1. **Is the codec being captured to post-production friendly?**

Acquisition is the beginning of the workflow and decisions made at this point in the process affect all that follows.

For the easiest possible post-production workflow, the footage would be immediately ready for editorial and would not require transcoding or intensive processing to make it ready for editing.

The AJA Ki Pro and Ki Pro Mini record to the high quality Apple ProRes 422 codecs to produce full raster 10-bit 4:2:2 HD and SD files ready for immediate edit. Apple ProRes 422 is supported in all of the Apple Final Cut Studio applications making it an ideal codec for ease of use in post-production.

Perhaps most importantly, Apple ProRes codecs have been designed to handle the harsh rigors of Post production through rendering and effects cycles.
2. Is the storage module itself computer friendly?

Ki Pro offers removable spinning disk or SSD modules with FireWire 800 support for direct connection to an Apple Mac Pro or MacBook Pro. Ki Pro formats its media as OSX-native HFS+, so that the Storage Module will mount instantly on your Mac desktop as easily as any other Mac-formatted drive would.

In the case of Ki Pro Mini, you have the ability to record to consumer-friendly Compact Flash (CF) media, available worldwide. Please see a list of the latest certified Compact Flash (CF) cards at:

3. Is the unit, practical, ergonomic and designed for life on set or location?

For production, one needs a light, strong ergonomically sensible device. The design should be practical, pragmatic and familiar.

For example, you would not want a product with cables or connectors placed in awkward locations or a device that must be attached to the camera in a way that will interfere with other accessories used alongside the camera.

Ki Pro has been designed specifically for on-set use, designed to stand the rigors of the production world. Ki Pro is custom engineered for on-set and location production using quality build materials and has an instantly recognizable ergonomic form factor:

It looks like a video deck, with play, record and menu buttons just where you expect, but has a much smaller footprint than a VTR and is considerably lighter.

Full connectivity to a wide variety of audio and video sources is provided. Audio and video connectors are found on only one side of the unit and are arranged in a logical layout. Power is provided by battery or AC through a 12v 4pin XLR connection familiar to crews around the globe.

With Ki Pro 2.0 firmware support, RS-422 control and Gang recording extend the Ki Pro’s use as a digital deck for use both on set and in post.

Unlike many traditional production devices, Ki Pro supports both wired and wireless configuration through a standard web browser on your laptop or even via an iPhone.

Perhaps most amazingly of all, the Ki Pro weighs just a half pound more than the Macbook Air.
The Ki Pro Mini is smaller yet, designed out of aircraft grade aluminum for strength and low weight.

4. Will I have to buy an adapter mount for each camera I desire to interface with?

Ki Pro offers an optional production strength Exoskeleton, made from solid extruded aluminum so that the device sits beneath the camera and above the tripod, making it easy to use with virtually ANY camera.
Optional Rod Endplates allow the Exoskeleton to support standard 15 mm extension rods meaning accessories like matte boxes, follow focuses and battery mounting systems can be used without issue alongside the product.

An Optional Mini Mount for the Ki Pro Mini allows you to connect to battery mounts, hotshoes and much more, offering you the flexibility of attachment without the inconvenience of balance issues.

To learn more about Ki Pro Mini Mounting options visit:

5. Can the device Up/Down/Cross-convert or acquire higher resolution images than the camera’s own internal compression system allows?

If your production involves the use of many different cameras, compression schemes and resolutions, you want a tool that can unify acquisition.

Ki Pro offers 10-bit realtime Up/Down/Cross conversion at the time of acquisition, through direct inputs such as HD/SD SDI, analog component and HDMI. Record directly to the resolution you will deliver.

Ki Pro Mini does not Up/Down/Cross convert, but by capturing directly through SDI or HDMI offers a higher quality recording in most cases than the camera’s internal compression scheme.

One workflow. Lens to Post.

6. Does the Portable Digital Disk Recorder preserve prior investments?

Never has it been more crucial to invest in innovation that invests in you.

Ki Pro means that any of your older camera gear, whether it is an ENG SD camera or an HD camcorder, can be used to create high quality material through Ki Pro’s direct from lens capture and up convert capabilities.

7. Does the Digital Digital Disk recorder understand aspect ratios?

Aspect ratios are a reality of the digital age. Letter-boxed, cropped and anamorphic images are real issues when dealing with SD products in an HD world. Not all SD cameras are the same so Ki Pro offers:

- **Letterbox**: transforms SD anamorphic to a letter-boxed image.
- **H Crop**: produces a horizontally stretched effect on the image; transforms anamorphic SD to full frame.
- **SD Pillar-box**: produces image in screen center with black borders on left and right sides and an anamorphized image in the center.
- **V Crop**: transforms SD letterbox material to an anamorphic image.
Conversely, you can use Ki Pro to output a letter-boxed SD, cropped SD or an anamorphic SD signal to monitors that might not be HD capable.

8. Does the device offer professional audio and timecode connectivity?

Ki Pro and Ki Pro Mini are some of the only devices of their sort in the market that offer true professional audio capture with support for up to 8 Channels of SDI audio and XLR connectivity with full range 24-bit 48kHz quality.

Multi-camera shoots require the use of a timecode generator so that all cameras maintain the same timecode.

Ki Pro and Ki Pro Mini offer a dedicated TC input so you can use it like any camera with a TC input might be used.

9. Does Ki Pro affect the native media capture of the camera itself?

Mistakes happen. It's a fact.

Ki Pro and Ki Pro Mini do not stop your camera from recording to its native mechanism.

Now you can have it both ways and offer your client a greater sense of security.

10. Am I buying from a Vendor who puts Quality and Assurance First?

A portable Digital Disk Recorder will see a lot of life and travel.

Life in the field puts more stress on equipment than any edit bay will ever produce. It is vital to buy from a vendor that has a long reputation for reliable products and the support history to stand behind them.

To learn more about Ki Pro visit:
http://www.aja.com/products/kipro/ki-pro/ki-pro-description.php