When AJA introduced the Ki Pro at NAB 2009, it was received with great industry enthusiasm and awards recognition from key media outlets honoring products at the show. Since shipping to record numbers of users following its release in September of 2009, the Ki Pro has been put to work on a range of innovative film and television productions utilizing a range of workflows.

Application:
HD Video Assist on Film Sets

The Challenge:
Convert from film to HD assist with Sony F23 HD cameras

The Solution:
In his 20 year career as a Video Assist Operator and DIT, Michael Taylor has worked on some of Hollywood's most well known films: *Avatar, Mission: Impossible II, Star Wars: Episode III,* all three *Matrix* movies, and most recently, *The Chronicles of Narnia: The Voyage of the Dawn Treader*.

Taylor's new HD setup included the AJA Ki Pro running on a QTake HD video assist system along with a KONA 3 card on a Mac Pro, also running Final Cut Pro. He used a string of AJA mini-converters on a Codex system for DPX capture directly from the Sony F23 cameras, and an AJA Hi5 converter for playback on plasma monitors that were fed from the Ki Pro/QTake system.

"Ki Pro gives me a convenient way to manage information. We had three main units all over the place, shooting scenes from multiple angles." The Ki Pro helped Taylor give the production an 'instant dailies' solution as well. "I took the ProRes QuickTimes when I shot master dialogue frames, and copied them so that they could be accessed off the Ki Pro to reference eyelines, for example. We had a complete copy of everything that was shot, all in one place, and we could find any shot we needed very, very quickly."

ROI:
Eliminate print dailies for workflow benefits and cost efficiencies

Application:
TED Conference 2010 Edit Workflows

The Challenge:
Record to 11 devices at full 1080P at 24 fps for immediate edit and delivery

The Solution:
The TED conference was made up of 12 two-hour multi-speaker sessions, and as soon as a session finished, the drives from the ten Ki Pros that sat in a mobile production truck were taken to an on-site editorial room and backed up. The on-site editorial room housed several MacBook Pro laptops each with a RAID 1 drive. Using media manager in Final Cut Pro, footage from the live mix, as well as all eight ISO cameras, plus a feed of the presenters' graphics, all were synced and re-edited.

"In the past, we would take all of the footage we shot during a TED Conference back to our offices in New York, and it would take us at least one month to digitize and media manage everything we captured," said Jason Wishnow, Director of Film and Video, TED Conference.

"With Ki Pro we eliminated the digitizing step, and all of the media management happened behind the scenes with Ki Pro and Final Cut Pro during the conference itself."

"What we attempted to do this year in Long Beach is very ambitious," said Wishnow. "In the past we tried editing during the conference, but having to pull footage off of 8-10 different tapes, sync, edit and encode them was a logistical nightmare. With Ki Pro the whole process is much more civilized, and we edited in full raster 10-bit HD 1080 at 24p."

ROI:
Bypass digitization step for faster turnaround of finished TEDTalk videos

AJA
VIDEO SYSTEMS

Application:
Instant dailies for ARRI D21 projects

The Challenge:
Record to a digital device for ARRI's D21 rental units for onset use

The Solution:
ARRI had been looking for a powerful solution to handle onset needs for D21 rentals for video assist.

Coupled with the full HD output of the ARRIFLEX D-21, the Ki Pro provides direct transfer to a ready-to-edit format. Using Ki Pro with Apple Final Cut Pro or any other QuickTime-aware application on set, the production team can have instantaneous real time playback for take selection.

Intuitive to operate, Ki Pro's familiar VTR-like buttons provide immediate controls for basic operation. From a distance, users can control operations from a laptop or iPhone through a web browser, via ethernet or WiFi.

The device records to a removable 250 GB storage module which mounts to any computer via Firewire 800. In ProRes422 HQ (220 Mb/sec) one module holds about 2 hours of footage.

Users wanting to know more about the D21 and Ki Pro:
http://arricsc.com/recording/kipro.htm

ROI:
Cost efficiencies by eliminating the need for expensive deck rentals

Application:
Multi-Camera Capture for MTV Spring Break 2010

The Challenge:
MTV needed to have a high-end, fast turnaround solution for capturing a multi-camera event that would move quickly into post.

The Solution:
Nic Dugger of Tennessee Digital Video created a "Ki Pro to Go" rack.

"Ki Pro to Go" is a system of 6 Ki-Pro recorders, intergraded DA's for time code, reference, and audio, along with 10 LCD viewing stations. This station allows up to 6 streams on HD/SDI video to be captured simultaneously and controlled via the internal data hub. Control of the Ki Pros is maintained through a browser on a Macbook Pro.

"After huge success at events like the Stellar Awards and the BMI Trailblazer awards, MTV turned to Tennessee Digital Video to tap the resource found in TNDV's "Ki Pro to Go" rack." said Nic Dugger.

After an exceptional experience with the MTVu Woodies awards earlier in the year using the Ki Pro, the MTV team was especially confident with this workflow.

ROI:
Time and cost savings realized without need for converter rentals for cameras and extra week of digitizing

Application:
HD Content for Live Event Production

The Challenge:
Loop HD content simultaneously to three HD screens for a live event with thousands of attendees

The Solution:
Daniel Graetz, Director of GraetzMedia Pty Ltd in Sydney, Australia utilized the Play ALL functionality added in the Ki Pro 1.1 firmware upgrade and the loop functionality of the Ki Pro to drive content on live event screens.

"First of all let me say how completely blown away I was by this little device and its enormous capabilities and potential. In the live event world it's been problematic for some time to be able to loop HD content seamlessly without a dedicated edit suite or playback server. Being able to run looping wallpapers all day long from the Ki Pro was a dream."

"On top of that - the ease of exporting sequences from FCP in ProRes HQ and dropping them onto the drive for instant playback was incredible. It's always slightly nerve wracking to play back content you've worked so hard on to several thousand people from a computer. The peace of mind of playing this content back from a VTR-style device, yet with non-linear capabilities was massively beneficial," said Graetz, concluding that the new Play All function in the latest firmware is a great addition.

"I can't get over how brilliant this unit is."

ROI:
Reduced production time of master file and less stress

Application:
Capturing a Helicopter Shoot

The Challenge: Record to a Ki Pro alongside an HDCam field deck for a three day aerial shoot, for instant shot checking

The Solution:
Steve Cassidy chose to shoot using a Cineflex (Sony f-950) camera and recorded to an HDW-s280 HDCam field deck. The Ki Pro also was fed HD SDI, running as a back-up. Steve describes his workflow:

"I fed the Ki Pro rec-run timecode from the HD deck and armed the Ki Pro for tc-record. This worked flawlessly.

I placed the Ki Pro on a 1/2 inch thick square of foam rubber on the helicopter floor just in front of me. That way I could still see the front panel and confirm that I was indeed recording. I shot about six hours total over three days (Apple ProRes 422HQ @ 23.98Psf) and never dropped a frame.

After the shoot, I just off-loaded all of the footage onto a big Firewire drive, and then backed that up to another Firewire drive, which gave me three copies.

The Ki Pro has operated exactly as advertised and I really like how responsive it is. There is no delay when you issue commands, which really comes in handy as you quickly preview your shot files. It's fast.

Also it will run nearly all day powered by one Anton Bauer brick...I'm lovin' it ! "

ROI:
Uninterrupted recording and reduced power drain

Application:
Recording In-Car Driving Footage for Reality Television

The Challenge:
Capturing authentic cinema-verite moments for a reality series is difficult. Capturing these moments from the back seat of a Chevy Suburban driving 60+ miles per hour brings the task to a whole new level.

The Solution:
Bradley Levin, director of National Geographic Channel's "Repossessed" and co-executive producer at Stick Figure Productions, worked closely with the show's director of photography, Antonio Rossi, to devise a unique workflow for the show.

Rossi outfitted a rig that could be installed quickly and easily into whatever car was being driven on any of the current season's 42 shoot days. The rig included two Iconix HD lipstick cameras, each connected to a monitor and two AJA Ki Pros with SSD drives for four hours of uninterrupted capture.

"The Ki Pros worked flawlessly the entire season— through rough weather conditions, in a car during high speed getaways, going up and down ramps, on rough roads, and in the back of a tow truck hauling a heavy load. I was really excited about the optional SSD flash memory drives, which gave me the confidence to use the Ki Pros in the difficult conditions I knew we would encounter. The Ki Pros performed beautifully in every situation and climate."

ROI:
Eliminate short record length restrictions of tape media

Application:
Field Production for Documentary Film

The Challenge:
Recording handheld to a digital format for quick editing turn around in over 100º F, dusty, rough terrain

The Solution:
Ronald Borden's setup included a Panasonic Varicam, F model, Ki Pro with 2 250 GB HDDs, in a Portabrace soft case, with B4B Lithium Ion batts for Ki Pro power.

"I did not let the Ki Pro impact my shooting style and was down in the dirt and running around as usual. When traveling over the very rough roads, I turned the Ki Pro off, but it rode on the seat just like my camera, no special attention or care," explained Borden.

The reliability and battery efficiency of the Ki Pro was a pleasant surprise for Borden. "I was surprised that it kept right on trucking in the heat of South Sudan. Not a hiccup. Battery performance was so good that I basically left the unit on most of the time. I was using 90w Lithium Ion, and out of seven shoot days, I only had two double-battery days for the Ki Pro."

"All in all, I was very pleased with the Ki Pro. I downloaded the drive each night to an eSATA Cal Digit 1TB drive. Never spent more than 30 minutes downloading a day's worth of shooting. I even updated the firmware in the field."

ROI:
Increased battery life and superior 10-bit full raster files for edit