



## **A GUIDE TO CINELAB LONDON'S SHORT FORM SERVICES Commercials, Creative Content and Music Videos**

**CINELAB LONDON** is Europe's leading film laboratory providing a complete end-to-end film and digital workflow across Feature Films, Episodic TV, Commercials, Music Videos, Archive & Restoration and Branded Entertainment.

Offering the widest range of integrated film and digital services from processing through to final film and digital deliverables. Our team of experienced film and post production specialists are there to guide you at every stage of the production, understanding every project is bespoke, creatively and technically.

Uniquely all film and digital services are provided under one roof, by one team; from photochemical services in the film laboratory, film scanning dailies, post production through to final deliverables. This provides real benefits to all clients, saving time and money, added security and excellent client care.

### **CINELAB LONDON SERVICES FOR SHORT FORM CLIENTS**

- Camera/Lens/Film Stock Testing
- Negative Development/Film Processing: S8, 16mm, S16mm, 35mm, S35mm and 65mm
- Film and Digital Dailies
- Telecine/Film Scanning
- Edit/Conform/Sound Sync
- Digital Intermediate Colour Grading
- DI Grading Theatre
- Final Scans/VFX Pulls
- Mastering/Film and Digital Deliverables
- Digital Master to Film
- 35mm Mute Prints/35mm Show Prints
- Sound Optical Mastering
- Full Archive and Restoration

### **WORKING WITH CINELAB LONDON**

Our team are here to advise, we want to make sure your experience of working with film is enjoyable for everyone involved. We welcome new and experienced filmmakers, many of our clients haven't shot on film before, or perhaps not for some time. Don't hesitate to ask if there is anything you need to know.

**Contact us:** [enquiries@cinelab.london](mailto:enquiries@cinelab.london)

**Aarti Mahtani - Sales Manager Commercials**  
[aarti.mahtani@cinelab.london](mailto:aarti.mahtani@cinelab.london)  
07956 225 646

**Joce Capper - Creative Director**  
[joce.capper@cinelab.london](mailto:joce.capper@cinelab.london)  
07770 890 771

**SUPPORTING ALL FILMMAKERS**

[www.cinelab.london](http://www.cinelab.london) | +44(0)1753 501500 | [enquiries@cinelab.london](mailto:enquiries@cinelab.london)

## BEFORE THE SHOOT

### Buying Motion Picture Film Stock

Cinelab London does not sell film stock. We recommend the following:

**Frame24** are an official reseller of motion picture film and sell service packages which include both film stock and our services. The Frame 24 vouchers does have a 400ft minimum processing amount. You can choose to either order online [www.frame24.co.uk](http://www.frame24.co.uk) or contact Rachel Baker directly on **+44 (0)7774 608709**.

If you need to order 20,000 feet or above you should contact Kodak directly.

**Cinelab London** - You may decide to buy only stock from Frame24 and wish to request a separate quote from us for processing and scanning services. Please email us with the details of your project to: [enquiries@cinelab.london](mailto:enquiries@cinelab.london).

Note: We are unable to process Tri-X Reversal, Kodachrome or B&W 8mm/Super 8mm. We are unable to process Fuji Motion Picture Film.

## BUDGETING FOR SHOOTING ON FILM

### Quotes/Agreeing Costs and Scheduling

We want to make sure that shooting on film is as cost effective as possible and the budget spent is shown on screen. Planning in advance is key, we can provide costs and timings for all projects and advice on which workflow should be taken to best suit the production.

### Primary Budget considerations:

- What Project Type is your production?
- **Film Gauges – What format?**
- **Film Format Choices: 4perf, 3perf, 2perf?**
- Are you shooting Colour or B&W?
- Optimum Shooting Ratios
- What amount of film requires processing/scanning?
- Are these 100 or 400 feet rolls?
- What is the shooting schedule and when will we receive the film?
- **Is an Off-line/On-line or Scan Once workflow being taken?**
- What quotation is needed? - 2K, 4K or HDR ungraded Log scans?
- Any additional requirements - sound sync?
- Have you considered Archival requirements? (Digital and Physical)

**Budget Guide:** [Stock, Processing and Scan Once - Price Per Minute](#)  
 See also: [Short Form Processing Ratecard](#)

### Helpful Contacts for Film Camera Hire & Lenses:

- Arri
- Panavision
- Movietech
- Take 2 Films
- One Stop Films
- Gear Room

## SHOOTING ON FILM? QUICK COMMERCIALS WORKFLOW GUIDE



### PRE PRODUCTION FILM/CAMERA LENS TESTING

The look of a project is determined by the combination of many choices available, so before the main production begins it is common practice for film and camera lens test shoots.



### NEGATIVE DEVELOPMENT

Photomec ECN2 Processors  
Night and Day bath processing for 65mm | 35mm | 16mm | 8mm  
colour and black & white



### TELECINE

2K Spirit Telecine/DFT Scanity 2K  
Graded Rushes or 10bit Log Transfers  
Export to DPX, Avid, DNx or Prores as required



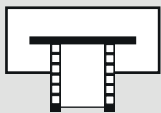
### SOUND SYNC

Optional sound sync using Avid Media  
Composer Export to DNx or Prores for Editorial  
Export to H.264/MP4 for Production Review



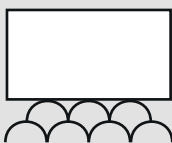
### DELIVERY

Encrypted Electronic File Delivery via Sohonet Filerunner for Editorial  
H.264 upload to Cinelab London screener service for online review  
and approval



### SCANNING

Spirit 2K/4K Scanity 2K/4K Arri 2K/4K/6K  
2K or 4K DPX files for Conform and Grade  
VFX Pulls/Drama Scans/Select Takes from EDL  
EDL must be provided as a CMX36 file in "C" Mode



### FILM/DIGITAL DELIVERABLES

Film Recording up to 4K using Arrilaser 2 or Direct to Print  
with Cinevator Optical Sound Negative  
Answer prints, IP/IN and Release Prints  
DCPs for Digital Cinema Distribution

After the Processing and Scanning Stage the workflow is then the same as content that has been acquired on digital. A more detailed workflow is included later in this guide.

## BOOKING YOUR PROJECT WITH CINELAB LONDON

### TURNAROUND TIMES - Footage Dependant

Always schedule your project as far in advance as possible, we can book resources and ensure we meet schedule deadlines.

#### 8mm and Super 8

**Cinelab London Direct:** We offer a 5 day turnaround (processing, scanning & upload)

**Frame 24 Discounted Package:** We offer a 7 day turnaround (processing, scanning & upload)

#### 16mm and 35mm

**Cinelab London Direct:** We offer a 3 day turnaround (processing, scanning & upload)

**Frame 24 Discounted Package:** We offer a 5 day turnaround (processing, scanning & upload)

**Please note:** If a faster turnaround is needed, see [Short Form Ratecard](#) for **Rush Order Fees**

**65mm** - By Quotation.

**Please note:** If a faster turnaround is needed, see [Short Form Ratecard](#) for **Rush Order Fees**  
As a general guide for the Rush Orders Fee is a 20% Surcharge.

### QUOTES/AGREEING COSTS AND SCHEDULING

Once you are happy with costs, timings, workflow and payment details we are ready to receive your materials:

#### Cinelab London Projects

Please fully complete the [Customer Project and Invoicing Form](#) and [Cinelab London Project and Scanning Checklist](#) and email to [enquiries@cinelab.london](mailto:enquiries@cinelab.london). It is helpful if this is sent before we receive any film, we double check requirements and schedule in the work/resources to meet timings.

[Negative Picture Reports/Camera Sheets](#) are usually completed by the DoP/Camera Operator on the day of the shoot. Ideally, these should be sent with your clearly labelled package/film.

#### Process Paid Frame 24 Projects

Please fully complete the [Customer Project and Invoicing Account Form](#) and [Frame 24 Project and Scanning Checklist](#) and email to [enquiries@cinelab.london](mailto:enquiries@cinelab.london). It is helpful if this is sent before we receive any film, we double check requirements and schedule in the work/resources to meet timings

[Negative Picture Reports/Camera Sheets](#) are usually completed by the DoP/Camera Operator on the day of the shoot. Ideally, these should be sent with your clearly labelled package/film.

#### Help needed to complete the Cinelab London Telecine and Scanning Checklist?

The Director or DoP will often provide the technical details required. Our [Glossary](#) and [Short Form Ratecard](#) also provides information But, don't hesitate to call us!

## ACCOUNTS AND PAYMENT

Please see our [Standard Terms and Conditions of Business](http://www.cinelab.london) online at: [www.cinelab.london](http://www.cinelab.london)

**Purchase Orders (PO)** should be supplied prior to any work commencing, once the schedule and cost for services are jointly agreed. Email PO to [accounts@cinelab.london](mailto:accounts@cinelab.london)

**Customer Account Form** It takes approx. 21 days from date of receipt to process a completed form.

**Full Payment** is required before delivery of the digital files/processed content.

**Payment** - We accept BACS or Credit Card payments.

**Bank Details:** Account Name: Cinelab London Limited  
VAT Reg: GB 935 6402 21 Company Reg No. 06701466  
Account Number: 32050331 Sort Code: 40-06-29  
IBAN: GB90HBUK40062932050331  
SWIFT: HBUKGB4B

**Contact Email:** [accounts@cinelab.london](mailto:accounts@cinelab.london)

## DELIVERY AND COLLECTIONS

**Cinelab London** is currently open Monday through to Friday. We are closed on Saturday and Sunday..

**Delivery Address:** Cinelab London, 715 Banbury Avenue, Slough, Berkshire, SL1 4LR

- Currently all deliveries and collections need to be done by prearrangement. Thank you for your understanding.
- Ensure all packages sent to us are clearly labelled and always let us know when you have sent material to us and the estimated time of delivery. We receive a lot of precious film from many clients and if they are not clearly labelled it is difficult to identify and causes delays to schedules.
- We confirm receipt of all materials, via email within 24 hrs, when they arrive with us.
- We will provide package dimensions, when ready to collect to provide to your courier.

### Day Drop Off

As a guide - prearranged deliveries and collections are currently accepted from 8am up to 6pm. Then there is a gap until the night shift starts at 10pm to 6am.

**Day Lab Manager:** Andy Hudson | 07836 289877

### Night Drop Off

As a guide - prearranged deliveries and packages are currently being accepted from 10.15pm to 6am. Then there is a gap before the day shifts starts.

Please see our [Out of Hours Instructions For Night Delivery](#).

**Night Lab Manager:** John Gurney | 07917 108540

## DELIVERY AND COLLECTIONS (cont.)

### Shipping Information/ X Rays of Negative

We happily receive thousands of cans of film negative safely from all around the world every year. Many of our filmmaking friends and clients use these companies:

- **Dynamic Freight** - is a transport media specialist.
- **Interparcel.com** - is a courier comparison website.
- **DHL Global Forwarding** - is a global freight forwarder. (Email [john.dewhurst@dhl.com](mailto:john.dewhurst@dhl.com))
- **Addison Lee** - Local and international courier service.

### Do Not X Ray Labels

We recommend that you attach these labels to the front of the film boxes/cans.

[Cinelab London Downloadable 'DO NOT X-RAY' Labels](#)

Please make sure the completed [Negative Reports/Camera Sheets](#) are sent with film.

### Hand Carrying Film

Our recommendation is to print out: [Cinelab London Downloadable 'DO NOT X-RAY' Labels](#) and apply to the film boxes/cans. Request for it not to be X-Rayed that's the best option, but if it does have to go through the security scanner, ask that the film is put through on it's own without stopping in the machine

## STORAGE

Please give some thought to the physical storing of your film. Unfortunately we don't have facilities or resources to securely store film without charging. Please ask us for help and we can recommend solutions for short and long term storage as well as destruction if preferable.

All project materials, including film, must be collected/returned within 30 days from invoice date. If project materials are not collected within 30 days from invoice date, a £3 storage fee, per item, per month is automatically invoiced monthly

## RECYCLING/DISPOSAL

Disposal Fee: £5 per item

Secure Recycling/Disposal is carried out in accordance with WEEE directives. No waste material disposed of on your behalf goes to landfill.



[SEE OUR WEBSITE WWW.CINELAB.LONDON](http://WWW.CINELAB.LONDON)

**SUPPORTING ALL FILMMAKERS**

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## COMMERCIALS WORKFLOW - DETAILED INFORMATION

- 1 Film Processing/Negative Development
- 2 Film/Digital Dailies: Telecine/Film Scanning/Digital Dailies
- 3 Sound Sync
- 4 Secure File Delivery
- 5 Film Scanning/Selected Takes/VFX Pulls
- 6 Digital Deliverables/Editorial

### 1. FILM PROCESSING/NEGATIVE DEVELOPMENT

#### SERVICES:

**Night and Day Bath Processing for 65mm, Super 35mm, 35mm, Super 16mm, 16mm, 8mm, Super 8mm, Colour and Black & White**

On the day of the film shoot the exposed negative 'Dailies' are sent to the film laboratory to be processed. Once the exposed negative is received from the client it is fully inspected in the Cinelab London dark room. Then loaded into light tight magazines, next it is processed/developed through the Photomec film processing machine, guaranteed for absolutely best pictures. Finally, prior to scanning the processed film is assembled into Lab Rolls (LR) before being scanned into digital files.

### 2. FILM/DIGITAL DAILIES: TELECINE AND FILM SCANNING/DIGITAL

#### SERVICES:

**2K Spirit Telecine or 2K Scanity Graded Rushes or 10bit Log Transfers. Export to DPX, Avid, DNx or Prores as required**

Cinelab London has the widest choice of film scanners in Europe, including Spirit, Arriscan and Scanity HDR allowing us to scan from HD to 6K resolution. We can provide a bespoke Dailies Lab tailored to the scale and requirements of each and every job, regardless of size. Our Dailies Labs comprise exclusively of industry approved hardware and software, driven by the expertise of our skilled operators. Each Lab Roll (LR) is scanned at the required finishing resolution (2K, 4K, 6K) as un-compressed, un-graded, Log, DPX files.

We've also collaborated with [Onset Tech](#), based at Cinelab London to offer a complete solution to both film and digital based workflows. Delivering dailies across multiple facilities is now a thing of the past.

## SUPPORTING ALL FILMMAKERS

## 2. FILM/DIGITAL DAILIES: TELECINE AND FILM SCANNING/DIGITAL (cont.)

What are the main differences between Cinelab London's Film Scanners?

### 2 x DFT 4K Spirit

**16mm and 35mm, 4K file formats – uncompressed DPX, DNx, Prores**

This scanner has been the mainstay of film scanning for many years, and continues to provide excellent quality, industry standard scans. The Spirit 4K has a 4K line array sensor that can scan 16mm/S16mm, 35mm/S35mm film at HD/2K/4K resolution.

If you are likely to go straight to on-line then Spirit 4K (2k or 4K scans) is great for a cost-effective scan once approach with full flexibility to grade however you need without having to go back to the film.

### 2 x DFT Scanity HDR

**Both have a full complement of gates for 8mm, 16mm and 35mm and scan at 2K or HD up to 4K 16-bit.**

This Scanner is the successor to the Spirit 4K. One of its many features is that it has no stationary parts, like a skid plate. Instead the Scanity has an ingenious rolling film gate that rotates with the film, which is sensor. This results in incredible stability and perfect edge to edge focus. Is typically used for scan once approach on larger commercials projects, particularly if there are significant VFX requirements from the start. This is the only scanner realistically fast enough to scan rushes at 4K (15fps) It is HDR and has Infrared option also.

### 1 x Arriscan

**16mm and 35mm, dry and wet-gates, log scans 2K, 4K up to 6K resolution.**

Our pin registered HDR Arriscan has an infrared option. It takes approx. 30 mins to scan 1 minute of film. HDR, Kodak D-ICE to uncompressed DPX, TIFF formats. This provides the best scans for negatives, it is slow (4fps @ 2K and 1fps @ 4K), but typically used for select take scans for on-line.

From this stage, the workflow is the same as shooting on digital.

**Note:** EDL's must always be provided as a CMX36 file in "C" Mode and final EDL for the scan can be sent to [scanning@cinelab.london](mailto:scanning@cinelab.london). Please also confirm how many frame handles we need to add to the EDL.

## 3. SOUND SYNC

### SERVICES:

**Optional sound sync using Avid Media Composer Export to DNx or Prores for Editorial. Export to H.264/MP4 files for production/editorial review**

From these high-resolution master DPX files, graded, sound synced (if required) lower resolution (typically compressed HD) offline editorial files (typically Avid Media or QT) containing a unique LR number, with a corresponding Time Code (TC) are produced.



## 4. DELIVERY

### SERVICES:

**Encrypted electronic file delivery for editorial files H.264 upload to secure Cinelab London screener service for online review & approval**

The DNX/Pro Res files are sent to your Editors, via a secure FTP screener service. Cinelab London use Soho Net for deliverables. The larger DPX files are now stored securely at Cinelab London until required later for the online conform, final grade, VFX and finishing of the film.

## 5. FILM SCANNING/SELECTED TAKES/VFX PULLS SCANNING

### SERVICES:

**Spirit 4K/2K Scanity 4K/2K Arriscan 6K/4K/2K VFX & Drama Pulls from EDL. 2K or 4K DPX files for Conform & Grade**

When the edit is locked/approved the final EDL can be sent to [scanning@cinelab.london](mailto:scanning@cinelab.london), and must always be provided as a CMX36 file in "C" Mode. Please also confirm how many frame handles we need to add to the EDL. The stored DPX files are then online conformed from the final EDL and these larger files/VFX Pulls are delivered via a secure FTP service usually to the post production company ready for the fine grade, VFX and finishing of the film.

## 6. FILM & DIGITAL DELIVERABLES

**Film Recording at up to 4K using Arrilaser 2 or Direct to Print with Cinevator Optical Sound Negative Answer prints, IP/IN and Release Prints DCPs for Digital Cinema Distribution.**

## POST PRODUCTION

Cinelab London can also quote full post production services, we partner closely with many of the leading post houses and our in-house picture & sound facilities ensure a seamless production workflow for clients.

### Remote Working

Most of our digital services can be deployed remotely, our experienced team have the capability to continue providing these services from the safety and security of their own homes, whilst the film remains securely stored at Cinelab London and the digital files on our protected network.



[CHECK OUT OUR YOUTUBE CHANNEL](#)

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**Delivering dailies across multiple facilities is now a thing of the past.**

### **Offline Editing - Ask for a Quotation**

Remote Access to Cinelab London's Cloud Based Editing Software.

### **Digital Final Grading - Ask for a Quotation**

Our Colourists utilise Blackmagic Resolve non-linear editing and grading systems with the Tangent Elements control panel. Both remotely or in our exclusive 20+ seat theatre with digital cinema projection.

## SOUND TRANSFERS AND RESTORATION

### **Sound Mastering and Digitisation - Ask for a Quotation**

We have a comprehensive range of sound followers for all 16 and 35mm magnetic and optical formats. DA88, DAT, ¼" audio tape formats.

Pro-tools for capture, edit and audio restoration.

Generation of descriptive metadata using AI technologies to provide speech to text, optical character recognition, face recognition, object and brand recognition, creating fully searchable content from your master assets.

Additionally we can digitise most archive video and audio tape formats including D1, D2, D3, D5, HDCam, HDD5, Beta formats, DV formats, 1" B & C, U-Matic, VHS, DASH, 24-track, DA88, DAT, ¼".

Once digitised we can again use automated QC tools to provide detailed condition reports.

### **Film Recording - Ask for a Quotation**

Our Film Specialists have huge experience and knowledge in recording to film and handling all differing frame types. Film Outs are achieved at Cinelab London by utilising the industry leading Arrilaser system.

4 x Arrilaser including Arrilaser 2, up to 4K, 35mm High-speed laser film recorder  
1 x Cinevator – up to 2K real-time 35mm film recorder for negative and direct to print with soundtrack.

### **Film Printing - Ask for a Quotation**

All film printing via either Model C, BHP or Peterson Wet Gate.

## SOUND TRANSFERS AND RESTORATION (cont.)

### Digital Film

For clients who want to create an authentic film look but for practical reasons have acquired on digital, Cinelab London can record your digital image files back to film and then scan this to create new digital image files. This process adds a real film grain and texture to the digital image and can have quite a dramatic impact on changing otherwise a very clinical video look.

### [Digital Film Service Guide](#)

### File Encoding/Transcoding/Digital Deliverables

Encoding and transcoding using multiple platforms including Alchemist XF, Digital Rapids, DVS Clipster, Rhozet, Telestream, Yoyo, Marquise Mist

### Digital Signage – Still and Motion Deliverables

There are differing formats and requirements for large Digital Advertising, we can provide upto 6K Film scans for your creatives to use when designing for billboards, etc.

### Additional Services provided with [Onset Tech](#)

(based within the Cinelab London building)

- > [Digital Imaging Services](#)
- > [Workflow Supervision](#)
- > [LTO Archive & Restore](#)

### Helpful Information:

- > [Kodak Glossary of Motion Picture Film Terms](#)
- > [Essential Reference Guide For Filmmakers](#)
- > [Aspect Ratio Targets](#)
- > [How to Read a Film Can Label](#)

## GET IN TOUCH!

Got a question? Then get in touch with our team, we'd love to hear from you!



0044 1753 500501



Open 24 Hours, Monday to Friday



[enquiries@cinelab.london](mailto:enquiries@cinelab.london)



[www.cinelab.london](http://www.cinelab.london)

Fancy a tour of the lab? Companies, schools, and individuals welcome!



715 Banbury Avenue, Slough, Berkshire, SL1 4LR

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