

**International  
Master in  
Digital Cinema:  
Major in Film  
Direction**

**EFTI,  
WAYS OF  
LOOKING**

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DE FOTOGRAFÍA Y CINE

**International  
Master in  
Digital Cinema:  
Major in Film  
Direction**

*Cover: Photo from Soul shortfilm directed by Jia Jie Yu Yan*

**INTERNATIONAL MASTER  
IN DIGITAL CINEMA**

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# Learn how to tell your story: learn how to film by filming

In recent times, the art of creating moving images has undergone a revolution in technology that has opened a wide range of aesthetic and narrative possibilities. With the onset of new production media and digital advancements, the creation of audiovisuals is at an exciting moment with many possibilities yet to be explored, at both a creative and educational level.

The International Master in Digital Cinema is a framework where students can develop their creativity and technical skills through an extensive program where they learn to shoot in filming with professional digital cinema material. Growing through the experience of working with international directors. Knowing the future of work by professionals in cinematography, advertising and content industry. Thinking from practical contents of analysis and comparative visual culture. Creating through an individualized program of project creation tutorials, searching for personal language. We provide the student with technical excellence, the ability to analyze, visual culture and creativity that the current market demands.

EFTI was a pioneer in adapting its photography programs to the great digital revolution of the early 21st century; it has become a European center of reference, teaching the art and technique of photography. Now EFTI embarks on a similar adventure in the world of digital film.

Students of both specialties have access to the technical aspects necessary for excellence in visual creation, as well as the practice and knowledge of language and cinematographic audiovisual narrative. But above all, they work on creativity and sensitivity of analysis to relate the image to contemporary visual culture and the changing digital industry today.

For two years, students participate in the supervised shooting of at least 20 audiovisual pieces of two days with the best professional material. Short films, video clips, documentaries and advertising pieces. Pieces of previous promotions have been selected at national festivals such as the Málaga Festival, awarded at international festivals and have obtained awards such

as the prestigious Vimeo Staff Pick. The program concludes with the filming of two one-week short films that are shown at a gala and distributed at the best national and international film festivals.

This program is also an ecosystem for the creation of professional networks between students and professionals through workshops with directors, cinematographers, agents, representatives, film and advertising producers, music industry commissioners, distributors, digital platforms, agencies of advertising, and technical centers. In addition, through professional practices we seek a better professional projection of students once the Master has finished.

The program is designed to integrate students into the industry. That's why our teachers are all active professionals, with awards from the most prestigious international film festivals, for both film and advertising. Among our guest professors we have nominees and award winners such as the OSCARS, BAFTA, CANNES and of course, the GOYA.

Our students take part in more than 2.000 hours of workshops and filming in the specialty of Film Direction and 1.700 hours of workshops and filming in Cinematography film with high-level professionals.

This is an ideal framework to learn to roll by the hand of great artists and professionals. In addition, the school has a production company, *Trampoline*, created to support our students in the production and distribution of audiovisual pieces outside the Master's program.

**Juan Santa-Cruz**

# International Master in Digital Cinema

**Duration: 2 academic years.**

**2.045 contact hours in the Major  
in Cinematography.**

**1.764 contact hours in the Major  
in Film Direction.**

**Classes run from Monday to Friday,  
with an average of 4 classes a week  
and between 3 and 10 hours of duration.**

**Both groups will join for classes that  
are taught for both majors. These are  
marked with ▲ on the program.**

**Limited groups .**



EFTI,  
ways  
of looking





## **International Master in Digital Cinema: Major in Film Direction**

**This program focuses on the practice of production and direction of fiction audiovisual through workshops with directors, commercial filmmakers and visual artists, as well as producers, screenwriters, producers, advertising creators, agents and professionals from the audiovisual industry.**

**This program is an opportunity to create your own personal vision and style with tutorials and analysis classes through a program of development projects, screenplaying, workshops of direction and acting, staging, filmmaking, film editing, history, visual analysis and filming. More than 1.400 practical hours in studio, on location and on set with digital film cameras, working alongside students from the Major in Cinematography.**

**Thanks to the diverse offer of workshops with advertising creators, commercial filmmakers and producers, and a very hands-on approach to learning, upon completion of the Master students will have gained a broad range of experience, both in fiction and commercial films.**

**The course is made up of 10 different modules: technical classes dedicated to the different areas of audiovisual production, film editing, staging, direction of actors or the knowledge and analysis of the cinematographic language, to those dedicated to the advertising and cinematographic market, going through subjects dedicated to the analysis and the practical creation of personal projects and scripts.**

**Also visual narration, and classes dedicated to the knowledge of advertising and the film market,**

**classes focused on analysis and how to create a personal style, workshops held by great professionals of the cinema industry and contemporary audiovisual creation, and workshops dedicated to the students' production and creation of a reel of work.**

**The program concludes with the production of a short film, filmed over a period of two weeks and later presented at a gala in Madrid.**

*Previous page photo:*

*Photo from Nos Silences shortfilm (exercise for the Master Course)  
Directed by Francesca Canepa and DOP Adonis Macía, EFTI students*

## VISUAL STORYTELLING & CONTEMPORARY VISUAL CULTURE

As part of students' training in cinematography the ability to critically analyse both images and trends is key. The cinematographers' skill in creating images that follow visual canons and aesthetic archetypes of a certain period in time is the backbone of filmmaking. This capacity for analysis, based on a careful eye towards the present and a deep knowledge of history, is the starting point from which a cinematographer transforms a text into relevant images.

On the other hand, to have a critical eye of the present-day audiovisual panorama allows students to evaluate, understand and compare the strategies and tendencies of important contemporary filmmakers and so gain the necessary tools to critically analyse their own images.

**42 total classes. 165 hours.**

**Professors:** Mikel Bastida (Photographer and Filmmaker), Jesús Hernández (NYSU Films Filmmaker), Enrique Urbizu (Director), Fernando Bernal (Journalist and cinema critic)

### ▲ HISTORY OF COMPARATIVE CINEMATOGRAPHY

Analysis of the history of film looking at its main milestones, from fiction to video art to documentaries.

### ▲ HISTORY OF PHOTOGRAPHY

Journey through the main aesthetic currents of photography's historic background, from the 19th century to today.

### ▲ GRAMMAR OF AUDIOVISUAL LANGUAGE AND CONTEMPORARY VISUAL CULTURE I Y II

Study of the construction of audiovisual narration and analysis of the main trends in the audiovisual: visual styles, narrative structures and staging.

### ANALYSIS, STAGING AND CINEMATOGRAPHIC DIRECTION

Analytical practices of audiovisual pieces focused on the director's position against the dramatic and narrative objectives of the script and its staging in the film shoot.

### CINEMATOGRAPHIC ANALYSIS

Workshop on the analysis of the construction of significant structures (cinematographic semiotics) for cinematographic narration.

### ANALYSIS WORKSHOP

Practical workshop on film analysis and criticism.

## SCREENWRITING

Writing and analysing a screenplay are the grounds on which audiovisual narration stands. In these classes students study the foundations of film screenwriting, and above all, writing and analysis techniques to transform the written word into moving images. During this block the students will elaborate at least one project of their own script for their filming as final practice or for their post-course production.

**52 total Classes. 192 practical hours, 208 total hours**

**Professors:** Salva Rubio (Screenwriter), Jonás Trueba (Screenwriter and Director), Elina Fessa (Screenwriter and Director)

### STORYTELLING FOR DIRECTORS

Introduction to applied narration.

### ▲ SCREENPLAY I

Introduction to the writing and analysis of screenplays for audiovisual pieces.

### SCREENPLAY WORKSHOP

Workshop on analysis, technique and writing of screenplays. Students will develop scripts to be shot in practices throughout the course, both in practical production and in free practices.

### PROJECT CREATION WORKSHOP

Practical workshop for the creation of short film and feature film projects.



## DIRECTION, STAGING AND FILMMAKING

This module focuses on the translation of a written text to a set of images. From the breakdown of plans and its planting to the different techniques to articulate a planning in the shooting set.

**41 total classes. 173 practical hours.**

**Professors:** Gustavo Mercado, Koldo Serra (Directors), Dídac Gimeno (Director), Nacho Clemente (Director and filmmaker), Carla Calparsoro (Coach for actors), Mariano Barroso (Director), Sara Mazkiarán (Direction Assistant), Nick Igea (Producer Director)

### FILM DIRECTING PRINCIPLES

Practical workshop focused on the fundamentals of management and staging.

### FILMING AND STAGING WORKSHOP

Workshop focused on the planning and direction of fiction scenes through camera movements and composition.

### DIRECTION METHODOLOGY I

Practical workshop on planning and directing fiction scenes. Practices of staging, breakdown of plans in plan and realization in set.

### ▲ DIRECTION METHODOLOGY II

Practical workshop on planning and directing fiction scenes. Practices of staging, breakdown of plans in plan and realization in real location with actors together with the students of Cinematography.

### DIRECTION OF ACTORS WORKSHOP

Strategies for the creating characters and directing actors

### DIRECTION TEAM

Workshop focused on the work of the different members of the direction team in a shoot.

### PRODUCTION

Workshop focused on the work of the different members of the production team in a shoot and their relationship with the direction team.

## FILM EDITING

Film editing, from basic fundamentals to the knowledge of non-linear editing platforms.

**19 total classes. 96 practical hours, 105 total hours.**

**Professors:** Rafael R. Tranche (Dr. in Audiovisual Communication, UCM, writer), Giacomo Prestinari (Film Editor), Ana Pfaff (Film Editor), Emma Tusell (Film Editor)

### THEORY OF FILM EDITING

Schools and foundations of film editing.

### WORKSHOP ON FILM EDITING I ADVERSITING

Practical film editing workshop, analysis of real cases.

### WORKSHOP ON FILM EDITING II FICTION AUDIOVISUAL 1 & 2

Practical film editing workshop, analysis of real cases.

### FILM EDITING

Workshop on the analysis of film through a series of case studies.





# international center of creativity and visual culture



## SOUND

Module focused on working with sound, both on set and in postproduction.

**7 total classes. 31 hours.**

**Professors:** Manuel Ballesteros (Professor and expert in music applied to cinema), Rubén Labarba (Sound Technician), David Mantecón (Sound Director)

### MUSIC IN CINEMA

Workshop focused on the historical use of music as a narrative element.

### WORKSHOP ON DIRECT SOUND

Workshop to learn the fundamentals of gathering direct sound.

### SOUND DESIGN

Workshop focused on the design of sound in audiovisual pieces.

## INDUSTRY

This module focuses on management, representation and production aspects regarding cinematographers and filmmakers in fiction film and the commercial market. Financing, distribution, film festivals. Also in the operation of content such as fiction series, short film and its distribution through digital platforms.

**14 total classes. 55 hours.**

**Professors:** Cristóbal García Ortiz (La Terraza Films), Morena Films (Film Producer), Ismael Martín (Independent distributor)

### FINANCING PROJECTS

Analysis of the different ways of financing projects in the film industry.

### THE FILM PRODUCER I AND II

Case study focused on the internal functioning of a production company and the production process of a film, until its distribution.

### ▲ FILM AND DISTRIBUTION FESTIVALS

The distribution of fiction pieces, the main festivals in the world and their characteristics.

### ▲ SHORT FILM

The market for short films, festivals, distribution, financing and trends.

### TV SERIES: SHOWRUNNER

The work of creating and directing TV series.

### PITCH WORKSHOP

How to create a memory and communicate your project to get financing.



## ADVERSITING AND VIDEOCLIP

This module focuses on aspects of the creation and production of brand and musical content as well as the representation of directors and the operation of the advertising and video clip market

**39 total classes. 165 hours, 114 practical hours, 5 filming days**

**Professors:** Ángel Guirao (Consultant at *Shackleton*), Mónica Moro (Creative Director for *MacCann Spain*), Carla Romeu (Creative Director), Raquel Pérez (Producer for *Havas*), Mari Luz Chamizo (Producer for *TBWA*), Álvaro Gorospe (Founder and Executive Producer in *Garlic*), Agathe Jorda (Director *L'agence*), Luis Cerveró (Adversiting and videoclips Director, founder of *0 estudio creativo*), Allan Batievsky (Adversiting Director), Gabe Ibáñez (Film and adversiting Director), Pilar de Andrés (Producer for *0 estudio creativo*), Clara Hernández & Pablo Castellano (Creative Directors), Guillermo Enguita (Commissioner for *Sony Music*), Nacho Pérez de Guzmán and Eduardo B. Muñoz (Producers for *Trampoline*)

**THE HISTORY OF ADVERTISING CINEMA**  
Great milestones and film directors applied to advertising and brand content.

**THE HISTORY OF VIDEOCLIP**  
Great milestones and video clip directors.

**ADVERTISING AGENCY**  
How an advertising agency works. The creation of a brand identity through audiovisual language.

▲ **CREATIVE DIRECTION**  
What does the creative director of an advertising agency do? What does audiovisual creativity entail?

▲ **THE ADVERTISING PRODUCER**  
How an advertising audiovisual producer works: *Garlic*. Talent representation and career management.

**THE DIRECTOR'S REPRESENTATION AGENCY**  
The representation of directors and talent management and career planning.

**MEETING WITH DIRECTOR, CASE STUDY I, II, III AND IV**  
Direction of advertising pieces. How to present the projects, how the agency works with the creative and technical team before, during and after filming.

**TREATMENT WRITING WORKSHOP**  
Practical workshop of writing treatments to present projects to competition in advertising and video clips.

**DISCOGRAPHICS**  
Use of audiovisual media for the promotion and dissemination of artists and musical themes.

▲ **COLLECTION OF BRIEFINGS (ADVERSITING)**  
In this class the creative team of the agency will give the student teams made up of a Film Director and Cinematographer briefs presenting a visual proposal.

▲ **COLLECTION OF BRIEFINGS (VIDEOCLIP)**  
In this class the creative team of the agency will give the student teams made up of a Film Director and Cinematographer briefs presenting a visual proposal.

▲ **PROPOSAL PRESENTATIONS (ADVERSITING)**  
In this class the creative team of the agency review the presented proposals and select three of them to shoot.

▲ **PROPOSAL PRESENTATIONS (VIDEOCLIP)**  
In this class the creative team of the agency review the presented proposals and select one of them to shoot.

▲ **FILMING A VISUAL SPOT I, II AND III**

▲ **FILMING A VIDEOCLIP**

▲ **PRESENTATION OF THE SPOTS**

▲ **PRESENTATION OF THE VIDEOCLIPS**

## FILMING FOR CREATION A PERSONAL STYLE

This module encourages and guides students on their search for a personal style while learning to see the world through a photographic eye. Through a series of monthly tutorials and practical exercises students will develop a personal reel that will help them find their place in the audiovisual industry. Each student will direct at least one audiovisual piece of their own, supervised and produced by the school with top-level professional equipment.

**119 total classes. 588 practical hours, 36 filming days.**

**Professors:** Mikel Bastida (Photographer and filmmaker), Joseba Candas (Head of Production at EFTI), Juan Santa Cruz (Headmaster), Nacho Clemente (Director and filmmaker)

### ▲ PRACTICAL PREPRODUCTION

Analysis of students' proposals from an aesthetic and production point of view.

### ▲ SHOOTS: PRACTICAL PRODUCTION

Supervised shoot on set, exteriors and on location. These shoots will be filmed with ARRI, ALEXA, AMIRA, RED EPIC DRAGON cameras or similar.

### ▲ QUARTERLY VIEWINGS

On a quarterly basis, during the entire course, students will meet the Master team in order to review the material shot during practice.

### ▲ CREATING A PERSONAL STYLE TUTORIALS

During the entire course, students will have meetings with their tutors to analyse their work and they will receive specific assignments.

### ▲ FINAL WORK REVIEW S

Guests from the world of film and advertising production will review the students' work.



## WORKSHOPS AND MEETINGS WITH FILM DIRECTORS

**8 total classes. 32 hours.**

An exciting part of this program is the week students spend learning from high-level professionals about their techniques and first-hand experience. A unique opportunity for students to meet and interact with great masters in the art of film.

*Some of the Cinematographers that have given workshops on this master include: Mariano Barroso (GOYA winner), Enrique Urbizu (3 GOYA's winner), Arantxa Echevarría (GOYA winner), Jonás Trueba, Gustav Johansson,...*

## FINAL PROJECT

This program concludes with the creation of a group project based on a medium-length film. High quality cameras and lighting equipment will be used to shoot the film (Arri Alexa or similar) over a period of 7 days. This assignment focuses on the pre-production, filming and post-production of the film and concludes with a reel gala and collective exhibition of the medium-length film. The pieces to be filmed and director of the projects are chosen through a contest.

**22 total classes. 178 practical hours, 10 filming days.**

**Professors:** Mikel Bastida (Photographer and Filmmaker), Juan Santa Cruz (Headmaster), Agustín Pérez de Guzmán (EFTI Manager), Nacho Pérez de Guzmán and Eduardo B. Muñoz (Producers for *Trampoline*)

### ▲ FINAL PROJECT TUTORIALS

#### ▲ REVIEW AND PREPARATION OF FINAL PROJECT

Review of the projects for the production of the final shoot before the competition.

#### ▲ FINAL PROJECT DIRECTION PITCH

Presentation of final projects for final competition.

#### ▲ FINAL PROJECT DIRECTION OF PHOTOGRAPHY PITCH

Presentation of final projects for final competition.

#### ▲ FINAL SHOOT OF THE END OF MASTER SHORT FILM

7 days of practical sessions over the period of a week of production (depending on the needs of the script).

#### ▲ FINAL GALA

Final gala held in Madrid for the exhibition of the students' reels and premiere of the final medium-length film with the participation of professionals in the industry.



connecting  
with the present,  
designing  
the future



# International Master in Digital Cinema

## Direction and Coordination

Director: Juan Santa-Cruz  
Coordinator: Mikel Bastida  
Tutor for Major in Cinematography: Mikel Bastida  
Tutor for Major in Film Direction: Jonás Trueba

## Admission Process

The following documentation must be presented or sent by email to [admission@efti.es](mailto:admission@efti.es):

CV/Resume.

A letter of intent/personal statement letting us know why you would like to attend this course and what you expect from it, your professional and/or personal objectives, and the level of photography skills and knowledge you have.

Personal Interview (in person or via Skype).

Signed declaration of possession of required skills and knowledge in order to pursue this Master.

If you have a video or short film you would like to present as part of your application you are welcome to do so.

Once the documentation has been reviewed the student will be notified of their possible admission on the Master.

## Entrance requirements

Basic knowledge of a non-linear editing software (Avid, FCP, Premiere...).

Basic knowledge of film culture (history, trends, etc.).

Working knowledge of spoken English (classes with teachers from abroad are held in English).

Knowledge of OSX operating system.

## Requirements for the major in Cinematography

Basic knowledge of digital video theory and principles.

Basic knowledge of photometry, camera use for photography and videography.

Basic knowledge of lighting, composition and colour theory.

## Requirements for the major in Film Direction

Basic knowledge of camera use for photography and videography (DSLR or similar).

Basic knowledge of the creation of audiovisual pieces: screenplay, planning, filming, sound and production.

## Qualifications

Students receive a diploma upon completion of the Master program.

## Practice Hours

In addition to the classes scheduled on the syllabus, **students can do up to 300 hours of personal practice** in the school studios deciding on the days and times that fit them best between studio booking times weekdays from 10.00h to 22.00h and on Saturday mornings during the school year. Students also have access to borrow the following school equipment for personal use for a maximum of 4 days every 15 days.

Lighting equipment (HMI, TUNGSTEN and FLUORESCENT), and cameras (Black Magic and Canon).

Credit to rent equipment from WELAB.

50% discount on extra lighting equipment from FM.

## Starting date

**September 2020** from 10.00h onwards, depending on the duration of the class.

### Schedule characteristics:

*Classes scheduled for more than 3 hours may modify the start and finish times of a class depending on its needs.*

*\*The scheduling of the course may be subject to exceptional changes that in no way will affect the overall running of the course.*

*\* Due to the complexity of some classes and circumstances of the teachers, the schedule and class days may vary.*

*\* Workshops with international authors will be taught in English. Due to the complicated diary of this type of professionals, it is possible that some of these workshops cannot be carried out with the guest artist. If this is the case, EFTI undertakes to replace it with another of similar or superior relevance.*

*\* To maximize the teaching quality in some classes, the group of students is divided into two. This ensures that all students have direct contact with the internship teams.*

# facilities and materials

EFTI has more than 4.500m<sup>2</sup> in facilities dedicated exclusively to photography, an exhibition space, an art gallery dedicated to photography Galería Cero, 9 studios equipped with the latest generation equipment (two of them industrial studios of 700m<sup>2</sup>), 6 Mac equipped classrooms, 2 editing rooms, 5 classrooms, 1 conference room, a multidisciplinary space for 150 people, a library, and a storage room where you will have access to the necessary equipment for your assignments (cameras, photometer, infrared triggers, backdrops, soft boxes, umbrellas, tripods, etc.).

All of the equipment used in class is included in the price of the course. During and according to their course, EFTI students have access to latest generation equipment, which is constantly renewed and revised.

**Cameras:** BLACK MAGIC CC, Canon Eos 1DC, 5D Mark II, 7D etc...

**Monitor:** Atomos Ninja 2 with masks, support, battery, HDMI cable and charger. Redrock kit with bars, follow focus and support.

**Sound:** Shotgun microphone, H4 Zoom Recorder, Directional Shotgun Microphone, Pole, Pistol Grip and zeppelin, Windshield for Mic, XLR Canon Audio Cables.

**Tripods & Slider:** Tripod, Slidcam slider S 900 cm, Manfrotto Head.

**Lenses:** BMCC, Rokinon 14mm T3.1 Cinema, Rokinon 25mm T1.5 Cinema, Rokinon 35mm T1.5, Rokinon 50mm T3.1 Cinema, 5d Canon L 24mm f2'8, Canon 50mm f1,4, Canon 70-200mm f4.

**Mattebox & follow focus:** Red Rock with cage and handles, follow focus, Ultrasport DSLR for handheld camera.

**Filters:** ND x 0.3, 0.6, 0.9, 1.2 and Polarizer.

Lighting Kits Arri HMI and Tungsten, Kino Flo Fluorescence, Desisti, FilmGear, Profoto HMI and tungsten, Chimera, 1K fresnell, 650w fresnell, Fluorescent Filmgear with warm or cold tubes, Baby Avenger stands baby with triple bar aluminum, flags, stands, reflectors: White, Black, Silver Profoto, Gel kit, extension chords, frame with 100% diffusion.

**Electrical Kit:** 2400w generator (not soundproof), 50m extension chord.

**60 Mac** with Adobe CC and Davinci RESOLVE software

The school has agreements with WELAB and FM Lighting for equipment use in class and for practice shoots. Students have access to the latest generation ARRI, RED and SONY cameras for their practice shoots.

The school offers its students a wide variety of over 3500 books and DVDs dedicated to the subject of photography. These books and DVDs can be freely accessed in the school's library during the established hours and of course borrowed.

## **and much more...**

Don't miss out on **Los Viernes de EFTI** (EFTI Fridays) and **Cine Club EFTI** where anyone, students or not, can freely assist interviews, conferences, presentations, round tables, etc. All contents are based on photography, cinematography and other activities that you can find on our website.

If you would like to share your photos with photographers from all around the world, upload your portfolio at **efti.org** and participate.

Every year we publish an issue of **Exc!** with a selection of some of the best works created by the students who have participated in our Master.

On **efti.tv** you can spend some time watching videos, 'making of' of our classes, interviews of photographers that have come to EFTI either for their exhibitions or to give classes, etc.

Your EFTI student card is an international student ID that offers student discounts worldwide. By presenting your student card EFTI offers you the possibility to receive discounts in establishments specialized in photography. You can also sign up for a Casanova Foto- EFTI card (free of charge) that gives you access to many different offers.

### **EFTI | CENTRO INTERNACIONAL DE FOTOGRAFÍA Y CINE**

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28014 Madrid (España)

#### **Telephone**

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#### **General information**

[efti@efti.es](mailto:efti@efti.es)

#### **Information on courses**

[informacion@efti.es](mailto:informacion@efti.es)

#### **Master contact**

[master@efti.es](mailto:master@efti.es)

#### **Exhibitions**

[exposiciones@efti.es](mailto:exposiciones@efti.es)

#### **School Opening Hours**

From 9.00 to 22.00

#### **Office Opening Hours**

From 9.00 to 14.30 and from 16.15 to 20.15h

efti.es  
efti.tv

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