CDA Colour Correction Suite Using DaVinci Resolve

CDA AV suite zero EV 5.810

2026

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Monitor Calibration

THE FSI AND BENQ MONITORS ARE CALIBRATED.

DO NOT MANUALLY ADJUST ANY OF THE BRIGHTNESS, CONTRAST OR CHROMA CONTROLS ON THESE MONITORS.

ONLY MAKE CHANGES USING THE PRESET GAMUT AND GAMMA SETTINGS.

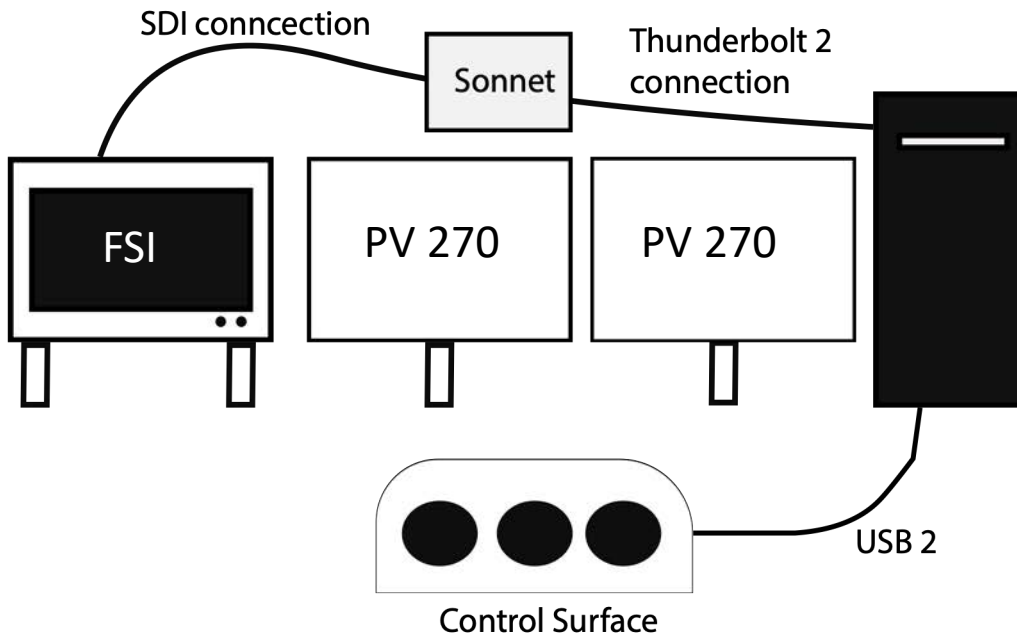
What’s in the suite?

CDA AV suite zero EV 5.810

2026

Equipment in CDA AV Suite Zero

The FSI (Flanders Scientific) monitor: main colour correction screen
Blackmagic 4K Express video card a Sonnet box: provides signal to the FSI monitor
Two BenQ PV 270 calibrated computer monitors
Tangent WAVE control surface for colour correction
Work from your external drives or the FAMC (Fine Arts Media Cluster)



FSI DM240 Colour Correction Monitor



The FSI DM240 is a 24” 2K (1920 x 1200) wide gamut LED colour correction monitor.

It can be used for broadcast video, digital cinema, or web video.

It has a 1500:1 contrast ratio (a typical high end computer display has a 1000:1 ratio). You will especially see more contrast variation in the shadow area of an image.

The SDI input accepts a 10 or 12 bit 4:2:2 or 4:4:4 1080p video stream. By default, DaVinci Resolve outputs a 10 bit 4:2:2 Video data level signal.

FSI DM240 Colour Correction Monitor



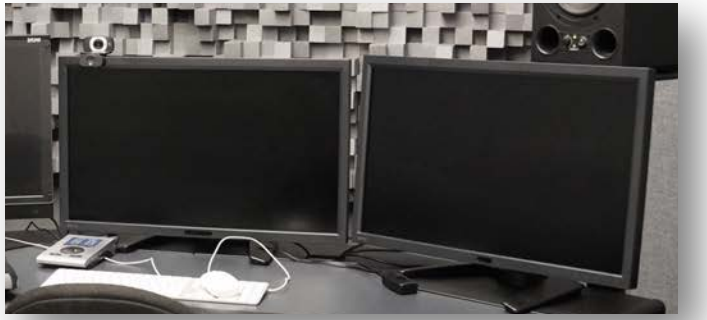
The DM240 can display the full range of the Rec.709 (HD video) gamut and almost all the DCI P3 (digital cinema) gamut. It has adjustable gamma and gamut settings, built-in video scopes and other measurement tools.

The colour correction rooms on EV10 (FAR) also use the FSI DM240.

The DM240 is calibrated so do not adjust any of the brightness, contrast, or color settings manually. Simply switch between preset gamma and gamut settings.

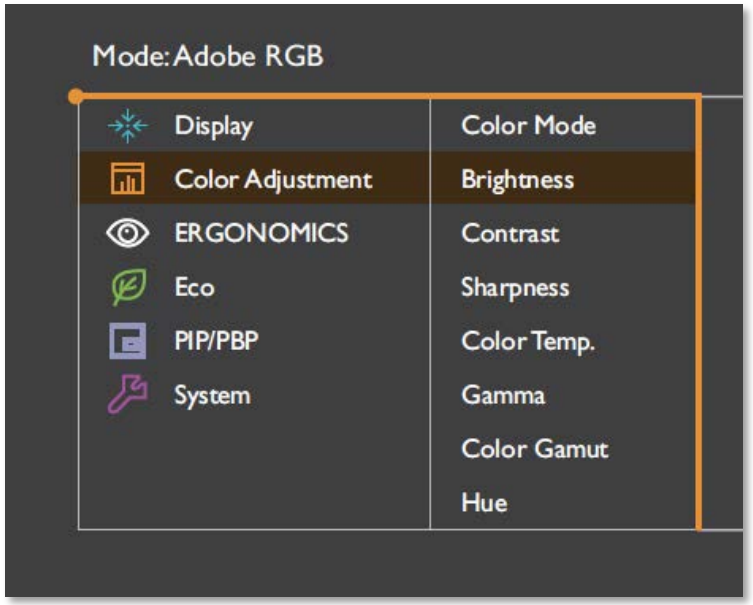
See the section of this guide on the FSI monitor for more information.

BenQ PV 270 Monitors



- These are high-end computer monitors designed for working with colour.
- Like the FSI DM240 monitor, they can display all the Rec.709 colour gamut, almost all (96 %) the DCI P3 color gamut and 99 % of the Adobe RGB gamut.
- They have a 1000:1 contrast ratio.
- These monitors are set to a gamma of 2.2 and Adobe RGB color space. This is a standard for computer screens but you may change the gamma and gamut settings in the menu system if you wish (see next page). It may be useful to have one gamma and gamut setting on the FSI monitor and another on the BenQ monitors. See the section on the FSI monitor for more information on gamma and gamut standards.
- Please change the settings back to 2.2 and Adobe RGB when you are finished.
- These monitors are calibrated so do not adjust any of the brightness, contrast, or color settings manually. Simply switch between gamma and gamut presets. There is more information on gamma and gamut in the section on the FSI monitor.

Adjusting the Menu Settings of the BenQ monitors



By default, the monitors are setup for colour correcting for the web (computer) or for gallery projection using a data projector:
Color Adjustment/Color Mode/Adobe RGB
Color Adjustment/Gamma/2.2

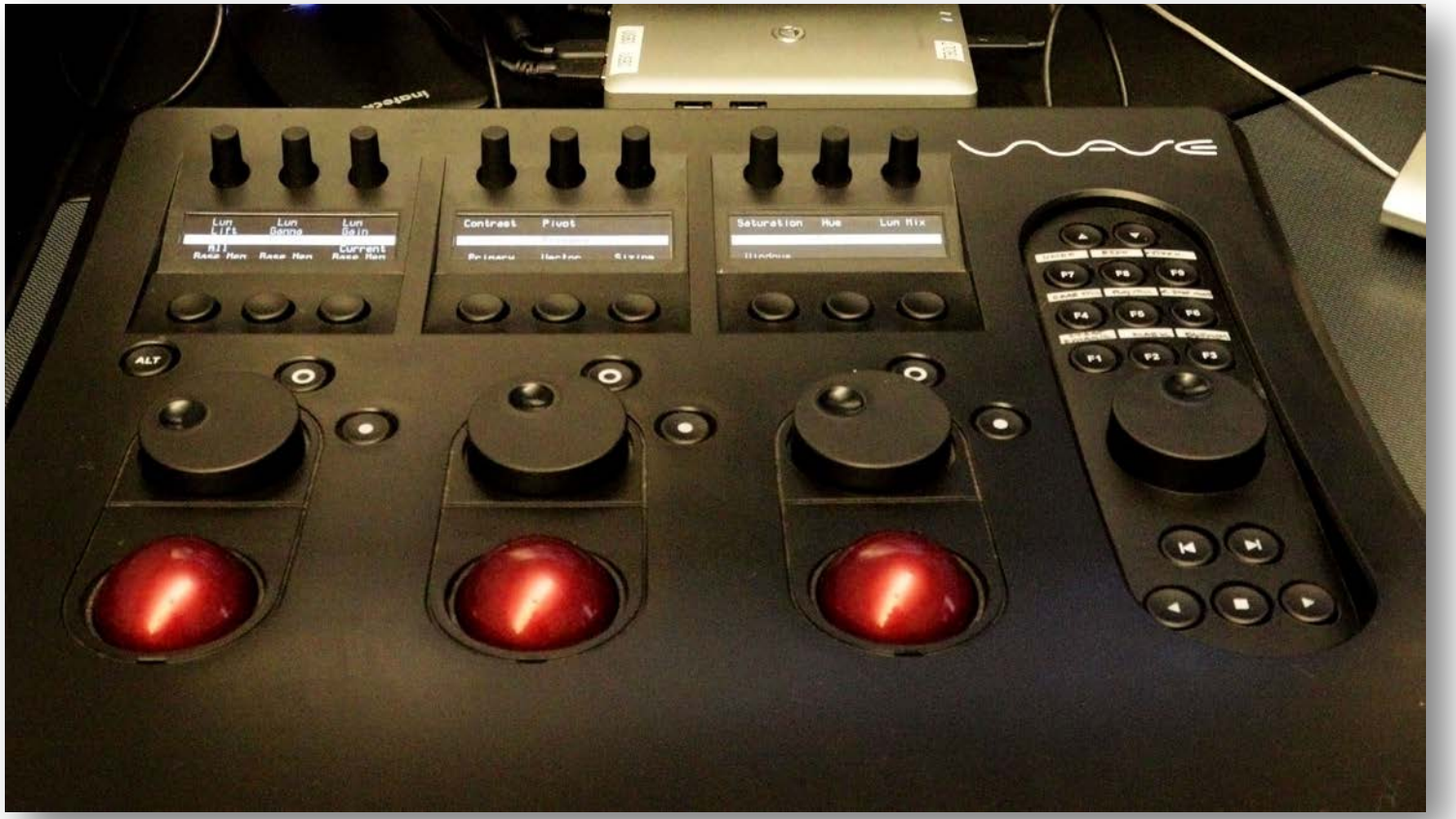
Make the following adjustments to correct for these video standards:

For showing the work on a North American TV (not a HDR TV):
Color Adjustment/Color Mode/ Rec. 709
Color Adjustment/Gamma/2.4

For DCI projection (DCP screening in a cinema):
Color Adjustment/Color Mode/ DCI P3
Color Adjustment/Gamma/2.6

Color Mode automatically changes the Color Gamut menu setting.
Color Temp. should always be 6500K
Please change the settings back to 2.2 and Adobe RGB when you are finished.

Tangent Wave control surface



The Tangent Wave control surface works well with DaVinci Resolve.

Resolve handles the mapping of the buttons and wheels. See the section in this guide on the Tangent Wave for how to enable the control surface in Resolve.

Sending a Resolve Timeline to the FSI monitor

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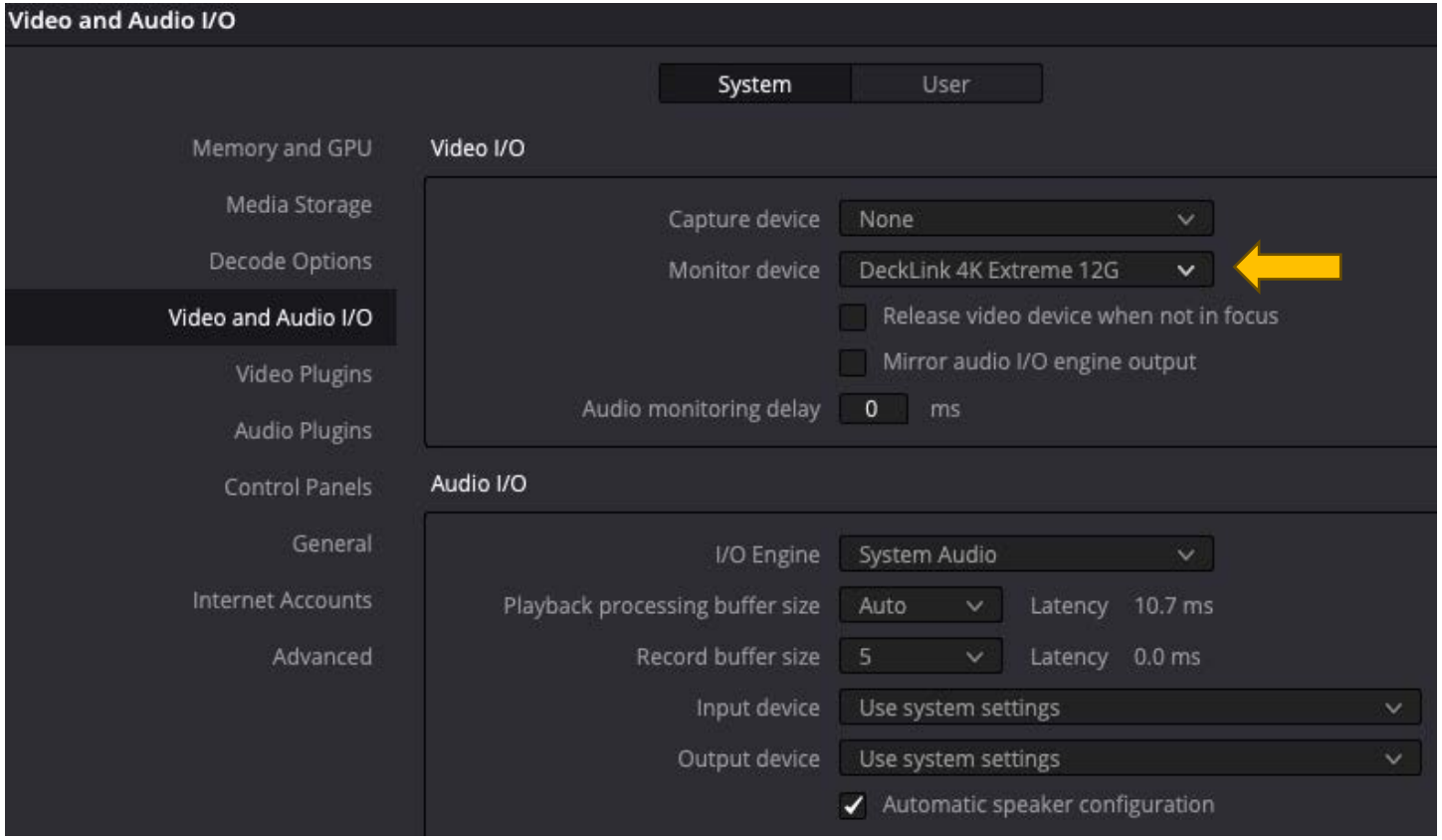
Working with Davinci Resolve

The following guide concentrates on the essential settings inside Resolve for sending a signal to the FSI monitor for colour correction.

I am assuming that you already know how to use Resolve.

The Blackmagic design website has many good video tutorials.

DaVinci Resolve/ Preferences/Video and Audio I/O



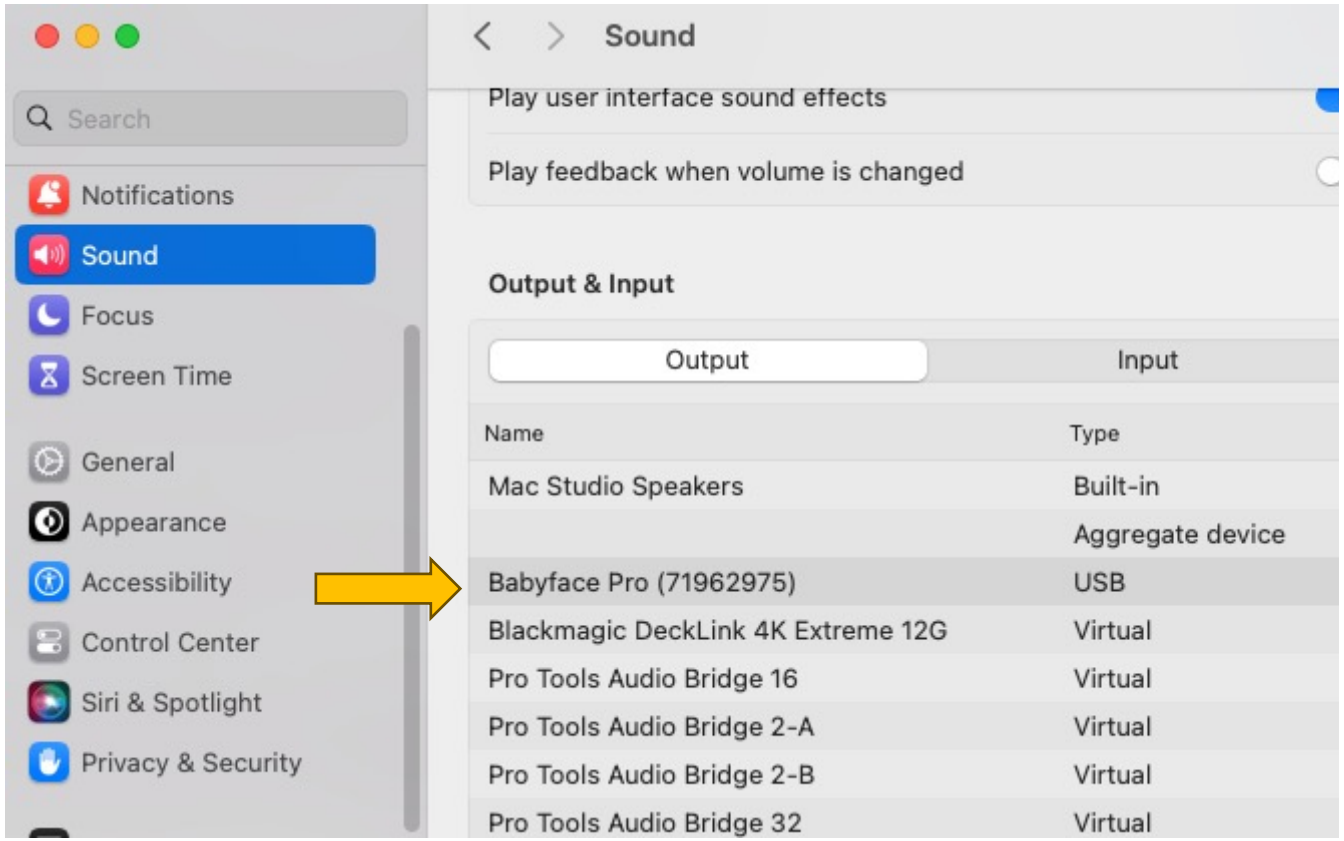
Under **Video I/O** the **Monitor Device** will be the Decklink 4K Extreme 12G.

Under **Audio I/O** the **I/O Engine** will be System Audio.

Use system settings for the **Output device**.

After you make these changes, **quit and reopen Resolve so that the changes take effect!**

Apple/ System Preferences/ Sound



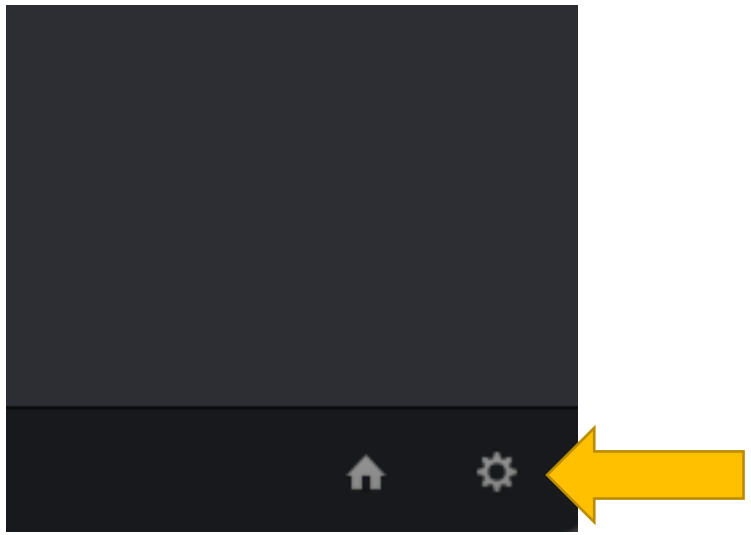
In the Apple/ System Preferences/ Sound panel, the **Babyface Pro** interface is the default system output device.

The audio will be in slightly out of sync with the image on the FSI monitor but in sync with the image on the computer screens.



The Babyface Pro

Resolve Project Settings

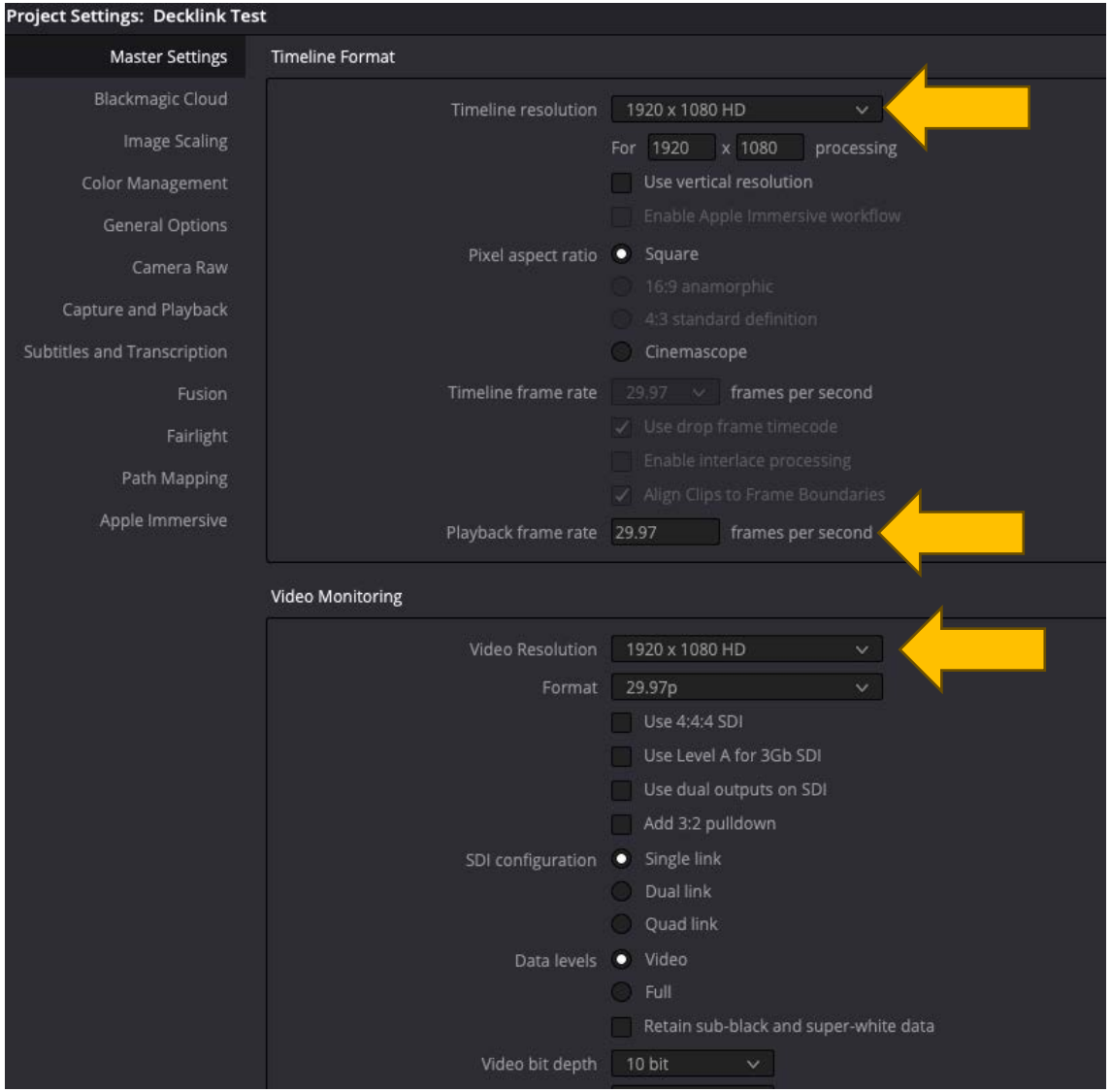


In this next section we will look at different output scenarios in Resolve: HD and 4K.

In your Resolve project, go to the **Project Settings** wheel in the bottom right of any workspace window.

The two important Project Settings are **Master Settings** and **Image Scaling**.

HD timeline output to the FSI monitor



Here is how the **Master Settings** page should look for an HD timeline.

On the top you have the settings that determine the **Timeline resolution** and then below the **Video Monitoring** settings determine the output of the Blackmagic 4K Extreme video card.

For HD timelines, the **Video Monitoring resolution and format** settings should be the same as the **Timeline resolution** and **Playback frame rate** settings in **Timeline Format**.

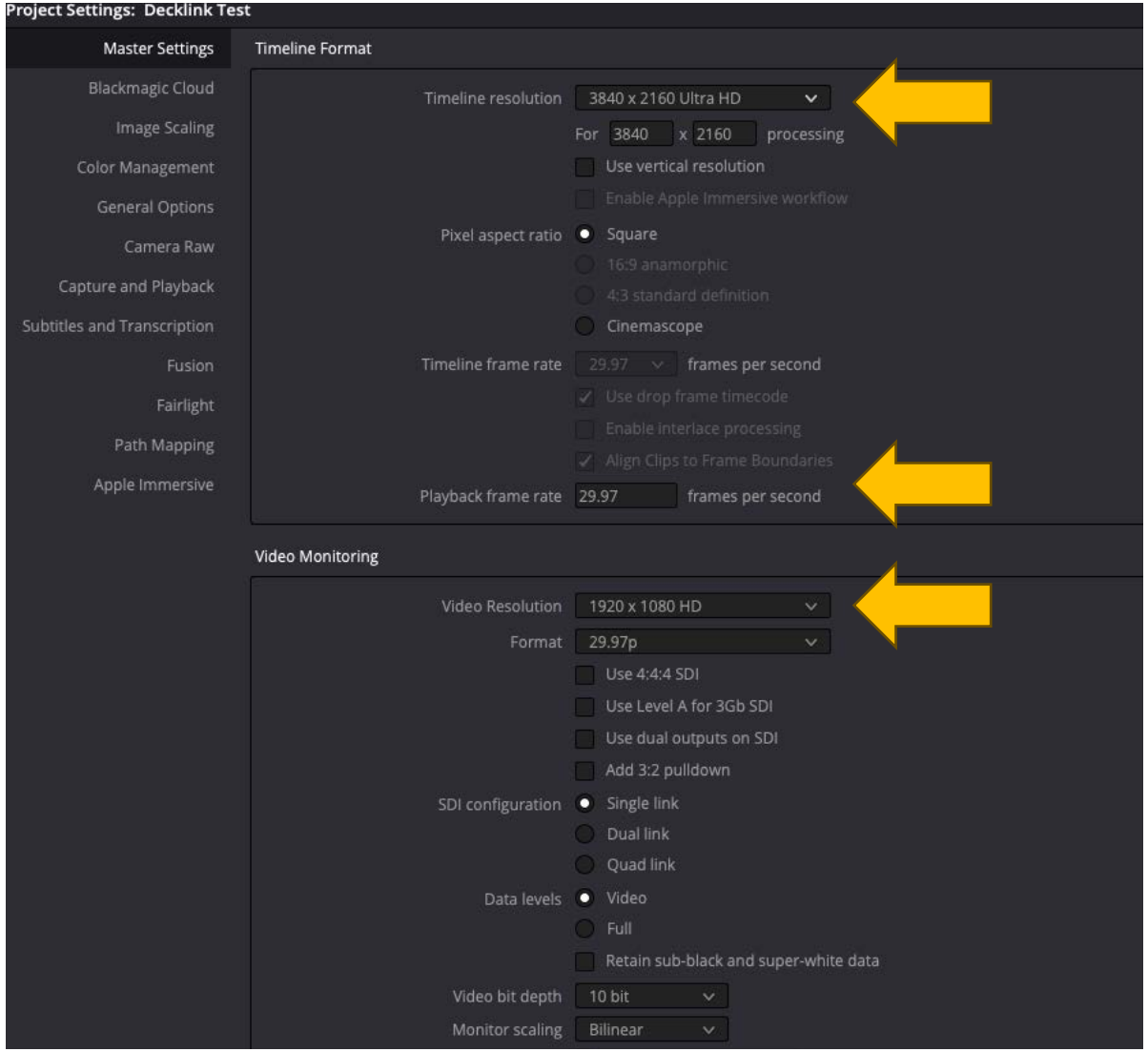
The **SDI configuration** should be Single link.

The **Data levels** should be Video.

The **Video bit depth** should be 10 bit.

There are other options here, see page 21.

4K UHD timeline output to the FSI monitor



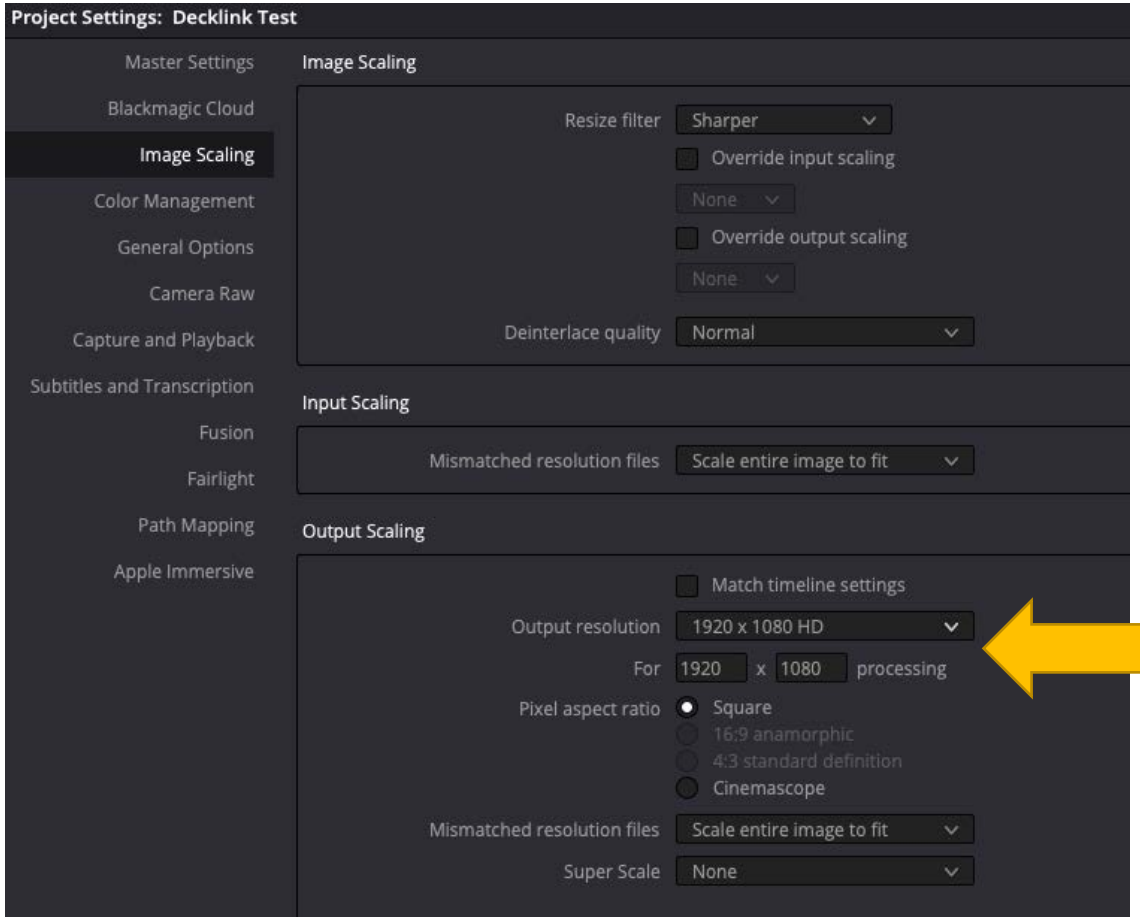
Here is how a 4K UHD timeline will look in the **Master Settings**. The **Timeline resolution** is 3840x2160 Ultra HD.

The FSI is a 2K (HD) monitor so you must scale down the image using the **Video Monitoring** section and the **Image Scaling** settings (next page).

The **Video Monitoring** format should be 1920 x1080 HD but it should have the **same format** (frame rate) as the **playback frame rate in Timeline Format**.

There are more options in the Video Monitoring section depending on your video files. See page 21.

4K UHD Image Scaling Settings



The **Image Scaling** settings should look like this to scale to HD.

The **Output Scaling/ Output resolution** is the important setting. It should be 1920 x 1080 HD.

If the timeline is HD, then the **Match timeline settings** box can be checked.

4K DCI timeline output to the FSI monitor



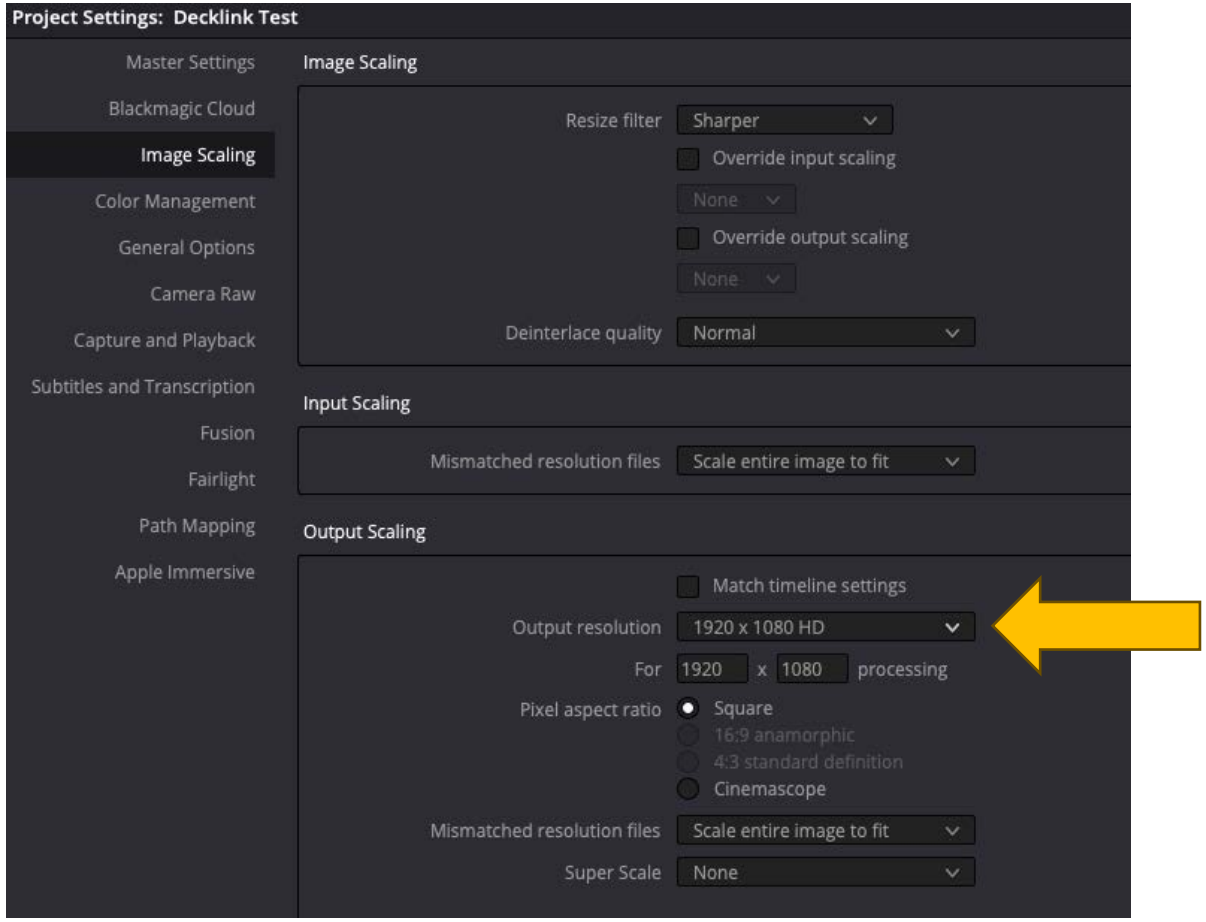
This is what the **Master Settings** will look like for a 4K DCI (cinema) timeline.

The **Video Monitoring** is using true 24p frame rate like the timeline format playback frame rate. DCI standards for frame rates are different than NTSC standards.

The Timeline format could be 6K or 8K or whatever but the **Video Monitoring** format should always be HD and the same frame rate.

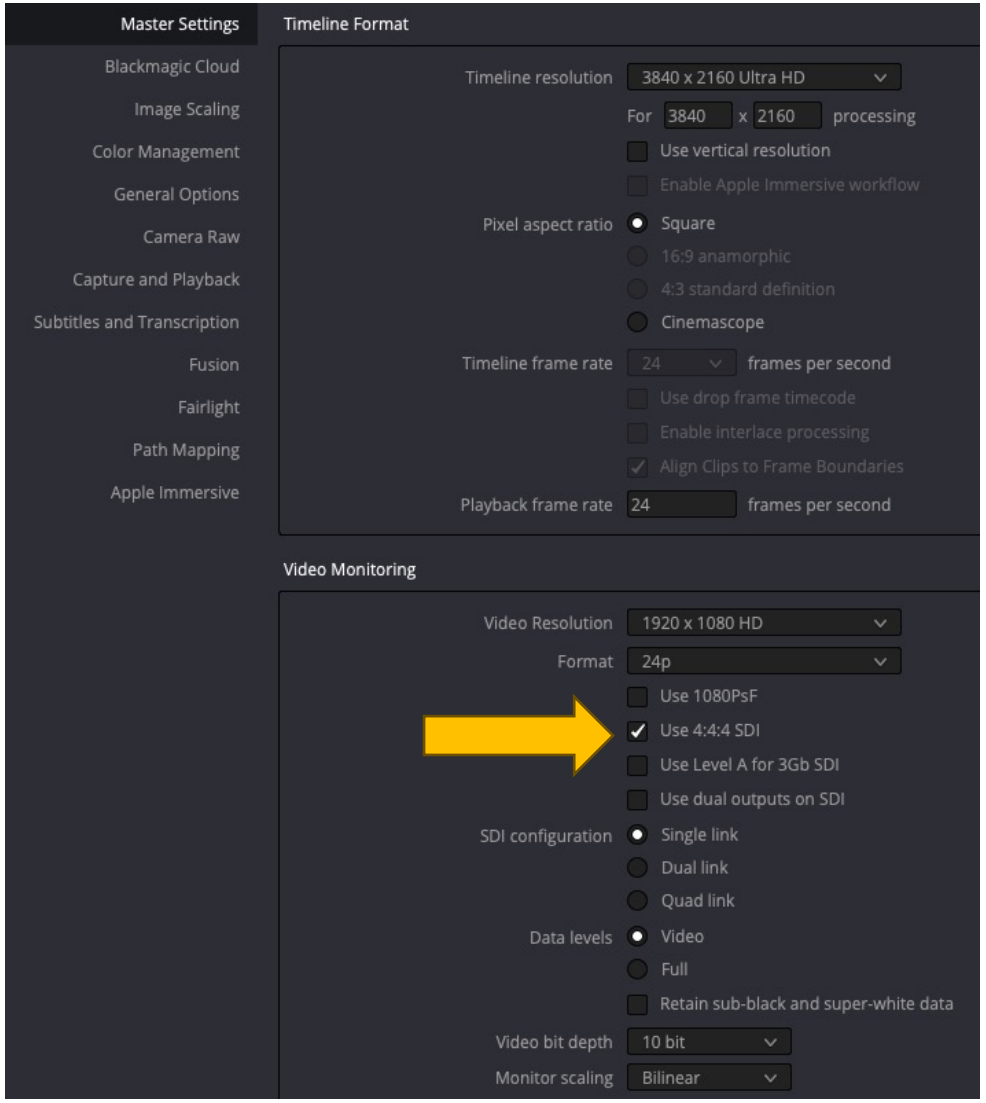
There are more options in the Video Monitoring section depending on your video files, see page 21.

4K DCI Timeline Image Scaling settings



Once again, the **Image Scaling** settings are set to 1920 x 1080 HD.

Enabling 4:4:4 SDI output

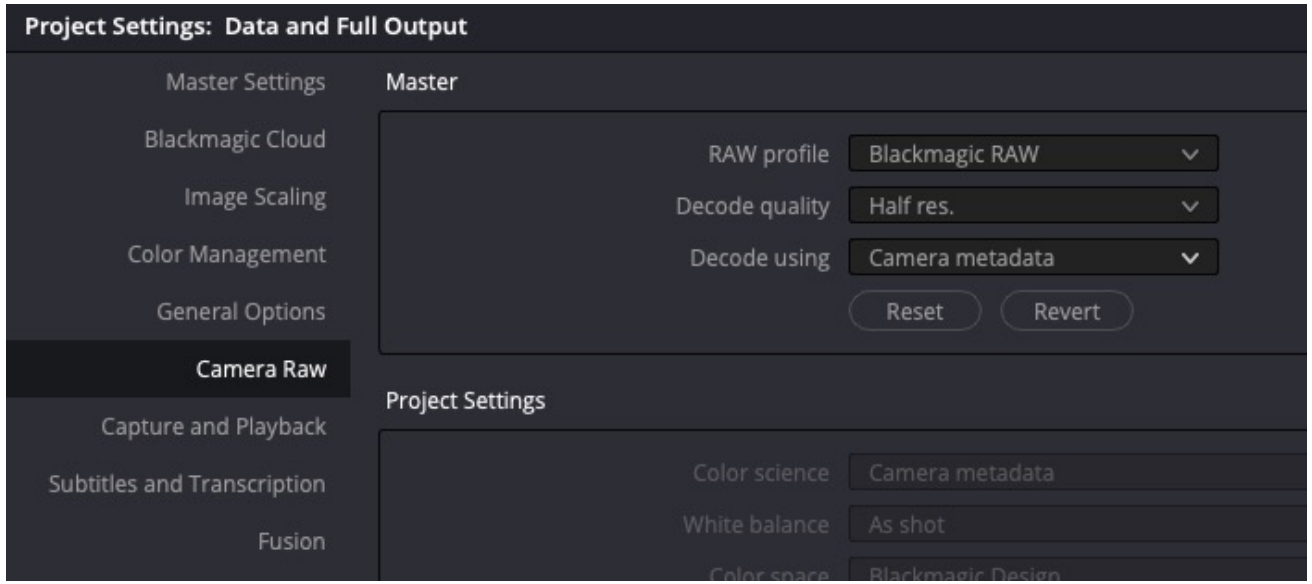


If you are working with video that was shot using 4:4:4 colour sampling rather than 4:2:2, enable the **Use 4:4:4 SDI** button in the **Video Monitoring Section** of **Master Settings**.

By default, the FSI monitor is set to accept a 4:2:2 or 4:4:4 signal. **Menu/Video/SDI Format/Auto**

The colour of the image on the FSI monitor may briefly change while it recognizes the new colour sampling format.

Working with RAW media in Resolve



How Resolve interprets RAW media imported into the project is determined in the **Project Settings/ Camera Raw** page.

You can decode using the Camera metadata or according to Project settings.

See the Resolve manual for more detail.

Colour Management options

The next section looks at two options in the colour management menu of Resolve Project Settings.

Both of these options are good, but there are more! See the chapter of the Resolve manual on color management for more detailed information and more options.

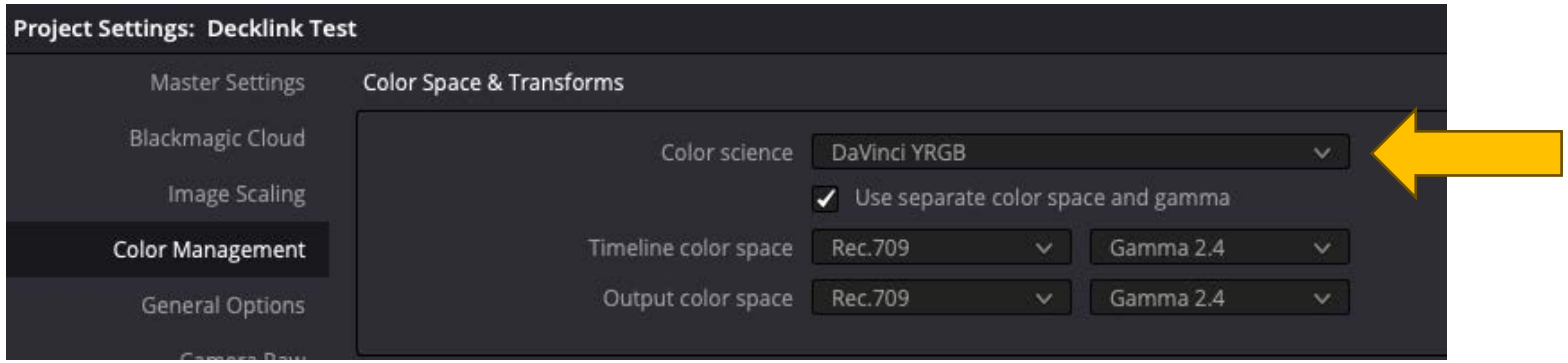
Here I present two options:

1. The default display managed workflow: **DaVinci YRGB**
2. The colour managed workflow: **DaVinci YRGB Color Managed**

Option 1

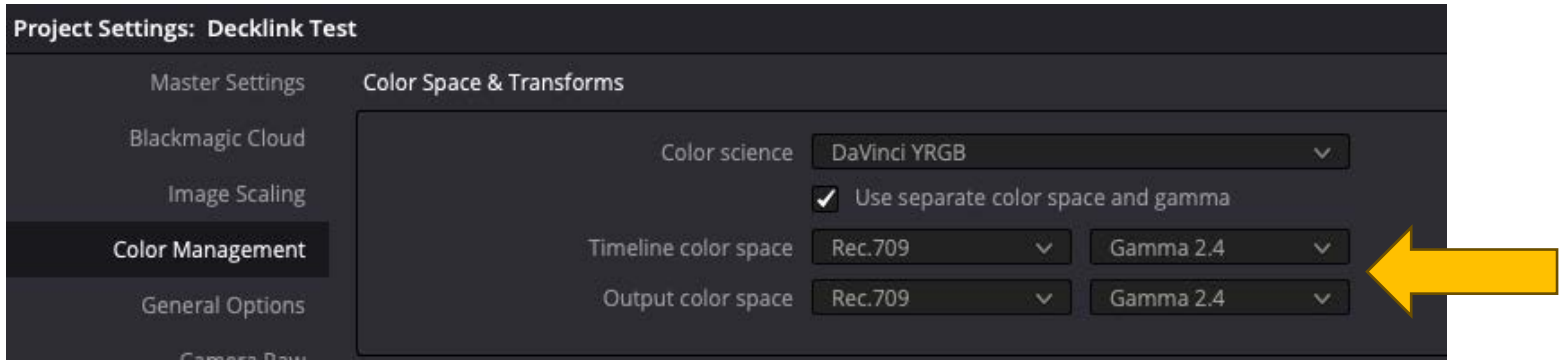
Default Colour Management in Resolve (Display Managed Workflow)

Resolve Default Colour Management Settings



By default, Resolve will assign the **DaVinci YRGB** option to the **color science** setting. This means that uncorrected Log images placed on the timeline will require a LUT to normalize them. You are judging colour accuracy via the calibrated FSI monitor and Resolve is not automatically transforming any video files from one colour space to another. It's fine to work in this way. This is also called a **displayed managed** workflow.

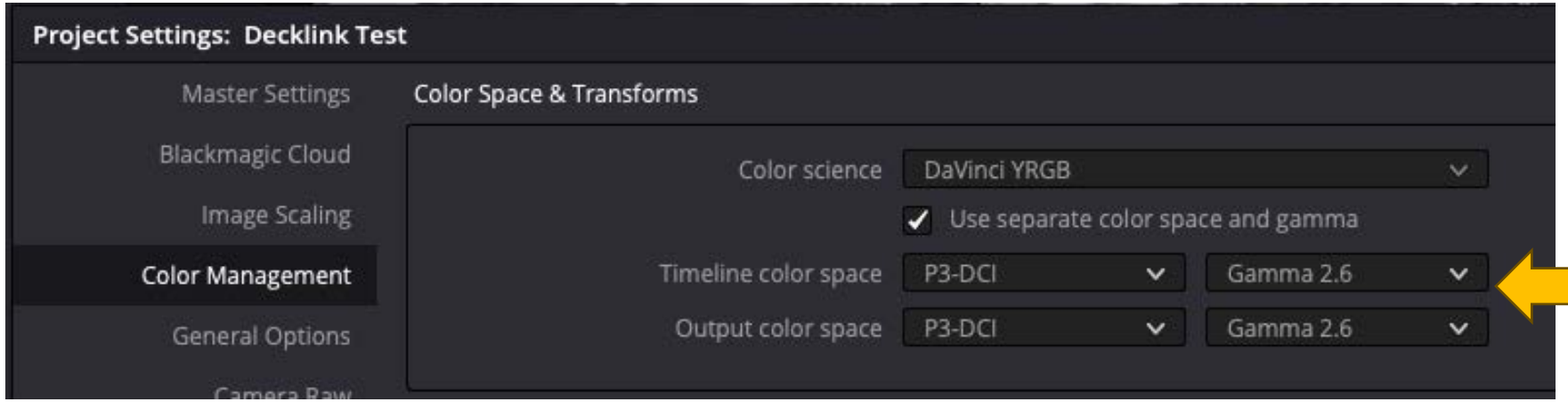
Resolve Default Colour Management Settings



The FSI Monitor is a Rec.709 monitor. By default, the colour space of the FSI monitor is Rec.709 with a gamma of 2.4. You can verify these settings in the FSI monitor menu: **Menu/Color Management.** Keeping the FSI monitor on this setting will provide the most accurate result.

To match these monitor settings, keep your **timeline and output colour space** in Resolve's **color management settings** at **Rec.709 and gamma 2.4.** This is the default.

Resolve Default Colour Management Settings



Using the **DaVinci YRGB** option in **color science**, the Rec.709 gamma 2.4 setting is a good compromise for correcting for DCP, broadcast and web. See the section of this guide on the FSI monitor for more information on gamut and gamma.

But if you want to correct **solely for DCP output** you can change your **timeline and output color space** settings in Resolve to **P3-DCI** and **Gamma 2.6**. Then make sure to make the corresponding changes to **color space** and **gamma** in the FSI menu: **Menu/Color Management.**

Gamut and Gamma changes in the FSI monitor menu

If you are correcting **exclusively for DCI projection**, you may wish to also change the following FSI monitor menu settings:
Make the gamma change first.
Color Management/Gamma Select/ **2.6**
Color Management/ Color Space/ **DCI P3**

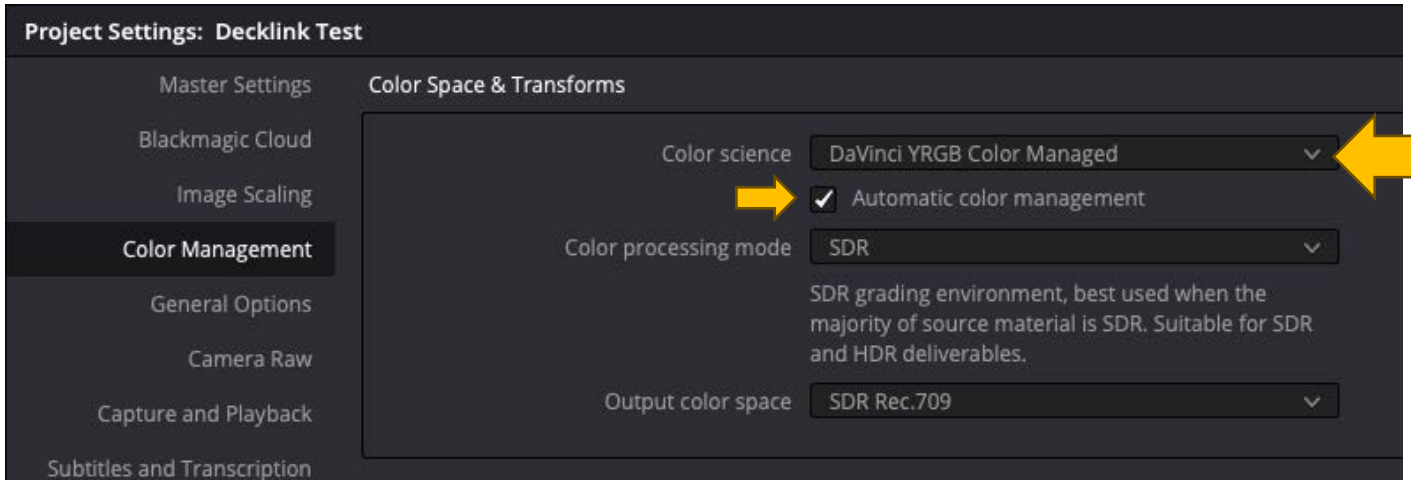
See the section on the FSI monitor for more detail on whether you may wish to work in this colour space or gamma setting.

When your reservation is finished, change the FSI menu settings back to the default Rec.709 Color Space and 2.4 Gamma.

Option 2

Colour Managed Workflow in Resolve

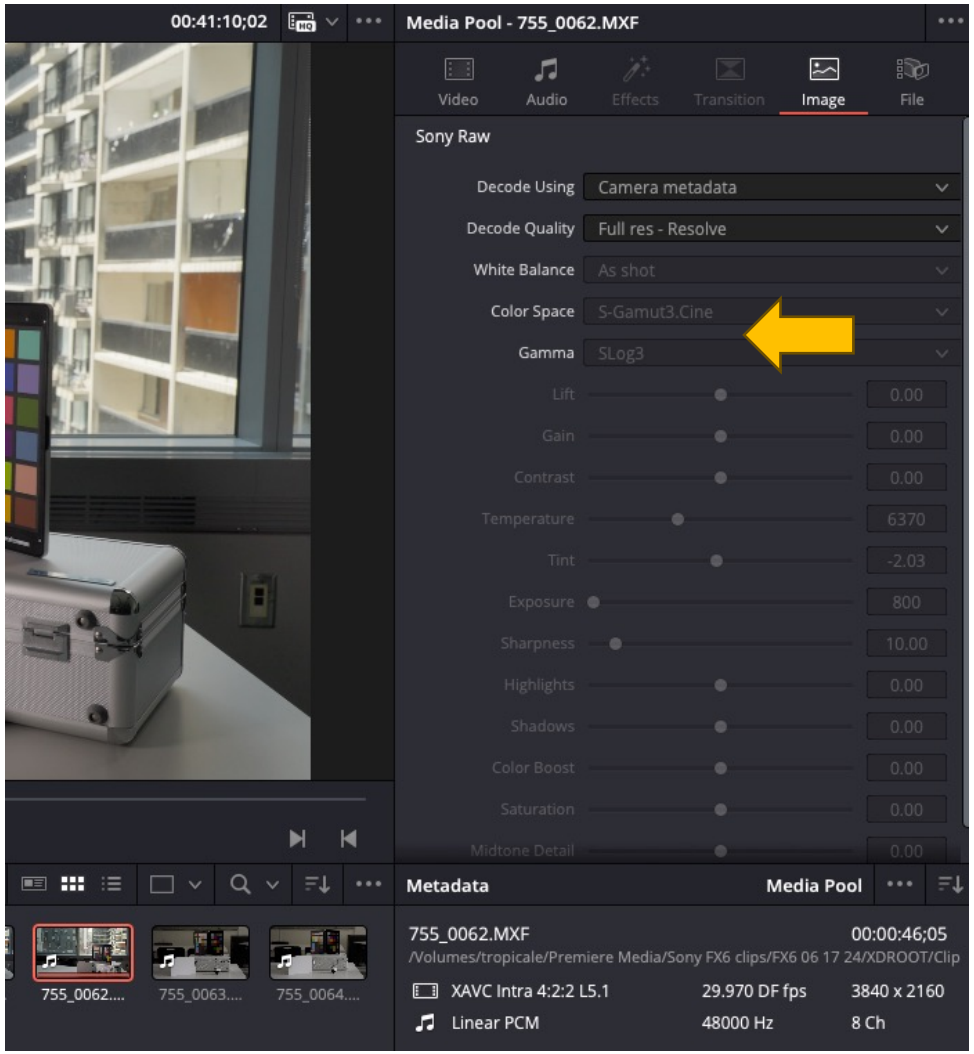
Resolve Colour Managed Workflow



Another option is to use the **DaVinci YRGB Color Managed** workflow. With a colour managed workflow, clips shot in Log will be automatically normalized on the timeline according to the **Color Processing Mode** and **Output color space** settings. Leaving the **Automatic color management** box checkmarked, will provide some basic presets to work with. Here I have chosen a Rec.709 output, this also means a gamma of 2.4.

This colour managed method of working can be more accurate and faster than applying LUTS manually in a displayed managed workflow. However, you have to ensure that your video clips are interpreted correctly in Resolve on import. See the next page.

Media/ Inspector



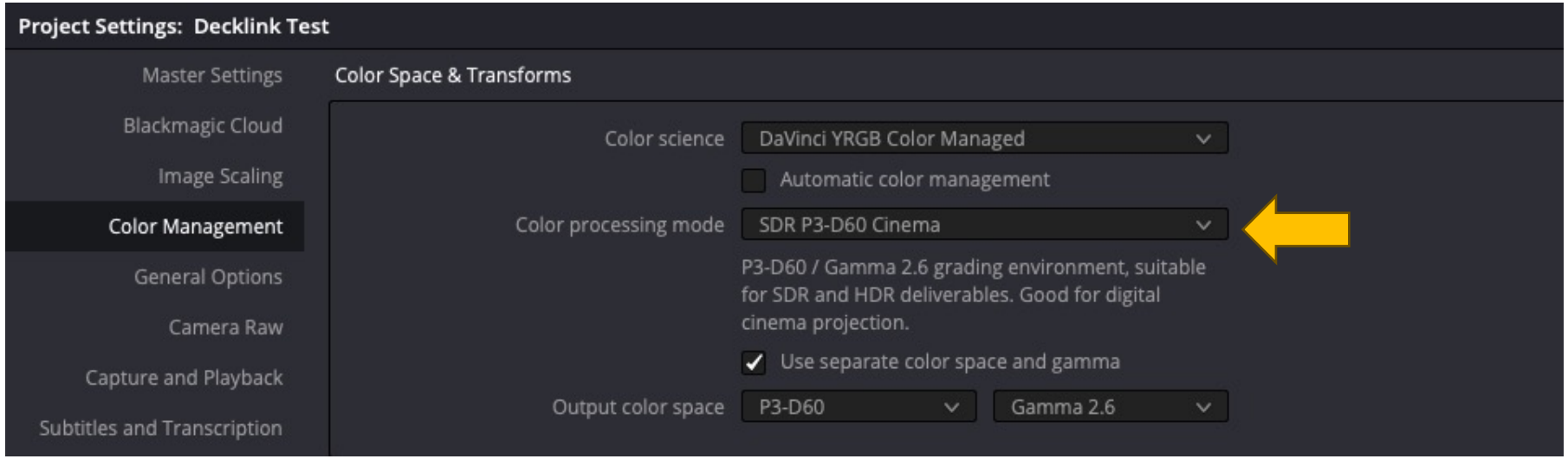
Here is a screenshot of the Media work space in Resolve with the Inspector/Image tab (top right). One video clip (bottom left) 755-0062.mxf has been selected.

The inspector shows how Resolve is interpreting the metadata of this particular video file. It is an .mxf file from a Sony camera that is correctly interpreted as being shot with the S-Gamut3.Cine colour space and Slog3 gamma.

This clip will be correctly normalized on a Resolve colour managed timeline.

Log media will be interpreted according to the camera metadata. But if you are working with RAW media, then you must specify how Resolve interprets that media in **Project Settings/Camera RAW**.

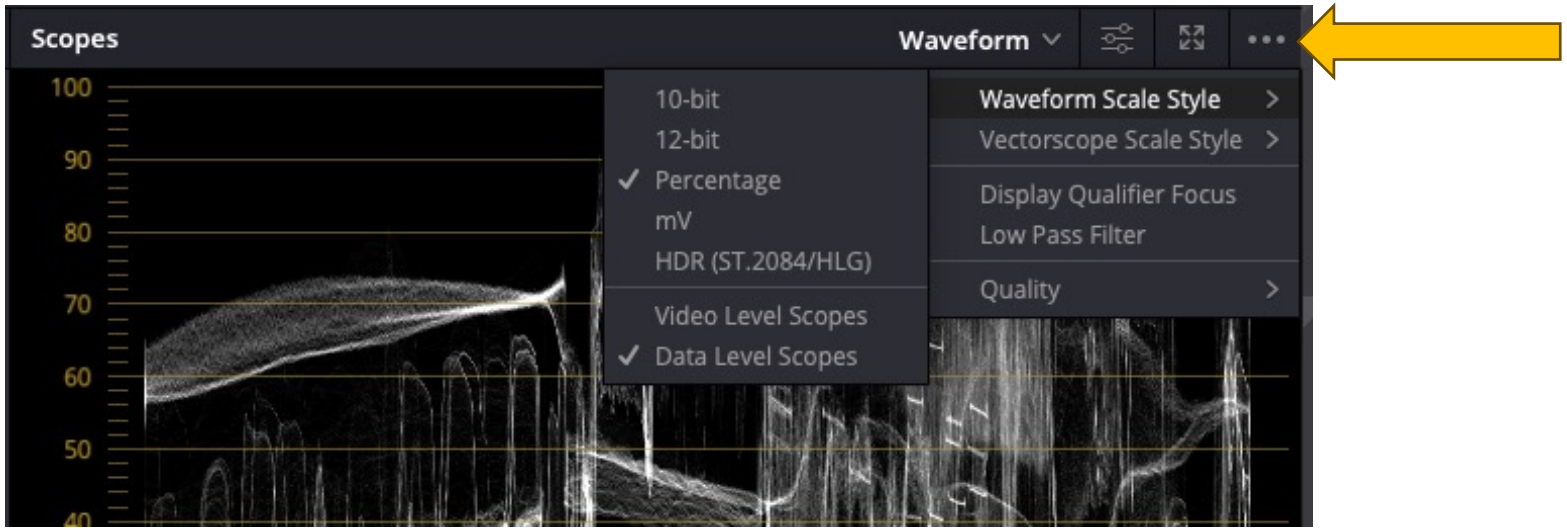
Resolve Colour Managed Workflow



If you are grading for cinema projection, you can deselect the **automatic color management** checkbox. Then you have access to more presets. Choose **SDR P3-D60 Cinema** as the **color processing mode** (timeline colour space) and **P3-D60** with a gamma of **2.6** as the **output color space.** Then make sure to make the corresponding changes to **color space** and **gamma** in the FSI menu: **Menu/Color Management/ Color Space/ DCI P3 and Gamma Select/ Gamma 2.6**.

Change the settings back to Rec.709 and gamma 2.4 on the FSI monitor at the end of your reservation.

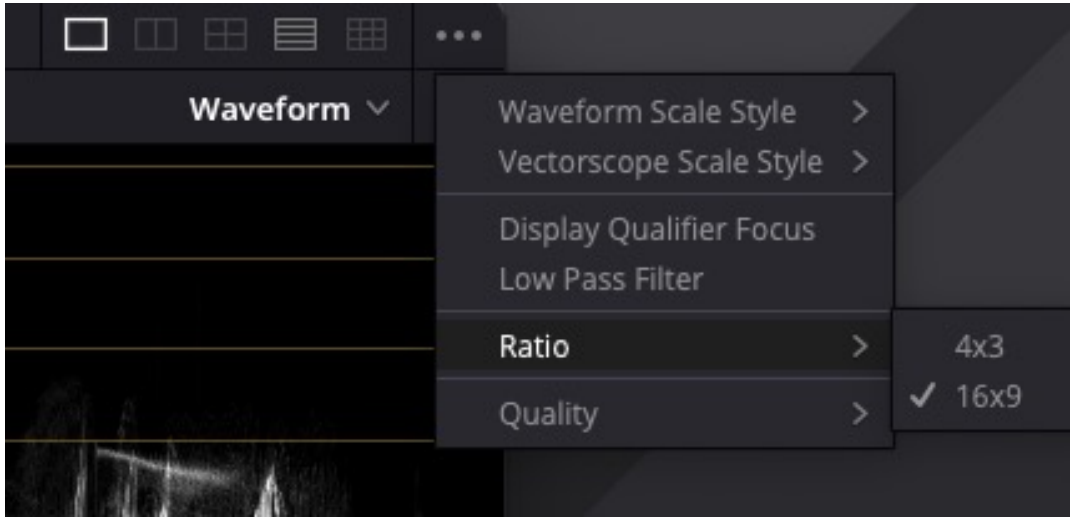
Resolve Video Scopes



There are two changes that can make things simpler when viewing the scopes in Resolve. The scopes are visible when you go to the colour work space in Resolve.

The three dots in the top right of the scope window in Resolve take you to a settings menu. There you can change the scale of the waveform monitor from a **10-bit scale to a percentage**. This will match how the waveform is displayed on the FSI monitor by default. The waveform monitor is visible in the FSI monitor by pressing **F1** on the front panel. It's important that these two scopes (the one in Resolve and the one in the FSI) correspond. If the luminance values of the waveform monitor on the FSI and Resolve don't correspond, you may have a data level issue. See page 35.

Resolve Scopes



The other adjustment to make is to change the ratio to 16x9. Then the waveform will correspond more to the aspect ratio of your HD, 4K UHD or 2K or 4K DCI image. Unless you are working with a 4:3 image of course!

About Data Levels

Sometimes you will encounter a situation where Resolve can not interpret a video file's data levels correctly. This can cause an exposure change in the file when it is imported in Resolve. This situation is rare but worth noting.

Or, you might encounter a situation where the entire timeline has contrast changes because of mismatched data levels on output.

About Data Levels

Data levels refers to how image data is mapped on to a scale. There are two different ways to map the data: a Video scale and a Full range scale. **This is simply a reference system that does not alter the image even if the scale is changed.**

In Resolve there is the data level of any video file, and then the data level being output to the FSI monitor. First of all, let’s look at the data levels of video files.

Data Levels of Video Files

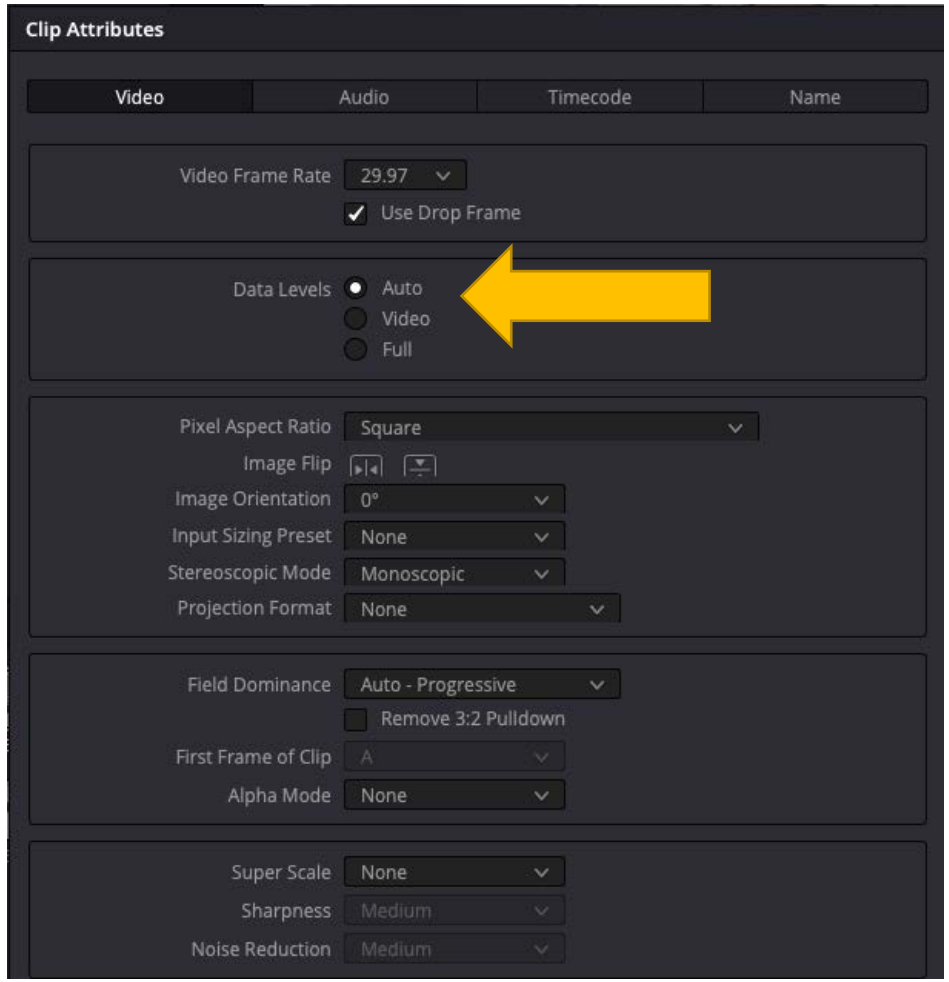
Any YUV (YCBCR) video codec will generally use the **Video** level scale. This includes all Pro Res codecs except Pro Res 4444 and almost all video files using some variation of the AVC codec.

The **Full** level scale is used for RGB colour 444 video files.

All video files inside Resolve, regardless of whether they use Video or Full level scales, are processed as Full range uncompressed with 32-bit floating point data.

Resolve automatically interprets the data level of all video files coming into the software. How those images are scaled into the internal Full range data level depends on how they are initially interpreted. This is shown in the clip attributes window (next page) of any video file.

Data Levels of Video Files



In the clip attributes window in the Media workspace, by default the Data levels selection for any video file will be AUTO. This is usually correct but in case there is an error, you can adjust the interpretation manually.

If a file that uses Video levels is erroneously interpreted as Full by Resolve, the file will look washed out. The black level will be raised and the white point lowered. The image will look low contrast.

You can force Resolve to interpret a file as Video or Full data levels by right clicking the file in the media or color page window and checking the appropriate selection in the Clip Attributes window. You can also shift select multiple files to force the change on multiple files.

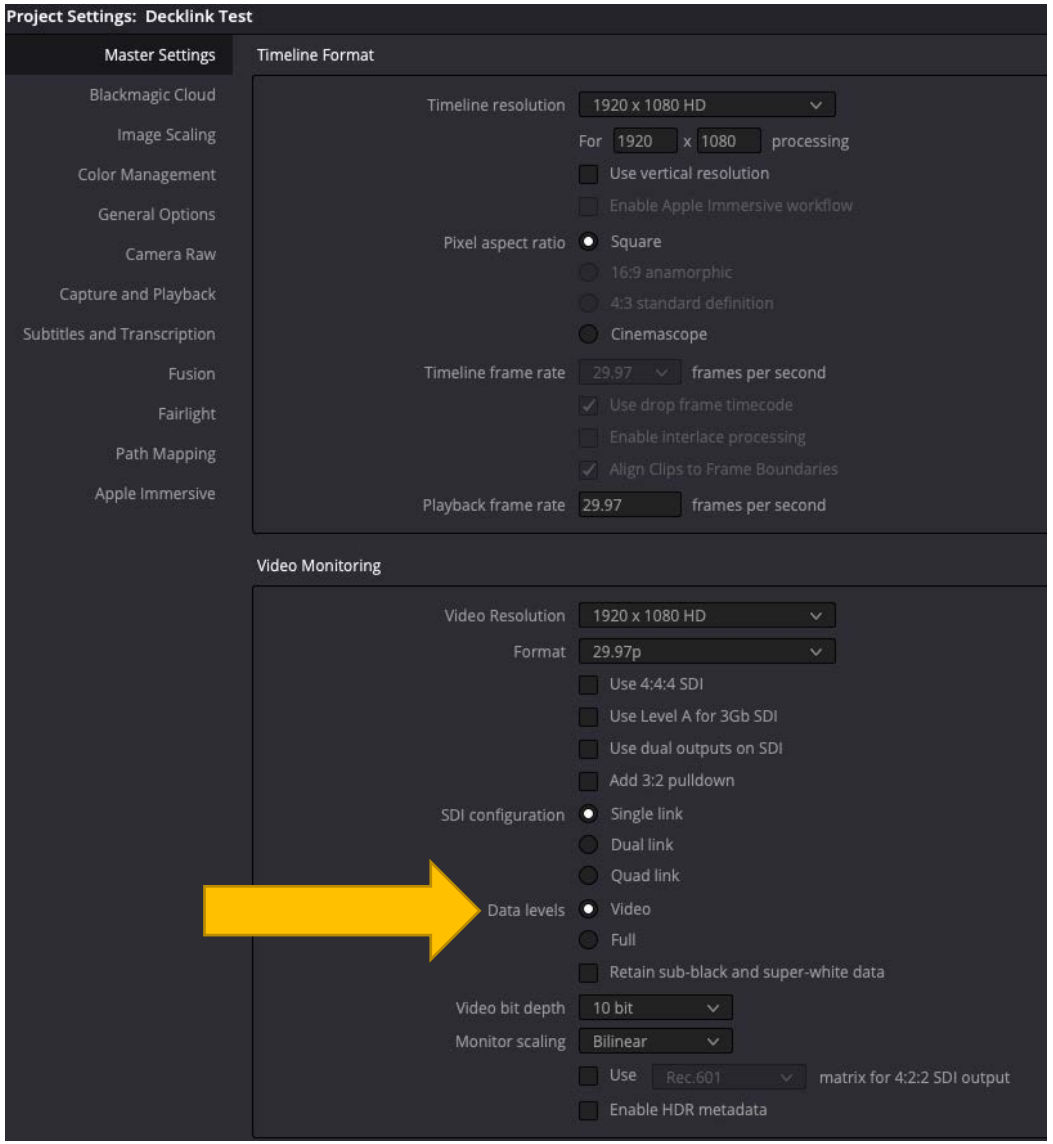
Data Levels on Output

You should be concerned about the data levels output option in the **Resolve Project Settings/Master Settings/Video Monitoring** section. This determines the data level of the signal sent to the FSI monitor.

The **data level** you are outputting from Resolve **must match** the FSI monitor **SDI Black Level** setting.

If these two settings do not match, then the entire timeline will appear on the FSI monitor with contrast changes.

Data Levels on Output to the FSI Monitor



Keep the **Data** Level setting in the **Video Monitoring** section of Project settings on **Video.**
This refers to output level coming out of the Blackmagic video card.

By default, the FSI monitor is set to accept a **Video** data level signal. The menu setting in the FSI monitor is: **Color Management/SDI Black Level/ Video**

When these two settings correspond, the image will look the same in Resolve and on the FSI monitor when referencing the waveform monitors. Keep in mind that the BenQ monitors may have a different gamma setting than the FSI monitor. You can adjust this if you wish (see page 9).

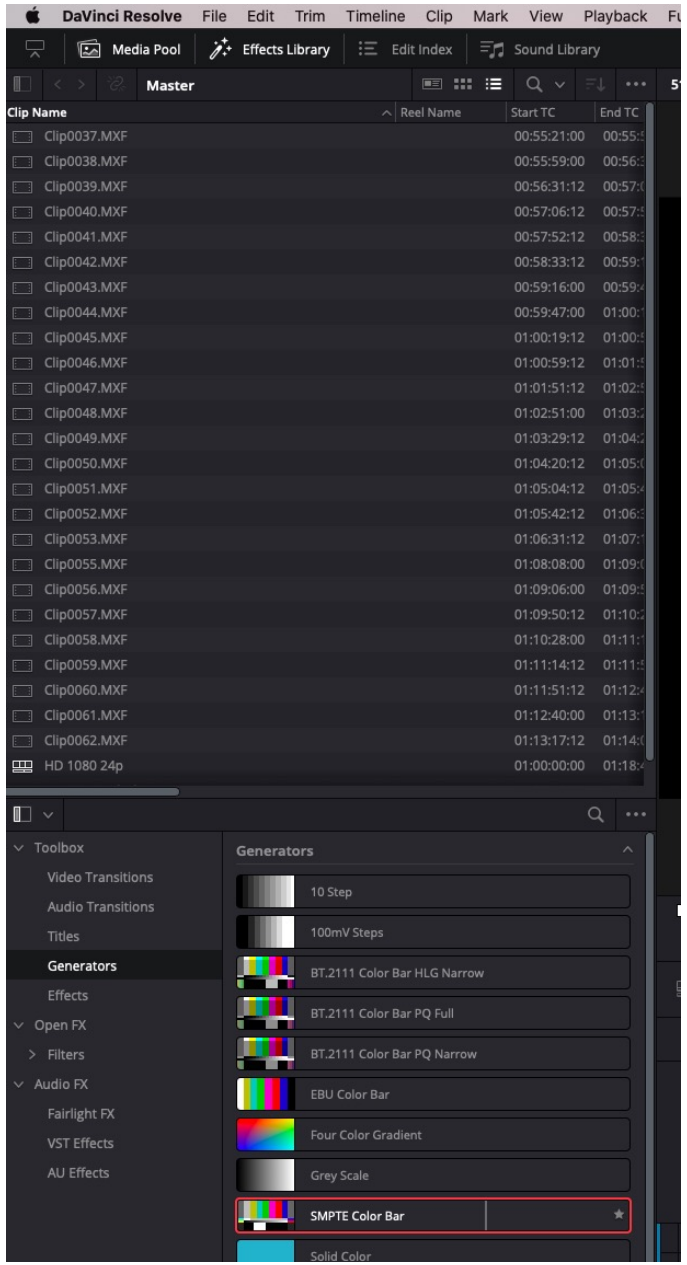
FSI Monitor Data Levels

The data level you are outputting from Resolve **must match** the FSI monitor data level setting.

The FSI monitor calls this the **SDI Black Level**. This can be verified or changed in the FSI monitor menu at: **Menu/Color Management/SDI Black Level**.

In the **SDI Black Level** on the FSI monitor should be set to **Video.** The other option in that menu is **Data**, this is **Full** level.

If the data level settings in Resolve and the FSI monitor do not match, then the entire timeline will appear on the FSI monitor with contrast changes.



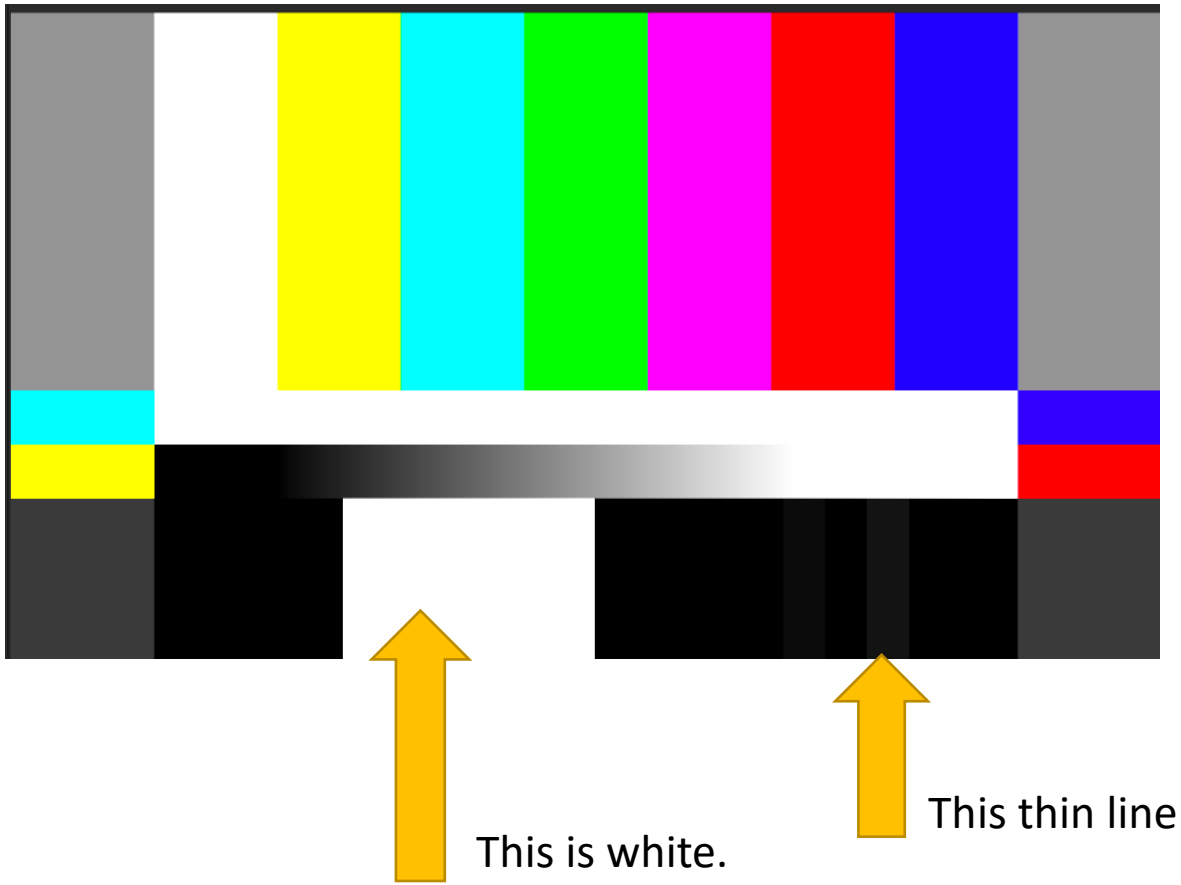
Use Colour Bars to check

Always send SMPTE colour bars from your Resolve timeline to the FSI monitor.

You can see from the colour bars whether the contrast is being affected by mismatched data levels. Look at the waveform monitor in the software and on the FSI monitor.

The colour bars can be found in the **Effects Library/Generators** on the Edit page.

Checking white and black levels



On the SMPTE colour bars you have one large square that is white. This will be 100 IRE or 1023 on the digital 10 bit scale.

There are three thin vertical lines on the bottom right. The last one on the right is just brighter than black, the middle line is black and the one on the left is darker than black. You should just barely see the one line on the right when the room is dark. You may not see this line on this .pdf document on your computer.

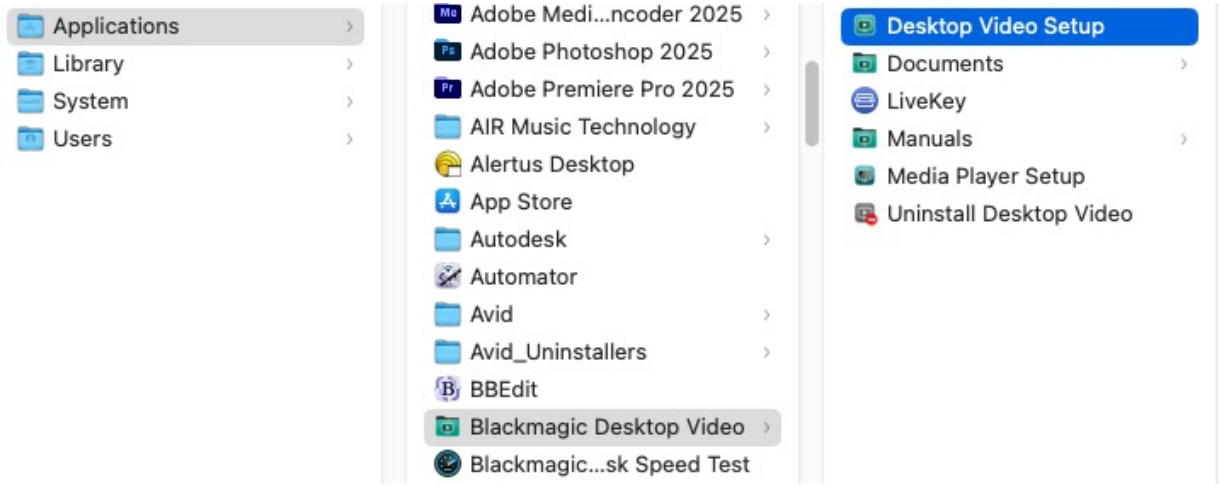
Blackmagic Video Card Settings

CDA AV suite zero EV 5.810

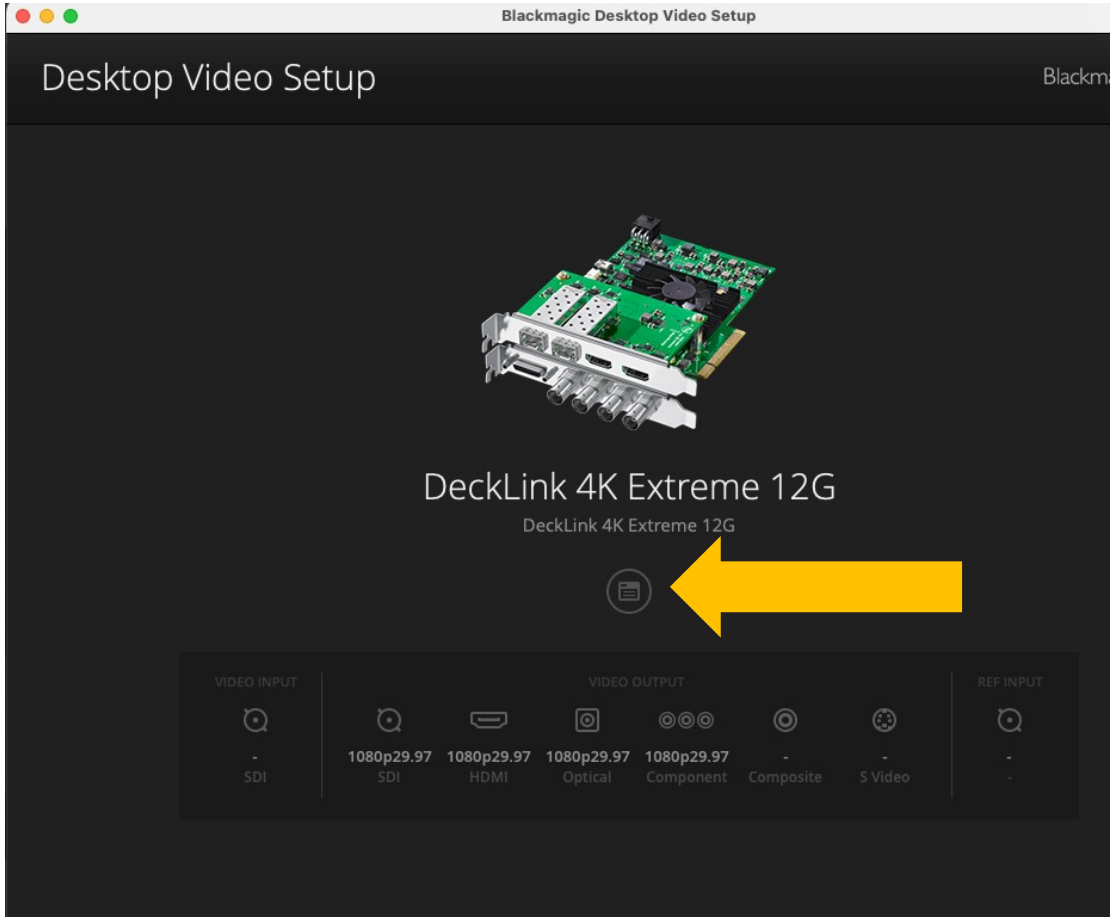
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Adjusting the Blackmagic Video Card Settings

When working in Resolve, you do not usually need to go into the Blackmagic Desktop Video software to adjust the settings on the Blackmagic 4K Extreme card.
The Project settings in Resolve have a direct correspondence to the settings in the Desktop Video software. However, let's look at it anyway.
Go to: Applications/ Blackmagic Desktop Video



Click on this icon to access the settings.

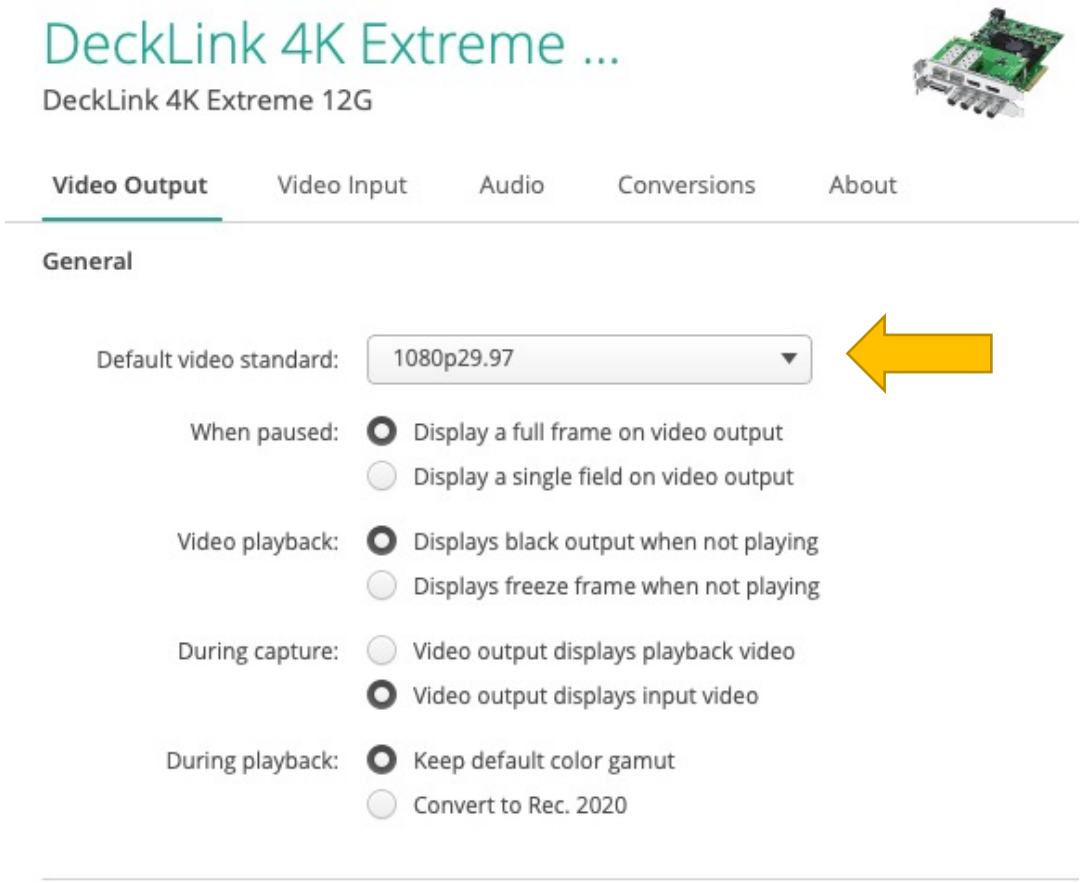


Ideally, you should not have to manually set the following settings.

But I will go through them just in detail, just in case.

Select this button on the front tab.

Blackmagic Video Output/ General Settings



The **Default video standard** setting is the same as the **Master Settings/Video Monitoring/Video Format** selection in Resolve.

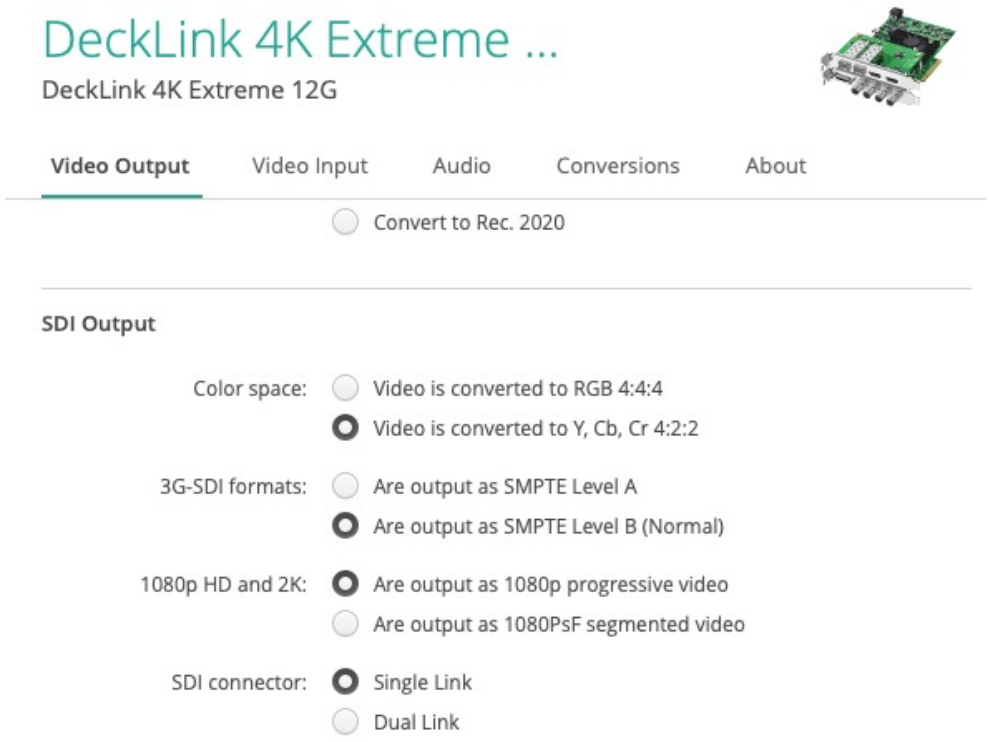
Set the **When Paused** to full frame.

Set the **Video playback** settings to display black.

The **During capture** setting does not matter.

Keep the default color gamut.

Blackmagic Video Output/ SDI Output Settings



Scrolling down to the SDI Output settings, from top to bottom:

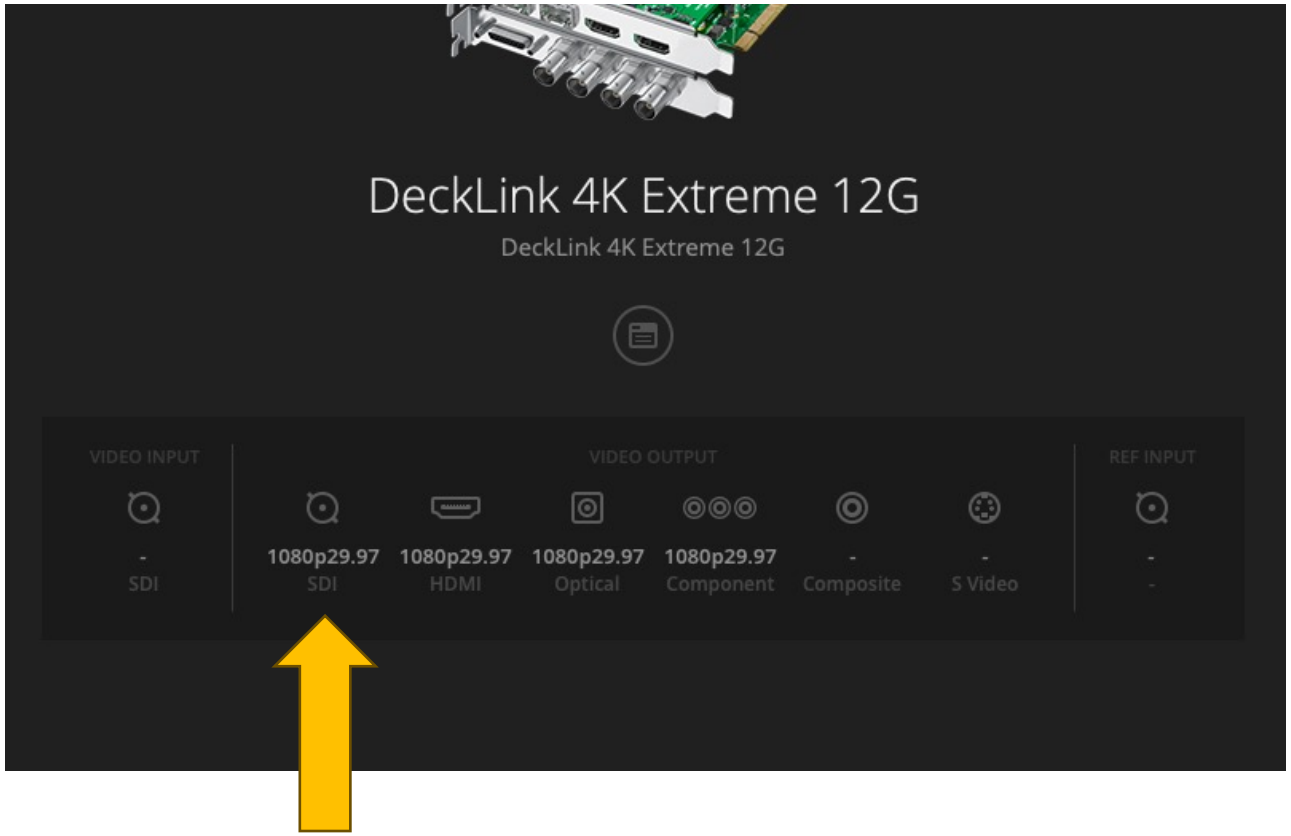
The **Color Space** setting should be: Video is converted to Y, Cb, Cr 4:2:2 unless you selected to output 4:4:4 video in Resolve.

The **3G-SDI format** should be: SMPTE Level B.

1080p HD and 2K should be: Are output as 1080p progressive video.

The **SDI connector** should be: Single Link.

Output Settings



In the front tab, you can see the SDI output format.

There are no HDMI or component cables connected.

FSI DM240
Monitor Settings

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FSI Rotary Knobs



DO NOT use the rotary knobs on the front of the monitor to adjust Phase, Chroma, Brightness or Contrast. The monitor is calibrated and requires no adjustment. Double clicking any of these buttons will reset them to their normal calibrated state.

The Brightness and Contrast should be set to zero.

DO use the rotary knobs for adjusting the point to be analyzed by the Measurement 10 bit and CIE Measurement tools.

Default Menu Settings for the FSI monitor

The following page describes the default setup for working with the FSI monitor.

This default setup is designed to accept a Video data level signal from the software. This is the default data level output in Resolve.

The gamma and gamut selections have been made for maximum flexibility but can be adjusted for any project.

Read further if you wish to make a gamma or gamut change or if you want to change the SDI black level.

Default Menu Settings for the FSI Monitor

Check these settings before you begin colour correcting.
You can access the menu through the buttons on the front of the monitor.
Read further to change some of these options.

Real Time Scopes/ Lum Win Style/ **IRE**
Video/SDI Format/ **Auto**
Color Management/ Color Space/ **Rec 709**
Color Management/Gamma Select/ **2.4**
Color Management/Color Temperature/ **6500K**
Color Management/SDI Black Level/ **Video**
Color Management/Video Clipping/ **OFF**

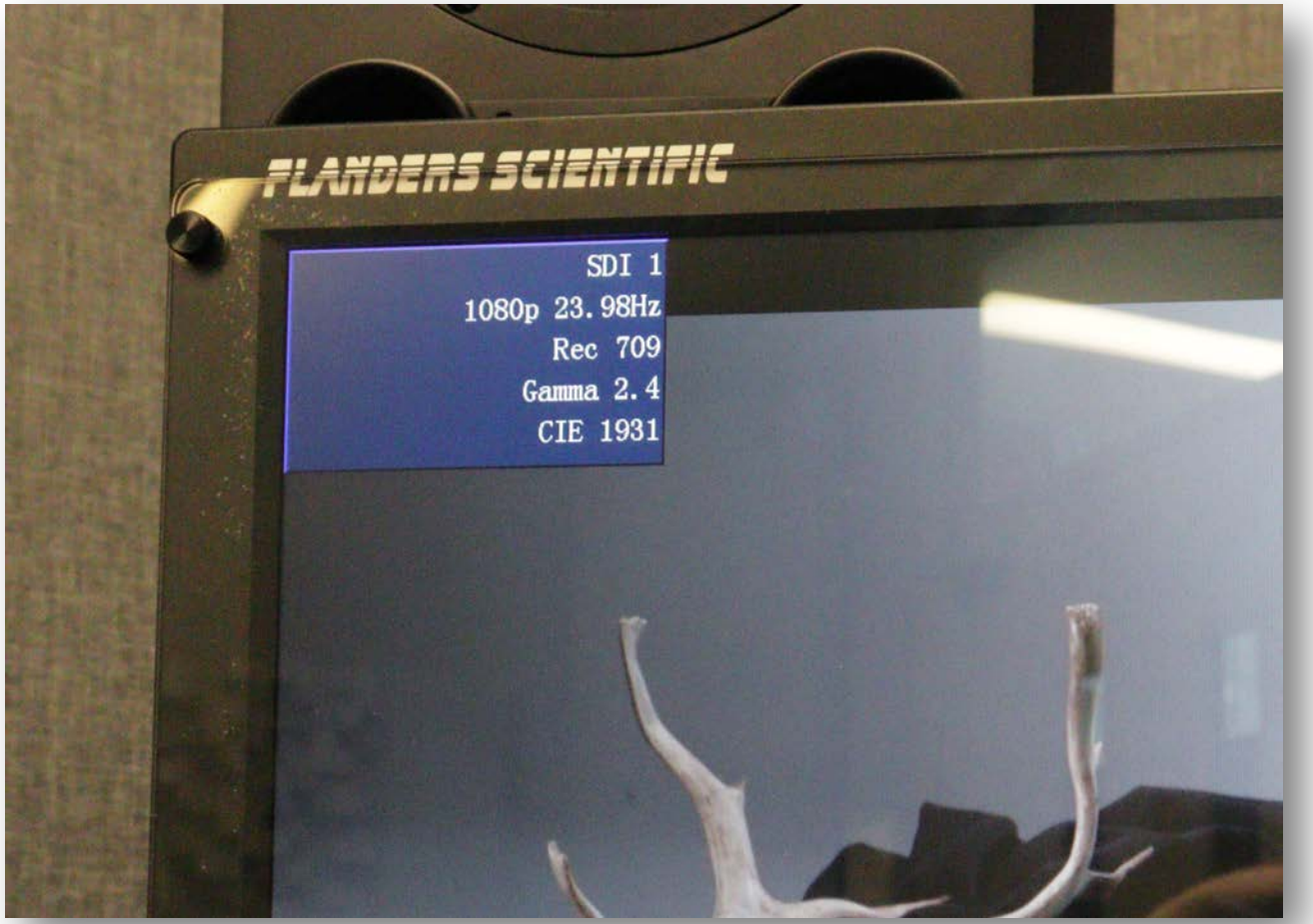


FSI Monitor SDI 1 input



To receive a video signal, the FSI monitor should be on **SDI 1** input.

Seeing the Input on the FSI Monitor



When the video signal first appears, there will be a box in the top left with the resolution and frame rate of the input signal and the color gamut and gamma settings that are set in the monitor.

The resolution and frame rate should match your Resolve Video Monitoring settings.

If it does not, or if there is no signal, verify that your Video Monitoring settings in Resolve are correct and that they are HD and lastly (if necessary) verify the video output settings of the Blackmagic video card.

Making Gamma Adjustments

Standard video displays have different contrast settings, called gamma settings. Gamma refers the transition that occurs from black to white. This is typically a non-linear transition with the degree of the curve determined by the display device.

Every type of video display device has slight variations in how it adjusts image contrast using the gamma curve. The variations are slight but significant. A **higher display gamma number** produces more contrast and a slightly darker image.

Standard Video Display Gammas

2.6 DCI projectors (This is for digital cinema projection.)
2.4 HD broadcast displays (TVs in North America and other NTSC nations)
2.35 EBU broadcast displays (TVs in Europe)
2.2 Default for computer screens and data projectors (This is adjustable.)

These are the standard gamma settings for each display device.
Ideally, we would do separate colour corrections for each different type of display.
In practice, we seldom want to colour correct more than once for different displays.
So, the FSI monitor is set to a gamma of 2.4 as a compromise.

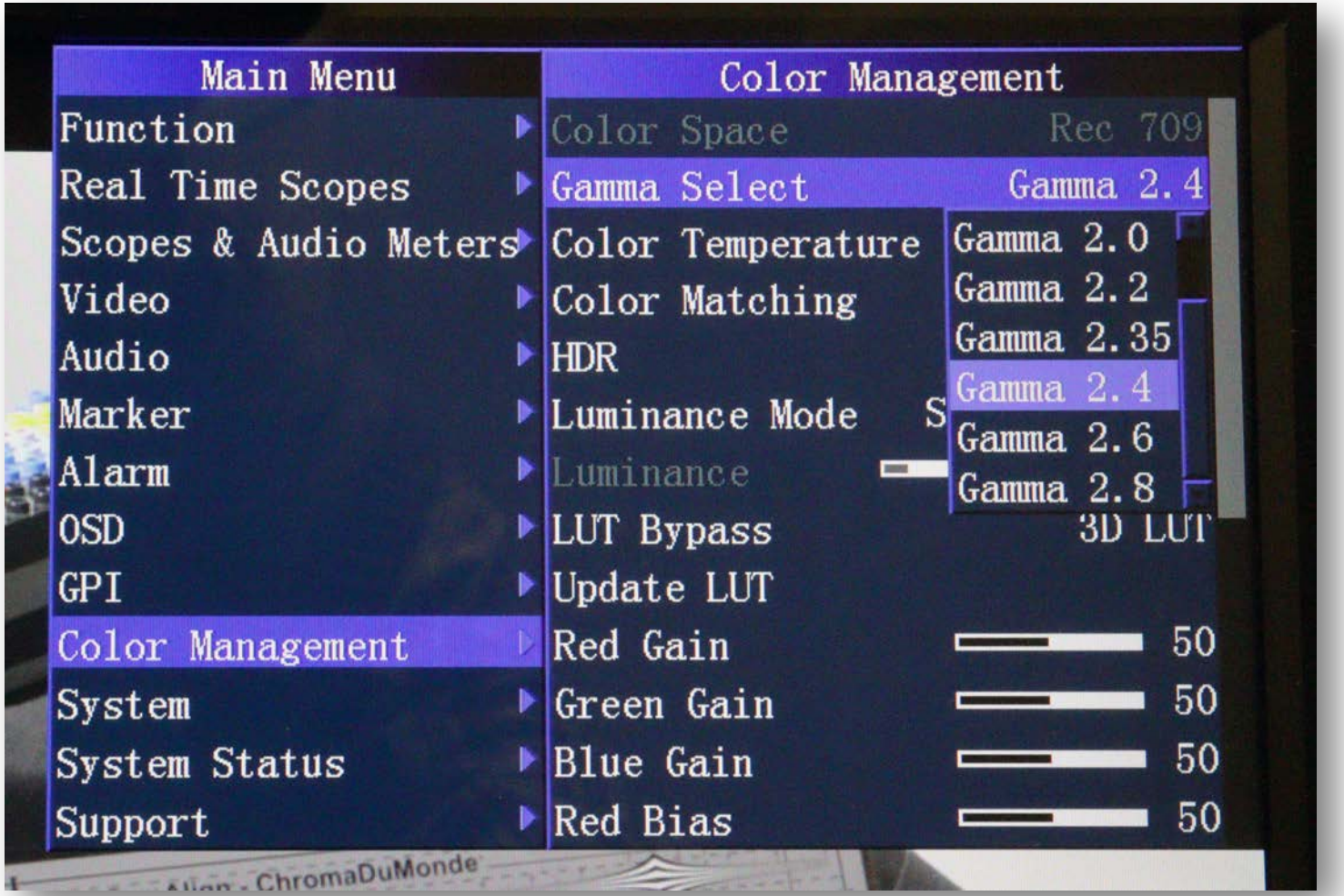
About the Default Gamma Setting

The gamma of 2.4 sets the contrast between that of DCI (2.6) and computer displays or data projectors (2.2). It is the perfect gamma for North American TVs.

If you are color correcting for a DCP export, but still need a suitable correction for broadcast (TV) or the web, this is a good compromise setting. But if you are correcting exclusively for a cinema projection, then correct at the DCI gamma standard of 2.6. You may also change the gamut, if you wish. See page 60.

If you will be showing your work in a gallery but are unsure about whether it will be shown on a TV or on a data projector and you will also need a file for the web, a gamma of 2.4 is also good compromise setting.

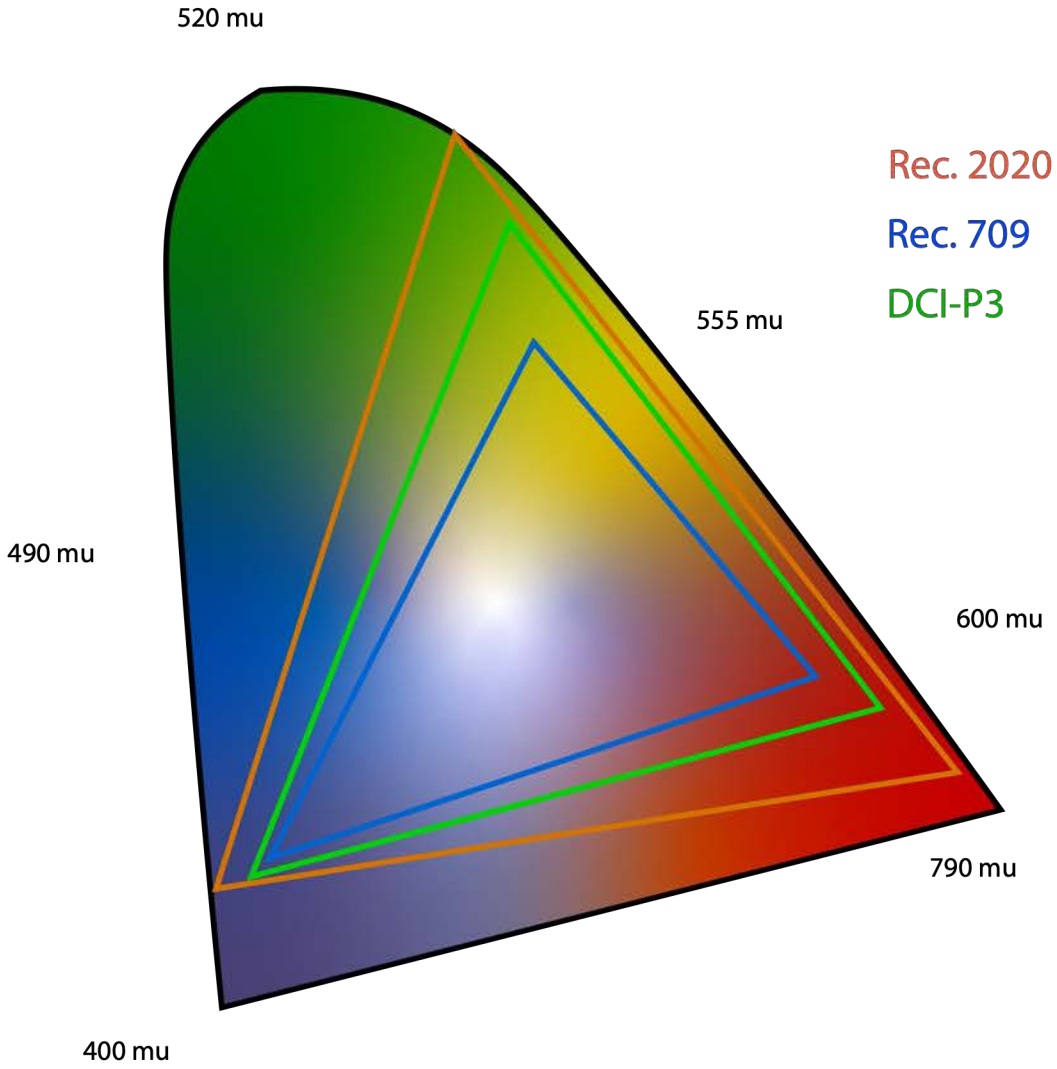
Changing the Gamma on the FSI Monitor



To change the gamma on the FSI monitor, use the menu navigation controls on the front of the FSI monitor and navigate to **Color Management/ Gamma Select**.



About Gamut



Video files have different colour spaces or colour gamuts that define the range of hues that they can reproduce.

These can be mapped out on the CIE triangle, a chromaticity diagram that shows all possible visible colors in a horseshoe shaped area.

DCI-P3: Digital cinema projectors
Rec. 2020: HDR displays
Rec. 709: HD Video (TVs that are not HDR)
Adobe RGB: Computer Displays (not shown)

DCI P3 gamut or Rec. 709?

By default, the FSI monitor is set to Rec. 709 gamut.
Rec. 709 is the perfect gamut setting when correcting for the web, broadcast and gallery installation.

If you wish to colour correct for any of those scenarios as well as for Digital Cinema projection, keep the gamut setting on Rec. 709.

Even though Digital Cinema uses the DCI P3 gamut with more colours, you can still use the Rec. 709 gamut for digital cinema (DCP export). If you correct in the Rec.709 colour space, all the colours will appear accurately in the DCI P3 colour space. You will not have used the full advantage of the DCI P3 colour space but it will be accurate.

Only change the gamut to DCI P3 if you are exclusively correcting for digital cinema (DCP export). You will need to change the gamma to 2.6 as well.

Correcting HDR (Rec. 2020) video

The FSI DM240 monitor is not designed to colour correct HDR video for HDR TV.

It is not a HDR display. However, it can simulate the HDR Rec. 2020 colour space if you wish. Please see the manual from FSI included in this package for further information.

HDR means specifically the HDR TV standard. HDR does NOT refer to video shot with LOG luminance sampling or shooting video in LOG with a high dynamic range cinema camera (SLog, CLog, ArriLog, etc.). RAW video is also not specifically shot for HDR screening.

HDR TVs are brighter TVs with expanded contrast and colours.

Video Scopes and Meters



On the front of the FSI monitor, there are several function buttons.

These have been chosen to display various video scopes and meters.

The following pages will describe the default settings for each of these function buttons.

Waveform and Vector Scope: F1



These are the essential scopes and it is useful to see them overlaying the image.
Both have transparent backgrounds. The scales of both of these scopes can be adjusted in the monitor menu settings.

Waveform Monitor scale



The Lum Win Style setting in Real Time Scopes means the scale that is represented in the Waveform monitor in the FSI.

For correcting Resolve projects using video files with **Video data levels** and timelines using the Rec.709 colour space, keep the Luminance Window Style to **IRE**. You can change the scopes in Resolve to “percentage” so that they also display the IRE scale.

In the FSI menu, the Digital option means the 10-bit scale from 0 to 1023.

RGB Parade: F2



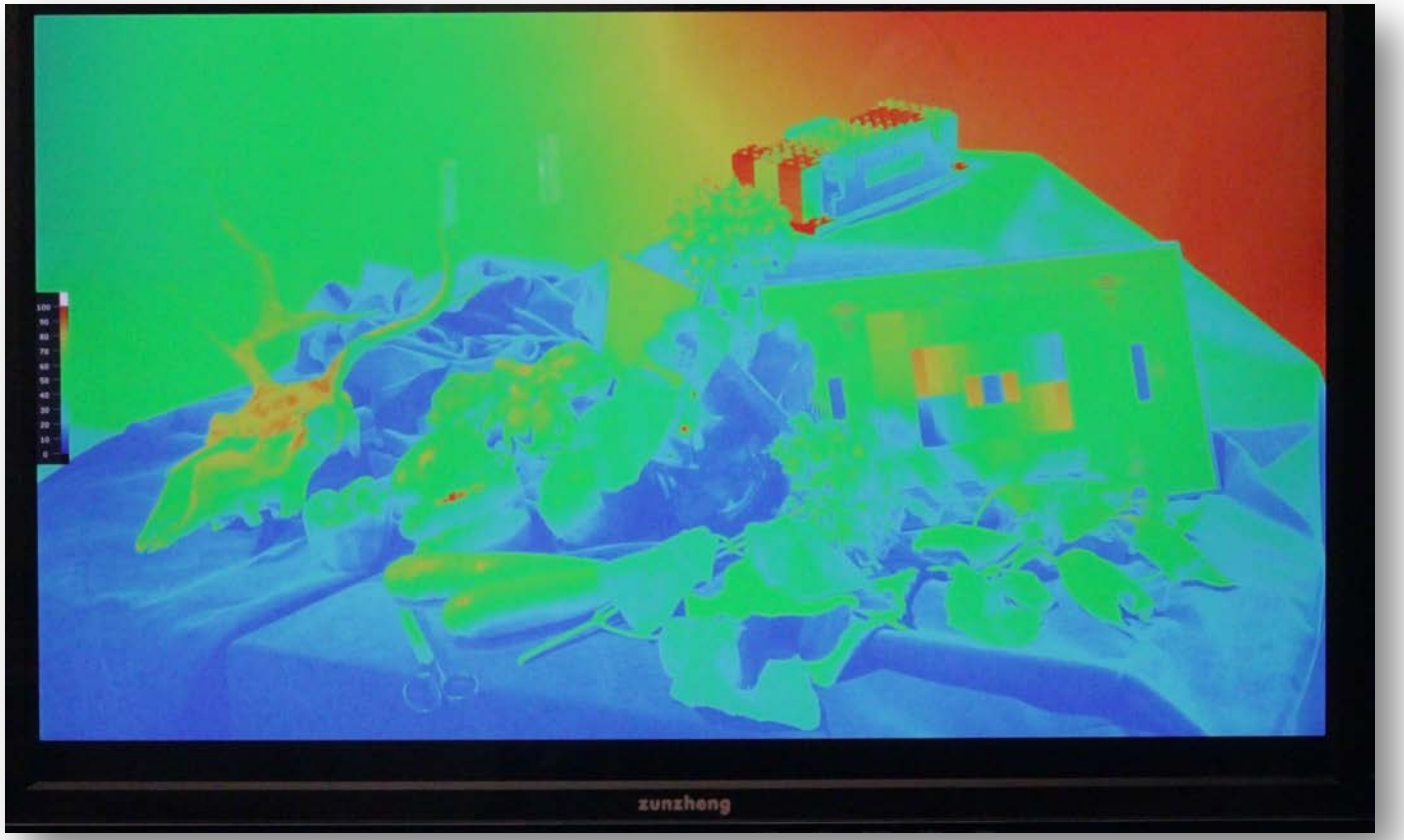
Histograms: F3



These scopes are less essential but once again it is convenient to see them with the image.

Unfortunately, these scopes do not have transparent backgrounds.

Luma Coloring: F4



This assigns a colour to specific areas of luminance.

Once again, the settings are adjustable, see the FSI DM240 manual for details (included with this guide if you downloaded it from the cda help page).

Measurement 10 bit: F5



This provides 10-bit YRGB measurements on a precise point or area of the image.

CIE Measurement: F6



This provides chromaticity measurements of any point or area. The point will be plotted on the CIE color space triangle.

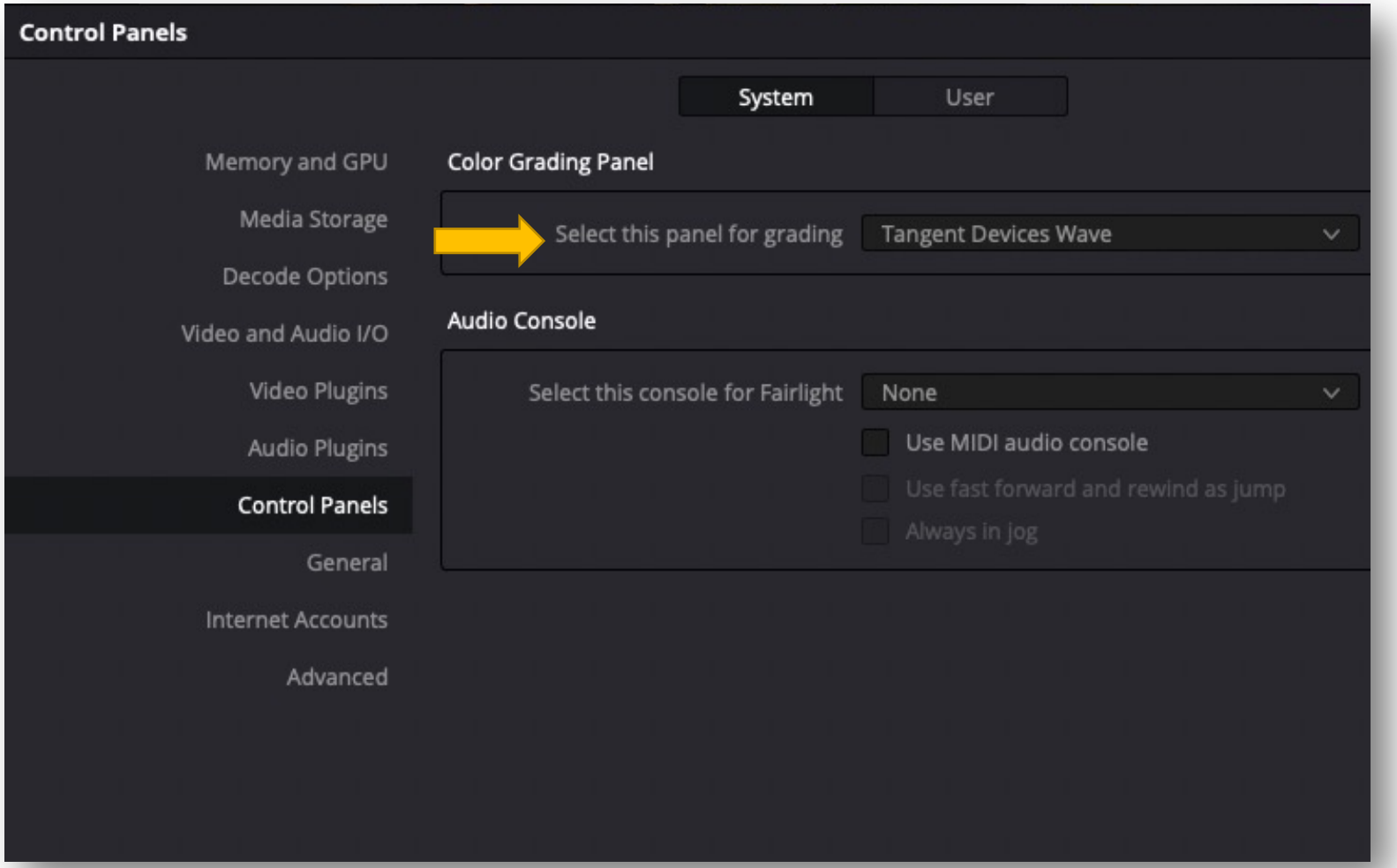
These are not very common tasks to perform. See the FSI manual for more details.

Tangent WAVE Control Surface

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Resolve/Preferences/Control Panels



Make sure the Tangent WAVE is connected to the computer with the USB cable.

When you open Resolve, go to **Preferences/Control Panels** and select the panel from the list of devices.

Then restart Resolve to make the change happen!

Control Surface Mapping



Blackmagic (the company not the mysterious power) determines how the controls are mapped on to the WAVE control surface.

See the WAVE Resolve guide included in this package for details on how those controls are mapped. You must have downloaded this manual from the CDA help page.

Thank you for reading this guide!

If you have any questions or comments email:

philip.hawes@concordia.ca