



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
- Documentaryfilm
- Imagefilm
- Production
- „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 12-13 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 30 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 February 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

	1 st Masterclass Advanced Post Finishing	Editing for Editors	Editing for Editors (English or German)	360°/ VR Day 1/4	Crossover: VJ/ One Person Show	Imagefilm Day 1/4	1st Masterclass Camera/ Light	TV & Videoproduktion (Class in German) Day 1/3	2nd Masterclass Camera/ Light Day1/2	3rd Masterclass Camera/ Light	4th Masterclass Camera/ Light	5th Masterclass Camera/ Light Day1/2 (2 nd Wed!)
	M. Radeck	S. Weiß	J. Furch	K. Müller	C. Schorr	S. Jeschke/ K.Hüttner/ A. Mottl	J.-P. Jarry	U. Mors	Marijke van Kets	Martin Faltermeier	P. Gassmann/ C. Grauting /S. Runge	Axel Block/ C.Kempel
Raum	3.55 VFX 3	Seminarroom 1		SR 4	3.54 VFX 2	Seminarroom 3	Foyer HFF/Teamroom/ Grading SR1	Small TV-Studio	AudimaxX/ Big TV- Studio	Blue Cinema/ Grey House/ Big Filmstudio	Big Filmstudio	Big TV-Studio/ Foyer/ Room 4.41
9.00	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											
10.30	CODECS I: Seminarroom 1  - the one and only POSTPRO WORKFLOW Solve your project's most urgent problems! Discussion in Group - Media Composer v8.10 (J. Furch) and Premiere CC2018 (S. Weiß)		SR4: 360° Film Storyboarding and Production	We fix it in the post- Was geht? Wir drehen typische Situationen, bearbeiten sie im Schnitt und kontrollieren sie in der Farbkorrektur Di./ Mi.	Camera Basics Roundtrip Production and Postproduction	I: The right balance between lighting and color grading- What to do at shooting, what to do in post production.	Kontrast & Farbe Einführung in den Workshop, Sensoren, Dynamikumfang 2017/2018 REC 709 (BT.709) Kontrast/Farben REC 2020 (BT.2020) Kontrast/Farben HDR	AudimaxX: Color, color contrasts and texture: Theoretical questions , Film examples	Blue Cinema: Basic Explanation Phantom Highspeed, then Shoot (bursting eggs and plates?) outside the Grey house	Sustainability in Film: Comparing lighting with LED to "traditional" lighting LED: Basics Test 1: CRI / TLCI / Colour rendering index Test 2 Power	Shooting VFX I Filming a Scene in front of a big Green Screen: How should a discussion DOP – VFX supervisor ideally work? Problems of spill, lighting, tracking points	
13.00	Lunchbreak											
13.00- 16.00	Advanced Monitoring Ausblick kommende Technologien, neue und aktuelle Farbräume, HFR, HDR,... Monitorkalibrierung	Codecs for Editors II Seminarroom 1 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 v8.10 (J. Furch) and Premiere CC2018 (S. Weiß)	SR4: 360° Best-Practice & Behind the Scenes of 360 Productions	Ton Basics: (Andrew Mottl)? - Der „gute Ton“ - O-Ton, Atmos, Musik – - Fallstricke Ton bei Consumerkameras - Tonaufnahme mit o Kameraton o einfachen Mikros professionellen Mikros	II: The right balance between lighting and color grading- What to do at shooting, what to do in post production. Colour grading	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	Big TV-Studio Shooting scenes for Color, color contrasts and texture	Test 3: HIGHSPEED – „regular“ Highspeed and „real“ Highspeed: Phantom Highspeed and LED Grading of material	Test 4: Experiments: Showlight, floodlight, reflector systems	Shooting VFX II Foyer/ Room 4.41 Shooting plates for the greenscreen scenes “VFX light” in Docfilms: Can we just film a “cliffhanger” in the HFF-Foyer?		
16.15- 17.30	Advanced Post Finishing 2k, 4k, 8k, Xk Pro und Kontra mehr oder bessere Pixel?, Folgen für die Postworkflows und Systemanforderung en.	Codecs für Editor III How to design your proper workflow for future projects in Avid Media Composer and Premiere Pro - Media Composer v8.10 (J. Furch) and Premiere CC2018 (S. Weiß)										
18.00 Uhr Welcome-Kisses „ A Brief History of the Cinematic Kiss “ (Benjamin B) AudimaxX 19.30 Bavarian Buffet, Meet & Greet 21.00 Screening „Oceans“ (Philipp Ros) AudimaxX (Must See for everybody participating in Philipp Ros's class Tuesday)												

Timetable Hands on xK international 2018 Tuesday March 20th 2018

Seminar	2nd Masterclass Advanced Post Finishing	Editing for Editors	Editing for Editors (Class in German) Day 1/2	360°/ VR Day 2/4	Crossover: VJ/ One Person Show	Imagefilm Day 2/4	Gesprächsführung Dokumentarfilm (Class in German),	TV & Videoproduktion (Class in German) Day 2/3	2nd Masterclass Camera/ Light Day2/2	6th Masterclass Camera/ Light Day 1/2	7th Masterclass Camera/ Light Day 1/2	8th Masterclass Camera/ Light	9th Masterclass Camera/ Light
Lecturer	M. Radeck	S. Weiß	J. Furch	K. Müller	C. Schorr	S. Jeschke	K.Karger	U. Mors	Marijke van Kets	Benjamin B	Philipp Ros	Tahvo Hirvonen	David Stump or Axel Block/
Room	3.55 VFX 3	Seminarroom 1	3.20 MMR	SR 4	3.54 VFX 2 (HFF- NAS/DDP)	Seminarroom 3	SR 10/ Kino	Small TV-Studio	Big TV-Studio/ Colour Grading	Blue Cinema/ Big Filmstudio	AudimaxX/ Big TV- Studio	Grey House/ Teamroom	Big Filmstudio/ Colour Grading
9.00	Morning Academy: Color (Daniele Siragusano) / AudimaxX or Blue Cinema												
10.30	HFR/HDR: - Monitoring - Finishing - Grading	Premiere-Bro Compressed“ The Hitchhiker’s Guide to successful post-pro-workflows with Premiere Pro - Media Management - Proxy- workflow - Sequence Settings Audio Routing	Avid Sista MediaComposer MC v 8.10 - 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 Sound 360°	Grundlagen Codecs: Bildkompressionen, Formate, Bittiefe, Group of Pictures, Color-Subsampling. was bedeutet das für meine Arbeit an der Kamera und im Schnitt	Imagefilm –was ist das eigentlich genau? Inhalte, Konzeption Kosten Bis wohin ist “Do it yourself” sinnvoll?	Gesprächsstrategie n jenseits von Fragenkatalogen Ob praktische Übung oder theoretischer Exkurs: Wichtig ist, dass dieses Seminar die Freiheit lässt, Gesprächssituation en zu üben, eigene Gesprächsstrategie n jenseits des Abarbeitens von Fragenkatalogen zu erproben und die eigene Intuition zu schärfen.	Kontraste I: Der Belich- tungsmesser 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?	Big TV-Studio Color, color contrasts and texture	Blue Cinema: 10.30 Themes in cinematography of Emmanuel Lubezki 11.45: Theory: Sensor Size and Perspective	AudimaxX Theory Oceans: How to light a crab or The most interesting technical solutions for small and big problems Theory Camera, Workflow & Creativity Texture, materials, makeup, light, Grading How to keep Control ,	Borrow a scenery for your documentary - how to make reality feel and look great with little impact? or What Japanese Gardening can give to your Production Value	Big Filmstudio HDR - Shoot
13.00	Lunchbreak												
13.45- 16.00	Von LOG und 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.	Directly after lunch: the Group will shoot 1 Scene in the Grey House Bar-Set Basic Colorcorrection 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 practise 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	360° Shoot Hands on – verschiedene Möglichkeiten und Arbeitsweisen verschiedener Kamerasysteme , Dreh mit 3 Systemen (Gopro Omni, Back2Back System, Nokia Ozo, Samsung Gear 360, Blackmagic Design, Zcam S1, A7sII)	Workflow im Schnitt (Premiere o. Media Composer) Data Management, Basics Editing Projekte sinnvoll anlegen. Farbkorrekturmöglich- keiten für das Material vom Montag	Besprechen eines Imagefilmprojek- tes - Inhalte - Look - Drehplanung Flackernde Lichtquellen Bildqualität bei LowLight Objektiv- Vergleiche	Anhand von Filmbeispielen analysieren wir gemeinsam auch die Vorgehensweisen anderer Autoren. (This theoretical class costs 220,-€ if booked separately)	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 Wiederho-lung wiederkehrender Lichtsituationen (Nachdrehs, Interviews, Vlogs) - Arbeiten mit Available Light und Umsetzung mit Lighting Ratios	Colour Grading of the material	Big Filmstudio Brief presentation of cameras & workflows by manufacturers: Sony Venice or/and Arri big format Shooting tests to compare perspective, depth of field of the same frame with different format sizes : Super 16, Super 35, Full Frame	Big TV-Studio Shooting I: Camera, Workflow & Creativity Texture, materials, makeup, light, Grading How to keep Control	Teamroom or office 4.41: How to improve your regular boring Interview Setting	Color Grading : Grading HDR Material	
16.15- 17.30													
18.00 - 21.00: Masterclass Documentary Camerawork: Screening of „Radio Kobani“ (“Best Documentaryfilm Camera” CAMERIMAGE 2017) and discussion with DOP Nina Badoux													

Timetable Hands on xK international 2018 Wednesday March 21st 2018

Seminar	Advanced Post Finishing	Gagenworkshop - Surviving as a Freelancer	Editing for Editors (Class in German) Day 2/2	360°/ VR Day 2/4	Crossover: VJ/ One Person Show Day 2/4	Imagefilm Day 3/4	Gesprächsführung Dokumentarfilm (German), Day 1/3	TV & Videoproduktion (Class in German) Day 2/3	1st Masterclass VR	6th Masterclass Camera/ Light Day 2/2	7th Masterclass Camera/ Light Day 2/2	10th Masterclass Camera/ Light	5th Masterclass Camera/ Light Day 2/2
Lecturer	M. Radeck	S. Weiß	J. Furch	K. Müller	C. Schorr	S. Jeschke	K.Karger	U. Mors	J. Mikkelsen/ P.Dippel	Benjamin B	Philipp Ros	Tony Costa	C. Kempel
Room	Blue Cinema/ Da Vinci	Seminarraum (Deutsch)	3.20 MMR (NAS)	3.53 VFX 1 Videocinema	3.54 VFX 2	Seminarraum 3	SR 10/ Kino	Small TV-Studio	Grey House, Foyer	AudimaxX / Big Filmstudio	Big TV-Studio/ Blue cinema	AudimaxX / Big TV-Studio	3.55 VFX 3 (DDP)

9.00 Morning Academy: Advanced Post Finishing at msf (Jürgen Pertack/ Michael Sängner) Michael Sängner Film, Tengstrasse 22 VR-Morning Academy (Jannicke Mikkelsen), AudimaxX

10.30	- Advanced Post Finishing at msf (Jürgen Pertack/ Michael Sängner) Michael Sängner Film, Tengstrasse 22	GAGENWORKSHOP 1 „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	360° Shoot: Hands on Lichtsetzen 360° Practicals als einzige mögliche Lichtquelle Vom Einbauen und Verstecken von Licht Dreh (Gopro Omni, Back2Back System, Nokia Ozo, Samsung Gear 360, Blackmagic Design, Zcam S1, A7sII)	Color Grading Nucoda 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	(This theoretical class costs 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!	Storytelling VR probably together with “LightingVR Big Filmstudio?”	10:30 Themes in cinematography of Gordon Willis 11:45- Seminar: Notes on Anamorphic	Big TV-Studio Shooting II: Camera, Workflow & Creativity Texture, materials, makeup, light, Grading How to keep Control	AudimaxX Theory: Camera movement and night: Developing a night scene together. / Lighting situation and camera movement.	Post VFX: Working on our “own” material from Monday: Going through all the steps of VFX at Nuke: What does work well? What causes problems? Why? Where should we rather have invested more time on Set?
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13.00 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	GAGENWORKSHOP 2 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- DupeDetection in the timeline - Audio-Ducking- „automate“ your audiomixdowns - (Sendeton/IT)- R128 - plug in	360° Post-Production Pipeline Rough Stitching, Editorial, Clean-Up, Finishing/Grading 360° Post-Production Hands on Stitching (Autopano Video, Samsung Creator, Nokia Ozo, Nuke Cara)	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,		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.	Storytelling VR 1	Big Filmstudio Shooting II: Shooting Anamorphic and Large Formats -Brief presentations of lenses by manufacturers Shooting tests to compare perspective, depth of field, bokeh, flares with different formats	Grading of the material in the blue Cinema	Big TV-Studio Shoot of nightscene Lighting and shooting a night scene together. Camera movements	Post VFX VFX for documentaries – more real then the reality you could film?
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18.00 - 21.00: Masterclass Camerawork: Screening of one of his Films and discussion with Roberto Schaefer, moderation Benjamin B and Axel Block

Timetable Hands on xK international 2018 Thursday March 22nd 2018

Seminar	2nd Masterclass VR	Gagenworkshop - Surviving as a Freelancer	Editing for Editors (German or English)	360°/ VR	Crossover: VJ/ One Person Show (German or English)	Imagefilm Day 4/4 Basics Editing (open Masterclass)	Gesprächsführung Dokumentarfilm (German), Day 2/3	TV & Videoproduktion (Class in English!)	11th Masterclass Camera/ Light	12th Masterclass Camera/ Light	13th Masterclass Camera/ Light	Teaching Cinematography	1st Masterclass Green Production
Lecturer	M. Radeck	S. Weiß	J. Furch	K. Müller	C. Schorr	S. Jeschke	K.Karger	U. Mors	Roberto Schaefer	Nina Badoux	André Becker	IMAGO Educational Committee	Philip Gassmann
Room	3.55 VFX 3 (DDP)	(DEUTSCH)	3.20 Multimediarraum	3.53 VFX 1 Videocinema	3.54 VFX 2 (HFF-NAS/DDP)	Seminarroom 3	SR 10/ Kino	Small TV-Studio	Big Filmstudio or Big TV-Studio	Big TV-Studio or Big Filmstudio	Grey House	Seminarrom 2	AudimaxX

9.00 Morning Academy: "Green Production" – basic overview over the topics this involves.(Philip Gassmann) AudimaxX

10.30	360° Dreh Short Technical Overview VR in 1 day: Basics Shooting, Stitching and Editing	GAGENWORKSHOP 3 „Der Tag danach - Ist es wirklich so schlimm?“ Im dritten Teil des Workshops geht es um Marktmechanismen, Lohn dumping 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	360° Post-Production: Hands on Editing (Adobe Premiere)	Kreativer Schnitt und Montage Ingest und Schnitt (eigenes oder gestelltes Material) Handwerkliche Grundlagen und Tipps im Schnitt Schnittfunktionen Premiere/ Media Composer nach Bedarf	(Open Class Basics Editing) Introductuion Editing system EDIUS, Insert of material Checking material Basics Editing	Diskussion eigener Projekte	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? Whats all that 8bit vs 10bit discussion about? How do I expose log? Can I use LUTs in a fieldmonitor for exposing? What about going raw with the fs7 and fs5?	Modelling pictures with anamorphic lenses!	Everyone developing and shooting and shooting different DOP's versions of the same scene from a well-known movie,	DJI: Copter, Camera drones and Gimbals - Rights situation - basic safety regulations - how to use these shots athetically?	Discussion on „Teaching Cinematography“ with IMAGO educational committee :	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?!
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13.00 Lunchbreak

13.45-17.30	360° VR Postproduction Basics Stitching and Editing	GAGENWORKSHOP4 „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 praktischen Übungen die eigenen Wissenslücken 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.	Multicamera editing Media Composer storage vs. speed Syncing Grouping Linecut PGM reparieren mit abgesteckten Kameras demo & excercises	360° Post-Production: Hands on Clean-Up (Autopano Video, After Effects, Nuke Cara) 360° Post-Production: Hands on Finishing/Grading (Resolve) 360° Delivery & Platforms	Roundtrip Basic: Material mit „Bordmitteln“ finishen - Reframing - ColorCorrection - Simple Titeldesign Exportvariante fürs Netz erstellen	Schnitt Schnitt des gedrehten Materials auf Edius	Betrachtung ausgewählter Dokumentarfilm-ausschnitte – welche Erzählweisen könnten eure Projekte inspirieren?	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 ?	Modelling pictures with anamorphic lenses II	ShootingII Comparison of the result and the original scene in the blue cinema	DJI: Copter, Camera drones and Gimbals Operating and shooting	How could/ should education for DOPs and Film teachers look and be provided worldwide?	In depths discussion of Budgeting
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18:00 – 19:00 Uhr Digital Filmcameras in Astronomy: Between Eclipses, Polarlights and Meteors (Prof. Dr. Peter C. Slansky) Blue Cinema

Starting 19.00 Pizza Party (or 2nd film "Young Classics" AudimaxX and 2nd part Pizza Party afterwards at 21.00) (AudimaxX 17.00-21.00 "Young Classics")

Timetable Hands on xK international 2018 Friday March 23rd 2018

Seminar	Gesprächsführung Dokumentarfilm (German), Day 3/3	Camera and Light basics	360°/ VR	Editing for DOPs	Imagefilm	14th Masterclass Camera/ Light
Lecturer	K.Karger	K. Huettner	K. Müller	C. Schorr	S. Jeschke	Roberto Schaefer/ David Stump
Room	SR 10/ Kino	Big TV-Studio	3.53 VFX 1 (NAS/DDP) Videocinema	3.54 VFX 2 (HFF-NAS/DDP)	Seminarroom 3	AudimaxX
9.00	Monitoring Overview: Dataformats, Profiles of Monitors, Pixels: Monitoring Basics - Different Displays, SetUp, Specialities, HDR, HFR, REC 2020 (Prof. Slansky/Michael Radeck) / Blue Cinema					
10.30	Betrachtung ausgewählter Dokumentarfilm-ausschnitte – welche Erzählweisen könnten eure Projekte inspirieren?	Camera basics for post people: Explaining the technical basics Lighting and Shooting a simple scene	360°-VR in half a day – Technical insights for beginners	Editing for DOPs – Short introduction, Open questions	evtl. noch Schnitt, Nachdreh	Camera and VFX at „A Quantum of solace (?) Collaboration of both fields – Discussion with head of Camera and VFX
13.30	Lunch					
14.30-17.00	Dokfilmrecherche: Archive und andere Tipps	<p>Final presentation of all results of the workshop week (AudimaxX or blue cinema – 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. 				