NOTE: Suites are very similar in workflow just be aware there is only one difference. Kona 2 has an “LH” version of the “AJA Kona” card and Kona 1 and 3 have the version “AJA Kona 2” card. So all settings are generally the same but there is the identifier of either “LH” or “Kona 2” on some settings otherwise not any difference in workflow.

PATCHING (generally want to patch the HD signal to Primary and SD signal to Secondary)

USING THE DIGITAL VIDEO PATCH PANEL

PATCH THE FOLLOWING:

I. PATCH DECK OUT SDI (DVCAM 1 OR DVCAM 2 SDI OUT) TO KONA 1, 2, or 3 PRIM IN THIS WILL ROUTE BOTH AUDIO AND VIDEO SIGNAL

ON THE MACHINE CONTROL PATCH PANEL

PATCH THE FOLLOWING:

II. PATCH MACHINE CONTROL DVCAM 1 OR 2 TO KONA 1,2 or 3 III. PUT DVCAM 1 OR 2 DECK IN REMOTE

1. In Kona suite open the Kona Control Panel from the icon in the dock 2. Click on “Formats” and change “Primary” (native) format to 525i 29.97 for digitizing from the DVCAM deck. Change the “Secondary” (converted) to 1080i29.97. Change the “Conversion” setting to “Up = Pillarbox 4 x 3”

NOTE: In Kona #2 keep the secondary as 525i 29.97 the LH doesn’t do upconverts.

3. Click on the “Inputs” tab and select video input SDI 1 should read 525i29.97 and Audio set to Embedded ch 1-8

4. Click on Digital Out tab and set SDI output 1 Primary as 525i29.97
5. Click on the “Analog Out” Set Monitor Audio: to Ch 1-2

6. Launch Final Cut Pro (icon located in the dock) 7. Close any projects that are open and make a new FCP project 8. Change the Easy Setup to set FCP settings for capturing DV footage. Susanne.kraft@austin.utexas.edu Page 3 2/4/08 Digitizing DVCAM into Kona Suites
Go to >Final Cut Pro>Easy Setup>set it to AJA Kona 2 (or LH)-NTSC 8Bit to DV

9. Set the “Scratch Disk” to the KONA 1, 2 or 3 HD or Drive in >Final Cut Pro >System Settings. Click OK Don’t digitize to your own Fire Wire Drive it is better to capture to local storage or fiber storage and then move the files.
10. Save the project in the Final Cut Projects folder located on the Mac desktop.

11. Open up Log and Capture tools “apple 8” and begin logging the reels of film for capture.

12. Change the reel name, Description, Notes etc. for each reel.

13. To properly log footage transferred from film go the first hole punch and mark an “IN” point then shuttle to the end of the film reel on the tape and mark an “OUT” point. NOTE: THE HOLE PUNCH IN POINT IS ALMOST ALWAYS ON AN “HOUR” OF TIMECODE (EX: REEL 1 HOLE PUNCH IS 1:00:00:00 REEL 2 PUNCH IS 2:00:00:00 AND SO ON)
14. When Log Clip is pressed enter in the appropriate info:

15. When all the reels are logged select them all in the bin and batch capture the footage >File > Batch Capture
Choose 'Use Logged Clip Settings' and no handles. Make sure the capture preset is set to AJA Kona 2 (or LH) 29.97 DV and click OK to start capture.