

# The Film Lab Johannesburg relies on the KODAK IMAGECARE Program

The Film Lab, located in Johannesburg South Africa, enrolled as a member of the KODAK IMAGECARE Program in 1998, and in so doing became only the second laboratory in the world to achieve this status, and one of only three Laboratories in the world gaining this recognition for both camera negative and colour positive. In the past 12 years The Film Lab has maintained its status as the top Laboratory in the sub-continent and continues to have customers from around the world placing their full faith and confidence - and their work - through this laboratory which proudly displays its KODAK IMAGECARE Program logo.



Laboratories in South Africa are steeped in history, the first laboratory having commenced processing and printing in 1912 in downtown Johannesburg. Tony Boyers, General Manager of The Film Lab explains. "At the turn of the century the film industry in South Africa was prolific, spearheaded by industrialist I.W. Schlesinger who formed African Film Productions, and proceeded to make more movies at one time than Hollywood itself. Since that time the industry has continued to grow culminating in the Irene Laboratories near Pretoria, and finally the full service laboratory in its current location in Highlands, North Johannesburg".

With recent South African co-production agreements, The Film Lab has benefited from the processing of many international productions and co-productions, as well as the burgeoning local market, and indeed release prints have also ensured a high level of occupancy. On the back of a recent 14-week processing period for the BBC they

are currently busy with a mix of both international and local productions.

One such production is *A Million Colours: e'Lollipop II* which was shot in the Gauteng and Kwa Zulu Natal regions recently. The romantic epic is a South African/Canadian co-production with André Pieterse of Ma-Afrika Films (producer of the original *e'Lollipop*) and Michael Mosca from Equinox Films (distributors of *My Big Fat Greek Wedding*).

Canadian director, Peter Bishai comments. "We are using KODAK VISION 3 500T 5219, KODAK VISION 3 250D 5207, KODAK VISION 2 50D 5201 stock and shooting at 3-perf. There is a fair amount of night shooting. It's a taxing shoot as we shoot five pages of script a day and there are 50 locations in total. We send our dailies to The Film Lab at the end of the shoot day, and we view them the following day. The results have been outstanding. It is rich, good looking material with strong contrast, good

latitude, deep blacks and yet holding the highlights". DP Trevor Brown agrees. "We have had brilliant service from The Film Lab, but this is pretty much what we expect, and they do deliver consistently."

In order to maintain its KODAK IMAGECARE Program status The Film Lab must provide rigorous, regular self-assessment, as well as annual assessments by Kodak experts. This ensures that customers know that the laboratory is following the procedures and processes needed to meet the Program's standards. They also know member labs will give them the results they want.

"The standards that we have set ourselves are exacting and precise," concludes Boyers, "with a low tolerance for variation. Kodak audits the Lab on a yearly basis to make sure that all procedures are being followed and that all reports are correctly documented."