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HIGH-QUALITY 4K 60P VIDEO PRODUCTION CAPABILITIES

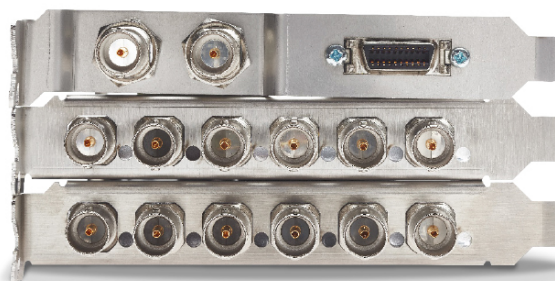


The content of 4K video production has gradually expanded with four times more resolution from HD now, as SD is compared to HD.

Media Solutions Inc. is a professional video and an audio system integration company, which established its head office in Shinbashi, Tokyo, in 2001. They have a sales performance to a wide range of clients such as broadcasting companies, cable television stations, post-production, public agencies and schools.

The company has aligned itself with Crescent, which mainly sells Bluefish444 products in Japan, and enthusiastically began selling the BlueFish444 Epoch I 4K Supernova series (capable of 4K 60P) to the video production market in particular. According to Media Solutions Inc. Executive Vice President Akihiko Shimatsu, "We have gathered information to be able to offer the optimum solutions to clients after examining various

products and systems in addition to 4K solutions which will surely come in the future. There are obviously several products even if it's an I/O category, but we had the opportunity to borrow BlueFish444 from Crescent and, after checking the details in the company, products could be recommended to customers and a promotion policy was determined." Japanese customers seek high quality products only, so that will be limited to 60P I/O boards. The Bluefish444 Epoch I 4K Supernova series was selected among those.



EPOCH
4K SUPERNOVA S+
TURBO



There has been an increase in the offers to "process (post-production) items filmed in 4K after NAB (National Association of Broadcasters) had finished this year. I heard several concrete (4K) project names, so selected a model because I thought a genuine 4K workflow had to be constructed."

"The initial project that was offered was '4K 60P', which was a really tough one. You would be worried if it didn't perform well. I wanted to eliminate any items with unstable elements. This is the result I got when I asked Shimatsu-san what board had a good record among those out there."

It's not merely a recommendation from Media Solutions; it's something I heard from various places and decided to pursue.

"There were opportunities to hear about it from other companies in the business too and there is confidential information, so I couldn't hear the details but I just have heard that (4K 60P) is tough" so I expected something incredibly terrible (such as a problem with the processing speed or drop frame) but I was relieved that it was useful and there were no such problems when



Bluefish444 User Story



I actually introduced it (Bluefish444 Epoch | 4K Supernova).”



Media Composer



“It (4K) may be premature at this stage for a post-production of our scale. It may have been good even after it was established by a big company. But the 4K workflow being called the standard wasn’t yet established. I think that the best chance until the Tokyo Olympics six years from now is to penetrate the chaos and quickly accumulate knowledge. We would like to place ourselves on the new 4K stage. Why is this a chance? Compared to the revolutionary period from SD to HD, it can be done for an overwhelmingly lower investment amount. The expenses will be 1/10 of the

costs, when we enable the Adobe and Autodesk from the base at our company to be used for 4K, toward the amount used to create a tape base linear HD editing room from the SD>HD period.”