

Training for Feature Film Cinematography and Camera Department

February 18th-22nd, 2019 Belgrade

TRAINING AGENDA

Course tutor: Marc Windon

Day 1 – Monday, February 18th, 2019 • Pre-Production for a cinematographer	
10:00 – 11:30	Introduction to the course How to read a feature film screenplay
11:30 – 11:45	Comfort/Coffee break
11:45 – 13:00	Pitching your ideas on the screenplay to the director and collaborating with his/her creative brief
13:00 – 14:00	Lunch break (could be shortened to 45min)
14:00 – 15:30	How to work with the 1st AD, Production Manager and Producer
15:30 – 15:45	Comfort/Coffee break
15:45 – 17:00	How to be co-creative with the production designer, costume designer, make-up artist, editor, actors, stunt team, VFX team, SFX team and other key creative crew

Day 2 – Tuesday, February 19th, 2019 • Choosing cameras, lenses and camera crew	
10:00 – 11:30	What camera and lens system do I choose based on the director's brief
11:30 – 11:45	Comfort break
11:45 – 13:00	Exploring essential lenses. Understanding why lenses come first Exploring essential camera equipment specific to the project Working within the budget, while keeping the cinematography as creative as possible An introduction to post-production and role your choices will make, including camera format
13:00 – 14:00	Lunch break
14:00 – 15:30	How to setup a digital cinematography camera for your project Matching different camera systems (ie. filming with ARRI and Red together) RAW vs LOG Digital vs Film. Why you need to know how to shoot film
15:30 – 15:45	Comfort break
15:45 – 16:45	Selecting a camera crew and how to work with each member of the team
16:45 – 17:00	Conclusions/Questions and Answers

Day 3 – Wednesday, February 20th, 2019 • Lighting for Feature Films	
10:00 – 11:30	Introducing film lighting and why your lighting skills will define your work The differences between feature film lighting and lighting for TVCs Choosing a lighting package for your project
11:30 – 11:45	Comfort break
11:45 – 13:00	Creative lighting techniques Lighting and the set: the essential collaboration between you, your gaffer and the production designer Lighting for location Lighting for studio Lighting for close-ups vs wide shot
13:00 – 14:00	Lunch break
14:00 – 15:30	Lighting a day exterior vs natural day light Lighting a day interior
15:30 – 15:45	Comfort break
15:45 – 17:00	Lighting for night interiors VFX lighting

Day 4 – Thursday, February 21st, 2019 • Grip equipment and big boy toys	
10:00 – 11:30	The key difference between feature films grip equipment and TVCs An introduction to the big grip toys you will be using on feature films no matter how big or small Getting creative with standard equipment, including dolly's, remote heads, gimbals, geared heads, cranes and apple boxes
11:30 – 11:45	Comfort break
11:45 – 13:00	Blowing stuff up: grip equipment for action films and how to use it Using grip equipment to create emotional shots on a drama film
13:00 – 14:00	Lunch break
14:00 – 15:30	Working with tracking vehicles, low loaders and ATVs
15:30 – 15:45	Comfort break
15:45 – 17:00	Working with the key grip and why he/she is a producers best friend and why they will eventually save your life

Day 5 – Friday, February 22nd, 2019 • Post-production	
10:00 – 11:30	Summary of the DPs role in feature film post-production Working with the DIT on set and preparing for the colourist
11:30 – 11:45	Comfort break
11:45 – 13:00	Working with the colourist
13:00 – 14:00	Lunch break
14:00 – 15:30	The post-production workflow and how this relates to your camera choices Working with the post-production supervisor The impact of lighting for good colour and successful VFX
15:30 – 15:45	Comfort break
15:45 – 17:00	Re-cap on the Masterclass topics and preparing yourself for cinematography career