



SUPPORTING ALL FILMMAKERS WITHOUT COMPROMISE

Feature Films  
Episodic TV  
Commercials  
Music Videos

Film  
Processing  
Dailies  
Scanning

Editorial  
Conform  
Grading

Deliverables  
Archive  
Restoration

65mm  
35mm  
16mm  
8mm

**We're  
Here  
to  
Help!**



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Co-Founder Adrian Bull with CineLab London's 65mm film processor



CineLab's extensive archive holds original feature films, commercials and music videos.

CineLab London is the only film laboratory in Europe providing a complete solution for film, from acquisition through to final delivery. With an excellent reputation and an illustrious client list, they have worked on some of the most prestigious film productions in recent years, including *Star Wars: The Last Jedi*, *Phantom Thread* and *Mission Impossible Fallout*.

Founded in 2013 by industry veterans Adrian Bull and John Mahtoni, CineLab London was established at a time when digital acquisition had become the norm and film laboratories worldwide were in rapid decline. CEO Adrian Bull tells ***The Parliamentary Review*** how they have become the largest film processing organisation in the UK.

We established CineLab with a simple vision, to serve filmmakers who wanted to shoot on celluloid film and archives who wanted to get the best out of their film. We wanted clients to have the confidence to continue to enjoy shooting film knowing that we take care of everything else. Complementing this, we launched an archival service, expecting our longer term revenues would be generated through digitising and remastering of archive film content.

Film processing was a high volume and highly profitable business. Cinema exhibition relied on film laboratories making thousands of prints for every film made and when this transitioned to digital those highly scaled laboratories became unsustainable. The move from film to digital camera drastically changed the way that films were made, and the huge operators could not sustain their laboratory businesses. Shooting on film required smaller and typically co-located laboratory services. With reduced print demand, these established scaled operations were a casualty and many closed between 2012 and 2014.

*“We wanted clients to have the confidence to continue to enjoy shooting on film knowing that we take care of everything else.”*

## SERVICE LINES AND BEST PRACTICE

Film laboratory service lines hadn't changed in over 40 years. To work with major clients, it was essential to introduce a complete end to end film solution interfaced to a secure digital workflow. We've done that successfully, once the initial negative is processed, we digitise the film and deliver electronic rushes for editorial and production review, from that point on everything is digital, secure and accessible for the global client.

In 2013 it was challenging convincing productions to shoot film. All projects are price sensitive, and the general perception is that film is more expensive, so many productions are swayed by the ease and cost of digital acquisition. There are many compelling reasons to choose film and film acquisition isn't just for big-budget movies. Film has an emotional aesthetic and quality advantage above digital, the long running debate on film vs digital is irrelevant - they are different. We're able to scan film at high resolutions, delivering the highest quality images for video or theatrical presentation which retain the look of images originated on film.

We built an expert team, recruiting experienced staff, retaining others to embrace new technologies and collaborate ways of working.



Mission: Impossible  
Fallout

We used post production experience and technical knowledge to update a traditional business into a 21st century offering. Clients can have the unique look of film, delivering to the highest technical specifications managed within a digital budget. We offer rewarding career progression and are expanding our training to encourage young people to become skilled film technicians.

## WHO ARE OUR CLIENTS?

We are delighted that commercials, music videos and independent features are increasingly choosing to shoot on film. The turnaround is staggering. In 2014, we worked on less than 20 commercials, in 2018 over 300. Clients are primarily at the high end of the industry: BMW, Mercedes, Mini, Volvo and other prestige car brands; fashion brands such as Gucci, Stella McCartney, H&M, Burberry and Chanel. Tech brands like Apple, Google, Samsung and eBay have chosen film as their creative medium of choice. The best creative talent are attracted to film, and in a very short time we have worked on many iconic and award winning commercials: Nike 'Nothing beats a Londoner', John Lewis and their grocery partner Waitrose, 'Bohemian Rhapsody' and 'The Boy and The Piano', Mini Cooper 'The Faith of a Few'. Our ownership of the commercial market is high, we never take this for granted, every job is bespoke, there is no room for error, clients require a consistent, premium service.

We are easily accessible to international clients due to our close proximity to Heathrow. We have worked with clients in over 40 countries and this is an important aspect of the business. We recently completed 'Succession' for HBO and feature films including 'The White Crow', 'Viceroy's House' and 'The Lost City of Z' all shooting internationally with film coming back to CineLab London for its services.



Nike  
'Nothing Beats a Londoner'

Mike Eley, Cinematographer and President of The British Society of Cinematographers explained: "It was a great experience working with CineLab, shooting Super 16mm was a creative choice made that much easier by knowing CineLab would be part of the team. Their evident love of film is both inspiring and reassuring, giving me as Director of Photography as well as the Director (Ralph Fiennes) and Producers the confidence to shoot abroad and know the best eyes were looking out for us back home. The meticulous work done by all at CineLab lends 'The White Crow' its look and I couldn't be happier with the results."

Mike Eley, Cinematographer  
and President of the BSC



Riff Raff Films and  
Aarti Mahtani, CineLab  
London's Commercials  
Sales Manager

## THE ART OF RESTORATION

Another aspect of CineLab London's business is remastering and restoring film archives which can be over 100 years old. "Our photochemical and digital restoration specialists are experts. Remastering historical content enables it to be appreciated in a new light and makes it accessible to a wider audience. Clients include the British Library, BFI, ITN and Warner Bros, as well as niche clients such as Pink Floyd and The Rolling Stones. We are exceptionally proud of this preservation work.

CineLab London's mission is to continue supporting filmmakers. We participate in the annual Straight 8 competition where novices and professionals make short films. Screenings are held in the UK, Europe and USA, recently streaming live online to global entrants. We invite clients, schools and training establishments to come and see what we do and hold regular well attended events in our theatre. Our business model of using new technologies to revitalise a much-loved older medium is enabling both die-hard film devotees and millennials to embrace the opportunity to work with celluloid film.

***Our mission remains simple - to support all filmmakers without compromise.***

# A BIG THANK YOU

to all the cinematographers who have shot on film with us...

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