

# SCRATCH is the heart of RED 4K Post at IKA Collective

IKA Collective (NYC), the full-service production, post and creative house, recently added ASSIMILATE's SCRATCH® Finishing System to streamline its RED 4K workflow. Their goal is to make working with RED ONE™ 4K camera footage as client-friendly as it is beautiful for agencies, networks, and filmmakers alike.

IKA is well known for producing and posting commercials, episodics, music videos, and promos. The talent pool at IKA Collective includes directors, editors, producers, animators, composers and cameramen, making them a one-stop shop for their clients. They recently added renowned colorist Gary Scarpulla to work his magic using SCRATCH for high-level color grading and finishing.

"Filmmakers and DPs have embraced the RED camera, but until now agencies and networks have been somewhat skeptical about moving into

the 'unknown territory' of the 4K world. SCRATCH not only simplifies the 4K workflow, it's made RED ready for prime-time...and pay cable," says founder Ian Karr. "You have to think of RED like it's film. You absolutely need to process it to see what you've got and SCRATCH is the best way to do that. It's the most powerful real-time color grading tool out there."

Karr notes, "RED was originally embraced by indie filmmakers, but when using RED in the exacting and deadline-driven environment of network television and commercials, the level of precision jumps exponentially, as does client satisfaction. In the hands of a seasoned pro like Gary, SCRATCH gets the most out of the RED footage for any project."

Scarpulla and IKA's SCRATCH DI suite have been busy. Recent projects include co-branded promos for MTV and USA Networks; DP Pat Donnelly's feature-length take on *Julius Caesar*; Ryan Leslie's *Never Gonna Break Up* music video; a multi-spot campaign for Time Warner Cable and Metallica...*In their Own Words*, an exclusive documentary broadcast on FUSE. "SCRATCH performed flawlessly," says Scarpulla. "Because we could work with everything from uncompressed QuickTime to 4K in real-time, we could immediately see the results of experimenting with various hues, layers, and other options to achieve the perfect look. It's beautiful to work directly from native 4K files without any conversion. There's no limit to the number of Scaffolds, what SCRATCH can do."

Karr adds, "When the RED ONE camera was first launched, we immediately realized the high quality and value of working in 4K. However, the workflow was complicated and frustrating. We shopped around for solutions to streamline the process and SCRATCH emerged as the clear winner. We opened the doors to our new SCRATCH Digital Grading and Finishing Suite in January of this year. With high-rez tools, like the RED 4K camera and SCRATCH, we can achieve results that rival 35mm film without compromise. Our clients demand and deserve the highest quality creative experience. SCRATCH helps us deliver on that...and in real-time."



Image courtesy of IKA Collective; Time Warner Cable's *Metallica, In Their Own Words*



Image courtesy of IKA Collective; co-branded Fanta promo for MTV