



Hands on xK international

HFF Munich, March 19th-23rd 2018

Workshops and Masterclasses in:

- Postproduction (Editing, Advanced Post, VR, VFX)
- Camera, Lenses, Light
- VR/360°
- Sound, Sound 360°
- Documentaryfilm
- Imagefilm
- Green Production, Crowdfunding
- „Green Shooting“

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User Manual: „Hands on xK international 2018“:

Timetable:

- 5 days, 5 morning academies for everybody (Wednesday we offer a special parallel post class at msf)
- each day 13-14 classes parallel in the field of Post, VR, Camera & Light, Documentary Film, some of them in German, most in English
- most Masterclasses last 1 day, some 2, 3 or 4-days - mind the color-coding and the Index “Day1/2” in the top column! The longer classes should please be booked as whole classes – you as well don’t want people come in the second day and ask the first day’s questions again...
- We will try to allow everybody into the classes they absolutely NEED to be in. But working with 30 people in one studio and 2 in the next one doesn’t sound smart, especially if everybody is supposed to really work “Hands on”. So the earlier we know YOUR topics of interest, the better we can react. We’ll send you a short survey after registration.

Equipment: Over 50 film technology manufacturers and rental houses have already agreed to provide us with material YOU should get to know. Technical staff of the manufacturers will participate in the classes and make short introductions to the use of “their” material where helpful or necessary. If you want to bring own material to test it out, please do so!


Admission: The classes cost 1300,-€ for the whole week (or 300,-€/day), with 33% reductions for film association’s members who book before March 2nd and the possibility to get a 50% German state educational support (Prämiengutschein).

Master Students can either apply for a grant of the Hubertus-Altgelt Stiftung or contact me whether we still need assistants.

We are happy that many great international DOPs and film teachers will participate as lecturers AND participants in the “Teach & Learn” program – don’t consider yourself too good (or too stupid) for these classes – if you love making films and are keen to learn, you’ll be fine!

Registration forms and up to date information at www.filmtechnologie.de

Timetable Hands on xK international 2018 Monday March 19th 2018

9.00-10:00	Welcome Prof. Reitz/Prof. Slansky Morning Academy Workflows: Data Management, Codecs, Good Cooperation of all departments – but how? J. Furch; U. Mors, Kevin Müller; AudimaxX											
Seminar	Masterclass 1: Advanced Post Finishing	Masterclass 2: Editing for Editors	Masterclass 3: Editing for Editors	Masterclass 4 360°/ VR Day 1/4	Masterclass 5: VJ/ One Person Show Tag 1/4 (Deutsch)	Masterclass 6 Imagefilm Tag 1/5 (Deutsch)	Masterclass 7 Independent Production	Masterclass 8 TV & Videoproduktion Tag 1/3 (Deutsch)	Masterclass 9 Camera/ Light	Masterclass 10 Camera/ Light	Masterclass 11 Camera/ Light	Masterclass 12 Camera/ Light
Lecturer	Michael Radeck	Stefan Weiß	Julia Furch	Kevin Müller	Christine Schorr/ Kersten Hüttner	Solveig Jeschke	Ysabel Fantou	Uli Mors	David Stump	Martin Faltermeier	P. Gassmann/ C. Grauting /S. Runge	Roberto Schaefer
Room	SR1: R 2.01			SR 4: R 2.14	VFX 2: R 3.54	SR 3: R 2.07	SR 10: R 5.33	TV-Studio 2	AudimaxX/ TV-Studio 1	SR 5: R 4.08/ Grey House/ Filmstudio 1	Filmstudio 1	TV-Studio 1/ Foyer/ Grey house
10.30-13:30	CODECS I:  - the one and only POSTPRO WORKFLOW Solve your project's most urgent problems! Discussion in Group - Media Composer V.2018.2 (Julia Furch) and Premiere CC2018 (S. Weiß) SR1: R 2.01			360° Film History & Differences VR and 360° Film- How to direct attention in 360° Film	Workflow im Schnitt (Premiere o. Media Composer) Data Management, Basics Editing Projekte sinnvoll angehen und anlegen. Farbkorrekturmöglichkeiten für das Material vom Montag	Imagefilm – Was ist das eigentlich genau? Inhalte, Konzeption, Kosten Bis wohin ist "Do it yourself" sinnvoll?	Crowdfunding Great film idea, but no money? Ysabel's film „The hostel“ could be shot, when they by far had passed their Crowdfunding aim of 15.000,-€. Thanks to Social Media and Press campaigns. How can YOU use this new form of financing, and what do you have to take into account?	Kontrast & Farbe Einführung in den Workshop, Sensoren, Dynamikumfang 2017/2018 REC 709 (BT.709) Kontrast/Farben REC 2020 (BT.2020) Kontrast/Farben HDR	Shooting VFX-Scenes: Challenges & Solutions of VFX Theory – what lenses effect VFX – shots in which way, how do you best shoot and match plates, how can you ensure Meta data transparency throughout the shoot?	Basic Explanation Phantom Highspeed, then shooting high speed scenes in or outside the Grey house SR 5: R 4.08	Sustainability in Film: Comparing lighting with LED to "traditional" lighting LED: Basics Test 1: CRI / TLCI / Colour rendering index Test 2: Power "normal" Highspeed (120 f/s)	Making the most of anamorphic lenses, looks and high ISO cameras Shooting with different anamorphic lenses Hands on
13.00-13.45	Lunchbreak											
13.45-16.00	Advanced Monitoring New technologies, existing and upcoming colour spaces, HFR, HDR,... monitor calibration VFX 3: R3.55	Codecs for Editors II SR1: R 2.01 Presentation of solutions In the jungle of formats (UHD, 1080/720, i50, p50, AVCHD, RAW, ProRes 444, XAVC, HEVC, h.265, VP9, 8k, 60i or i25? - Media Composer V.2018.2 (Julia Furch) and Premiere CC2018 (S. Weiß)		Production stages 360° Film Use cases & Best practice 360° Film	K. Hüttner : We fix it in the post? Was geht? Wir drehen typische Situationen, bearbeiten sie im Schnitt und kontrollieren sie in der Farbkorrektur Di./ Mi.	Besprechen eines Imagefilmprojekts - Inhalte - Look - Drehplanung Flackernde Lichtquellen Bildqualität bei Low Light Objektiv-Vergleiche	Crowdfunding II Discussion of projects, possibilities and pitfalls	HDR live Wir richten ein Interviewset mit hohen Kontrasten ein Sichtung auf einem HDR-Monitor mit 1000 nits Wie geht HDR im Live-Betrieb? Beurteilung und Diskussion	Shooting VFX Greenscreen, plates, Meta data control TV-Studio 1:	Test 3: HIGHSPEED What happens with „real“ Highspeed: (Phantom Highspeed) and LED s? Grading of the material shot in the morning. If of interest matching it with regular material shot as well.	Test 4: Experiments: Showlight, floodlight, reflector systems	Making the most of anamorphic lenses, looks and high ISO cameras Shooting a night scene in the Grey house, testing various anamorphic lenses. How do different lenses influence the look?
16.15-17.30	Advanced Post Finishing 2k, 4k, 8k, xK – pros and cons more or better pixels? Results for postproduction workflows and systems.	Codecs für Editor III SR1: R 2.01 How to design your proper workflow for future projects in Avid Media Composer and Premiere Pro - Media Composer V.2018.2 (Julia Furch) and Premiere CC2018 (S. Weiß)										
18.00 Welcome-Kisses „ A Brief History of the Cinematic Kiss “ (Benjamin B) AudimaxX 19.30 Bavarian Buffet, Meet & Greet 20.30 Screening „Oceans“ (Philipp Ros) AudimaxX (A Must See for everybody participating in Philipp Ros's class on Oceans Thursday)												

Timetable Hands on xK international 2018 Tuesday March 20th 2018

9.00-10.00	Morning Academy: Color and color correction (Daniele Siragusano) / AudimaxX												
Seminar	Masterclass 13: Advanced Post Finishing	Masterclass 14: Editing for Editors	Masterclass 15: Schnitt für Editoren Tag 1/2 (Deutsch)	Masterclass 4: 360°/ VR Day 2/4	Masterclass 5: VJ/ One Person Show Tag 2/4 (Deutsch)	Masterclass 6: Imagefilm Tag 2/5 (Deutsch)	Masterclass 16: Gesprächsführung Dokumentarfilm (Deutsch)	Masterclass 8 TV & Videoproduktion Tag 2/3 (Deutsch)	Masterclass 17: Camera/ Light	Masterclass 18: Camera/ Light Day1/2	Masterclass 19: Camera/ Light	Masterclass 20: Camera/ Light	Masterclass 21: Camera/ Light Day1/2 (2nd Thu!)
Lecturer	Michael Radeck	Stefan Weiß	Julia Furch	Kevin Müller/ Martin Rieger	Christine Schorr/ Kersten Hüttner/ Andrew Mottl	Kersten Hüttner/ Andrew Mottl	Knut Karger	U. Mors	Tony Costa/ Roberto Schaefer/ Ilse Hofmann (dir.)	Benjamin B & P.-H. Galien	J.-P. Jarry	Tahvo Hirvonen	Axel Block/ C. Kempel
Room	VFX 3: R3.55	SR1: R 2.01	MMR: R 3.20	SR 4: R 2.14	SR 3: R 2.07		SR 10: R 5.33/ Videokino	TV-Studio 2	TV-Studio 1	Kino 2/ Filmstudio 1	SR 2: R 2.03 / Foyer / Color Grading: R 3.51	Grey House	Filmstudio 1/ Teamraum: R 1.19
10.30-13:00	HFR/HDR: - Monitoring - Finishing - Grading	Premiere Pro Compressed The Hitchhiker's Guide to successful post-pro-workflows with Premiere Pro - Media Management - Proxy- workflow - Sequence Settings Audio Routing	Avid Media Composer MC V.2018.2 Organize your projects and bins Ingest: The important difference between Import, consolidate and transcode Metadata important settings new features waveform-sync Autosync vs Group	Kameras 360° - 360° Camera Flavours: Strategies, Layouts & Future trends - 360° Cameras: How to choose the right one	Grundlagen Codecs: Bildkompressionen, Formate, Bittiefe, Group of Pictures, Color-Subsampling. was bedeutet das für meine Arbeit an der Kamera und im Schnitt	Camera Basics (Deutsch) Kersten Hüttner SR 3: R 2.07	Gesprächsstrategien jenseits von Fragenkatalogen Ob praktische Übung oder theoretischer Exkurs: Wichtig ist, dass dieses Seminar die Freiheit lässt, Gesprächssituationen zu üben, eigene Gesprächsstrategien jenseits des Abarbeitens von Fragenkatalogen zu erproben und die eigene Intuition zu schärfen. 5.33 SR 10/	Kontraste I: Der Belichtungsmesser ist tot: Es lebe der Belichtungsmesser! Messen von Kontrasten - Spotmeter vs. Lichtmessung - Opas Belichtungsmesser tuts auch? - Was bedeutet „ein Lichtwert“ bzw. „ein Stop“? - Wie kann ich ohne Kamera am Drehort die Lichtsituation beurteilen? - Kann ich mit Lampe X genug aufhellen? - Wieviel Licht benötige ich eigentlich draußen?	Thesis shoot III: (2 Versions shot the week before) Same set, actor, directors, other DOP – what impact does that have on the visual storytelling? Setting Light together, preparing the camera movement and shooting Roberto's version of the Prévert poem "Déjeuner du matin" with Ilse Hofmann as director	Theory: Sensor Size, Anamorphic, Focal Length & Perspective Benjamin B Kino 2 12.00 Brief presentations of cameras & workflows in association with manufacturers including Sony Venice and Arri LF and RED Monstro P.-H. Galien e.a. Kino 2	The right balance between lighting and color grading- What to do at shooting, what to do in post production.	Borrow a scenery for your documentary - how to make realty feel and look great with little impact? or What Japanese Gardening can give to your Production Value 12.00 -13.30 Grey house to editors, Options Teamroom R 1.19 Office Room 4.47, different locations HFF	AudimaxX/ HFF VFX for camerapeople 1 Wrong weather, light, daytime, person in a wide shot – what can I save easily in VFX? How much work do I create in post, and what can I do to reduce that work? Shooting VFX I plates for the greenscreen scenes
13.00-13:45	Lunchbreak												
13.45-16.00	LOG and REC709 Post of LOG-Material: We shoot over- and underexposed material and look at Tools in Premiere and other programs to view and work with this material on your own Laptop.	13.30-14.15: Lunch -Basic Color correction for Editors (Media Composer/Premiere) Understanding Measuring devices Setup color effects properly (differences Media Composer -Premiere Pro) LUT/Look Management in Premiere/ LUTs in Avid Media Composer- automatic/ manual/ external and project wide Color Correction practice with own material on Avid Media Composer + Premiere Pro Cut and grade the scene. Goal: One edited scene to hand over to Nucoda the next day	Storyboarding 360° Film Martin Rieger: Introduction to 360° audio. Create better stories by guiding the viewer's attention through sound	Ton Basics: (Andrew Mottl) - Der „gute Ton“ - O-Ton, Athmos, Musik – - Fallstricke Ton bei Consumer Kameras - Tonaufnahme mit o Kameraton o einfachen Mikros o professionellen Mikros SR 3: R 2.07	Anhand von Filmbeispielen analysieren wir gemeinsam auch die Vorgehensweisen anderer Autoren. (This theoretical class costs 220,-€ if booked separately) Videokino	Kontraste II: Vom Kino lernen Wir imitieren Lichtkonzepte aus dem Kino für die TV- oder Imagefilmproduktion für - Key, Fill, Background als Basis - Vergleich von Szenen aus Kinofilmen - Lighting Ratios und ihre Wirkung - Messung für die Wiederholung wiederkehrender Lichtsituationen (Nachdrehs, Interviews, Vlogs) - Arbeiten mit Available Light und Umsetzung mit Lighting Ratios	Thesis shoot III Shooting the Prévert poem "Déjeuner du matin" with Rpberto Schaefer, Tony Costa and Ilse Hofmann Tony Costa: Showing and discussing rough cuts of Version 1 (DOP: Axel Block) and 2 (DOP Nina Badoux)	Anamorphic & Large Format Tests - Part I Benjamin B & Pierre-Hugues Galien Filmstudio 1 Shooting tests to evaluate look, emotion, perspective, bokeh, depth of field in similar frames with different formats: Super 35, Anamorphic, Full Frame, 65	The right balance between lighting and color grading- What to do at shooting, what to do in post-production. Color grading	Grey house, Teamroom, Office, Videocinema, SR 8: R 5.11... Borrow a scenery for your documentary How to improve your regular boring Interview Setting	Shooting VFX II Shooting outdoors: Königsplatz, Foyer,...		
16.15-17.30													

18.00 - 21.00: Masterclass Documentary Camerawork: Screening of „Radio Kobani“ (“Golden Frog Documentary film Camera” CAMERIMAGE 2017) and discussion with DOP Nina Badoux, moderation Axel Block

Timetable Hands on xK international 2018 Wednesday March 21st 2018

9.00-10:30	Advanced Post Finishing at msf	Morning Academy: "VR the champions: Behind the scenes". Director and DoP of the first concert film in VR Jannicke Mikkelsen takes you on a journey through inventing new-tech to behind the scenes of working with the legendary rock stars of Queen. The talk details the project workflow, equipment, live-action stereography through to post-production. (Jannicke Mikkelsen), AudimaxX											
Seminar	Masterclass 22: Advanced Post Finishing	Masterclass 23: Gagenworkshop Tag 1/2 (Deutsch)	Masterclass 15 Schnitt für Editoren Tag 1/2 (Deutsch)	Masterclass 4 360°/ VR Day 3/4	Masterclass 24 Stereoscopic VR	Masterclass 5: VJ/ One Person Show Tag 3/4 (Deutsch)	Masterclass 6: Imagefilm Tag 3/5 (Deutsch)	Masterclass 25: Stoffentwicklung Tag 1/3 (Deutsch)	Masterclass 8: TV & Videoproduktion Tag 3/3 (Deutsch)	Masterclass 18: Camera/ Light Day1/2	Masterclass 26: Camera/ Light	Masterclass 27: Camera/ Light Day 1/2	Masterclass 28: Camera/ Light
Lecturer	Michael Radeck	Stefan Weiß	Julia Furch	Kevin Müller/ Martin Rieger	J. Mikkelsen/ P. Dippel	Christine Schorr	Solveig Jeschke	Knut Karger	Uli Mors	Benjamin B & P.-H. Galien	Tony Costa	Philippe Ros	Marijke van Kets
Room	msf/ Kino 2	SR 5: R 4.08	MMR: R 3.20	SR 4: R 2.14 / HFF bulding	Library / Video Cinema	VFX 2: R 3.54	SR 3: R 2.07	SR 10: R 5.33/ Videokino	TV-Studio 2	AudimaxX / Filmstudio 1	AudimaxX / Grey House	Kino 2/ TV-Studio 1	TV-Studio 1/ AudimaxX
10.30-13.00	Advanced Post Finishing at msf (Jürgen Pertack/ Michael Sängler/ Michael Radeck) Michael Sängler Film, Tengstraße 22	„Kannst Du's nicht auch für die Hälfte machen?“ Aus Angst, nicht gebucht zu werden, sind viele zu oft bereit, bei Gagenverhandlungen Kompromisse einzugehen oder lassen sich von ihren Auftraggebern gar diktieren, wie viel ihre Dienstleistung maximal wert sein darf. In dem Workshop gibt Stefan Weiß einen Einblick in die psychologischen Spielregeln, denen Preisverhandlungen unterliegen und erklärt, wie Du damit am besten umgehen solltest.	Colorcorrection Nukoda Gradingsuite (C. Fuchs) Correction of Demoscene on Nucoda Comparison to NLEs Discuss your experiences known Problems	Hands on shooting 360° Cameras: Zcam S1, Zcam S1 Pro, Kandao Obsidian	Stereoscopic VR Storytelling <ul style="list-style-type: none">• Possibilities• Challenges• Storage space• Postproduction• Storytelling	Color Grading Nucoda (Thomas Herget) Kontrolle der eigenen Ergebnisse in der Farbkorrektur. Was geht, wo sind die Grenzen	Dreh Imagefilm Besprechen von Looks für Imagefilm Welche Aussage will ich treffen? Drehplanung Kameralook Dreh in Kleingruppen	(600,-for the 3 days) You work on a documentary topic and would like to discuss it with professionals? Get hints which format might be perfect? Learn how to approach your protagonists, where to get information? This is your class!!!	LOG - Day I - LOG -das bessere RAW? - wie belichtet man LOG? - wie finde ich den Sweetspot meiner Log-Kamera? Grundlagen der Log-Aufzeichnung. Einleuchten und Drehen von Testaufnahmen: Empfindlichkeit und Möglichkeiten der Kameras. Aufschreiben „Rezept“ für alle getesteten (auch eigene!) Kameras	AudimaxX: 10.30: Notes on Cinematography of Emmanuel Lubezki 11:15: Notes on Cinematography of Gordon Willis 12.15: Lunchbreak 13:00: Filmstudio Brief presentations of lenses in association with manufacturers: spherical, anamorphic & large format	13.00 Grey House: Looking at the set, Developing a scene together.to be shot in the style of a) Emmanuel Lubezki b) Gordon Willis	CAMERA WORK-FLOW & CREATIVITY 10.30-12.00 Theory: Control your workflow - Create your film look and your image texture : - During prep - On set - In post Kino 2 12.00: Lunchbreak	TV-Studio 1 Cinematic space and focal depth Two layers of meaning: through the content and the action of the story, and through the guidance of the eye - the cinematographic discourse. Testing the properties of a lens: focal length, depth of field and focus distance and its link with the cinematographic differentials: attention, frame and cinematic space.
13.00-13:45	Lunchbreak												
13.45-17.30	Lichtgestaltung im Grading Simple und fortgeschrittene Materialrettung – was ist mit welchem Aufwand machbar? Re-Framing und Stabilisierung von 4K-Material, VFX Material die allerbeliebtesten Fehler im Zusammenspiel der Gewerke Titel-Roundtrip Advanced: Qualitätsmanagement vom Ingest bis zum Finishing: - Colorrangeproblematik - VFX - Grading - AfterEffects/ Da Vinci/Vimeo/YouTube - Sendemaster Fileexports Export auf Youtube und Vimeo	Der Preis der Freiheit oder: Das böse Erwachen“ Teil 1: Frei zu sein, davon träumen viele. Im ersten Teil dieses Workshop erfährst Du, welchen Preis Du als Selbständige/r in Wahrheit für Deine „Freiheit“ bezahlst - in konkreten Zahlen, ungeschminkt und ungeschönt. Teil 2: Im zweiten Teil nach einer kurzen Pause erfährst Du, was Du tun kannst und musst, um das Ruder noch herumzureißen.	FX on Media Composer - effects overview - save templates - common daily effects - Pre-Grading - Stabilize and Tracking - titles w/ New Blue Titler Pro SOUND basics Media Composer: „No sound studio available? - help yourself Monitoring sound correctly am Media Composer- useful settings- tools for Audio (EQ, Audio Suite und RTAS)- nested AudioFX-Dupe Detection in the timeline - Audio-Ducking- „automate“ your audiomixdowns - (Sendeton/ IT)- R128 - plug in	Hands on shooting 360° With Zcam S1, Zcam S1 Pro Hands on shooting Stereoscopic VR (Jannicke Mikkelsen) Kandao Obsidian 360 Shoot RED and Panoramahead (Peter Dippel) Martin Rieger: Recording sound for 360° films: spatial surround microphones meet radio mic and multiple recorders. f.e. <ul style="list-style-type: none">• Sennheiser Ambeo• Brama• Plus separate Voice recording if films have conversation	Kreativer Schnitt und Montage Ingest und Schnitt (eigenes oder gestelltes Material) Handwerkliche Grundlagen und Tipps im Schnitt Schnittfunktionen nach Bedarf	Dreh Imagefilm Eigene Projekte oder vorgegebenes Projekt in Kleingruppen,	Discussing approaches to projects	LOG - Day II Teil 1 (im Studio): - wann braucht's prof. Colorgrading? - Woher bekomme ich passende LUTs? - Was taugen gekaufte „Filmlooks“ als LUT? - Wie entwickle ich DEN Look für mein aktuelles Projekt? Teil 2 Colour Grading. Was bleibt von 14 Blenden in TV/ Kino? - Rauschverhalten - Hauttonwiedergabe - Unterschiede verschiedener Codecs/Bitraten etc. in der Bildqualität? Erfahrungsaustausch mit einem Coloristen.	Anamorphic & Large Format Tests - Part II Shooting tests to evaluate look, emotion, perspective, bokeh, depth of field, flares in similar frames with different formats: Super 35, Anamorphic, Full Frame Filmstudio 1	Film style: What - Framing - Camera movement - Lighting situation are typical for the film styles of Emmanuel Lubezki and Gordon Willis? Shooting the same scene in 2 versions trying to adapt those styles. Grey House	12:45: TV-Studio 1 Shooting Camera, Workflow & Creativity Texture, materials, makeup, light, Grading How to keep Control	Theoretical models: Visual storytelling contains 3 components: 1. The visual 2. The story 3. The telling/ discourse with viewers. Panel discussion: Based on the edited sequence of the shots from the morning session we will analyse how lenses with different focal lengths 'speak' differently.	

18.00 - 21.00: Masterclass Camerawork: Screening of "Stay" (Director: Mark Forster) discussion with Roberto Schaefer, moderation Benjamin B
21.00: BVK invites to Beer & Brezen in the Foyer

Timetable Hands on xK international 2018 Thursday March 22nd 2018

9.00	Morning Academy: "Green Production" – basic overview over the topics this involves.(Philip Gassmann) AudimaxX														
Seminar	Masterclass 29 Green Production	Masterclass 23: Gagenworkshop Tag 2/2 (Deutsch)	Masterclass 15 Schnitt für Editoren Tag 2/2 (Deutsch))	Masterclass 4 360°/ VR Day 4/4	Masterclass 5: VJ/ One Person ShowTag 4/4 (Deutsch)	Masterclass 6 Imagefilm Tag 4/5 (Deutsch)	Masterclass 25: Stoffentwicklung Tag 2/3 (Deutsch)	Masterclass 30: Camera/ Light /Resolve	Masterclass 31: Camera/ Light (Class in English!)	Masterclass 32: Camera/ Light	Masterclass 33: Camera/ Light	Masterclass 34: Camera/ Light	Masterclass 26: Camera/ Light Day 2/2	Masterclass 21: Camera/ Light Day2/2	
Lecturer	Philip Gassmann	Stefan Weiß	Julia Furch	Kevin Müller/ Martin Rieger	Christine Schorr	Solveig Jeschke	Knut Karger	Blackmagic UK Specialists	Uli Mors	Aleksej Berkoviz	Nina Badoux	André Becker/ Michael Radeck	Philippe Ros	C. Kempel/ A.Block	
Room	SR 8: R 5.11	SR 5: R 4.08	MMR: R 3.20	SR 4: R 2.14 Sound R 3.73	VFX 2: R 3.54	SR 3: R 2.07	SR 10: R 5.33/ Videokino	SR1: R 2.01/ TV Studio 1	TV-Studio 2	Filmstudio 1	Grey House	Kino 2	TV-Studio 1/ Kino 2	VFX 3: R3.55	
10.30 – 13.00	Green Production – not only for producers! What does "Green Production" mean in terms of - Catering - Office Orga - Decoration - Light - Transport - Storytelling - Awareness - Post - BUDGET Film Funds?!	„Der Tag danach - Ist es wirklich so schlimm?“ Im dritten Teil des Workshops geht es um Marktmechanis- men, unabsichtliches Lohndumping und die tägliche Arbeitsrealität. Wie sieht es auf dem Arbeitsmarkt tatsächlich aus? Wo geht die Reise in nächsten Jahren hin? Ein (Licht-)Blick in die Zukunft.	Workflows für offline/ online (DEUTSCH) Output und Übergaben - online/offline Workflows /4k - Relinking aufs Original! - Filetransfers für Farbkorrektur und Mischung Export für verschiedene Medien	Hands on 360° Post-Production	Kreativer Schnitt und Montage Ingest und Schnitt (eigenes oder gestelltes Material) Handwerkliche Grundlagen und Tipps im Schnitt Schnittfunktion en Premiere/ Media Composer nach Bedarf	(Open Class "Basics Editing" for all!) Introduciuon Editing system EDIUS Insert of material Checking material Basics Editing	Diskussion eigener Projekte	Blackmagic Workshop Different Blackmagic Cameras, Bulit up, changing mounts, possibilities for shooting, workflow in Resolve editing and grading SR1: R 2.01	LUTs and Log- How to achieve the right look What the hell is S-Look? The basics of shooting log for corporate video and TV production: When do I shoot log? What's all that 8 bit vs 10 bit discussion about? How do I expose log? Can I use LUTs in a field monitor for exposing? What about going raw with the FS7 and FS5?	Lightstream From the ladie's handbag version for documentaries to the 52kg-10K- "Let there be sun!"-version Lighting a scene	Découpage or Montage? Different DOP's visions and versions of the same scene from a well-known movie. Everyone developing a découpage, discussing results in group, choosing 5 different versions for shooting Shooting 1-2 versions	Hands on Copter, Camera drones and Gimbals - Rights situation - basic safety regulations - handling	CAMERA WORK- FLOW & CREATIVITY Shoot 2 Grading Suite Kino 2 Discussing the material in the grading suite with a Colorist and Isabelle Voinier (HD Makeup)	Post VFX: Working on our "own" material from Monday: With a short practical introduction to Compositing and the work of a VFX Artist we learn what's possible in VFX with a reasonable amount of work – and what isn't.	
13.00- 13:45	Lunchbreak – 13:45-17.30: Meeting IMAGO educational committee and guests, Discussion on „Teaching Cinematography“. How could/should education for DOPs and Film teachers look and be provided worldwide? GR II: R 4.47														
13.45 17.30	Room 4.47 In depths discussion of Budgeting and Green Production for own film projects	Gagenworkshop 4 „Sekt oder Selters? - Der Bierdeckel-Test“ Hefte raus, Klassenarbeit! Im letzten Teil des Workshops geht es für jede/n einzelne/n Teilnehmer/in persönlich darum, anhand von prakti- schen Übungen die eigenen Wissensluc-ken gezielt zu lokalisieren und daraus eine individuelle To-Do-Liste für die kommenden 12 Monate zu entwickeln, und um die eigene Selbständigkeit finanziell zurück in die Spur zu bekommen.	Multi camera editing Media Composer storage vs. speed Syncing Grouping Linecut PGM reparieren mit abgesteckten Kameras demo & excercises	Hands on 360° Audio Post- Production Sound editing suite: R 3.73 360° Audio post- production. How to work with immersive recordings and mix them with additional sounds in 3D sound space for headsets.	Roundtrip Basic: Material mit „Bordmitteln“ finishen - Reframing - ColorCorrecti on - Simples Titeldesign Exportvariante fürs Netz erstellen	Schnitt Schnitt des gedrehten Materials auf Edius	Erzählstile im Dokumentarfilm: Betrachtung ausgewählter Dokumentarfilm- ausschnitte – welche Erzählweisen könnten eure Projekte inspirieren?	Looking into the URSA cameras – literally. Shooting and executing ideal workflows with UK camera and Resolve trainers TV Studio 1	Mixing Light - Testing and measuring lamps - Comparison of different LED-, HMI, Neon, Halogen - °K, Magenta/ Green- shift, - CRI and TLCI - which filters work well for correction ?	Lighting a scene with Lightstream Technique	ShootingII Shooting of 3- 4 of the developed scenes Comparison of the roughly edited results and the original scene Friday afternoon	Copter, Camera drones and Gimbals Operating and shooting • Ronin2 • Force • Wheels • Ronin S • Inspire 2 • Cendence • Zenmuse X7	Oceans – 4K Workflow design - Diving into Production and Postproduction - methods to maximise respect for the shooting (film & digital to match) and postproduction? -special recordings and behind-the-scene material, f.e. on - Being a dolphin among dolphins ... - Following a crab in a coral reef with extreme close-up - Following a seahorse love parade with circular travelling - How can YOU create a strong team involving cinematographers and all the technicians on set and in post in a high level of research in motion and emotion?	Post VFX VFX for features & documentaries: Greenscreen & Co: Create a rainy day out of sunshine, get rid of parts of the picture you don't need, turning a morning scene to mid-day – what's easily possible and what isn't?	
18:00 – 19:00 Digital Filmcameras in Astronomy: About Eclipses, Polarlights and Meteors (Prof. Dr. Peter C. Slansky) Kino 2 19.00 Pizza Party Foyer															

Timetable Hands on xK international 2018 Friday March 23rd 2018

Time 9.00	Monitoring Overview: Dataformats, Profiles of Monitors, Pixels: Monitoring Basics - Different Displays, SetUp, Specialities, HDR, HFR, REC 2020 (Prof. Slansky/Michael Radeck) / Kino 2					
Semi- nar	Masterclass 25: Stoffentwicklung Tag 3/3 (Deutsch)	Masterclass 35: Camera and Light basics	Masterclass 36: Sound 360°/ VR	Masterclass 37: Editing for DOPs	Masterclass 6 Imagefilm Tag 5/5 (Deutsch)	Masterclass 38 Camerawork/ VFX
Lectu- rer	K.Karger	K. Huettner	Martin Rieger/ Sennheiser	Christine Schorr	Solveig Jeschke	Roberto Schaefer/ David Stump/ Benjamin B/ Prof. Axel Block
Room	SR 10: R 5.33/ Videocinema	TV-Studio 1	Sound editing suite: R 3.73	MMR: R 3.20	SR 3: R 2.07	AudimaxX
10.30 – 13.30	Betrachtung ausgewählter Dokumentarfilmausschnitte – welche Erzählweisen könnten eure Projekte inspirieren?	Camera basics for post people: Explaining the technical basics Lighting and Shooting a simple scene	VR/ 360° - Sound Hands on various surround microphones (Sennheiser Ambeo, Brahma, Zoom H2n). Mixing the films we shot Wednesday with in depth 360° audio post-production tools.	Editing for DOPs – Short introduction, Open questions	evtl. noch Schnitt, Nachdreh	Masterclass Roberto Schaefer/ David Stump Discussing aspects of the VFX work of "A Quantum of solace" with VFX supervisor David Stump and DOP Roberto Schaefer Camerawork of "Stay", "The Host", „The Paperboy“; " "Neverland" and/or "Stranger Than Fiction". Q/A
13.30- 14.30	Lunch					
14.30- 17.00	Dokfilmrecherche: Archive und andere Tipps	<p style="text-align: center;">Final presentation of all results of the workshop week (AudimaxX or Kino 2 – depending on the amount of grading needed)</p> <p>Short presentation of each lecturer:</p> <ul style="list-style-type: none"> - What did we do? - Where did we encounter problems? - What could we have done better? - Which systems proved to be especially helpful? - Which results were surprising? - Presentation of the edited and graded material as far as possible. 				