

# Ki Pro® Quad

ProRes

# Futureproof Your Workflow



**AJA**  
VIDEO SYSTEMS

Because it matters.®

# Ki Pro Quad

Ki Pro Quad is a revolution in 4K production, combining the power of Raw workflows with the efficiency of Apple ProRes as well as 4K and HD monitoring all in a very portable and affordable package.

## 4K / UHD / 2K / HD File-based Recorder

### The ideal solution for any project from HD to 4K

Ki Pro Quad enables breakthrough 4K/UHD/2K/HD workflows with the efficiencies of Apple ProRes and the flexibility of Raw data in a compact, file-based recording and playback device that easily mounts directly on a variety of cameras. For the first time, a true real time lens-to-post workflow exists for 4K projects on the same device you can use for HD projects today.

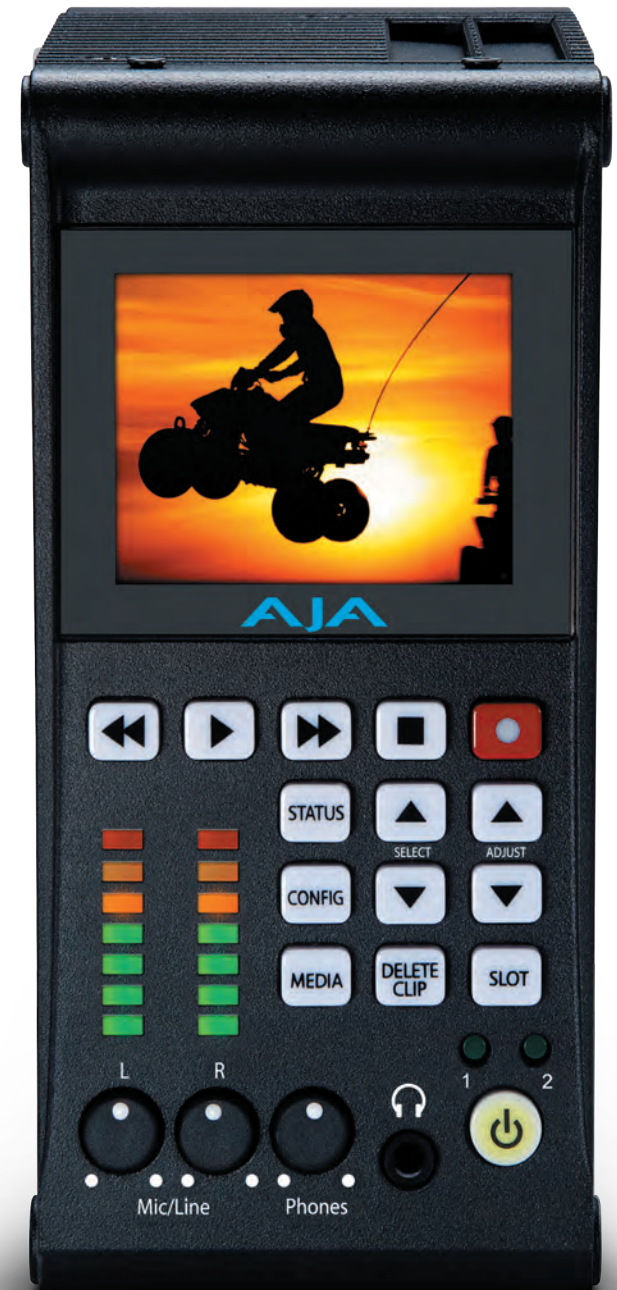
Ki Pro Quad serves as a central gathering point for the main needs of 4K production; bring camera signals into Ki Pro Quad and then simultaneously create efficient, edit-friendly 4K Apple ProRes files with pristine image quality, output to 4K and HD monitors at the same time and record Raw data directly to a Thunderbolt-enabled computer/storage system.

Real time scaling from 4K/UHD to 2K/HD allows you to shoot 4K but record 2K or HD and monitor 4K/UHD to HD displays.

Ki Pro Quad eases the transition to 4K. Work on HD and 2K resolution projects now with full 4:4:4 or 4:2:2 quality and switch Ki Pro Quad to record 4K any time the need arises. Ki Pro Quad is a single device that covers your needs today and into the future.

Only **\$3,995** US MSRP\*

[Find a Reseller](#)



# Ki Pro Quad



## 4K and HD Monitoring

Ki Pro Quad performs real time Debayering to a full resolution output that can be fed to 4K monitors for on-set quality checks. Real time hardware scaling creates high-quality HD-SDI and HDMI outputs for viewing at HD or 2K resolution on professional SDI monitors or HDMI monitors, including the latest, affordable Ultra HD monitors using HDMI 1.4a. Ki Pro Quad provides an incredible amount of output capability for monitoring and playback.



## Canon Raw Support

Raw data is the source from which all other image formats can be generated. This is the equivalent of a camera negative in film terms. Thunderbolt™ provides the bandwidth to record the Canon Raw data via a single cable to a properly configured drive array. Ki Pro Quad supports Raw data pass-through while simultaneously performing a real time Debayer and recording to 4K ProRes files, for the ultimate in data security and flexibility.



## Onboard Confidence Monitoring

The screen on the Ki Pro Quad is located on the same side as all of the user controls so that both the screen and controls are fully accessible even when the Ki Pro Quad is mounted to the camera along with other gear. This provides a quick reference of the input signal as well as access to all the operating menus. The current status of the Ki Pro Quad as well as all the configuration information is displayed on the built-in screen.



## Small Enough to Mount Directly on the Camera

Ki Pro Quad easily mounts to virtually any camera. It has the same side profile as the AJA Ki Pro Mini, so the same mounting accessories such as the Mini Mounting Plate can be used to mount the Ki Pro Quad to cameras, rails or whatever the situation calls for.



# Ki Pro Quad



## ProRes

### Manageable 4K

Ki Pro Quad serves as a central gathering point for the main needs of 4K production; bring camera signals into Ki Pro Quad and then simultaneously create edit-friendly 4K ProRes files, output to 4K and HD monitors and record Raw data directly to a Thunderbolt™-enabled computer/storage system. Ki Pro Quad helps ease the transition to 4K with a recorder that creates smaller file sizes while still retaining pristine quality.

### Powerful and Affordable

Ki Pro Quad is capable of simultaneous real time, high-quality Raw debayering, recording directly to 4K resolution Apple ProRes files and real time monitoring of 4K to HD resolutions.

To maximize recording time, Ki Pro Quad utilizes its two media slots for rollover recording. When one media drive fills up, Ki Pro Quad automatically switches over to the second media slot and continues recording, seamlessly.

Ki Pro Quad is ready for the demands of 4K production in a compact package with functionality that is unmatched by other recorders at any price.



### Proven Technology

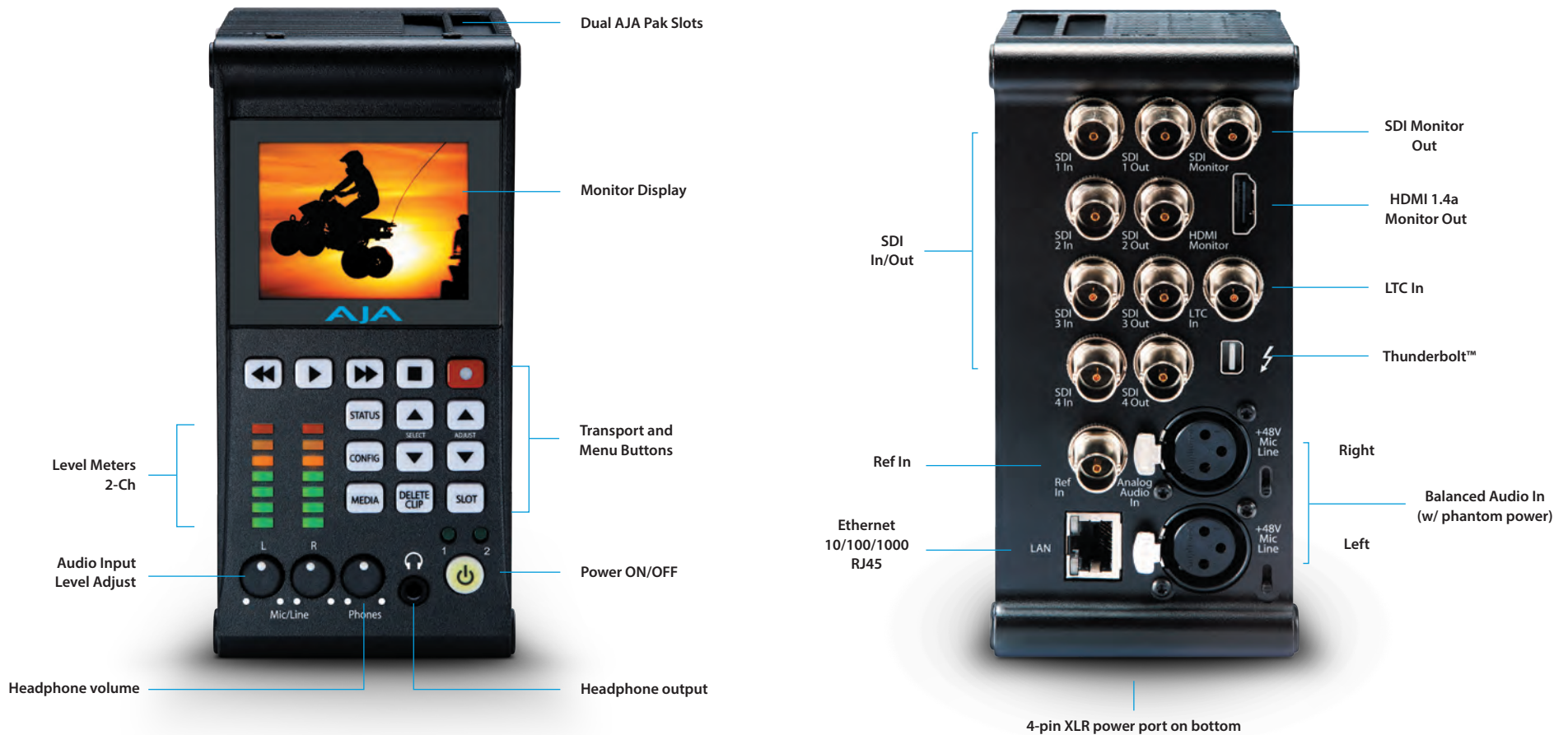
Ki Pro Quad follows the same tried-and-true principles that have made the rest of the Ki Pro family successful, creating high-quality, low-bandwidth ProRes files at 4K resolutions, that can be easily offloaded to any Thunderbolt-enabled Mac via AJA's new Pak Dock Thunderbolt and USB 3.0 reader.

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

# Ki Pro Quad

## Connections



[Click here](#)

For the most recent product specifications visit [www.aja.com/en/products/ki-pro-quad/#techspecs](http://www.aja.com/en/products/ki-pro-quad/#techspecs)

# Ki Pro Quad



## DP Alex Buono Takes 'Saturday Night Live' to 4K with AJA Ki Pro Quad

### **NBC Paving the Way for 4K with Proof-of-Concept 4K Workflows for Pre-Produced Program Segments**

*"... Ki Pro Quad is the only one that let us go straight from the camera to ProRes. Not only do we save a ton of processing time, but we're also chewing up way less hard drive space..."*

[View Online](#)

Alex Buono, Director of Photography for the Saturday Night Live Film Unit, recently used the AJA Ki Pro Quad together with a Canon C500 camera to capture "Kanish," a 1970s cop show spoof starring Zach Galifianakis and Bill Hader. Ki Pro Quad is the only tapeless recorder that supports live debayering of 4K Canon Raw camera data with simultaneous recording to Apple ProRes 422 or ProRes 444 files.

Buono has been working on SNL since 1999, and has recently been experimenting with a variety of 4K workflows on the show's pre-produced segments. "We love the look of the Canon C500 camera, but with our production turnaround schedule, we don't have time to deal with processing Raw camera files. We tried alternate 4K recording devices, but Ki Pro Quad is the only one that let us go straight from the camera to ProRes. Not only do we save a ton of processing time, but we're also chewing up way less hard drive space—uncompressed Raw ties up at least 1TB of storage per hour of footage; with Ki Pro Quad recording to ProRes, we're down to less than 700GB per hour."

Producing in 4K is important to NBC for production, post and archival purposes. Shooting in 4K today will make rebroadcasts to Ultra HD much simpler when that technology is widely adopted into the home. For NBC, shooting in 4K is a way to future-proof the show; for Buono and SNL Film Unit director/producer Rhys Thomas, the 4K resolution provides great options for reframing shots that today are still being delivered in 1080 and largely viewed at 720. "Other 4K recorders that we tested required a more time-consuming post workflow. We've used previous generations of Ki Pro recorders on other projects and they've always been easy to use and super reliable. Ki Pro Quad easily mounted to the back rails of the camera and it just worked like clockwork."

Buono likes shooting with the Canon C500 for its image quality and color accuracy. "One of the biggest compliments I can give the Ki Pro Quad is that the quality of the 444 ProRes files that came out of the unit looked exactly the same as the Raw Canon footage, and we had immediate access to them on set without having to go through hours of processing. To me, that alone makes using Ki Pro Quad a no brainer."

This summer, Buono is embarking on a two-month speaking tour, The Art of Visual Storytelling, starting on June 3, 2012. He will be leading attendees through a practical workshop of shooting and producing video content in fast turnaround environments using examples from his 14 seasons on SNL as well as his feature film and documentary work. The 31-stop tour across the United States will provide hands-on access to shooting with Buono's broadcast production set-up including a Canon C500 camera, AJA Ki Pro Quad, Movi stabilized camera gimbal and more. For more information visit [www.visualstorytellingtour.com](http://www.visualstorytellingtour.com). To learn more about the Ki Pro Quad and it's breakthrough 4K workflows, visit <http://www.aja.com/en/products/ki-pro-quad/#overview>.

# Ki Pro Quad

## 4K Workflow - Raw Camera Data



# Ki Pro Quad

## 4K Workflow - Uncompressed Video





# Ki Pro Quad

## Accessories



Ki Pro Quad lets you record edit friendly 4K/UltraHD, 2K, or HD ProRes files directly to removable AJA Pak Media. Once removed from the Ki Pro Quad, the Pak can be inserted in the AJA Pak Dock which connects directly to your computer via Thunderbolt or USB 3.0, allowing you to rapidly transfer ProRes QuickTime® files that are ready for use immediately in your nonlinear editing system.



AJA Pak Dock

External Pak Dock with Thunderbolt and USB 3.0 connections for fast transfer of media to a host computer.



Pak Media

Pak Media is a high-capacity solid state drive encased in a protective housing with rugged connection engineered to handle the rigors of repeated use in the field and is available in 256GB/512GB and 1TB as Pak256, Pak512 and Pak1000 respectively.



AJA DataCalc Application

Determine the storage requirements for any project with AJA's DataCalc. This handy free utility computes storage requirements for a wide range of industry video formats and compression methods. The easy to use interface lets you choose the parameters of your production and gives you instant results.



Pak-Adapt-CFast

Pak-Adapt-CFast allows you to use CFast media with Ki Pro Quad. Simply insert the CFast card and once the green LED is lit, your media is mounted and can be formatted. You're then able to record direct to your media. Pak-Adapt-CFast requires qualified media to ensure you get the best results.



# Ki Pro Quad

## Optional Accessories



Mini Mounting Plate

Ki Pro Quad has the exact same side dimensions as Ki Pro Mini, allowing both models to share accessories such as the Mini Mounting Plate. This option plate allows you to mount Ki Pro Quad to 3rd-party devices. The plate is attached via 4 supplied screws; plates can be attached to either or both sides of Ki Pro Quad. A large number of screw holes in the plate allows you to mate Ki Pro Quad to 3rd-Party battery plates, hot-shoe adapters and other mounting applications.



Monitor Hood (included)

For working in direct light situations, a monitor hood is included that screws onto the Ki Pro Quad chassis for a secure fit that helps block direct light onto the built-in confidence monitor.



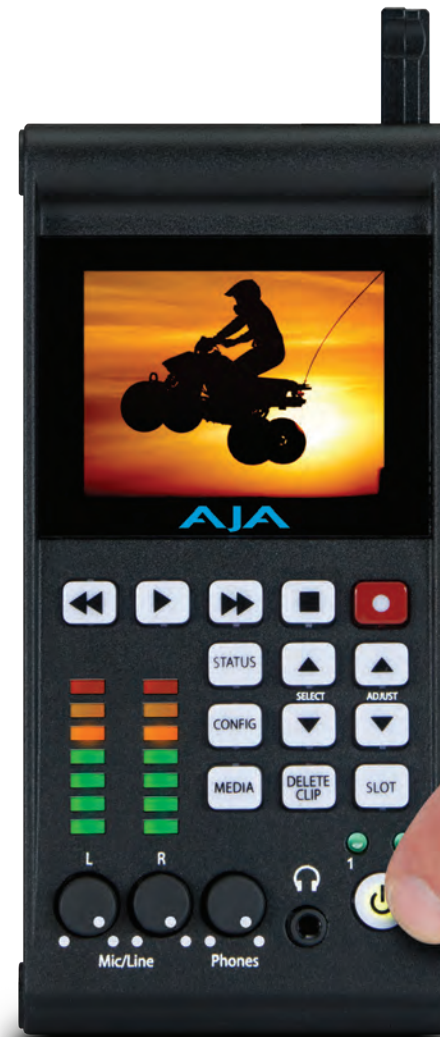
Rod Accessory Plate

This option, which is interchangeable with Ki Pro Mini, provides an accessory plate that can attach to a Mini Mounting Plate (sold separately) so you can attach Ki Pro Quad to user-supplied 15mm camera accessory rods. The accessory plate has knobs for adjusting the height of the rods relative to the Mini Mounting Plate, as well as a set of knobs for securing the rods in the bracket.



Desktop Stand

This stand securely holds the Ki Pro Quad 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 Quad.



# Ki Pro Quad

## Tech Specs

### Video Formats

- 720p 23.98\*, 24\*, 25\*, 29.97\*, 50, 59.94, 60  
\* Note: 23.98, 24, 25 and 29.97 require a valid camera source and the use of the Record Type>VFR selection Record Type>VFR selection
- 1080i 25, 29.97, 30
- 1080PsF 23.98, 24, 25\*, 29.97\*  
\* Note: 25 and 29.97 require a valid camera source and the use of the Record Type>PsF selection
- 1080p 23.98, 24, 25, 29.97, 50, 59.94
- 2K (2048x1080) PsF 23.98, 24, 25\*, 29.97\*  
\* Note: 25 and 29.97 require a valid camera source and the use of the Record Type>PsF selection
- 2K (2048x1080) p 23.98, 24, 25, 29.97, 50, 59.94
- UltraHD (UltraHD) PsF 23.98, 24, 25, 29.97, 50\*, 59.94\*  
\* Note: 50 and 59.94 are not supported for recording only for input passthrough
- UltraHD (UltraHD) p 23.98, 24, 25, 29.97
- 4K (4096x2160) PsF 23.98, 24, 25, 29.97
- 4K (4096x2160) p 23.98, 24, 25, 29.97, 50\*, 59.94\*  
\* Note: 50 and 59.94 are not supported for recording only for input passthrough

### Codec Support

- Apple ProRes 444
- Apple ProRes 422
- Apple ProRes 422 (HQ)
- Apple ProRes 422 (LT)
- Apple ProRes 422 (Proxy)

### Removable Storage

- 2x slots, AJA Pak Media

### Video Input Digital

- 4x 3G/HD SDI, SMPTE-292/296/424, 10-bit (12-bit input supported)
- Single Link 4:2:2, 4:4:4 or Canon Raw (1 x BNC)
- Dual Link 4:2:2, 4:4:4 or Canon Raw (2 x BNC)
- 4K or UltraHD 4:2:2 or 4:4:4 (4 x BNC)
- 1D LUT Support

### Video Output Digital

- 4x 3G/HD SDI, SMPTE-292/296/424, 10-bit
- Single Link 4:2:2, 4:4:4 (1 x BNC)
- Dual Link 4:2:2 or 4:4:4 (2 x BNC)
- 4K or UltraHD 4:2:2 or 4:4:4 (4 x BNC)
- 1x HD SDI monitor output with support for up to 2K (2048x1080) 4:2:2
- 1x HDMI v1.4 monitor output
- 1D LUT support

### Audio Input Digital

- 8-channel, 24-bit SDI 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 jack (1 x mini TRS)

### Timecode

- SDI RP188/SMPTE 12M via SDI BNC
- LTC input (1 x BNC)

### Reference Input

- Analog Color Black (1V) or Composite Sync (2 or 4V)

### Network Interface

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

### Data Interface

- 1x Thunderbolt

### User Interface

- 320x240 LCD display and 14 dedicated operational buttons

### Physical

- Width: 4.55" (11.557 cm)
- Depth: 2.85" (7.239 cm)
- Height: 5.89" (14.9606 cm)
- Power: 100-240 VAC 50/60Hz (adapter), 12-18Vdc 4-pin XLR (chassis), 3.46A max, 31.2-35.5W typical-41.5W Max
- Weight: 2.22 lb (1.00698 kg)

[Click here](#)

For the most recent product specifications visit [www.aja.com/en/products/ki-pro-quad/#techspecs](http://www.aja.com/en/products/ki-pro-quad/#techspecs)

### 3-year warranty

AJA Video warrants that Ki Pro products, except for Pak Media and docks, will be free from defects in materials and workmanship for a period of three years from the date of purchase. AJA Pak Media and Docks 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 products are designed and manufactured at our facilities in Grass Valley, California, and sold through an extensive sales channel of resellers and systems integrators around the world. For further information, please see our website at [www.aja.com](http://www.aja.com)

Because it matters.®

AJA Video Systems, Inc.  
Grass Valley, California  
[www.aja.com](http://www.aja.com) • [sales@aja.com](mailto:sales@aja.com) • [support@aja.com](mailto:support@aja.com)

