DMX REFERENCE

# BB Layer

Beeblade Video Layer

Hive



| | |
|---|---|
| **Manufacturer** | Hive |
| **GDTF file** | Hive_BB_Layer_136821.gdtf |
| **GDTF revision** | Update Dimmer Attribute definition and HUE default · 2026-04-02 |
| **Generated** | 2026-11-24 |

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# 1 About this manual

This document describes the Beeblade Video Layer by Hive. It was compiled from the GDTF file Hive_BB_Layer_136821.gdtf from the GDTF-Share library.

File revision: “Update Dimmer Attribute definition and HUE default”.

The DMX modes, the channel functions and the technical data are given as the GDTF file states them. Installation, operation from the device's control panel, service and safety instructions are described in the manufacturer's original user manual, which takes precedence over this document.

This document was not issued or endorsed by Hive; product names and trademarks belong to their owners.

Safety notices are marked with signal words according to the severity of the hazard: DANGER – an imminent hazard that will result in death or serious injury; WARNING – a potential hazard that could result in death or serious injury; CAUTION – a potential hazard that could result in minor injury or property damage; NOTE – additional information for correct and safe use.

> **NOTE** This product is designed for stage and effect lighting. It is not suitable for household room illumination.

# 2 Quick reference

### DMX modes

| Mode | Channels | Units in one universe | First start addresses |
|---|---|---|---|
| Standard | 255 | 2 | 1, 256 |



Read the manual before use



Do not stare into the light



Indoor use only

# 3 Safety instructions



Read the manual before use



Do not stare into the light



Indoor use only

**⚠ WARNING**

- This device is intended for professional use. Installation, connection, setup and maintenance must be carried out only by suitably qualified persons who have read this manual.
- Use the device only for its intended purpose and as described in this manual.
- Do not open the housing and do not modify or tamper with the device. Refer all repairs to an authorized service center.
- Do not use the device if its housing, power or data cable, or a connector is damaged, if the device has been dropped, or if liquid or a foreign object has entered it. In such a case, have it checked by a service center.
- Disconnect the device from the power supply before cleaning, maintenance or any work on the connections.
- After moving the device from a cold to a warm environment, let it reach room temperature before switching it on to prevent condensation inside.
- The device is not a toy; keep it out of the reach of children.

**⚠ WARNING**

- This device is designed for indoor use only. Protect it from rain, splashing water, moisture and dust, and do not place containers with liquids on it.
- Do not operate the device in high humidity, near water, or where condensation can form on it.

**⚠ CAUTION**

- This device emits intense light. Do not look directly into the light source or the beam at close range; doing so may damage your eyes.
- Do not aim the beam at the eyes of people or animals at close range, and do not view the light source through optical instruments (binoculars, camera lenses).
- Do not aim the beam at flammable or heat-sensitive materials at close range.

**⚠ CAUTION**

- Strobe and fast flashing light effects can trigger epileptic seizures in susceptible people (photosensitive epilepsy) and can cause nausea or disorientation.
- Inform the audience and performers in advance that strobe effects will be used, for example with a notice at the entrance, and do not use them longer than necessary.

# 4 Product description

**Description in the GDTF file**

“**MUST USE 256 CHANNEL OFFSET - SOME CHANNELS ARE RESERVED INTERNALLY IN HIVE**”

# 5 Installation

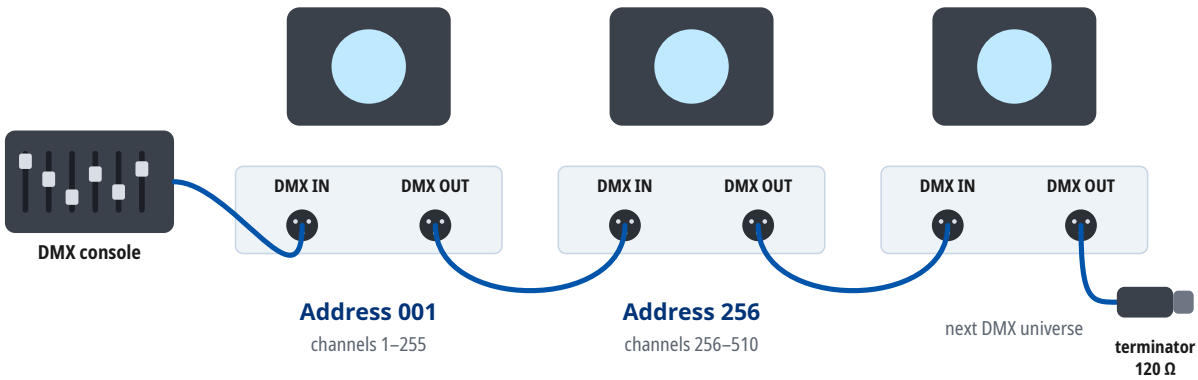
**⚠ WARNING**

- Rigging must be carried out only by qualified persons in accordance with applicable regulations, in particular those for work at height.
- The supporting structure and fixings must safely carry the weight of all suspended devices; verify their load capacity in advance.
- Use suitable mounting hardware (for example truss clamps) and tighten all screw connections properly.
- Always secure the suspended device against falling with a safety cable of adequate load capacity, routed through a fixed point of the device and around the supporting structure.
- During installation and removal, keep people out of the area below the work position.
- Regularly inspect the fixings and the safety cable for damage, corrosion and loosening.

# 6 Connections

- Use shielded cable designed for DMX512 with an impedance of 110 Ω. Ordinary microphone cable is not suitable for DMX, especially over longer distances.
- Connect the devices in a daisy chain: connect the DMX OUT of one device to the DMX IN of the next. Do not split the line with Y-cables or wire it in a star; the line may be split only with a DMX splitter.
- Connect the shield to pin 1 only. Do not connect the shield (ground) to the metal shell of the connector; this can cause short circuits or erratic behavior.
- XLR pin assignment: pin 1 – shield (ground), pin 2 – Data- (Data Complement), pin 3 – Data+ (Data True). On 5-pin connectors, pins 4 and 5 are not connected; a 5-pin connector can be connected to a 3-pin one with a cable adapter.
- Terminate the end of the line (for impedance matching): plug an XLR connector with a 120 Ω, ¼ W resistor between pins 2 and 3 into the DMX OUT of the last device. This reduces the risk of erratic behavior.
- Connect no more than 32 devices to one DMX line. For more devices or longer runs, use a DMX splitter or booster.

**DMX line**




Mode Standard: every unit occupies 255 channels from its address. At most 32 units on one line; for more units or longer runs use a DMX splitter. A 120 Ω terminator closes the last DMX OUT.

# 7 Operation

### Setting the DMX address

- The device occupies as many consecutive channels in the DMX universe as the selected DMX mode uses, starting at the set start address.
- Number of channels occupied in the DMX mode “Standard”: 255.
- Choose start addresses so that the channels of individual devices do not overlap and the last occupied channel does not exceed 512. Devices with the same start address and mode respond identically.
- For several devices in a row in the DMX mode “Standard”, you can use, for example, the start addresses 1, 256.
- The DMX mode set on the device must match the fixture profile (personality) used in the controller.

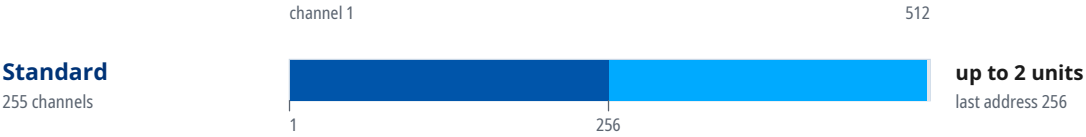
# 8 Functions at a glance

### Functions in each DMX mode

| | Standard<br>255 channels |
|---|---|
| Dimmer | 47 |
| Shutter / strobe | 63 |
| Color mixing | 49, 51, 53 |

# 9 DMX channels

### Units in one DMX universe




### Start addresses of 20 units in the mode “Standard”

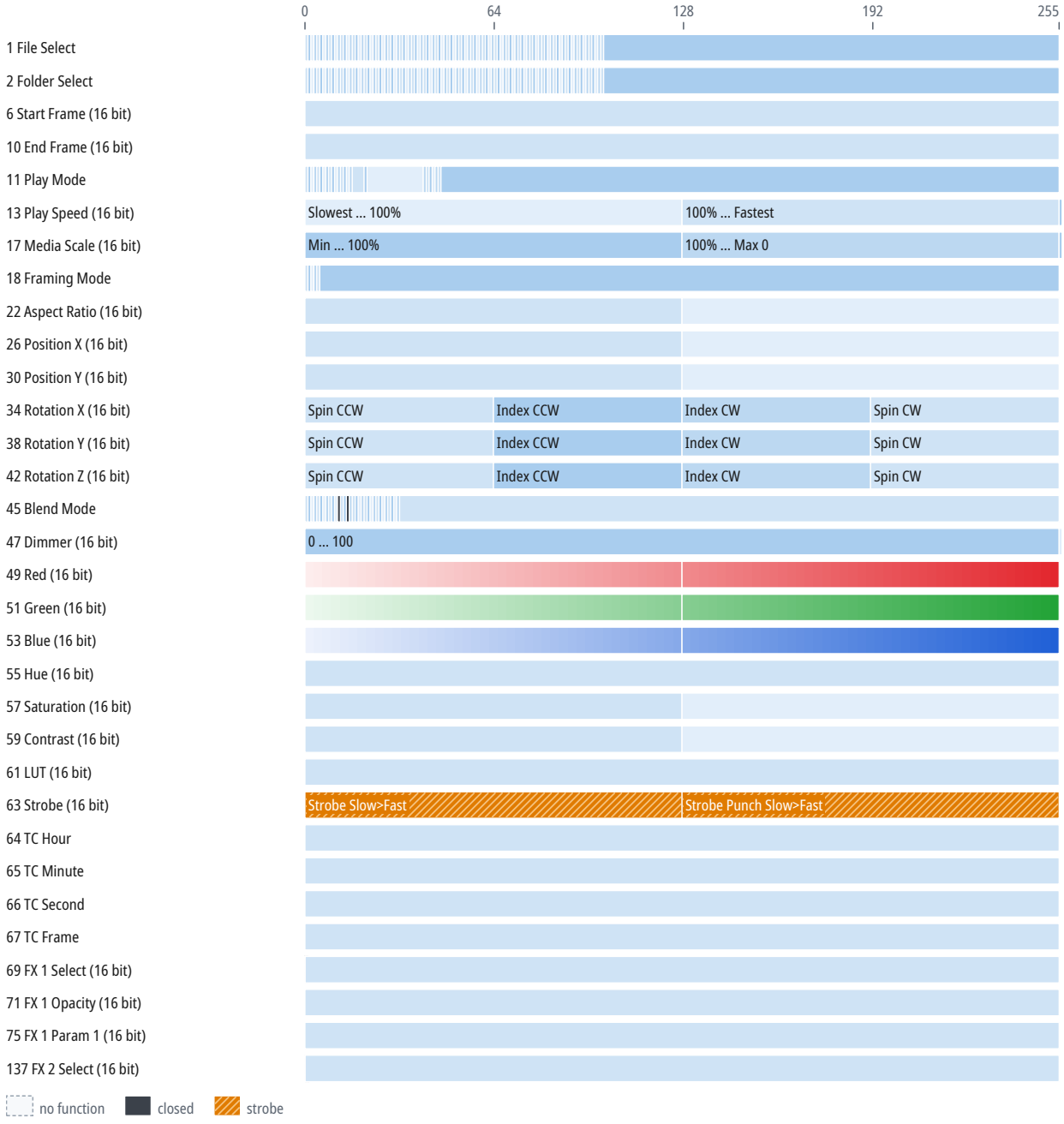
| Unit | Start address | Unit | Start address | Unit | Start address | Unit | Start address |
|---|---|---|---|---|---|---|---|
| 1 | 1 | 6 | U3 · 256 | 11 | U6 · 1 | 16 | U8 · 256 |
| 2 | 256 | 7 | U4 · 1 | 12 | U6 · 256 | 17 | U9 · 1 |
| 3 | U2 · 1 | 8 | U4 · 256 | 13 | U7 · 1 | 18 | U9 · 256 |
| 4 | U2 · 256 | 9 | U5 · 1 | 14 | U7 · 256 | 19 | U10 · 1 |
| 5 | U3 · 1 | 10 | U5 · 256 | 15 | U8 · 1 | 20 | U10 · 256 |

Where a DMX universe is full, the next units continue in the next universe: “U2 · 1” is address 1 in the second universe, counted from the universe of the first unit.

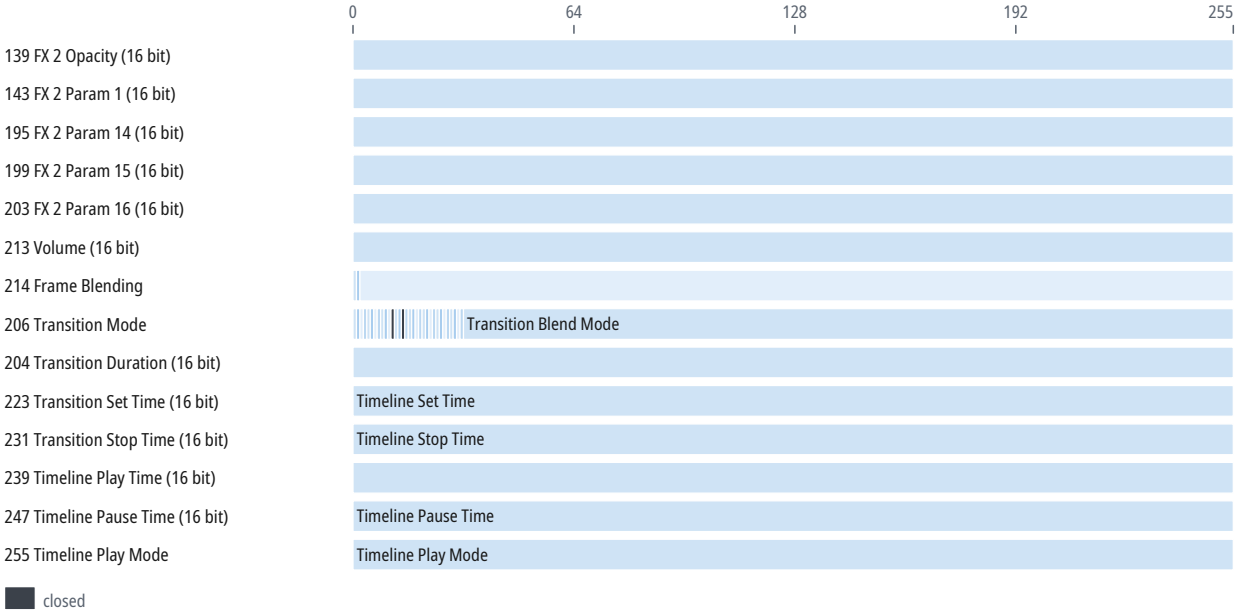
# Mode Standard

16-bit parameters use two channels, coarse and fine: value = 256 × coarse value + fine value.

## Channel functions at a glance



## Channel functions at a glance




| CH | Function | DMX | Description |
|---|---|---|---|
| **1** | File Select | 0–100 | File 0...100 |
| | | 101–255 | File Select |
| **2** | Folder Select | 0–100 | Folder 0...100 |
| | | 101–255 | Folder Select |
| **3** | Start Frame Fine 3 | 0–255 | |
| **4** | Start Frame Fine 2 | 0–255 | |
| **5** | Start Frame Fine | 0–255 | Fine adjustment of CH 6 |
| **6** | Start Frame | 0 | |
| **7** | End Frame Fine 3 | 0–255 | |
| **8** | End Frame Fine 2 | 0–255 | |
| **9** | End Frame Fine | 0–255 | Fine adjustment of CH 10 |
| **10** | End Frame | 0 | |
| **11** | Play Mode | 0 | In Frame |
| | | 1 | Out Frame |
| | | 2 | Loop Forward |
| | | 3 | Loop Reverse |
| | | 4 | Play Once Forward |
| | | 5 | Play Once Reverse |
| | | 6 | Stop |
| | | 7 | Pause |
| | | 8 | Bounce (Ping-Pong) |
| | | 9 | Take Over Frame |
| | | 10 | Loop Forward (Pause) |
| | | 11 | Loop Reverse (Pause) |
| | | 12 | Play Once Forward (Pause) |

| CH | Function | DMX | Description |
|---|---|---|---|
| **11** | Play Mode (continued) | 13 | Play Once Reverse (Pause) |
| | | 14 | Play Once Reverse (Pause) ... Bounce (Ping-Pong) (Pause) |
| | | 15 | Bounce (Ping-Pong) (Pause) |
| | | 16–19 | Bounce (Ping-Pong) (Pause) ... Sync to TC |
| | | 20 | Sync to TC |
| | | 21–39 | Sync to TC ... Loop Forward (Retrigger) |
| | | 40 | Loop Forward (Retrigger) |
| | | 41 | Loop Reverse (Retrigger) |
| | | 42 | Play Once Forward (Retrigger) |
| | | 43 | Play Once Reverse (Retrigger) |
| | | 44 | Play Once Reverse (Retrigger) ... Bounce (Ping-Pong) (Retrigger) |
| | | 45 | Bounce (Ping-Pong) (Retrigger) |
| | | 46–255 | Play Mode |
| **12** | Play Speed Fine | 0–255 | Fine adjustment of CH 13 |
| **13** | Play Speed | 0 | Stop |
| | | 0–127 | Slowest ... 100% |
| | | 128–255 | 100% ... Fastest |
| | | 255 | Fastest |
| **14** | Media Scale Fine 3 | 0–255 | |
| **15** | Media Scale Fine 2 | 0–255 | |
| **16** | Media Scale Fine | 0–255 | Fine adjustment of CH 17 |
| **17** | Media Scale | 0–127 | Min ... 100% |
| | | 127 | 100% |
| | | 128–255 | 100% ... Max 0 |
| | | 255 | Max 0 |
| **18** | Framing Mode | 0 | Letterbox |
| | | 1 | Crop |
| | | 2 | Stretch |
| | | 3 | Multi Letterbox |
| | | 4 | Centered |
| | | 5–255 | Framing Mode |
| **19** | Aspect Ratio Fine 3 | 0–255 | |
| **20** | Aspect Ratio Fine 2 | 0–255 | |
| **21** | Aspect Ratio Fine | 0–255 | Fine adjustment of CH 22 |
| **22** | Aspect Ratio | 0–127 | Aspect Ratio |
| | | 127 | Center |
| | | 128–255 | Aspect Ratio |
| **23** | Position X Fine 3 | 0–255 | |
| **24** | Position X Fine 2 | 0–255 | |
| **25** | Position X Fine | 0–255 | Fine adjustment of CH 26 |
| **26** | Position X | 0–127 | Position X |

| CH | Function | DMX | Description |
|---|---|---|---|
| **26** | Position X (continued) | 127 | Center |
| | | 128–255 | Position X |
| **27** | Position Y Fine 3 | 0–255 | |
| **28** | Position Y Fine 2 | 0–255 | |
| **29** | Position Y Fine | 0–255 | Fine adjustment of CH 30 |
| **30** | Position Y | 0–127 | Position Y |
| | | 127 | Center |
| | | 128–255 | Position Y |
| **31** | Rotation X Fine 3 | 0–255 | |
| **32** | Rotation X Fine 2 | 0–255 | |
| **33** | Rotation X Fine | 0–255 | Fine adjustment of CH 34 |
| **34** | Rotation X | 0–63 | Spin CCW |
| | | 64–127 | Index CCW |
| | | 127 | Stop |
| | | 128–191 | Index CW |
| | | 191–255 | Spin CW |
| **35** | Rotation Y Fine 3 | 0–255 | |
| **36** | Rotation Y Fine 2 | 0–255 | |
| **37** | Rotation Y Fine | 0–255 | Fine adjustment of CH 38 |
| **38** | Rotation Y | 0–63 | Spin CCW |
| | | 64–127 | Index CCW |
| | | 127 | Stop |
| | | 128–191 | Index CW |
| | | 191–255 | Spin CW |
| **39** | Rotation Z Fine 3 | 0–255 | |
| **40** | Rotation Z Fine 2 | 0–255 | |
| **41** | Rotation Z Fine | 0–255 | Fine adjustment of CH 42 |
| **42** | Rotation Z | 0–63 | Spin CCW |
| | | 64–127 | Index CCW |
| | | 127 | Stop |
| | | 128–191 | Index CW |
| | | 191–255 | Spin CW |
| **45** | Blend Mode | 0 | ALPHA |
| | | 1 | ADDITIVE |
| | | 2 | MULTIPLY |
| | | 3 | DIFFERENCE |
| | | 4 | SCREEN |
| | | 5 | PRESERVE LUMA |
| | | 6 | RECTANGLE WIPE |
| | | 7 | TRIANGLE WIPE |
| | | 8 | MINIMUM |
| | | 9 | MAXIMUM |

| CH | Function | DMX | Description |
|---|---|---|---|
| **45** | Blend Mode (continued) | 10 | SUBTRACT |
| | | 11 | DARKEN |
| | | 12 | LIGHTEN |
| | | 13 | SOFT LIGHTEN |
| | | 14 | DARK LIGHTEN |
| | | 15 | EXCLUSION |
| | | 16 | RANDOM |
| | | 17 | RIPPLE |
| | | 18 | THRESHOLD |
| | | 19 | SINE |
| | | 20 | INVERT MASK |
| | | 21 | NOISE |
| | | 22 | SWIRL |
| | | 23 | GRADIENT |
| | | 24 | PIXEL SORT |
| | | 25 | CHECKERBOARD |
| | | 26 | PULSE |
| | | 27 | HUE SHIFT |
| | | 28 | FRACTAL |
| | | 29 | WAVEFORM |
| | | 30 | RGB SPLIT |
| | | 31 | GLITCH |
| | | 32–255 | Blend Mode |
| **46** | Dimmer Fine | 0–255 | Fine adjustment of CH 47 |
| **47** | Dimmer | 0–255 | 0 … 100 |
| | | 255 | 100 |
| **48** | Red Fine | 0–255 | Fine adjustment of CH 49 |
| **49** | Red | 0–127 | Color Add_R |
| | | 128 | Center |
| | | 128–255 | Color Add_R |
| **50** | Green Fine | 0–255 | Fine adjustment of CH 51 |
| **51** | Green | 0–127 | Color Add_G |
| | | 128 | Center |
| | | 128–255 | Color Add_G |
| **52** | Blue Fine | 0–255 | Fine adjustment of CH 53 |
| **53** | Blue | 0–127 | Color Add_B |
| | | 128 | Center |
| | | 128–255 | Color Add_B |
| **54** | Hue Fine | 0–255 | Fine adjustment of CH 55 |
| **55** | Hue | 0–255 | |
| **56** | Saturation Fine | 0–255 | Fine adjustment of CH 57 |
| **57** | Saturation | 0–127 | HSB_Saturation |

| CH | Function | DMX | Description |
|---|---|---|---|
| **57** | Saturation (continued) | 128 | Center |
| | | 128–255 | HSB_Saturation |
| **58** | Contrast Fine | 0–255 | Fine adjustment of CH 59 |
| **59** | Contrast | 0–127 | Contrast |
| | | 128 | Center |
| | | 128–255 | Contrast |
| **60** | LUT Fine | 0–255 | Fine adjustment of CH 61 |
| **61** | LUT | 0–255 | |
| **62** | Strobe Fine | 0–255 | Fine adjustment of CH 63 |
| **63** | Strobe | 0–127 | Strobe Slow>Fast |
| | | 128–255 | Strobe Punch Slow>Fast |
| **64** | TC Hour | 0–255 | |
| **65** | TC Minute | 0–255 | |
| **66** | TC Second | 0–255 | |
| **67** | TC Frame | 0–255 | |
| **68** | FX 1 Select Fine | 0–255 | Fine adjustment of CH 69 |
| **69** | FX 1 Select | 0 | None |
| | | 0 | Old TV |
| | | 0 | Sepia |
| | | 0 | Feedback |
| | | 0 | Blur |
| | | 0 | Crystalise |
| | | 0 | Fractal Soup |
| | | 0 | Radar |
| | | 0 | Pixelise |
| | | 0 | Soft Edge Oval |
| | | 0 | Tile |
| | | 0 | Infinity Zoom |
| | | 0 | Dot Grid |
| | | 0 | Kaleidoscope |
| | | 0 | Multi Mirror |
| | | 0 | Rebelle Distort |
| | | 0–255 | FX1 Select |
| **70** | FX 1 Opacity Fine | 0–255 | Fine adjustment of CH 71 |
| **71** | FX 1 Opacity | 0–255 | |
| **72** | FX 1 Param 1 Fine 3 | 0–255 | |
| **73** | FX 1 Param 1 Fine 2 | 0–255 | |
| **74** | FX 1 Param 1 Fine | 0–255 | Fine adjustment of CH 75 |
| **75** | FX 1 Param 1 | 0 | |
| **136** | FX 2 Select Fine | 0–255 | Fine adjustment of CH 137 |
| **137** | FX 2 Select | 0 | None |
| | | 0 | Old TV |

| CH | Function | DMX | Description |
|---|---|---|---|
| **137** | FX 2 Select (continued) | 0 | Sepia |
| | | 0 | Feedback |
| | | 0 | Blur |
| | | 0 | Crystalise |
| | | 0 | Fractal Soup |
| | | 0 | Radar |
| | | 0 | Pixelise |
| | | 0 | Soft Edge Oval |
| | | 0 | Tile |
| | | 0 | Infinity Zoom |
| | | 0 | Dot Grid |
| | | 0 | Kaleidoscope |
| | | 0 | Multi Mirror |
| | | 0 | Rebelle Distort |
| | | 0–255 | FX2 Select |
| **138** | FX 2 Opacity Fine | 0–255 | Fine adjustment of CH 139 |
| **139** | FX 2 Opacity | 0–255 | |
| **140** | FX 2 Param 1 Fine 3 | 0–255 | |
| **141** | FX 2 Param 1 Fine 2 | 0–255 | |
| **142** | FX 2 Param 1 Fine | 0–255 | Fine adjustment of CH 143 |
| **143** | FX 2 Param 1 | 0 | |
| **192** | FX 2 Param 14 Fine 3 | 0–255 | |
| **193** | FX 2 Param 14 Fine 2 | 0–255 | |
| **194** | FX 2 Param 14 Fine | 0–255 | Fine adjustment of CH 195 |
| **195** | FX 2 Param 14 | 0–255 | FX2 Param 14 |
| **196** | FX 2 Param 15 Fine 3 | 0–255 | |
| **197** | FX 2 Param 15 Fine 2 | 0–255 | |
| **198** | FX 2 Param 15 Fine | 0–255 | Fine adjustment of CH 199 |
| **199** | FX 2 Param 15 | 0 | |
| **200** | FX 2 Param 16 Fine 3 | 0–255 | |
| **201** | FX 2 Param 16 Fine 2 | 0–255 | |
| **202** | FX 2 Param 16 Fine | 0–255 | Fine adjustment of CH 203 |
| **203** | FX 2 Param 16 | 0 | |
| **204** | Transition Duration | 0–255 | |
| **205** | Transition Duration Fine | 0–255 | Fine adjustment of CH 204 |
| **206** | Transition Mode | | Transition Blend Mode |
| | | 0 | ALPHA |
| | | 1 | ADDITIVE |
| | | 2 | MULTIPLY |
| | | 3 | DIFFERENCE |
| | | 4 | SCREEN |
| | | 5 | PRESERVE LUMA |

| CH | Function | DMX | Description |
|---|---|---|---|
| **206** | Transition Mode (continued) | 6 | RECTANGLE WIPE |
| | | 7 | TRIANGLE WIPE |
| | | 8 | MINIMUM |
| | | 9 | MAXIMUM |
| | | 10 | SUBTRACT |
| | | 11 | DARKEN |
| | | 12 | LIGHTEN |
| | | 13 | SOFT LIGHTEN |
| | | 14 | DARK LIGHTEN |
| | | 15 | EXCLUSION |
| | | 16 | RANDOM |
| | | 17 | RIPPLE |
| | | 18 | THRESHOLD |
| | | 19 | SINE |
| | | 20 | INVERT MASK |
| | | 21 | NOISE |
| | | 22 | SWIRL |
| | | 23 | GRADIENT |
| | | 24 | PIXEL SORT |
| | | 25 | CHECKERBOARD |
| | | 26 | PULSE |
| | | 27 | HUE SHIFT |
| | | 28 | FRACTAL |
| | | 29 | WAVEFORM |
| | | 30 | RGB SPLIT |
| | | 31 | GLITCH |
| | | 32–255 | Transition Blend Mode |
| **212** | Volume Fine | 0–255 | Fine adjustment of CH 213 |
| **213** | Volume | 0–255 | |
| **214** | Frame Blending | 0 | Disabled |
| | | 1 | Enabled |
| | | 2–255 | Frame Blending |
| **223** | Transition Set Time | | Timeline Set Time |
| | | 0–255 | Timeline Set Time |
| **224** | Transition Set Time Fine | 0–255 | Fine adjustment of CH 223 |
| **225** | Transition Set Time Fine 2 | 0–255 | |
| **226** | Transition Set Time Fine 3 | 0–255 | |
| **231** | Transition Stop Time | | Timeline Stop Time |
| | | 0–255 | Timeline Stop Time |
| **232** | Transition Stop Time Fine | 0–255 | Fine adjustment of CH 231 |
| **233** | Transition Stop Time Fine 2 | 0–255 | |
| **234** | Transition Stop Time Fine 3 | 0–255 | |

| CH | Function | DMX | Description |
|---|---|---|---|
| **239** | Timeline Play Time | 0 | |
| **240** | Timeline Play Time Fine | 0–255 | Fine adjustment of CH 239 |
| **241** | Timeline Play Time Fine 2 | 0–255 | |
| **242** | Timeline Play Time Fine 3 | 0–255 | |
| **247** | Timeline Pause Time | 0–255 | Timeline Pause Time |
| **248** | Timeline Pause Time Fine | 0–255 | Fine adjustment of CH 247 |
| **249** | Timeline Pause Time Fine 2 | 0–255 | |
| **250** | Timeline Pause Time Fine 3 | 0–255 | |
| **255** | Timeline Play Mode | 0–255 | Timeline Play Mode |

CH 72–135: 16 cells of 4 channels each. Every cell works as cell 1 in the table above (CH 72–75); the table below gives each cell's channel numbers.

| Cell | FX Param Fine | FX Param Fine | FX Param Fine | FX Param | Cell | FX Param Fine | FX Param Fine | FX Param Fine | FX Param |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 72 | 73 | 74 | 75 | 2 | 76 | 77 | 78 | 79 |
| 3 | 80 | 81 | 82 | 83 | 4 | 84 | 85 | 86 | 87 |
| 5 | 88 | 89 | 90 | 91 | 6 | 92 | 93 | 94 | 95 |
| 7 | 96 | 97 | 98 | 99 | 8 | 100 | 101 | 102 | 103 |
| 9 | 104 | 105 | 106 | 107 | 10 | 108 | 109 | 110 | 111 |
| 11 | 112 | 113 | 114 | 115 | 12 | 116 | 117 | 118 | 119 |
| 13 | 120 | 121 | 122 | 123 | 14 | 124 | 125 | 126 | 127 |
| 15 | 128 | 129 | 130 | 131 | 16 | 132 | 133 | 134 | 135 |

CH 140–191: 13 cells of 4 channels each. Every cell works as cell 1 in the table above (CH 140–143); the table below gives each cell's channel numbers.

| Cell | FX Param Fine | FX Param Fine | FX Param Fine | FX Param | Cell | FX Param Fine | FX Param Fine | FX Param Fine | FX Param |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 140 | 141 | 142 | 143 | 2 | 144 | 145 | 146 | 147 |
| 3 | 148 | 149 | 150 | 151 | 4 | 152 | 153 | 154 | 155 |
| 5 | 156 | 157 | 158 | 159 | 6 | 160 | 161 | 162 | 163 |
| 7 | 164 | 165 | 166 | 167 | 8 | 168 | 169 | 170 | 171 |
| 9 | 172 | 173 | 174 | 175 | 10 | 176 | 177 | 178 | 179 |
| 11 | 180 | 181 | 182 | 183 | 12 | 184 | 185 | 186 | 187 |
| 13 | 188 | 189 | 190 | 191 | | | | | |

# 10 Technical specifications

| Parameter | Value |
|---|---|
| Operating temperature | 0 to 90 °C |

# 11 Maintenance and cleaning

- Before cleaning and maintenance, switch the device off, disconnect it from the power supply and let it cool down.
- Clean the housing with a soft, dry or slightly damp cloth. Do not use solvents, abrasive cleaners or pressure washers, and make sure no liquid gets into the device.
- Clean optical parts (lenses, front glass), if the device has any, with a soft lint-free cloth and a cleaner intended for optics or glass.
- Regularly inspect the housing, cables, connectors and fixings. Have damaged parts replaced by a service center.
- How often to clean depends on the environment; dust, smoke and fog make the device dirty much faster.

# 12 Troubleshooting

| Problem | Remedy |
|---|---|
| The device does not switch on | Check the supply voltage, the cables and the fuse, if the device has one. |
| The device does not respond to DMX | Check the start address, the selected DMX mode and whether it matches the profile in the controller, the cable connection to DMX IN, and the controller output (universe). |
| The device behaves erratically or flickers | Check the terminator at the end of the line, the condition and wiring of the cables (shield on pin 1 only), the number of devices on the line (32 at most), and that the line is not split without a splitter. |
| Only some devices on the line respond | Check the cable and connectors between the last working and the first non-working device, and make sure all devices on the line are switched on. |
| Devices respond to the wrong channels or affect each other | Check that the addresses do not overlap and that the DMX mode on the devices matches the patch in the controller. |
| The device or the connected load does not light up although it receives DMX | Check the values of the dimmer, shutter and strobe channels against the DMX channel table. |

# 13 Disposal

The crossed-out wheeled bin symbol on the product, in the manual or on the packaging means that the product must not be disposed of with unsorted household waste at the end of its life.

Take the end-of-life equipment to a collection point, for example a municipal collection site or a retailer. Proper disposal enables materials to be recycled and helps prevent possible negative effects on the environment and human health.

Follow the regulations applicable in your country; in the Czech Republic, take-back is governed by Act No. 542/2020 Coll., on End-of-Life Products.

Recycle the packaging materials according to their type.