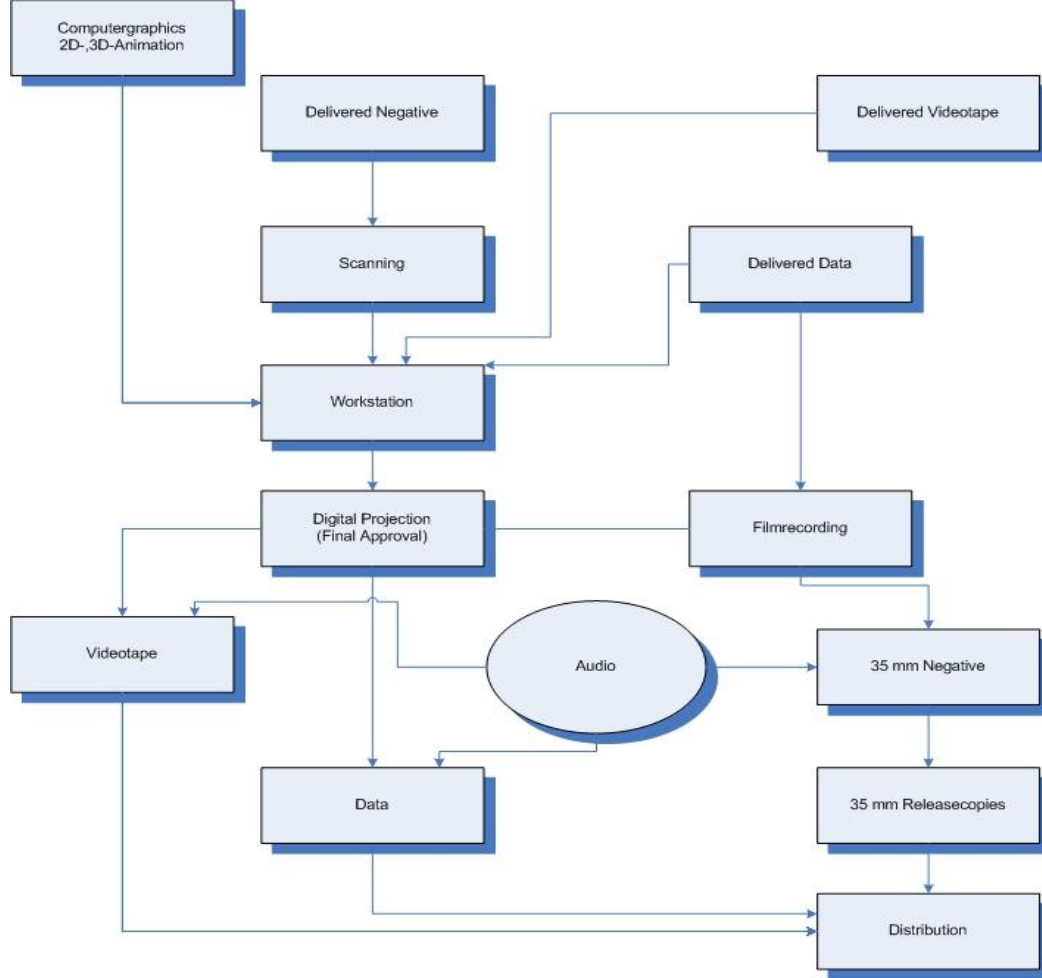


Pricelist Cineco / Haghefilm 2012

DIGITAL INTERMEDIATE

In the last few years Cineco has grown into the most complete digital intermediate facility in The Netherlands. A vast array of equipment for both sound and image, as well as a team of dedicated experts ensure that the entire post production process can be completed under one single roof. The unique combination of both traditional analogue and digital technologies enables Cineco to produce the best image quality that professional film producers and directors are looking for.

THE CINECO D.I. WORKFLOW



THE PROCESS

The initial step in the D.I. process is the footage shot on film to be scanned to data. A vast range of facilities and expertise at Cineco allows for any manipulation of FX shots, title sequences or other film data.

At the end of the D.I. process, this data is rerecorded onto 35mm film in excellent quality.

Moreover, footage on video formats such as HD, DigiBeta, Beta SP or DV-Cam can also be recorded onto 35 mm.

SCANNING TO DIGITAL

For its data scan, Cineco uses the pin-registered **ARRI-scan**, which results in an incredibly stable scan from ranging 2K to 6K. Every production can be handled with adequate speed, since this machine scans up to 8 frames a second (at 2K).

For archival material, we use the **Oxberry CineScan 6400**, a wetgate scanner that scans the image from 16mm, S16, 35mm or S35 to a 2 or 3K digital format with a 10 bit log colour depth. In this way, nothing of the original quality on film is lost.

The wetgate ensures that tiny abrasions or small dust on the film will remain invisible in the digital format. With the Oxberry CineScan 6400, Cineco can also scan obsolete film formats such as 9,5 mm, 22 mm and 28 mm.

We use the **Ursa Telecine with Da Vinci color correction and Wetgate** on demand for SD scans

prices available upon request

DIGITAL MANIPULATION

Cineco has a number of work stations available for digital manipulation. Expert staff at Cineco can efficiently produce opticals, title-sequences, rolling titles, fades and inserts according to the client's specification. For restoring damaged footage on film or tape Cineco uses dedicated software such as Diamant and Digital Fusion. Footage in almost every digital format can be handled by Cineco. For quality reasons, the format must comply with delivery specifications that can also be found on the website.

prices available upon request

REAL TIME DIGITAL COLOUR GRADING

With **2 Cineco's Nucoda Filmmaster suites**, real time 2K digital colour grading is now possible up to the minutest detail. The state-of-the-art Filmmaster equipment has been linked to a **Barco 2K digital projector**, calibrated to the exact colour standards of film. In the Digital Intermediate process, Cineco considers it essential that the image is judged on a big screen, before it is transferred onto film, using the ArriLaser.

prices available upon request

FILM RECORDING

Cineco can record digital images from a wide variety of sources onto film in the ultimate picture quality of 4K resolution with a 10 bit log colour depth. All aspect ratios are supported, from Academy 1:1.33 to scope with an aspect ratio of 1:2.35. Cineco uses the **ArriLaser filmrecorder** that can handle both intermediate positive and intermediate negative stock.

It is even possible to record directly onto 35mm camera stock. At Cineco, film can be recorded from most standard digital or electronic image formats. The details of the various specifications are available on the Cineco website.

prices available upon request

Comprehensive cost specifications for the use of equipment, expertise and services available at Cineco can only be made on request and on a project basis. In order to obtain the best results for the end product, it is highly recommended that Cineco's digital team be consulted as early as possible to ensure a realistic post production planning.

CINECO**COLOUR NEGATIVE - POSITIVE**

		16mm	35mm	
		Euro	Euro	min.
PROCESSING		per meter	per meter	charges
Negative developing		0.69	0.74	50 mtr.
Negative developing, forced		1.20	1.20	50 mtr.
Negative bleach bypass	extra	0.60	0.60	100 mtr.
RUSHES				
Colour rushes one light		1.30	1.54	50 mtr.
Colour rushes selected takes		1.79	2.01	50 mtr.
Colour reprint or graded		2.21	2.44	50 mtr.
Positive bleach bypass	extra	0.32	0.32	100 mtr.
DUPLICATION				
Intermediate positive (Kodak)		4.49	5.55	15 mtr.
Intermediate negative (Kodak)		4.49	5.55	15 mtr.
Internegative (Fuji, acetate)		4.41	5.54	15 mtr.
Internegative (Kodak, polyester)		4.92	8.10	15 mtr.
Intermediate positive (Fuji)		4.26	5.38	15 mtr.
Intermediate negative (Fuji)		4.26	5.38	15 mtr.
LEADER AND SPACING				
Startleader, framed lined spaced		0.98	1.14	
Black, white or clear spacing		0.54	0.98	
Pauze Film			2.01	
PRINTS				
		per meter	per meter	
Answerprint		2.54	2.87	50 mtr.
Correctionprint		2.11	2.39	50 mtr.
Release print		1.70	2.01	50 mtr.
Large orders		price upon request	price upon request	
Printing from A and B rolls	extra	0.39	0.39	50 mtr.
Printing from multiple rolls	extra	0.39	0.39	50 mtr.
REDUCTION / BLOW-UP				
Reduction from S35mm - 35mm / 16mm (only one band)	extra	2.02	2.02	50 mtr.
Blow-up from (S)16mm to 35mm (only one band)	extra		2.02	50 mtr.
Optical print		2.02	2.02	50 mtr.
MISCELLANEOUS				
		Euro	Euro	
Printing from section	extra	0.97	0.97	15 mtr.
EDL control/corrections		241.00	241.00	hour
Squeezing from digital intermediate		price upon request	price upon request	
Negative flashing before or after dexposure		0.65	0.65	50 mtr.
Ultrasonic cleaning of negative or positive		0.41	0.41	100 mtr.
Sensitometric wedge	each	60.00	60.00	
Preparation negative for telecine		0.45	0.45	100 mtr.
Grading	per hour	120.00	120.00	30 min.
Cans 305 mtr. (35mm)		5.00	5.00	
Cans 600 mtr. (35mm)		8.50	8.50	
Boxes 400 mtr		2.50	2.50	

TV AND CINEMA COMMERCIALS**Commercial 30 sec. 24 fps.****Euro**

Film recording
Matching and/or starting images and sound
Leader and spacing
Soundtrack negative from final mix mono/stereo/Dolby stereo SR/SRD
Answerprint / Projection / Correction Print

totaal all in 1,930.00

Releaseprints (1-5) up to 30" 94.00

Commercial 60 sec. 24 fps.

Film recording
Matching and/or starting images and sound
Leader and spacing
Soundtrack negative from final mix mono/stereo/Dolby stereo SR/SRD
Answerprint / Projection / Correction Print

totaal all in 2,830.00

Releaseprints (1-5) up to 60" 94.00

Commercial 90 sec. 24 fps.

Film recording
Matching and/or starting images and sound
Leader and spacing
Soundtrack negative from final mix mono/stereo/Dolby stereo SR/SRD
Answerprint / Projection / Correction Print

totaal all in 3,781.00

Releaseprints (1-5) up to 90" 113.00

Commercial 120 sec. 24 fps.

Film recording
Matching and/or starting images and sound
Leader and spacing
Soundtrack negative from final mix mono/stereo/Dolby stereo SR/SRD
Answerprint / Projection / Correction Print

totaal all in 4,755.00

Releaseprints (1-5) up to 120" 141.00

BLACK & WHITE NEGATIVE - POSITIVE	16mm	35mm	
	Euro	Euro	min.
	per meter	per meter	charges
RUSHES			
Black & White rushes one light	1.35	1.59	50 mtr.
Black & White rushes selected takes	1.85	2.06	50 mtr.
Black & White reprint or graded	2.27	2.49	50 mtr.
DUPLICATION			
Duplicate positive	2.59	2.81	15 mtr.
Duplicate negative	2.89	3.82	15 mtr.
LEADER AND SPACING			
Startleader, framed lined spaced	1.04	1.19	
Black, white or clear spacing	0.60	1.04	
RELEASE PRINTS	per meter	per meter	
Answerprint	2.54	2.87	50 mtr.
Correctionprint	2.11	2.39	50 mtr.
Single print	1.70	2.01	50 mtr.
Large orders	price upon request	price upon request	
Printing from A and B rolls	extra 0.39	0.39	50 mtr.
Printing from multiple rolls	extra 0.39	0.39	50 mtr.
REDUCTION / BLOW UP			
Reduction from (S)35mm to 35mm/16mm	extra 2.02	2.02	50 mtr.
Blow-up from (S)16mm to 35mm	extra	2.02	50 mtr.
Optical Print	extra 2.02	2.02	50 mtr.
MISCELLANEOUS			
Printing from section	extra 0.97	0.97	15 mtr.
Preparation	60.00	60.00	50 mtr.
Negative flashed (before or after exposure)	0.65	0.65	100 mtr.
Cleaning negative/positive	each 0.41	0.41	
Wedges	60.00	60.00	100 mtr.
Preparation negative for telecine	0.45	0.45	30 min.
Grading per hour	per hour 120.00	120.00	
Cans 305 mtr. (35mm)	5.00	5.00	
Cans 600 mtr. (35mm)	8.50	8.50	
Boxes	2.50	2.50	

SOUND FACILITIES		Euro		min.
STUDIO				
Studio facilities	per hour		305.00	60 min.
Mastering E.M. Dolby SR/SRD	per hour		305.00	30 min.
Mixing Dolby SR / SRD / DTS	per hour		305.00	60 min.
Mixing perfo		price upon request		
Transfers Nagra/DAT	per hour		85.00	60 min.
Digitisation positive soundtrack	per hour		130.00	30 min.
Digitisation negative soundtrack	per hour		185.00	30 min.
Sound Restoration	per hour		305.00	60 min.
Sound editing digital workstation (Protools HD Accel 3, V7.2)	per hour		140.00	60 min.
Price for mixing Dolby Stereo is exclusive of Dolby licence fee!				
MATERIAL				
Perfotape 16/17,5mm	per mtr.		0.25	50 mtr.
Perfotape 35mm	per mtr.		0.40	50 mtr.
SOUND RECORDING FROM FINAL MIX				
		16mm	35mm	
Transfer from final mix to sound negative (mono, Dolby StereoSR), development and stock included		1.67	1.67	50 mtr.
Transfer from MOD to sound negative				
Dolby Stereo SRD (based on feature length project)			1.98	50 mtr.

HAGHEFILM CONSERVATION

	16mm	35mm	min.
DUPLICATION	per meter	per meter	charges
Duplicate positive b&w	2.59	2.81	50 mtr.
Duplicate negative b&w	2.89	3.82	50 mtr.
Internegative (Fuji, acetate)	4.41	5.54	50 mtr.
Internegative (Kodak, polyester)	4.92	8.10	50 mtr.
Intermediate positive (Kodak)	4.49	5.55	50 mtr.
Intermediate negative(Kodak)	4.49	5.55	50 mtr.
Intermediate positive (Fuji)	4.26	5.38	50 mtr.
Intermediate negative(Fuji)	4.26	5.38	50 mtr.
RELEASEPRINTS			
Answerprint black&white	2.54	2.87	50 mtr.
Correction print black&white	2.11	2.39	50 mtr.
First release print black&white	1.70	2.01	50 mtr.
Printing from A & B rolls	extra 0.39	0.39	50 mtr.
Printing from multiple rolls	extra 0.39	0.39	50 mtr.
Answerprint colour	2.54	2.87	50 mtr.
Correction print colour	2.11	2.39	50 mtr.
First release print colour	1.70	2.01	50 mtr.
Releases	price upon request		
REDUCTION			
Reduction from (S)35mm to 35mm/16mm	extra 2.02	2.02	50 mtr.
Blow-up van (S)16mm to 35mm	extra	2.02	50 mtr.
Optical print	extra 2.02	2.02	50 mtr.
SOUND RECORDING			
Rerecording from nitrate	per hour	227.50	30 min.
Rerecording non-standard sound track		126.00	30 min.
Rerecorden Nagra/DAT	85.00	85.00	60 min.
Perfo 16/17,5 mm	0.23	0.23	50 mtr.
Soundnegative	1.67	1.67	50 mtr.
Soundpositive	1.36	1.63	50 mtr.
Soundnegative from nitrate		2.11	50 mtr.
MISCELLANEOUS			
Preparation/repairing	per hour 60.00	60.00	60 min.
Sync picture & sound	per hour 60.00	60.00	60 min.
Grading	per hour 120.00	120.00	30 min.
Startleaders	per hour 0.98	1.14	
Blackfilm/whitefilm	0.54	0.98	
Cache printing	extra 0.97	0.97	15 mtr.
Ultrasonic cleaning	0.41	0.41	100 mtr.
Surcharge nitrate		1.30	50 mtr.
Surcharge old acetate	0.49	0.75	50 mtr.
Surcharge flashing	0.65	0.65	50 mtr.
Surcharge Desmet method	1.32	1.32	50 mtr.
Cans 305 mtr. (35mm)	5.00	5.00	
Cans 600 mtr. (35mm)	8.50	8.50	
Boxes	2.50	2.50	

VIDEO / SCANNING

		Euro	min.
SCANNING 16mm & 35mm			
Oxberry wetgate / Arri scan (2K-4K-6K)		price upon request	
Telecine (URSA) + Grading (Da Vinci), *:8:8		260.00	30 min.
Sound relay to video		120.00	30 min.
Surcharge Wetgate		51.00	30 min.
SCANNING (S)8mm			
Preparation		60.00	30 min.
Telecine (MWA)		81.00	30 min.
VIDEO RECORDING			
Betacam SP		77.00	30 min.
Betacam digital		118.00	30 min.
BVU SP/U-matic		65.00	30 min.
Mini DV		67.00	30 min.
DV Cam		77.00	30 min.
HD Cam		144.00	30 min.
HD Cam SR		205.00	30 min.
XD Cam		61.50	30 min.
Harddisk		61.50	30 min.
DVD			
		Euro	charges
HDD --> DVD	per hour	50.00	30 min.
Digi --> DVD	per hour	166.00	30 min.
Dvcam --> DVD	per hour	230.00	30 min.
MiniDV --> DVD	per hour	118.00	30 min.
8mm --> DVD	per hour	128.00	30 min.
Release (max. of 10 DVDs)		12.50	
MISCELLANEOUS			
Sound relay to video	per hour	120.00	30 min.
PROJECTION 35MM, 16MM, 35MM SCOPE, DIGITAL			
		Data	Film
Monday to Friday 09.00hr - 17.00hr	per hour	300.00	100.00
Outside office hours	per hour	450.00	150.00
Weekend (Friday 17.00hr - Monday 09.00hr)	per hour	600.00	250.00
			min. charges
			30 min.
			60 min.
			60 min.

FILM-, SOUND AND VIDEO STORAGE

Cineco has climatized rooms available for long term storage of film, video, audio, and digitally recorded media of any kind. In this vault, the materials can be kept without the risk of long term deterioration. Each unit is archived individually using a specialised computer system that guarantees ultimate accuracy. Cineco media storage costs € 6,80 per unit per year, with a minimum charge of € 34,00 per title.

All prices are in EURO; taxes and shipment are not included

All orders are subject to our terms of business registered at the Chamber of Commerce in Amsterdam nr. 2022.

Cineco B.V. / Haghefilm Conservation B.V.

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CINECO DIGITAL INTERMEDIATE



Action outside Cineco



Action inside Cineco



End-product or Intermediate product

Film Shoot

Film can be shot at Super-16mm, 35mm 4-perf, 35mm-3-perf or 35-mm 2-perf per frame. Analog Film still has the largest color-space for origination of images, so DI-grading is relatively easy, as Film is logarithmic by nature.

Digital Shoot

Digital cameras, like RED or ALEXA when used to shoot LOGarithmic images, can give very acceptable results. Depending on the camera, be prepared for somewhat longer DI grading-times than Film. Logarithmic Images provide a larger colorspace to grade your movie in.

EDL

Edit Decision List : a standardized text-file containing the timecodes and tapenumbers of sourcematerial to be edited onto the timeline of a Movie.

DPX

Digital Picture eXchange : SMPTE file-standard for uncompressed digital pictures, one File per Frame. DPX can have a LOGarithmic, LINear or XYZ encoded Color Space. DPX is the heart of the DI process.

MOV

Quicktime Movie : APPLE file-standard for digital pictures, one File per Complete Movie. Quicktime can work with several codecs, like DV, Black-Magic or Pro-Res. Quicktime is mainly used for viewing copies.

MOD

Magneto Optical Disk : DOLBY disk-standard for Final Sound Mix, for recording to 35-mm Sound Negative. Dolby Digital 5.1, LtRt (stereo or Matrix) are the norm here.

WAV

Audio WAVeform : Digital Audio wave-file format. For professional audio this wav is encoded as an uncompressed waveform for maximum quality.

DI

Digital Intermediate : Grading a movie ONCE using a calibrated Projector and Screen, so that every format exported from that grading session looks the same, be it Film, DCP, Video or Quicktime Movie. The secret here is called LUT (3D LookUp Table).

DCP

Digital Cinema Package : a File-format used to project a digital movie in the cinema according to the DCI standard. This "Digital Cinema Initiative" is a Worldwide Standard. DCP projectors use the XYZ color space.