KiPROmini

Lens to Post... In a Flash

AJA
VIDEO SYSTEMS

Because it matters.™

KiPROmini

AJA's Ki Pro Mini brings the ready-to-edit workflow to a compact, lightweight form factor that is perfect for today's smaller cameras without sacrificing professional connectivity or functionality. Supporting both Apple ProRes and Avid DNxHD, Ki Pro Mini ensures the fastest path from lens to post.

Lens to Post... In a Flash

Compact, lightweight and designed to fast track your footage from camera to editorial.

Ki Pro Mini speeds your footage from camera to editorial, connecting to virtually any SD or HD camera and capturing files in Apple ProRes 422 and Avid DNxHD formats at your choice of quality level, direct to removable CompactFlash media.

Lightweight and rugged, Ki Pro Mini is designed for a life in the field. The Mini Mounting Plate attaches to the sides of the Ki Pro Mini and provides almost endless mounting possibilities when used in combination with battery plates, hot shoe mounts, articulated arms and more.

Ki Pro Mini works equally well whether your gear uses SDI or HDMI or a combination of both. The SDI and HDMI outputs are always both active, making the Ki Pro Mini not just a recorder but a useful converter as well. Two XLR analog audio inputs allow on set analog audio to be recorded directly into the ProRes or DNxHD files, meaning less work in the edit to synchronize audio and video from separate sources.

Ki Pro Mini vastly extends on set capabilities for smaller productions and fast-moving shoots. For rapid playback, recorded shots can be viewed immediately without the need for separate video assist equipment. If you're using a mobile editing system, footage from Ki Pro Mini can be edited while you're still on the set, letting you make sure you have the right shots before moving on.

Once connected to a camera, Ki Pro Mini requires minimal direct user interaction. With direct support for Canon, Sony and RED camera data, record start/stop, timecode and clip naming (if available) can be read from the SDI signal. On properly equipped cameras, LANC control can be used for start/stop detection as well. Ethernet connectivity of Ki Pro Mini allows control and configuration to be performed via web browser at distances up to 100 feet.

Only **$1,995** US MSRP*

Find a Reseller ▶

* Pricing is for US only. International pricing will vary. Please contact a local AJA Reseller for pricing details.

# Ki PRO mini

The fastest path from camera to editorial

Designed to mount easily to virtually any SDI or HDMI equipped video camera, Ki Pro Mini connects directly to your camera's digital output and captures full quality footage to CompactFlash (CF) media in Apple ProRes 422 or Avid DNxHD formats. When it's time to edit, just remove the CF media, transfer to your computer via card reader, and the footage is ready to use straight away in your editing software, without the need for additional import or transcoding steps.

10-bit, full raster recording

Big on quality - but not on file size.

Compared to 8-bit recording devices, 10-bit 4:2:2 recording (when supported by the codec) 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 or DNxHD codecs, file sizes are kept in check so you won't need to blow your production budget on extra storage.
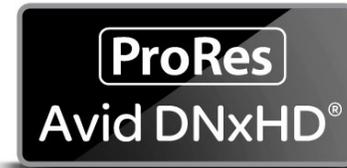
Apple ProRes and Avid DNxHD

While many cameras record directly to digital files, most native camera formats aren't designed for efficient non-linear editorial work and each camera uses its own format for the files. This can lead to inefficiencies in the editing process.

Ki Pro Mini solves this problem by recording directly to the formats you edit with: Apple ProRes 422 or Avid DNxHD. Recording each camera to a Ki Pro Mini means you can produce a single file type to help streamline the editorial process.
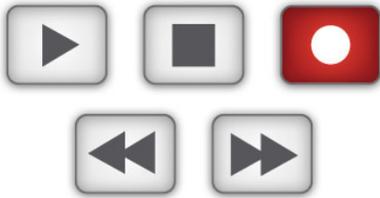
Familiar, intuitive operation

With simple controls and an intuitive operation, Ki Pro Mini is easy to incorporate into your existing setup without worrying about a learning curve.

Just like a traditional tape deck, Ki Pro Mini features straightforward and dedicated transport buttons - record, play, stop, rewind, fast forward - making the device easy to operate with minimal training time. The current status of the system and key configuration information is clearly displayed on the built-in screen. Additional operational information can be found in the STATUS menu which can be accessed even when recording or playing back.

The Ki Pro Mini operating system offers users a flat menu structure that is easy to navigate with menu parameters presented in clear and understandable language.

Ready for action

Compact but rugged, Ki Pro Mini is designed to withstand the rigors of real world use, shoot after shoot, day after day. We use the highest quality components to ensure it's ready to go to work every time you are.

It may be small, but Ki Pro Mini is made of lightweight, strong aluminum, with a robust construction that allows it to support the growing amount of extra gear that is attached to today's cameras.

Playback and edit on-set

Ki Pro Mini vastly extends on-set capabilities for smaller productions and fast-moving shoots. Recorded shots can be played immediately without the need for separate video assist equipment.

With a standard Ethernet LAN connection to a host computer and any web browser, all Ki Pro Mini 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 Mini units may even be networked together and controlled from a single interface making them ideal recorders for multi-camera projects.

If you're using a mobile editing system, footage from Ki Pro Mini can be edited while you're still on the set, letting you make sure you have the right shots and allowing the talent to see their performances in context to give them better insight into the scene.

Flexible mounting options

Because no two setups are ever the same, you need the flexibility to adapt to the circumstances of any shoot. The optional Mini Mounting Plate attaches to the sides of the Ki Pro Mini and provides almost endless mounting possibilities when used in combination with battery plates, hot shoe mounts, articulated arms and more.

Using the Ki Pro Mini and the Mini Mounting Plate, camera balance and weight distribution can be carefully controlled instead of haphazardly adding another device to your camera rig.

Connections

LCD Alphanumeric
and Graphics Display

Transport and
Menu Buttons

Level Meters
2-CH

Audio Input
Level Adjust

Power ON/OFF

Headphone Output

Headphone Volume

SDI In

HDMI In

LTC In

Ethernet
10/100/1000
RJ45

SDI Out

HDMI Out

LANC Loop

Mic/Line Level
Switch for XLR's

Right

Balanced Audio In

Left

4-pin XLR power port on bottom

Optional Accessories

Mini Stand and Adapter Cable

This stand securely holds the Ki Pro Mini upright on a desk, shelf, or any flat surface. A right angle power cable is provided for easy connection between the power supply and the Ki Pro Mini.

Mini Mounting Plate

This optional plate allows Ki Pro Mini to be connected with 3rd party accessories like battery plates, articulated arms and other mounting devices. Mini Mounting plates can be attached to either or both sides of Ki Pro Mini via the included 4 x 1/4-20 screws. The multitude of pre-drilled screw holes in the plate align with most standard 3rd party accessories.

Ki Pro Mini Rod Accessory Plate

This optional accessory can be attached to a Ki Pro Mini Mounting Plate (sold separately). This combination allows Ki Pro Mini to be mounted to user-supplied 15mm camera accessory rods. The accessory plate has knobs for adjusting the height of the rods relative to the Ki Pro Mini Mounting Plate.

L-R Leonard Walsh, SOC, Haskell Wexler, ASC/SOC and Satya Vanii, SOC Associate Member. Image courtesy of SOC

AJA Supports Endeavour

"Once we took delivery of the Ki Pro Minis, we were able to get them up and running straight out of the box within five minutes."

The Society of Camera Operators (SOC) volunteered to document the journey of the Space Shuttle Endeavour to its final home at the California Science Center as part of a project being managed by Terbine Entertainment, LLC and many other vendors and volunteers. Acclaimed cinematographer Haskell Wexler, ASC/SOC, served as a camera operator who employed Ki Pro Mini portable digital video recorders from AJA Video Systems to capture the landing of the Endeavour Space Shuttle at LAX Airport in Los Angeles, CA. The footage, along with footage captured of the shuttle's journey through the streets of Los Angeles in October 2012, were incorporated into Endeavour's Final Journey, a documentary project spearheaded by producer David Knight, to accompany the forthcoming Endeavour exhibit at the California Science Center (CSC).

"With no budget and a tight timeline, a tapeless workflow seemed like the best fit for this project, and we knew that Ki Pro Mini would give us an ideal recording setup. They're easy to deploy and use - plus all of our camera assistants had good experiences working with them," shared Mark August, SOC, Second Unit DP on Endeavour's Final Journey. "Once we took delivery of the Ki Pro Minis, we were able to get them up and running straight out of the box within five minutes."

Ki Pro Minis were mounted to three Panavision Genesis Cameras using Noga Arms. Wexler served as one of the camera operators, and was positioned near the flight line in preparation for the arrival of the

Endeavour Shuttle riding atop a Boeing 747. Apple ProRes 422 footage of the landing was recorded to the Ki Pro Minis and sent to Deluxe who is donating their services to compile, edit and archive all of the material captured for use in the documentary.

August added, "Having a portable, reliable solution like Ki Pro Mini was instrumental to completing this phase of the project. All of the footage was instantly edit-ready, straight off the drives. We're looking forward to using the recorders again for the next phase of the project, which will cover Endeavour's complex journey through LA to its new home."

On October 12, 2012, Endeavour was removed from its hangar at LAX and placed onto a 79-foot transporter with 92 independently operated wheels in preparation for its final trip home. Volunteer camera operators from SOC employed AJA Ki Pro Minis to document the Shuttle when it hit the streets of LA and traveled to its ultimate destination -- the CSC, where it will remain permanently on exhibit.

AJA President Nick Rashby shared, "Endeavour's final journey is one that will go down in the history books, and this documentary will give generations to come an accurate account of the complexities involved in the shuttle's final mission. We're thrilled to support the Society of Camera Operators and the California Science Center on such an admirable production. It's truly exciting to see our technology be a part of this historic undertaking."

View Online ▶

KiPRO mini

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
• 1080PsF 23.98, 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)
• Avid DNxHD 220x
• Avid DNxHD 145
• Avid DNxHD 36
  Note: Avid DNxHD 36 only provides support for the 1080p format

Removable Storage

• Compact Flash (CF) Cards – 2 slots

Video Input Digital

• SD/HD SDI, SMPTE-259/292/296, 10-bit
• Single Link 4:2:2 (1 x BNC)
• HDMI v1.3

Video Output Digital

• SD/HD SDI, SMPTE-259/292/296, 10-bit
• Single Link 4:2:2 (1 x BNC)
• HDMI v1.3

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

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

• Stereo unbalanced headphone (1 x 3.5mm mini jack)

Timecode

• SDI RP188/SMPTE 12M via SDI BNC
• HDMI (when used with compatible cameras)
• LTC input (1 x BNC)

Network Interface

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

User Interface

• 3 line character display, with dedicated buttons

Control

• LANC Loop (2 LANC Connectors)
  Note: requires a LANC enabled camera

Physical

• Width: 4.35" (11.06cm)
• Depth: 1.82" (4.62cm)
• Height: 5.90" (14.998cm)
• Power: 100-240 VAC 50/60Hz (adapter), 12-18Vdc 4-pin XLR (chassis), 1.5A max, 15W typical-18W Max
• Weight: 1.262 lb. (0.572kg)

Click here ▶ For the most recent product specifications visit www.aja.com/ki-pro-mini/techspecs

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**

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