MASTERCLASSES

TEACHING CINEMATOGRAPHY

March 15-17 2017 HFF München

Timetable Hands on International: Wednesday March 15th

	Cinematography for Video Games - A New Workplace for DOPs	Exploring the creative potential of High Dynamic Range (HDR) and Wide Color Gamut (WCG)	Sony CineAlta: X-OCN - 16bit HDR for all	Camera, Workflow & Creativity Communication and look creation from set to post.	Sound & Recording 360°	Storytelling 360°
	Yuri Neyman (ASC, Global Cinematography Institute) Dori Arazi (Global Cinematography Institute)	Axel Block (DOP BVK) Jan Fröhlich (ARRI) Florian Rettich (ARRI)	Pablo Garcia (DMPCE Pinewood)	Philippe Ros (AFC, IMAGO CCTC) Dirk Meier (Colourist) Isabelle Voinier (Makeup HD)	Martin Rieger (Sound Recordist, MA Sound 360°) Kevin Müller (Camera 360°)	Alona Stulii (MA 360°) Helen Kachur (Karpenko-Kari National University of Cinema and Drama)
Room	AudimaxX	Originallocation: Grey House, Teamroom	TV2 -Studio, Original Location, Colour Grading blue cinema	TV1-Studio, Colour Grading	Library / Sound Studio	Library/ Seminar Room 4 (2.14)
9.30-18.00	*This class: 12:00-13.30* We will address the definition, responsibilities and challenges of becoming a cinematographer in the video game industry. It will explore in detail the differences in cinematic approach between film and video games and discuss the tools used, including the use of a virtual camera as well as what techniques are needed to be a successful cinematographer in today's game industry. There will also be a presentation of the virtual camera used on video game sets, and the nuances of camera work in video games. During the demonstration the cinematic parts of "God of War" E3 demo will be playing. Q&A session will follow.	High Dynamic Range (HDR) and Wide Color Gamut (WCG) monitors promise a more realistic image reproduction. - What are the creative implications when staging images for HDR and WCG distribution? - How can these new technologies help in storytelling? - What needs to be considered in set design for HDR and WCG? We will explore the opportunities and pitfalls of HDR & WCG using an Alexa SXT Camera and film lighting. On-set HDR monitoring will be available to provide an instant feedback loop.	*This class: 9.30-15.00* Working with Sony's new HDR Standard with a 4K/HDR Workflow Specialist: Why 16bit? What are the advantages? What are the implications on workflow and Data? OnSet Colour Grading Jacob Dietz (Cinepost)	*This class 9.30-16.00 shooting* How to communicate and to improve your vision through a deep collaboration between cinematographer, DIT and colorist. Exploring artistic possibilities to create and emulate looks with the influence of and on lighting on set. The workshop will help understand what is at stake when filmmakers, cinematographers, DIT's and colorists are designing new images, new control of the texture, within the relevant time and budget constraints. We will provide different lighting scenarios in the studio and on-set grading possibilities. Final results will be evaluated in the grading theatre. Going back and forth between theory, imagination and reality.	Recording a scene together with the storytelling class. Sound post-production 360° Overview about current problems and solutions. Hands on workflow from recording, mixing and distributing spatial audio for 360° videos.	Recording a scene together with the sound 360° class. - What is VR, AR, MR, how does it work, best cases and equipment for them - Techniques of storytelling in video 360 and VR (popular topics, game narrative mechanics, levels of interaction) - Postproduction pipeline (Tools for 360 video editing in Adobe premiere 2017) - Chornobyl360 project demonstration as an example of various techniques
				16.00-18.00 Colour Grading Blue Cinema		

Timetable Hands on International: Thursday March 16th

	Colour/WCG/ LUT/HDR and ACES	Exploring the creative potential of High Dynamic Range (HDR) and Wide Color Gamut (WCG)	"Low light babies" -	Anamorphotic Lenses	Distribution 360°	In Camera vs Post
	Charles Poynton (Colour scientist) Andy Minuth (Colourist)	Axel Block (DOP BVK) Jan Fröhlich (ARRI) Florian Rettich (ARRI)	Matthias Bolliger (DOP BVK)	Volker Langhoff (DOP BVK)	Helen Kachur Alona Stulii (MA 360°) (Karpenko-Kari National University of Cinema and Drama, Kiev)	Stephen Lighthill (ASC, Senior filmmaker in residence, American Film Institute, Chair cinematography discipline)
Room	Blue Cinema	TV1 Studio	Videocinema HFF, Colour Grading	Filmstudio2/ Original Location	Seminarroom 4 Room 2.14	Morning Seminarroom 1 (2.01) 13.00 – 18:00 Big TV-Studio
9.30 – 18.00	Explaining ACES , Blockdiagrams, Colour,…	*This class 9.30-13.00* We will explore the opportunities and pitfalls of HDR & WCG using an Alexa SXT Camera and film lighting. On-set HDR monitoring will be available to provide an instant feedback loop. Finally we will screen the acquired images in ARRI's HDR Dolby Vision grading theatre.	*This class 14.00-18.00* What happens if we suddenly have up to 20.000 ISO available in new cameras such as Panasonic Varicam35, Sony Alpha 7Sii; Canon ME 20-F SH? How does it change lighting and the creation of light and shadows? How does it influence documentary and fiction photography? Lifegrade onset grading Patrick Renner (Pomfort)	Anamorphotic lenses in comparison A lecture touching the basics and theory of anamophotic cinematography will be followed by a hands-on workshop. Lenses by Cook, Hawk and P+S will be available. Testing results will be screened on a large screen for comparison.	- What platforms can video 360, VR, AR be watched at - UniVRsee system features - Demonstration of the system with the Verum Visum content	What should be done in-camera and what is best left for post?" Introduction: shooting/set procedure philosophy. (1h) Lighting and filter demonstrations. Illustrating when to do effects in-camera and when to use post effects creatively but sparingly... (2h) Then divide the class into groups with separate shoots.
Starting 18.00		**Pizza**	**Party**	**@**	**HFF…**	**…for those who are not grading - sorry, the graders get great pictures and Pizza to Go!**
19.00		19.00 – 23.00 screening and grading of the acquired images in ARRI's HDR Dolby Vision grading theatre.	20.30 Grading of low light babies' material at blue cinema HFF			

Timetable Hands on International: Friday March 17th

	The right lens – portrait photography	Telling Stories with the help of Light	Old S16 Lenses on FS7, F55	Camera, Workflow & Creativity Communication and look creation from set to post.	RED - Shooting 8K	Phantom Highspeed
	Jean Paul Jarry (DOP)	Barry Gross (DOP, 17 years Light department)	Jörg Geissler (BVK) Uli Mors (Sony)	Philippe Ros (AFC, Co-chairman IMAGO CCTC) Andy Minuth (Colourist)	Martin Noweck (DOP BVK) Mike Grieve (RED)	Martin Faltermeier (Dedo)
Room	Base: Film1 Studio, Original location Foyer	TV1-Studio	Original Location Teamroom	Originallocation: Grey House	Base: Seminarroom 1 Room 2.01	Base: TV2-Studio
9.30-18.00	Methods and arguments: how to choose a lens, in the perspective of framing. Right focal, why ? Right distance why ? How to compose, why ? etc... It appears important for me not to forget these main basis, we all know, but that actual trends of shooting methods with digital make desappear, due to post production. Let's recall this essential basis, which are still relevant with digital shootings.	Lets look into the possibilities, the biggest actor in the studio offers: The Light!	Lots of Filmschools used to work with S16 – now those old lenses with their often beautiful bouques sit in film school material cabinets. Lets use them on New cameras then!!!	*This class 9.30-16.00 shooting* How to communicate and to improve your vision through a deep collaboration between cinematographer, DIT and colorist. Exploring artistic possibilities to create and emulate looks with the influence of and on lighting on set. The workshop will help understand what is at stake when filmmakers, cinematographers, DIT's and colorists are designing new images, new control of the texture, within the relevant time and budget constraints. We will provide different lighting scenarios in the studio and on-set grading possibilities. Final results will be evaluated in the grading theatre. Going back and forth between theory, imagination and reality.	What are the benefits of 8K? How Data-hungry is this standard? How to work practically with it?	Shooting Hands on with the Phantom highspeed camera, throwing waterproof dedolights into an aquarium and recording every drop of splash!
16.00-18.00				16.00-18.00 Colour Grading blue Cinema		
17.30-18.30	**Viewing of all available material in the blue cinema**					