscopenumber=>

```
{
    "response": 0.
    "value": 4
}
```

The **setscopenumber** command will allow you to change the number of scopes that are displayed. There are only 4 possible input values when using this command. **setscopenumber** can only be set to 1, 2, 4, or 6. The command below will set the number of scopes visible to 2 scopes.

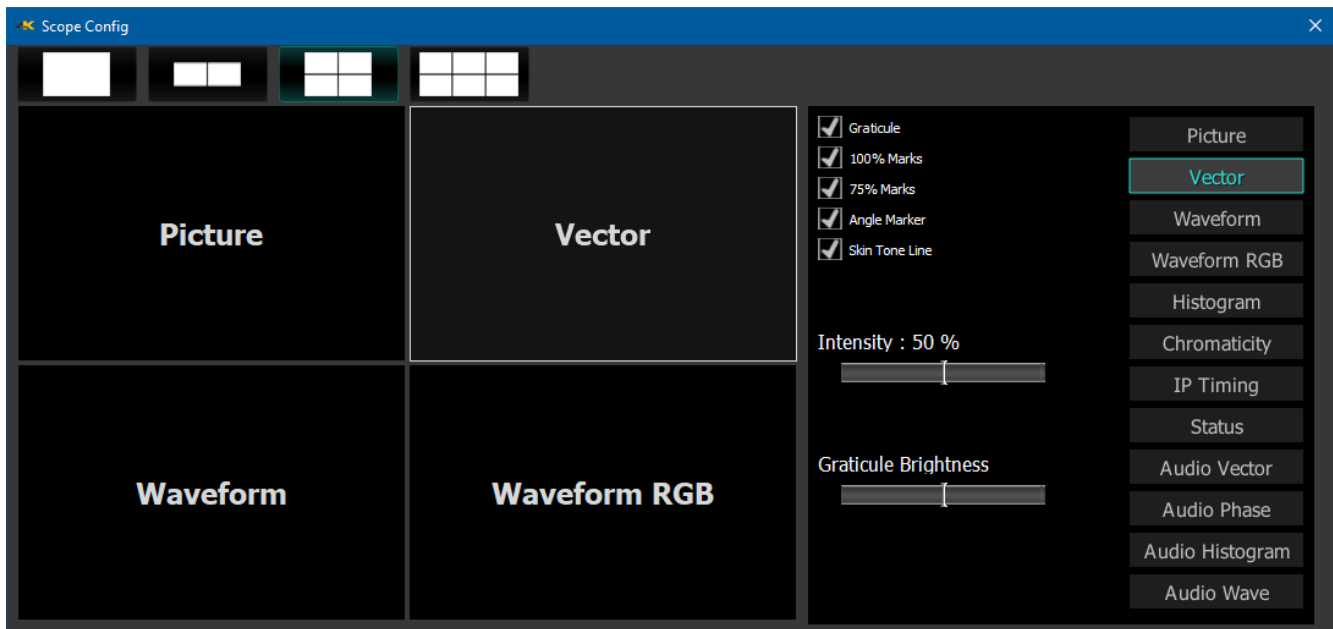
<http://127.0.0.1:1080/drasticcmd?setscopenumber=2>

```
{
    "response": 0.
}
```

### 6.1.2 Set/Get Individual Scopes

The commands below provide ways of getting a specific scope and setting a specific scope. The user

must make sure the x and y coordinates are within the range of the number of scopes present. From the image below, the selected scope is a Vectorscope as it is highlighted and has an x and y coordinate of (0,1).



The **getscope** command will return a value representing a specific scope type. The user must specify the x and y coordinates in order to get the desired scope. The list below provides scope values and their corresponding scope type. The command for getting the Vectorscope from the image above is provided below.

```
http://127.0.0.1:1080/drasticcmd?x=0&y=1&getscope=
{
  "response": 0.
  "value": 1
}
```

The user can then compare this value to the values in the list and find the corresponding scope  
List of scope values vs names

- 0 = picture
- 1 = vector
- 2 = waveformrgb
- 3 = waveform
- 4 = histogram
- 5 = gamut

- = timing
- 10 = status
- 11 = audiovector
- 12 = audiophase
- 13 = audiohistogram
- 14 = audiowave
- = data

The **setscope** command will allow the user to change the scope based on the x and y coordinates and the scope type name. The command below will change the scope at (0,1) which is the Vectorscope to a Histogram scope

```
http://127.0.0.1:1080/drasticcmd?x=0&y=1&setscope=histogram
{
    "response": 0.
}
```

### 6.1.3 Set/Get Audio Meters

#### Not Implemented Yet

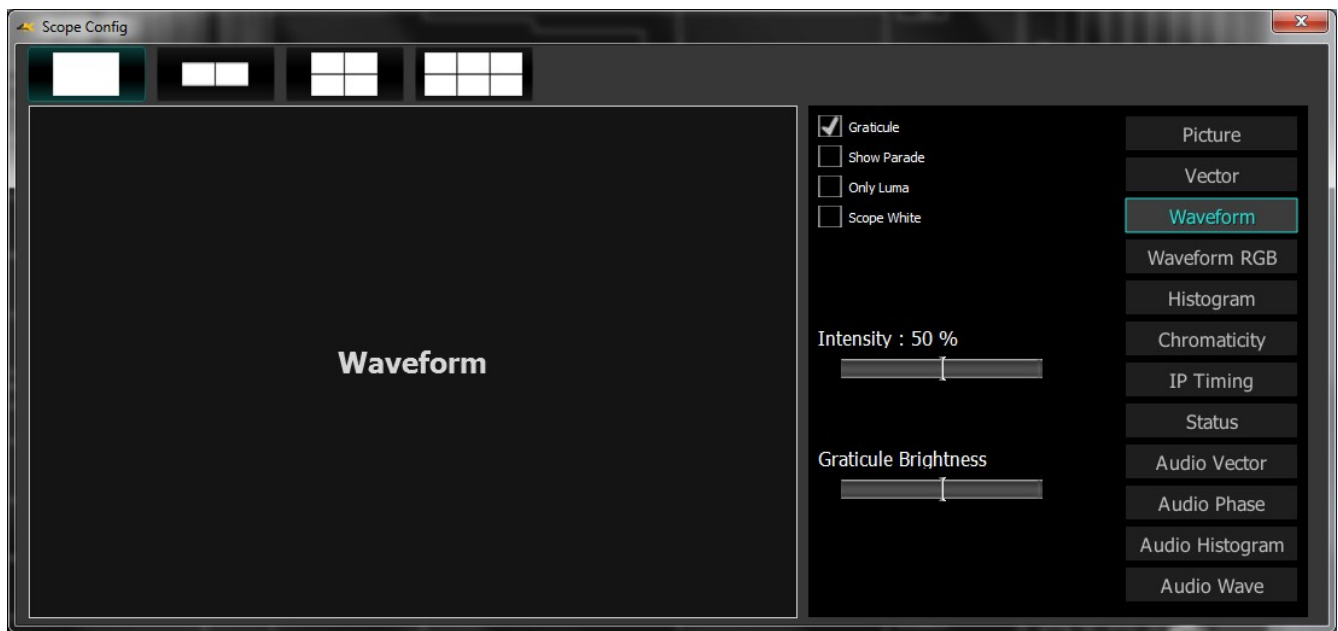
```
http://127.0.0.1:1080/drasticcmd?getmeters=
{
    "response": 0.
    "value": 2
}
```

```
http://127.0.0.1:1080/drasticcmd?setmeters=0
{
    "response": 0.
}
```

### 6.1.4 Set/Get Scope Settings

The commands below provide ways of getting the settings of a scope or assigning a value to a setting of a specific scope. The image below displays a Waveform scope with multiple settings such as Graticule, Show Parade, Only Luma, Scope White, Intensity and Graticule Brightness.





The list below provides correct input setting name commands according to a specific scope setting

- Active Picture = **activepicture**
- Graphic Safe = **graphicsafe**
- Picture Safe = **picturesafe**
- Active Region = **activeregion**
- Title Safe = **titlesafe**
- Graticule = **graticule**
- 100 Marks = **100marks**
- 75 Marks = **75marks**
- Angle Marker = **anglemarker**
- Skin Tone Line = **skintoneline**
- Color = **color**
- Intensity = **intensity**
- Brightness = **brightness**
- Show Parade = **showparade**
- Only Luma = **onlyluma**
- Scope White = **scopewhite**
- Scale Type = **scaletype**
- Full Scale = **fullscale**
- Triangle 601 = **triangle601**
- Triangle 709 = **triangle709**
- Triangle 2020 = **triangle2020**
- Triangle P3 = **trianglep3**
- Invert = **invert**
- Black = **black**

- Histogram Type = histogramtype
- Audio Vector Type = audvectortype
- Audio Histogram Log = audhistlog
- Audio Histogram Scale = audhistscale
- Display Mode = displaymode
- Freeze = freeze
- Line Select = lineselect
- Wave Hi/Lo = wavehilo
- Overlay = overlay
- Lowpass = lowpass
- Display None = display\_none
- Display Luma = display\_luma
- Display Red = display\_red
- Display Green = display\_green
- Display Blue = display\_blue
- Display Edges = display\_edges
- Display False = display\_false
- Display Alpha = display\_alpha
- Display Focus = display\_focus
- Display Zebraluma = display\_zebraluma
- Display Zebrachroma = display\_zebrachroma
- Display Clip = display\_clip
- Display Calibrate = display\_calibrate
- Display HDR False = display\_hdrfalse
- Display Weighted RGB = display\_weightedrgb
- Display Weighted = display\_weighted
- Display FlipFlop = display\_flipflop
- Display Opacity = display\_opacity
- Display Key Luma = display\_keyluma
- Display Key Green = display\_keygreen
- Display Key Chroma = display\_keychroma

The **getsetting** command allows the user to get a specific setting from a scope based on the x and y coordinates provided and the setting name. From the image above, only one scope is present which is the Waveform scope. This scope has (x,y) coordinates of (0,0). The command below will give us the value of the setting Graticule for this Waveform scope

<http://127.0.0.1:1080/drasticcmd?x=0&y=0&getsetting=graticule>

```
{
    "response": 0.
    "value": 1
}
```

Since the Graticule box is checked, it is returning a value of 1.

The command below will return the setting value of Show Parade

http://127.0.0.1:1080/drasticcmd?x=0&y=0&getsetting=showparade

```
{
  "response": 0.
  "value": 0
}
```

Since the Show Parade box is unchecked it will return a value of 0.

When dealing with checkboxes, a checkbox will either return a value of 1 or 0. If the value is 1 then a checkbox is checked, if 0 then it is not checked. Getting the setting value of Intensity or Graticule Brightness will return the numeric value it is currently set to.

Some scopes may have a pulldown menu with many options. As an example, we can assume the Waveform scope from above has a pulldown setting item called ColorSelection. ColorSelection contains options such as red, blue and green. We can say red, blue and green are stored in a list called colorsList somewhere in the back end of the code. Assume green is already selected. The command below will give us the value of the setting ColorSelection.

http://127.0.0.1:1080/drasticcmd?x=0&y=0&getsetting=ColorSelection

```
{
  "response": 0.
  "value": 2
}
```

You can think of colorsList as a list that contains three items, red, blue and green with the corresponding numeric value automatically assigned.

colorsList:

- red = 0
- blue = 1
- green = 2

Each item in the list has a corresponding number value. The user can get information based on the number value returned from the setting. Since the command above returned a value of 2, the color green must be the current setting value of the scope setting ColorSelection.

The **setsetting** command allows the user to set a value to a specific setting. To set a scope setting the user must provide: the x and y coordinate of the desired scope, the scope setting name and a value to set the setting. From the image above, Scope White is unchecked. The command below will set the Scope White setting value to 1. This will allow the Scope White checkbox to be checked

http://127.0.0.1:1080/drasticcmd?x=0&y=0&setsetting=scopewhite&value=1

```
{
  "response": 0.
}
```

The command below will set the Graticule checkbox to be unchecked

http://127.0.0.1:1080/drasticcmd?x=0&y=0&setsetting=graticule&value=0

```
{
  "response": 0.
}
```

If the scope setting is a checkbox, a value of only 1 or 0 should be used when setting the value. A numeric value between 0-100 can be used when assigning a value to the scope settings Intensity or Graticule Brightness. The command below will change the value of the Intensity setting from the image above from 50 to 60.

```
http://127.0.0.1:1080/drasticcmd?x=0&y=0&setsetting=intensity&value=60
```

```
{  
    "response": 0.  
}
```

Referring back to the setting ColorSelection above, user can set the value of this setting using a numeric value. The command below will set the ColorSelection setting to blue.

```
http://127.0.0.1:1080/drasticcmd?x=0&y=0&setsetting=ColorSelection&value=1
```

```
{  
    "response": 0.  
}
```

The command above looks for the setting ColorSelection and assigns it a value of 1. The value of one is passed back into the code and will be sent to the colorsList.

colorsList:

- red = 0
- blue = 1
- green = 2

Since we set the value of the setting ColorSelection to be 1, it will now set the setting ColorSelection to a value of blue (1).

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This manual has been compiled to assist the user in their experience using **DrasticScope** software. It is believed to be correct at the time of writing, and every effort has been made to provide accurate and useful information. Any errors that may have crept in are unintentional and will hopefully be purged in a future revision of this document. We welcome your feedback.

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