

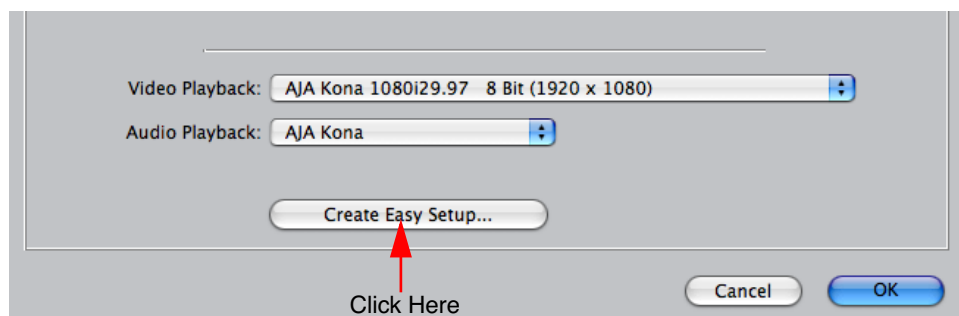


Audio/Video Settings, Summary Window

To Create A New Easy Setup

If you have a group of presets that you'd like to use continually, then you can create a new Easy Setup by modifying the settings of the Easy Setup currently selected (pick one most like the one you want to create) and then saving it under a new name:

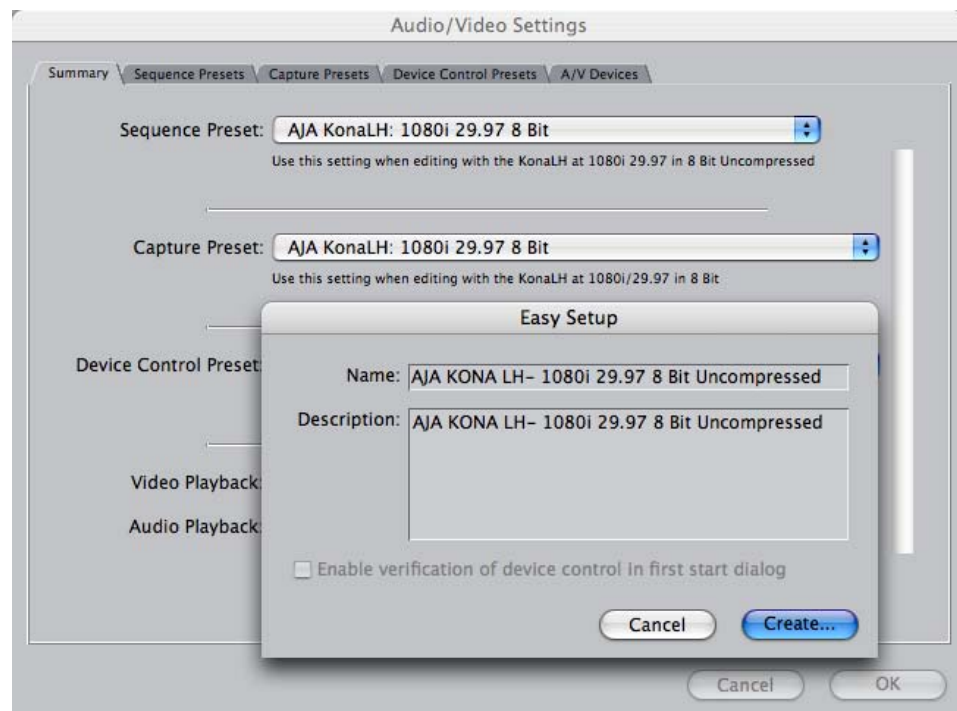
1. Change the currently selected Easy Setup by making changes at the Summary tabbed window via the pulldown menus.
2. When everything is set as desired, click on the *Create Easy Setup* button at the bottom of the Summary window.
3. A new dialog will pop up. Enter a descriptive name for the new Easy Setup (i.e., 10-bit SDI from Video Server) in the *Name* field.
4. Enter a sentence or two describing what is unique about the Easy Setup in the *Description* field.
5. Click the *Create* button to store the new Easy Setup.



Audio/Video Settings, Creating a New Easy Setup

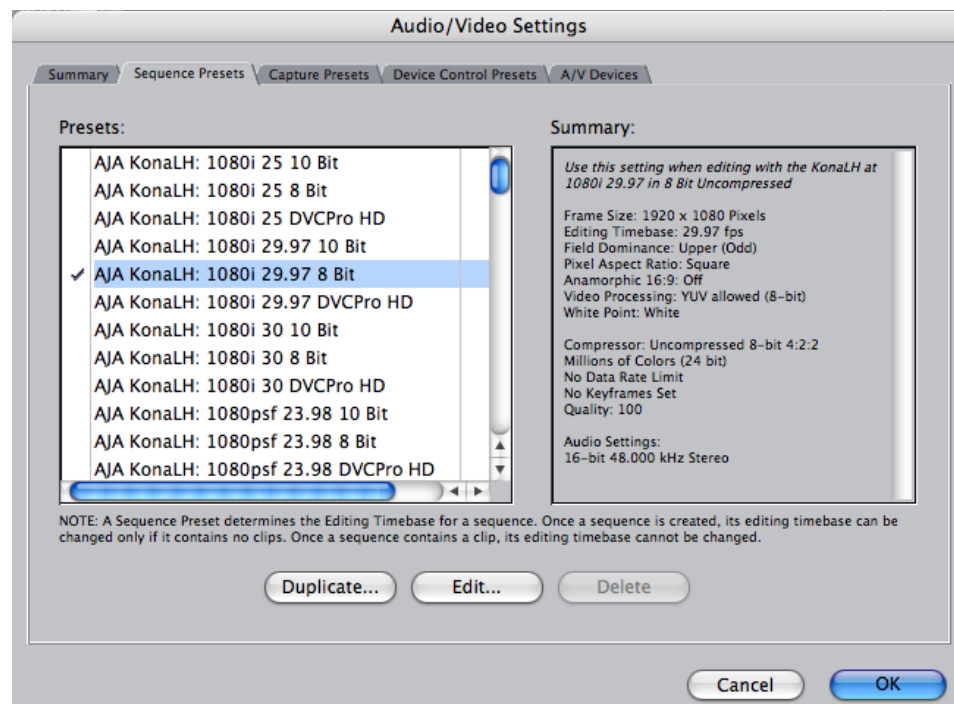
At any point in the above procedure you can go to the other tabbed windows and make additional changes. For example, in the Sequence Presets, Capture Presets, and Device Control Presets windows you can select a preset and click on an *Edit* button to change specific aspects of the preset. As an example, under *Device Control Preset* you might wish to change the Time Source on your VTR from LTC to VITC, or change the pre-roll and post-roll values. When you save a Setup, it defaults to saving in the Final Cut Pro *Custom Setups* folder.

Each of the tabbed preset screens are described on the following pages for your convenience. For more information, please read the Final Cut Pro user documentation.



Audio/Video Settings, Creating An Easy Setup

The Sequence Presets Window



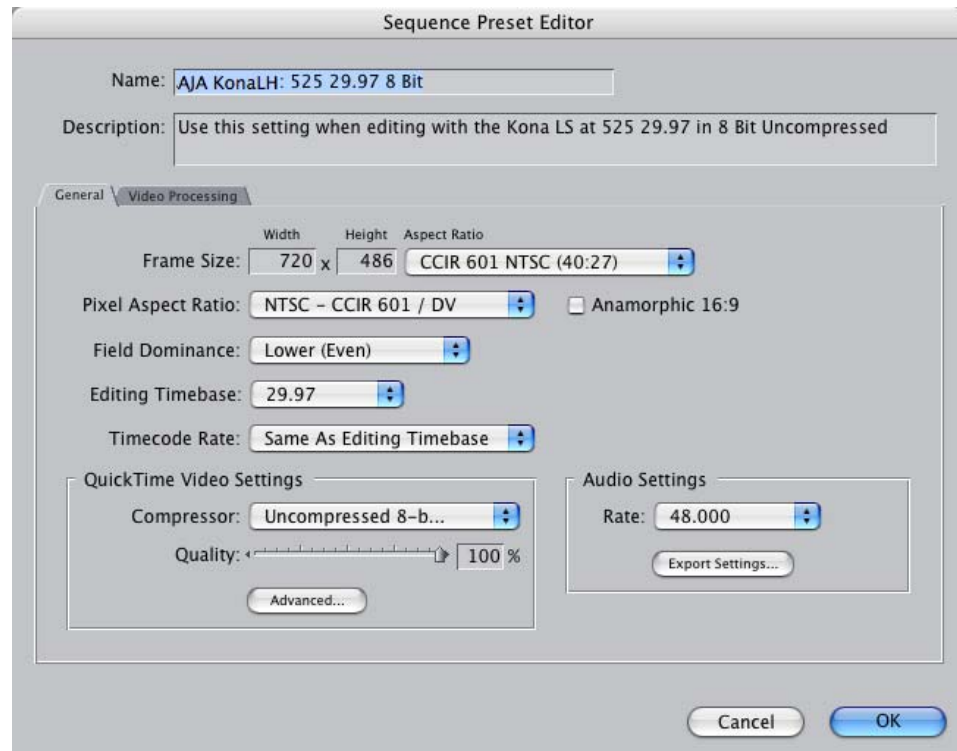
Audio/Video Settings, Sequence Presets Window

This window allows you to select an editing timebase for the current sequence. Once you add a clip to the sequence this cannot be changed.

For example, once you've selected uncompressed 10-bit NTSC 48 kHz, you then have to stay in that timebase and can't switch to another. By clicking in the leftmost column (see the checkmark in the sample screen above), you select a new Sequence Preset for use. The checkmark tells which Preset is in use—highlighting a choice alone does not select it.

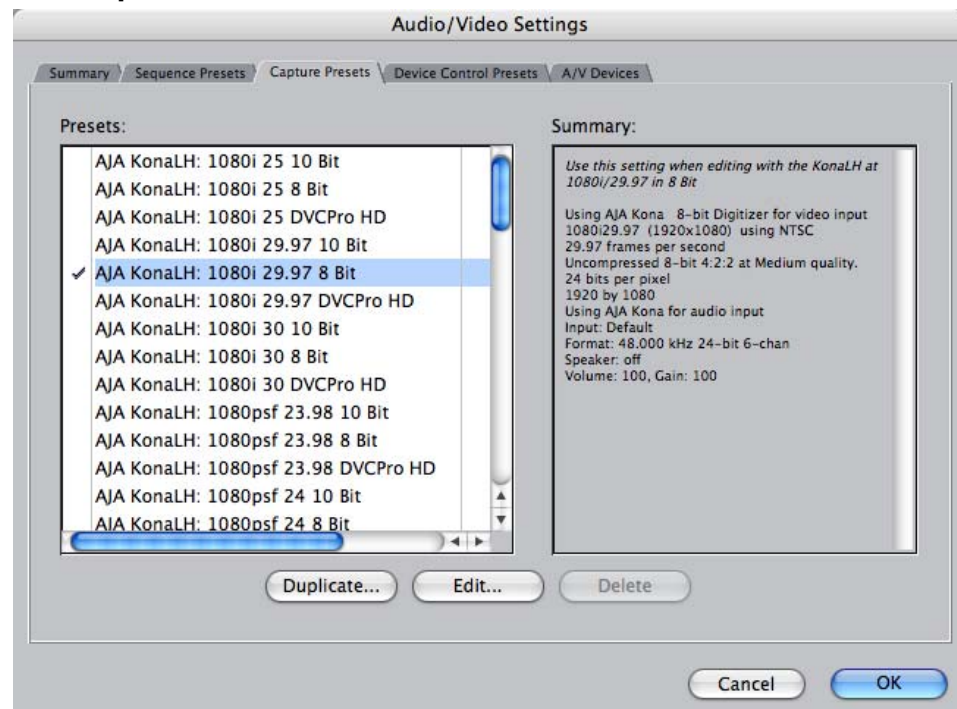
If you select an editing timebase you can then edit it (click the Edit button) or copy and rename it as another (click Duplicate). When editing a timebase you can change the following:

- Select video processing properties (how to render)
- Frame size and aspect ratio
- Pixel aspect ratio
- Field dominance (none, upper, or lower)
- Editing timebase
- Set QuickTime video codec settings (quality and type)
- Select audio sample rate



Audio/Video Settings, Sequence Presets Editor Window

The Capture Presets Window



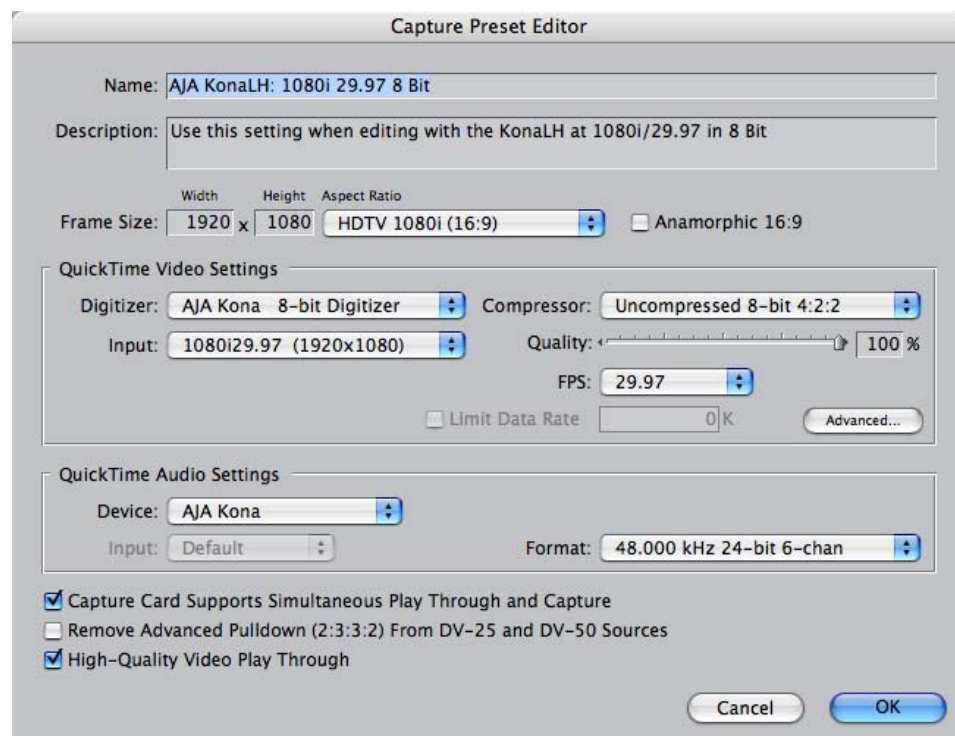
Audio/Video Settings, Capture Presets Window

This window lets you choose a preset format for incoming source video and audio media you'll be capturing. Select the maximum quality format you'll be using for most of the material so there will be no need to re-render later. The information on the right window pane describes the preset and all its parameters. If you select a format by making a checkmark in the left column, you can edit it (click the Edit button) or copy and rename it as another (click Duplicate). The only exceptions to this are those presets marked with a lock icon; those can be duplicated, but when you try to edit one the system reports they're locked and can only be copied (it will create the copy for you when you try to edit).

Factory AJA presets are easily identified by "AJA" at the beginning of their name.

Since Capture Presets will be used frequently as you bring media into KONA LH, we'll discuss the edit screen next.

Capture Presets Editing



Audio/Video Settings, Capture Presets Editing Window

Note: Whenever a Preset is being copied as the basis of a new preset, always change the name and description to fit the new preset so users aren't confused between it and the original.

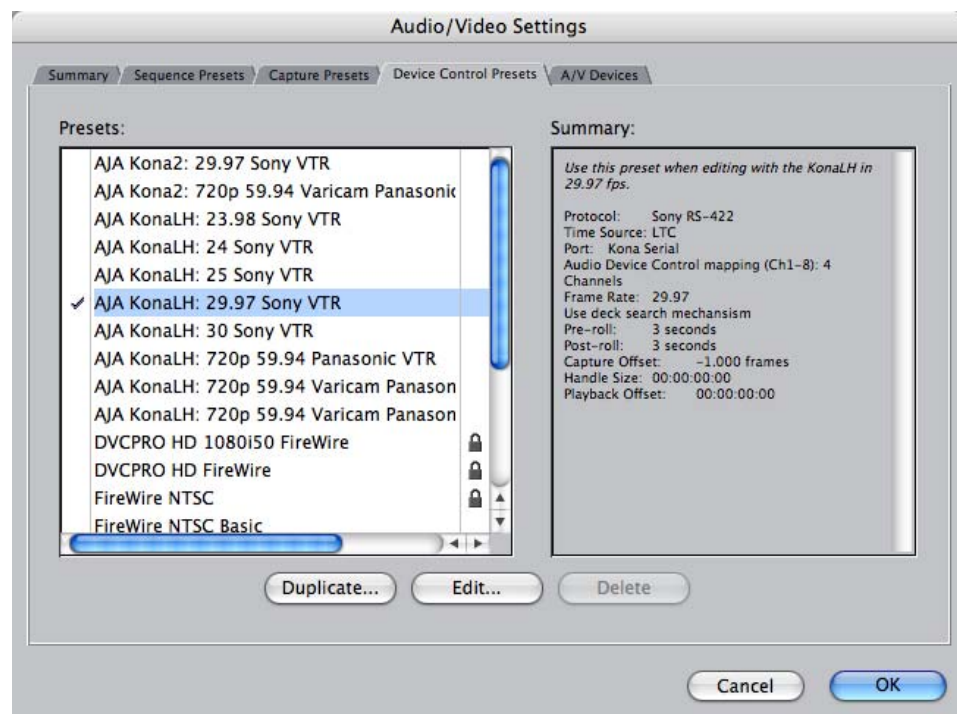
Frame Size—below the name and description are the frame size settings. These can be changed via the pulldown menu. Selecting a new *Aspect Ratio* value also changes the values in the width and height fields.

QuickTime Video Settings—these settings select a video input source and affect how it's processed by Final Cut Pro. The *Digitizer* pull-down menu selects whether you want the selected input source to be digitized as 8-bit or 10-bit uncompressed video as it comes into KONA LH. The *Input* pull-down selects the primary format KONA LH will use to capture input video. The *Compressor* pull-down selects a codec that tells Final Cut how to process the video; the codec selected should be chosen for compatibility with the Digitizer setting selected. For example, if your Digitizer setting is 10-bit Uncompressed, then the Compressor

setting should be one of the 10-bit choices available. The *Quality* slider should be set to 100 percent when capturing uncompressed; for other formats use an appropriate quality level. Set the *FPS* (Frames Per Second) setting to the correct frame rate. The *Advanced* settings button opens a new screen providing choices of codec-specific options. For uncompressed codecs these probably are not unneeded; for other codecs choose the options desired.

QuickTime Audio Settings—these settings select an audio input source and affect how it's processed by Final Cut Pro. The *Device* pull-down should be set to AJA Kona. The *Input* pull-down selects that KONA LH (AJA Kona) will be used for capturing audio—it does not select the specific inputs. For specific audio input selection use the KONA LH Control Panel. The *Rate* pull-down selects a sample rate; it should always be set to 48 kHz for KONA LH. By clicking on the *Advanced* button, a new screen will be displayed where you can select between 8- and 16-bit sampling—AJA recommends 16-bit for optimum sound quality. (This has nothing to do with input format, as KONA LH supports 20-bit SD embedded audio, and 24-bit AES audio.)

The Device Control Presets Window



Audio/Video Settings, Device Control Presets Window

This window selects machine control parameters for an attached VTR. Your choice here tells Final Cut that KONA LH is handling the machine control parameters for the VTR attached to KONA LH. Alternatively, you could also select a different device for input/output instead of KONA LH; for example, if you have a IEEE 1394 camcorder attached to the Power Mac's FireWire port you might choose "FireWire NTSC." The information on the right window pane describes the current

machine control settings and parameters for the VTR attached. For KONA LH presets this means the VTR attached at the RS422 port on KONA LH. For non-KONA LH presets, this means camcorder/VTRs attached directly at the FireWire port or via some other interface.

If you select a preset you can edit it (click the Edit button) or copy and rename it as another (click Duplicate). The only exceptions are those presets marked with a lock icon; those can be duplicated, but when you try to edit one the system will report they're locked and can only be copied (it will create the copy when you try to edit).

When editing a Device Control preset you can change the following:

- Name and description of Device Control preset
- Protocol for capture/playback VTR (for KONA LH this will be RS422)
- Audio Mapping
- Time Source (LTC/VITC/both/etc.)
- Port
- Frame Rate
- Default Timecode (Drop Frame etc.)
- Capture/Playback Offsets (to correct for VTR versus Final Cut timing issues)
- Handles/Pre-roll/Post-roll
- Auto Record and PTV

KONA LH ships with VTR Device Control Presets for Sony and Panasonic VTRs. Select a Device Control Preset for the desired frame rate. Presets for both Sony and Panasonic VTRs are provided with these frame rates: 23.98, 24, 25, 29.97, and 59.94.

Device Control Preset Editor

Name:

Description:

Protocol:

Audio Mapping:

Time Source:

Port:

Frame Rate:

Default Timecode:

☒ Use Deck Search Mechanism

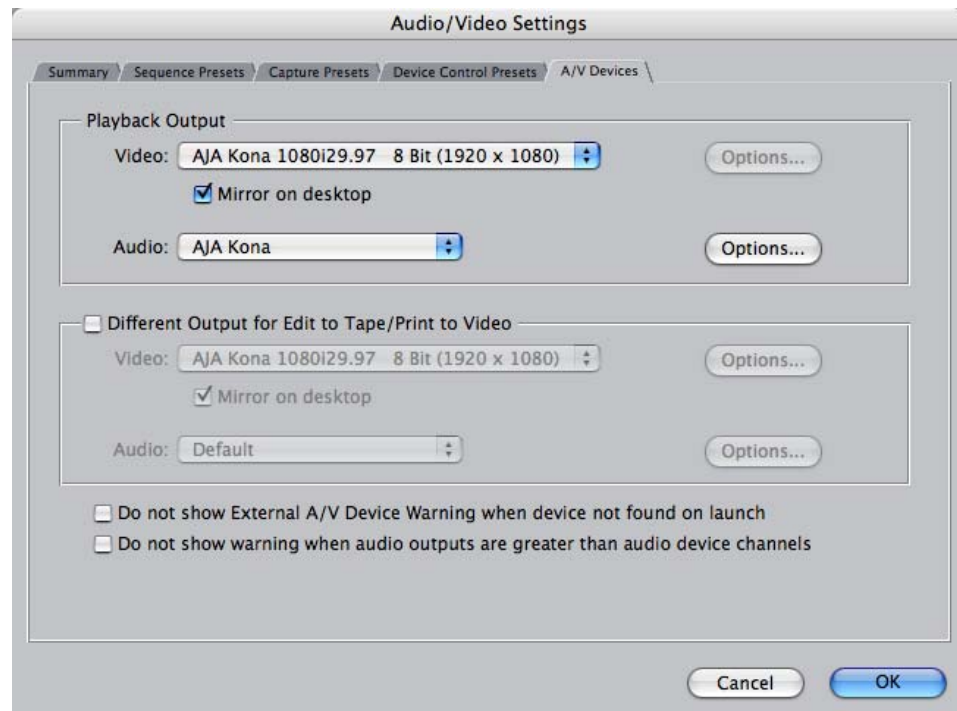
Capture Offset: Pre-roll: seconds

Handle Size: Post-roll: seconds

Playback Offset: ☐ Auto Record and PTV after: seconds

Audio/Video Settings, Device Control Presets Editor Window

The A/V Devices Window



Audio/Video Settings, A/V Devices Window

The A/V Devices window selects the current playback device for both audio and video. Typically, you'll select KONA LH for both playback devices. The format chosen determines the Primary format for the KONA LH board during playback. The Video *Options* button is greyed out for KONA LH (use the KONA LH Control Panel for video configuration; the Audio *Options* button opens a second dialog where Final Cut gives options for changing bit depth, number of channels, and the sample rate. Since Final Cut currently only supports 2 channels of audio, AJA recommends you leave all of these settings as set in the factory defaults.

You may wish to use a different KONA LH output for final Print-to-tape from Final Cut. You can select that in this window by clicking the checkbox "Different Output for Edit to Tape/Print to Video." This allows you to select via a pull-down menu any KONA LH video output and audio output.

The window also allows you to turn on and off device and audio output warnings.