

Trivision Studio in Jakarta goes digital with SCRATCH and RED

Trivision Studio is a visual effects and post production facility in Jakarta, Indonesia. They opened their doors with a SCRATCH® data workflow and finishing pipeline, with a primary focus on productions shot with the RED ONE™ 4K Digital Camera.



Image courtesy of Trivision Studio, Jakarta; SCRATCH used for the 4K post workflow of Director Henry Riady's *Sepuluh* (2009)

Trivision Studio caught the wave of digital cinema and quickly decided ASSIMILATE's SCRATCH Digital Process Solution would be the backbone of its data pipeline. Trivision Studio founder and Visual Effects Director, Rivai Chen explains, "Our work covers a broad mix of projects, from commercials and music videos to full feature films, so we wanted a DI system that could support multiple formats, including the native RED 4K files. SCRATCH is the ideal fit for our studio – a turn-key DI system, with superior color grading, and a streamlined data workflow."

4K Post for *Sepuluh*

Trivision's first major project in SCRATCH was Director Henry Riady's feature film *Sepuluh* (2009), which was shot using three different firmware builds of the RED 4K camera. "The way SCRATCH handles huge amounts of R3D files is really impressive, and we're talking about thousands of files in one load," says Rivai. "We had a total of 6.5TB of R3D footage alone – not including the DPX VFX shots – that we needed to bring into SCRATCH for conforming and finishing. SCRATCH loaded all those files without any problems or crashes, even with the crazy amount of R3D files and various R3D builds."

Rivai adds, "Conforming in SCRATCH is another feature that helped to quickly push the job forward. SCRATCH simplifies the process so we were able to do the conforming and preview off-line, all within about five hours for 120 minutes of film. We initially had a few issues with the EDL, but we were learning as we went along. Our client was very happy with the speed of the workflow, the real-time changes made

during the review sessions, and the quality results of the color grading and finishing, which is very sharp, very clean."

SCRATCH as turn-key DI

"SCRATCH works well as a turn-key digital intermediate pipeline for us," says Rivai. "Like with *Sepuluh*, we're able to do more work in less time – conforming, color grading and finishing in real-time. The price was also right; it's an investment that's paying off for us. We're very confident that ASSIMILATE will continue to support the latest RED camera builds, and in turn, this combination helps build a solid future for us."



Image courtesy of Trivision Studio, Jakarta; SCRATCH used for the 4K post workflow of Director Henry Riady's *Sepuluh* (2009)