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SCRATCH Drives the Digital Post-Production Workflows for Kincine

Like many post production facilities today, Kincine in Valencia, Spain was looking for a powerful digital workflow that offered superior data management, resolution independence (2k film, HD, SD, digital film), as well as a strong post feature set. With a steady stream of film and HD movies, documentaries, and commercials Kincine needed a solution that would increase their efficiency and productivity, work within their project budget constraints, while at the same time allowing them to maintain their high standards for finished projects. After a thorough review of several digital post products on the market, SCRATCH from ASSIMILATE emerged as the best-of-breed solution.

Kincine founders Oscar and Jesús Martínez have built a reputation for excellence in quality post production for independent filmmakers, as well as the larger studios and ad agencies. Their stand-out, long-feature films include *Faltas Leves*, Dacsa Produccion, Steinweg Emotion Pictures and *La Leyenda del Tiempo*, Mallerich Films-DePalacio Films-Jaleo Films. Kincine is also in demand for its work in commercials that include HD projects, such as *Campaña Reciclaje 2006* (Recycle Campaign 2006), *Conta Conta Producciones - Ayuntamiento de Valencia*; *Campaña Ruido 2006* (Noise Campaign 2006), *Conta Conta Producciones- Ayuntamiento de Valencia*; and *Aceitunas "La Española"*, (Olives "La Española") - Nocla Films.



Kincine 2K theater with SCRATCH workflow and using Bluefish444 HD|Lust board; Documentary: On Brama la Tonyina

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With a growing demand for their work, they went in search of state-of-the-art digital tools that could simplify and accelerate their workflow, offer a high-performance feature set, uphold their quality standards for all projects, yet do so at a reasonable price point. "We knew we were asking for the moon, and we were very glad to find the star," says Oscar Martínez, Co-founder, and Colorist/Artist for Kincine. "SCRATCH has not only met, but exceeded our

expectations as a digital solution for post production."

"With SCRATCH, we're able to simplify our digital workflows for scanned 35mm film and HD, which include film-to-tape and tape-to-film for theatrical release," says Martínez. "The result is an incredibly positive domino effect - increased productivity of our entire team, which means we can manage and produce more projects with quality results, which leads to an improved bottom line in revenue. SCRATCH has enabled us to align the moon and the stars to achieve our visual dreams."

According to Martinez, SCRATCH -- running on a BOXX workstation with external storage, 2 Dual Core AMD Opteron Processor 275 at 2.21 GHz, and with 2 GB of RAM -- has become the post-production workhorse at Kincine. "We've streamlined our operations by using SCRATCH for a variety of post functions. We have found that the SCRATCH workflow and post features enable us to efficiently get the work

and benefits of each of our DI tool suites for optimal price/performance. It's just sound business practice."

In its day-to-day operations, Kincine is also making good use of the entire suite of SCRATCH features that include real-time, data-centric, multi-resolution review/playback, assemble/edit, conform, primary and secondary color grading, scratch audio, visual effects, data management, and final output to film or HD. "Each project that comes into our facility has different requirements, but all of them make use of SCRATCH at some level," says Oscar Martinez. "That's the beauty of SCRATCH - it has the right feature mix that can accommodate any project."

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"We use SCRATCH based on the need of the project at hand. Often times SCRATCH is the backbone of an entire project in which we use its workflow and post features, then incorporate the compositing and 3D objects, and wrap up the finishing in SCRATCH," says Oscar Martinez. "Conversely, there are other projects for which absolutely all the post work is done within the SCRATCH suite."

done, freeing up our time to focus on the creative details that make each project unique and special to our clients."

A key aspect in Kincine's post process is color grading. Oscar Martinez notes that "color is a powerful and beautiful art form, the visual that sets the stage or mood to evoke the desired emotional response from the viewing audience. As a colorist, SCRATCH gives me the primary and secondary color grading tools I need to bring my imagination to life. It's the tool that allows me to capture and perfect the color and look I see in my mind's eye and put it into a film or commercial."

Kincine has found ASSIMILATE's SCRATCH to be complementary to their other DI tool suites, such as Flame for compositing. "In addition to color correction, we also use SCRATCH to visualize projects, as a player, and to manage quality control so that the Flame suite can be used for the heavy compositing," says Jesús Martinez, Co-founder and Studio Manager for Kincine. "In this way, we're able to maximize the use

HD Simplified

Kincine is at the forefront of post production in HD projects for theatrical and video releases, as well as commercial spots. Oscar Martinez explains, "For feature films shot in HD, we capture, conform, and assemble on-line in SCRATCH. In some cases we use a tape-to-film workflow and for others it's a tape-to-tape procedure. We also use SCRATCH to capture SD off-line and use it as a reference to validate the conform."

The Bluefish444 HD|LUST card is also a key element of Kincine's digital workflow for commercials and feature films shot in HD. For Kincine, the HD|LUST board meets the requirements of any project from PAL/NTSC to HD 4:4:4. "For commercials, we use the HD|LUST board for input and output, replicating the known method of 'tape-to-tape' used in traditional telecine suites. This allows us to take sequences of DPX from the tape, do the color correction within SCRATCH, and then put it back to tape," says Martinez.



Kincine: Documentary "On brama la tonyina"

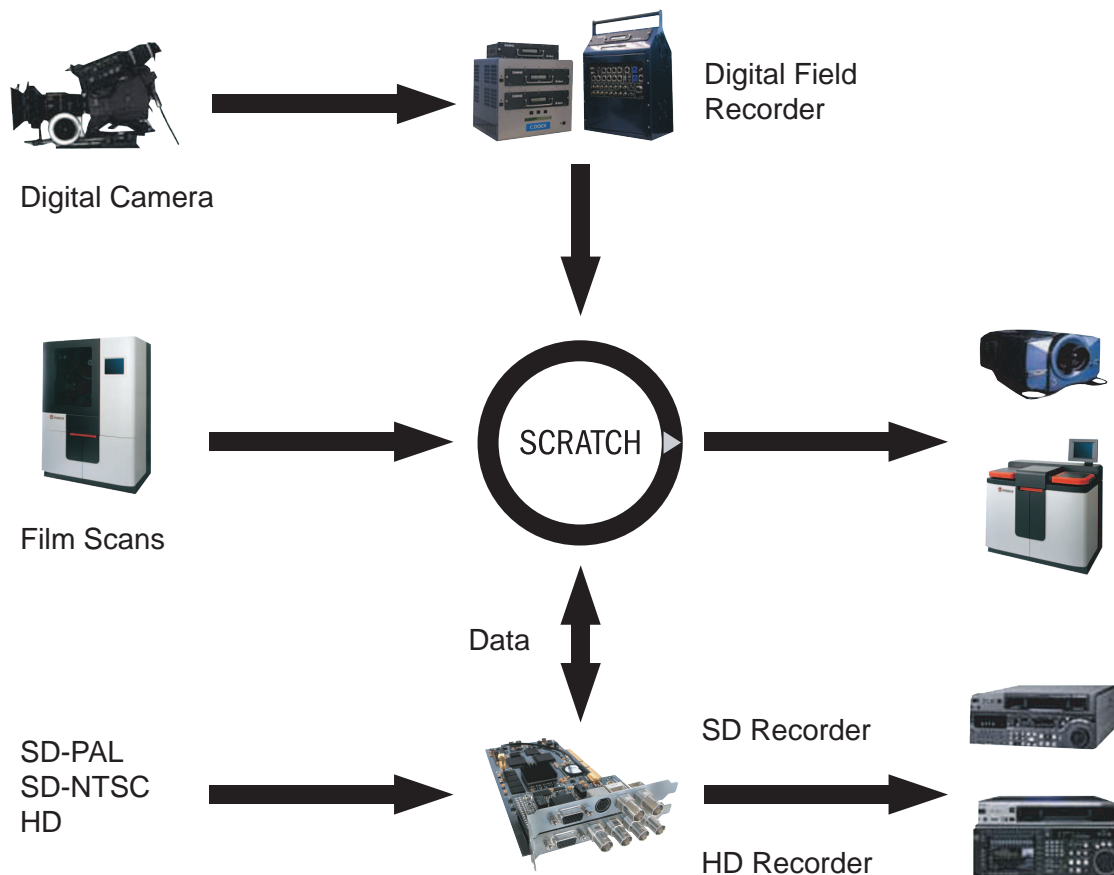
User and Client Satisfaction

Leo Lovera, a chief ASSIMILATOR at ASSIMILATE, spearheaded the SCRATCH training for the Kincine team. "Leo conducted our initial training and then worked with us in our Valencia facility for the production of our first project. His assistance proved to be extremely valuable. SCRATCH is easy to learn and use, but Leo's on-site tips on techniques and short-cuts gave us the confidence to rapidly adapt to the product," says Oscar Martinez. "Legend of the Time was a full-feature film, tape-to-tape (HD) of 113 minutes. With SCRATCH, we completed the post process and wrapped up the finished tape in one week. We were thrilled with the speed SCRATCH enabled and the final quality of the film, and most importantly, so was our client."

Another benefit of SCRATCH is that client reviews are simplified and run smoothly. "We meet with our clients in our 2k viewing suite, which includes a Christie 2k

projector and the BOXX Workstation. The client can see the color grading and correction in real time on the large screen, while the colorist is making the adjustments by means of a monitor. Our clients can see how the film will actually look in the theater, which makes for a confident decision for final project approval," say Oscar Martinez. "Couple this with the cost efficiencies we achieve with SCRATCH and all parties are very satisfied."

"We have a sizeable list of projects for the future," notes J sus Martinez, "and with SCRATCH our work life is easier and we're able to focus on the creativity, the art of filmmaking. We can move forward with confidence that we can satisfy our clients both with quality post production and cost. We are also very confident that ASSIMILATE will continue to support SCRATCH with key upgrades and added features, as well as the bonus of amazing customer service and support. Life is good."



SCRATCH: The Essential Mix Workflow