

KiPRO



Portable File-Based Recorder and Player

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KiPRO



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Portable File-based Recorder and Player

Ki Pro combines the power of a file-based recorder with the familiar controls of a VTR in a form factor that is portable enough to go anywhere.

AJA's Ki Pro digital recorder was the first standalone device to record video directly to removable media as ready-to-edit Apple ProRes files, enabling an efficient workflow from camera to editorial in a truly portable size.

The Ki Pro established a new paradigm in tapeless recording. Revolutionizing how footage moves from production to editorial, Ki Pro captures Apple ProRes 422 files at your choice of quality level direct from the source. These files can then be used in most editing systems without the need for any additional import or transcoding steps. Just remove the Storage Module from the Ki Pro, connect it directly to the editing computer, transfer the files to your edit system and they are immediately ready for use in the NLE software.

Ki Pro's comprehensive array of analog and digital connections let's you effortlessly bridge formats and sources within your workflow, ingesting footage to a common format and outputting to numerous simultaneous monitor outputs. Offering AJA's high-quality up/down/cross conversion and a multitude of connections, integration with your other production gear is seamless.

Ki Pro's RS-422 control allows it to be connected to editing systems and external controllers allowing it to fulfill some of the functions of a traditional VTR. Editing systems can perform assemble edits directly to the KiStor Modules, often faster than rendering Apple ProRes files might be from within an editing system.

For control and configuration, Ki Pro can be connected directly to a computer or a data network by an Ethernet cable or wireless 802.11. Ki Pro can be accessed via a web browser on any networked computer, or even a smartphone. Multiple Ki Pro units may even be networked together and controlled from a single interface making them ideal recorders for multi-camera projects.



Chad Smith at Remote Access prepping the Woodstock Film Festival music video program with KiPro and iPhone. On screen is Bird of Flames - Chrysta Bell and David Lynch (left monitor) and Fjögur pláno - Sigur Rós (right monitor)



The Original ProRes Recorder

Ki Pro established a new paradigm for tapeless recorders by being the first to offer support for creating Apple ProRes 422 files, which revolutionized how footage could be moved efficiently from production to editorial. Editors are able to work with footage immediately without the need for special file importers or transcoding steps.

The workflow is simple: record with the Ki Pro, remove the KiStor Storage Module from the Ki Pro and connect the KiStor Storage Module to the edit system via built-in connectivity.



Unify formats

AJA's high-quality up/down/cross conversion makes it easy to unify SD, 720p, and 1080i and create a single desired format for your project. The multitude of video and audio connections such as SDI, HDMI and analog make integrating Ki Pro with other production equipment easy.



RS-422 Control

RS-422 control allows Ki Pro to integrate easily with supported editing systems and external controllers allowing it to fulfill several of the functions of a traditional VTR. Supported NLEs can even perform assemble edits directly to the Ki Pro.



10-bit, full raster recording

Compared to 8-bit recording devices, 10-bit 4:2:2 recording provides better quantization, giving a superior representation of the original scene and allowing for more flexibility in post production when adjusting color and balance.

By utilizing efficient ProRes codecs, file sizes are kept in check so you won't need to blow your production budget on extra storage.



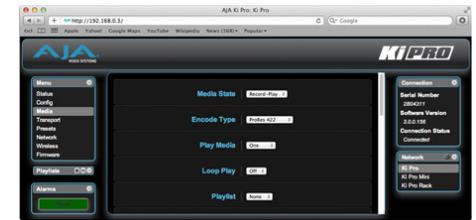
Connectivity

Ki Pro's extensive connectivity ensures that you will be able to interface with virtually any gear in your production workflow. The rear panel is packed with connectors which include: SDI input/output, HDMI input/output, component analog input/output, balanced and unbalanced analog audio input/output, LTC input/output as well as LANC.



Reliable storage media

Ki Pro Rack captures directly to reliable AJA KiStor modules. KiStor modules are available as HDDs or SSDs in a variety of capacities to best suit the demands of your production environment. KiStor modules also feature either a built-in FireWire 800 or USB3 connector for direct connection to your editing system. Alternatively, KiStor modules may also be used with the optional KiStor Dock which features USB3 and Thunderbolt connectors for lightning-fast data transfers.



Remote configuration and operation

On set or in a machine room, Ki Pro is equipped for advanced remote control and configuration. With a standard Ethernet LAN connection to a host computer and a web browser, all Ki Pro parameter settings, clip selection and transport controls can be controlled; no additional or special software installation is required on the host computer. Multiple Ki Pro units may even be networked together and controlled from a single interface making them ideal recorders for multi-camera projects.

Connections



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Connections



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Accessories



Filament Productions Takes AJA Ki Pro on Tour with Dave Matthews Band

KiStor Modules

KiStor modules use thoroughly tested spinning disk or solid-state-media and are backed by a 1-year warranty. KiStor modules are also engineered with the rigors of production use in mind; not only are robust housings used for the media, but connectors rated for multiple insertions and removals are used, unlike bare drive connectors that are not engineered for repeated use. Additionally, KiStor modules can be formatted in the device making it a true standalone recorder; connecting the media to a host computer to format media is not necessary.



KiStor Dock

This external docking station provides both Thunderbolt™ and USB 3.0 connections for ultra-fast file transfers between either PC or Mac host computer and Ki Stor modules. Works with all Ki Stor modules.



ExoSkeleton

The ExoSkeleton provides a surrounding chassis for the Ki Pro that can both be mounted to a tripod and also provides a mounting area for a camera on top; this combination allows convenient access to controls.



Ki Pro Rod Accessory Kit

This kit adds endplates to the ExoSkeleton so you can attach two user supplied 15mm camera accessory rods. The endplates have knobs for adjusting the height of the rod brackets relative to the camera, and a set of knobs for securing the rods in the brackets.

KiPRO



Photo credit: Parrish Smith

AJA Ki Pro Helps Filmmakers Deliver the Drama for R. Kelly's Latest *Trapped in the Closet* Installment

"The Ki Pro really allowed us to get the most out of the Sony F3 with high quality recording and real time color correction. It let us work faster and better from filming through to editing - we really got to have our cake and eat it too."

The latest chapters of R. Kelly's cult hit "Trapped in the Closet" debuted recently on IFC, garnering the networks highest ratings ever for an original production. The "hip-hopera" served up more of its signature rhymes and plot twists after a five-year hiatus in the series which first debuted in 2005. Approaching production again after several years, longtime "Trapped" co-director/editor Jim Swaffield decided to adopt AJA Ki Pros to optimize and simplify their camera to edit workflow.

For the saga's latest installment, Swaffield and DP Teodoro Maniaci chose to work with two Sony F3 cameras for the the bulk of the the photography, supplemented by an Arri Alexa for slow motion sequences. "With good glass, the Sony F3 produces wonderful images, it has a great sensor," explained Swaffield, "however the internal recording is done at 4:2:0 35Mb/s and we wanted a higher data rate." To address this issue, Swaffield turned to Gary Pontore, a VP in the Modern Media Solutions Division at Future Tech Enterprise, who serves as a post/digital workflow consultant on the series. Pontore recommended an all new workflow using two Ki Pro recorders on set fed from the camera's SDI outputs to the recorders to benefit from Ki Pro's 10-bit 4:2:2 recording capabilities, along with Mac Pros running Final Cut Pro 7 and Adobe Creative Suite 6 for editing.

The two F3 cameras output 1920x1080x23.976fps 4:4:4 10-bit RGB S-log signals, to which LUTs were applied on set by DIT John Waterman using Pomfort LiveGrade software. "Teo likes to interactively combine illumination and grading," says Swaffield, "and we were able to get very close to our final look dynamically on set as we shot." "With the Ki Pro, our files were already in ProRes and ready to edit without having to transcode, which allowed co-editor David Rosenblatt to work live on set. This was key for us because our start date got pushed back while our delivery date remained the same, so we ended up only having three and a half weeks to do everything - but thanks to the Ki Pros we were able to work and turn everything around very quickly with no problems."

"The Ki Pro really allowed us to get the most out of the Sony F3 with high quality recording and real time color correction. It let us work faster and better from filming through to editing - we really got to have our cake and eat it too."

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Tech Specs

Video Formats

- 525i, 29.97
- 625i 25
- 720p 23.98*, 25*, 29.97*, 50, 59.94, 60
- * Note: These formats require a valid camera source and the use of the Record Type>VFR selection
- 1080i 25, 29.97, 30
- 1080psF23.98, 24, 25*, 29.97*
- *Note: These formats require a valid camera source and the use of the Record Type>PsF selection
- 1080p 23.98, 24, 25, 29.97

Codec Support

- Apple ProRes 422
- Apple ProRes 422 (HQ)
- Apple ProRes 422 (LT)
- Apple ProRes 422 (Proxy)

Removable Storage

- AJA KiStor modules – 1 slot
- ExpressCard/34 – 2 slots (Only Slot 1 active, See www.aja.com for supported media)

Video Input Digital

- SD/HD SDI, SMPTE-259/292/296, 10-bit
- Single Link 4:2:2 (1 x BNC)
- HDMI v1.1

Video Input Analog

- SD/HD Component (3 x BNC)
- SMPTE/EBU N10, Betacam 525 line, Betacam 525J
- 12-bit A/D, 2x oversampling
- +/- .25 dB to 5.5 MHz Y Frequency Response
- +/- .25 dB to 2.5 MHz C Frequency Response
- .5% 2T pulse response
- <2 ns Y/C delay inequity

Video Output Digital

- SD/HD SDI, SMPTE-259/292/296, 10-bit
- Single Link 4:2:2 (1 x BNC)
- HDMI v1.1
- Note: HDMI requires 1080i, 720p or 1080p to be active; HDMI does not provide support for PsF

Video Output Analog

- Composite (1 x BNC)
- NTSC, NTSCJ, PAL
- 12-bit D/A, 8x oversampling
- +/- .2 dB to 5.0 MHz Y Frequency Response
- +/- .2 dB to 1 MHz C Frequency Response
- .5% 2T pulse response
- <1% Diff Phase
- <1% Diff Gain
- Note: Composite output requires that the Component Analog output be set to SD; composite output does not support HD
- Component (3 x BNC)
- HD: YPbPr, RGB
- SD: YPbPr, RGB (component mode)
- SMPTE/EBU N10, Betacam 525 line, Betacam 525J, RGB
- 12-bit D/A, 8x oversampling
- +/- .2 dB to 5.5 MHz Y Frequency Response
- +/- .2 dB to 2.5 MHz C Frequency Response
- .5% 2T pulse response
- <1 ns Y/C delay inequity

Audio Input Digital

- 2-channel or 8-channel user selectable
- 8-channel, 24-bit SDI embedded audio, 48kHz sample rate, Synchronous
- 2-channel, 24-bit HDMI embedded audio, 48kHz sample rate, Synchronous

Audio Input Analog

- 2-channel, 24-bit A/D analog audio, 48kHz sample rate, balanced (2 x XLR)
- Input level: Line, Mic, Mic+phantom 48Vdc
- +24 dBu Full Scale Digital
- +/- 0.2 dB 20Hz to 20kHz Frequency Response
- 2-channel unbalanced (2 x RCA)

Audio Output Digital

- 8-channel, 24-bit SDI embedded audio, 48kHz sample rate, Synchronous
- 8-channel, 24-bit HDMI embedded audio, 48kHz sample rate, Synchronous

Audio Output Analog

- 2-channel, 24-bit D/A analog audio, 48kHz sample rate, balanced (2 x XLR)
- +24dBu Full Scale Digital (0 dBFS)
- +/- 0.2 dB 20Hz to 20kHz Frequency Response
- 2-channel unbalanced (2 x RCA)
- Stereo unbalanced headphone (1 x 3.5mm mini jack)

Up Conversion

- Hardware 10-bit
- Anamorphic: full-screen
- Pillar box 4:3: results in a 4:3 image in center of screen with black sidebars
- Zoom 14:9: results in a 4:3 image zoomed slightly to fill a 14:9 image with black side bars
- Zoom Letterbox: results in image zoomed to fill full screen
- Zoom Wide: results in a combination of zoom and horizontal stretch to fill a 16:9 screen; this setting can introduce a small aspect ratio change

Down Conversion

- Hardware 10-bit
- Anamorphic: full-screen
- Letterbox: image is reduced with black top and bottom added to image area with the aspect ratio preserved
- Crop: image is cropped to fit new screen size

Cross Conversion

- Hardware 10-bit
- 1080i to 720p
- 720p to 1080i

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Tech Specs *(Continued)*

Timecode

- SDI RP188/SMPTE 12M via SDI BNC
- LTC input (1 x BNC)
- LTC output (1x BNC)
Note: active during playback not during record or EE

Network Interface

- 10/100/1000 Ethernet (RJ-45)
- 802.11g Wireless
- Embedded web server for remote control

Computer Interface

- IEEE1394b/FireWire 800

User Interface

- 2 x 20 character display, with dedicated buttons

Control

- LANC Loop (2 LANC Connectors)
Note: requires a LANC enabled camera
- Lens Tap
Note: Not activated
- IEEE-1394a/FireWire 400 for control and timecode data

Machine Control

- RS-422, Sony 9-pin protocol.
- 9-pin D-connector pinout is as follows:

1	GND
2	RX-
3	TX+
4	GND
5	No Connection
6	GND
7	RX+
8	TX-
9	GND
Shell	GND

Physical

- Width: 9.00" (22.86cm)
- Depth: 6.12" (15.56cm) from front antenna cover to back of handles
- Height: 3.25" (8.25cm)
- Power: 100-240 VAC 50/60Hz (adapter), 12-18Vdc 4-pin XLR (chassis), 3.3A max, 30W typical
- Weight: 3.7 lb. (1.67kg)

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Incredible 3-year warranty

AJA Video warrants that Ki Pro products, except for Storage Modules, will be free from defects in materials and workmanship for a period of three years from the date of purchase. Storage Modules are warranted for one year.

About AJA Video Systems, Inc.

Since 1993, AJA Video has been a leading manufacturer of video interface and conversion solutions, bringing high-quality, cost-effective digital video products to the professional broadcast and post-production markets.

AJA offers the Io and KONA desktop video products, Ki Pro family of recorders, miniature standalone converters, and a complete line of rack mount interface and conversion cards and frames.

With a headquarters and design center located in Grass Valley, California, AJA Video offers its products through an extensive sales channel of dealers and systems integrators around the world. For further information, please see our website at www.aja.com

B e c a u s e i t m a t t e r s . TM

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