

AJA annonce le "KiPro" au NAB 2009, un véritable innovation : solution passerelle et dockable avec les Camescopes du marché visant à apporter une solution à la problématique entre les différents codecs de tournage et la post production dans le monde Apple au format ProRes. Ce matériel distribué par CTM sera disponible en Juin 2009 au tarif prévisionnel de 3 300 € HT environ. Informations complètes en anglais à découvrir :

Ki Pro Bridges Gap Between Camera Acquisition and Post, Recording Directly to the Apple ProRes 422 Codec.

Las Vegas, NV, NAB Conference Booth SL2513 (April 20, 2009)—AJA Video Systems, a leading manufacturer of professional video interface and conversion solutions, today announced Ki Pro, a portable tapeless video device that records files to the Apple ProRes 422 codec directly from camera. Ki Pro provides a new way of connecting production and post with its extensive analog and digital connectivity; virtually any video and audio source can be fed into Ki Pro to record pristine 10-bit ProRes 422 media that is then immediately available to edit within Apple's Final Cut Studio. Ki Pro will be on display at the AJA Booth (SL2513) at the National Association of Broadcasters (NAB) Convention at the Las Vegas Convention Center from April 20-23, 2009.

“Since its introduction two years ago, Apple ProRes 422 has become the codec of choice for professional editors,” said Richard Townhill, Apple's director of Video Applications Marketing. “AJA's Ki Pro is the latest product to provide support for ProRes 422 natively in hardware, and for the first time delivers immediate access to the 10-bit, full raster ProRes 422 codec directly from camera.”

Ki Pro allows filmmakers, broadcasters and video professionals and prosumers to skip the process of re-rendering to an editing codec by giving immediate access to full raster edit-ready ProRes 422 files directly from camera. Ki Pro records hours of media to a removable storage module with built in FireWire 800 or to 34mm ExpressCard Flash. The device is a small, portable unit that can sit on a table, in a bay or mounted between a camera and tripod. Ki Pro is also ideal for on-set monitoring, providing instant access to multiple display devices simultaneously.

Core Ki Pro Features:

- * Record hours of pristine ProRes media to a removable storage module with built-in FireWire 800, or to 34mm Expresscard Flash, for immediate editing and file access.
- * Record natively to Apple ProRes 422 for full raster 10-bit 4:2:2 HD and SD.
- * Bridge proprietary compression schemes by recording to Apple ProRes 422.
- * Connect any digital camera via SDI or HDMI, or any analog camera with multiple input

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options

- * Convert in real time from SD to HD, or 720 to/from 1080, in full 10-bit quality.
- * Extend client review capabilities with simultaneous recording to camera and to Ki Pro.
- * Extend productive life of existing cameras and embrace future workflows with powerful conversion capabilities.
- * Built-in WiFi and Ethernet for complete control via a web-browser, or iPhone.

Ki Pro is priced at \$3995 US MSRP and will be shipping in June of 2009. Ki Pro is a standalone unit that includes the Ki Pro Recorder, Ki Pro HDD Storage Module and an AC Adapter. Product options include: an Exo-Skeleton for mounting between camera and tripod; Ki Pro SSD Storage Module; extra Ki Pro Hard Drive Storage Modules; Ki Pro Rod Accessory Kit adding endplates to the Exo-Skeleton; and an AJA Lens Tap Cable Accessory allowing Ki Pro to connect between the lens tap control connector and a camera body.

ARRI, Canon and RED Endorse Portable Tapeless Video Device for Streamlining Digital Acquisition Workflows.

Las Vegas, NV, NAB Conference Booth SL2513 (April 20, 2009)—AJA Video Systems, a leading manufacturer of professional video interface and conversion solutions, announced today that its Ki Pro portable digital disk recorder has been endorsed by top camera manufacturers including ARRI, Canon and RED.

Ki Pro records files to the Apple ProRes codec directly from camera, allowing filmmakers, broadcasters, video professionals and prosumers to skip the process of re-rendering to an editing codec by giving immediate access to 10-bit full raster edit-ready ProRes files. Ki Pro was introduced today, and will be on display at the AJA Booth (SL2513) during the National Association of Broadcasters (NAB) Convention at the Las Vegas Convention Center from April 20-23, 2009.

“We are really excited about the potential of Ki Pro to streamline decision making on-set and in postproduction. Coupled with the Full HD output of the ARRIFLEX D-21 camera, the Ki Pro provides direct transfer to a ready to edit format. Using Ki Pro with an Apple Final Cut Pro workstation on set, the production team can have instantaneous real time playback for take selection,” said Adrian Widera, Key Account TV International, ARRI.

“Ki Pro helps create an end-to-end solution for Canon videographers working in Final Cut Pro by delivering ‘edit-ready’ 10-bit video directly off of Canon professional camcorders,” said Joe Bogacz, technical advisor, professional products, Canon U.S.A. “We are happy to see this solution on display here at NAB 2009.”

“A big part of the RED ONE’s success in the cinema and television markets, is the combination of stunning 4K images along with flexible and logical post production solutions” said Ted Schilowitz of RED Digital Cinema. “The ability to record ProRes directly from the live HD videotap output from a RED ONE on a small portable device, while capturing the 4k REDCODE raw on the camera is a big deal. And I probably don’t even need to mention that because it’s an AJA product, it will no doubt hit the legendary quality and top notch level of support that industry

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pros have come to count on every day on the job.”

“Ki Pro fills the gap between camera acquisition and post production, giving filmmakers and video professionals instant access to their material,” commented Nick Rashby, President, AJA Video. “It’s extremely gratifying to bring this product to market with the support and enthusiasm of companies such as Apple, ARRI, Canon and RED.”

Post-production redefined...during production

Everyone from broadcasters to indie filmmakers can probably agree on one thing: the possible choices for image acquisition are daunting. Different cameras, different formats, different recording media and different compression schemes. Wouldn't it be nice if there was a way to simplify acquisition so that virtually any camera, digital or analog, could record the same format and resolution? Enter the AJA Ki Pro.

The AJA Ki Pro is a tapeless video recording device that records high-quality Apple ProRes 422 QuickTime files onto computer-friendly media. Because it features SD/HD-SDI, HDMI, and analog inputs, you can interface with virtually any type of camera you might own or rent. Enjoy monitoring flexibility through Ki Pro's numerous simultaneous outputs, connecting to both professional and consumer monitors.

Ki Pro is portable and rugged; designed for real production environments. With the optional exo-skeleton it can sit below your camera-out of the way of your battery adapters, wireless mics and other accessories. Integration with your other production gear is seamless.

Ki Pro is intuitive to operate. Alongside the camera, the familiar VTR-like buttons provide immediate controls for basic operation. From a distance, use a web browser via ethernet or WiFi to control operations from a laptop or iPhone.

A revolution in production and post

Eliminate the cost and inconvenience of logging and capturing footage. Ki Pro produces Apple ProRes 422 QuickTime files that are ready for immediate use within Final Cut Studio. Simply connect the media to a host computer and begin editing. Unify SD, 720 and 1080 cameras and formats with one superior 10-bit full-raster codec-Apple ProRes 422. Ki Pro features cross-conversion so you can have a 720p camera produce a 1080i recording to match your other camera... or vice versa. And if you've got high-quality SD cameras, Ki Pro can even help you extend their use since it also up-converts SD camera signals to HD recordings.

- * No more digitizing
- * No more worrying about which camera to use
- * High-quality ready-to-edit video

Ki Pro in the field

Ki Pro is portable and rugged; designed for a variety of production environments. Powered

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through an industry standard 4-pin XLR, you have flexible AC and battery options. An optional exo-skeleton can be used with your camera and tripod-complete with sliding baseplate and slots for 15mm rods.

Ki Pro connects

Capture the full quality of your camera by tapping the direct uncompressed camera outputs. Connect any digital camera or VTR via component analog, SDI or HDMI to Ki Pro. Balanced and unbalanced audio connectors, LTC input/output, and even LANC, are provided. By bypassing tape or recordable media compression, Ki pro maintains the best possible image quality your camera produces.

Ki Pro and Final Cut Studio

From acquisition to delivery, use the codec at the core of Apple's Final Cut Studio suite of applications. Ki Pro supports an Apple file-based workflow by recording standard Apple ProRes 422 QuickTime files on industry standard media. Record to removable 34mm ExpressCards, or a removable HDD Storage Module containing a hard disk drive (standard) or an optional SSD Storage Module with a solid state disk. When removed, the Storage Module functions as a standard bus-powered FireWire 800 drive. If bus power is not available, the Storage Module has a standard DC power connector for a usersupplied AC power adapter.

Features :

- . Simultaneously record to host camera and Ki Pro
- . Bridge proprietary compression schemes by recording to Apple ProRes 422
- . Bridge media complexity by recording to portable file-based storage
- . Bridge format chaos via hardware up/down/cross-conversion
- . Extend client review capabilities
- . Bridge production and post-production, effectively eliminating log and capture
- . Extend productive life of existing cameras
- . Embrace future workflows with powerful conversion capabilities

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