

**International
Master in
Digital Cinema:
Major in
Cinematography**

**EFTI,
WAYS OF
LOOKING**

efti | CENTRO INTERNACIONAL
DE FOTOGRAFÍA Y CINE

**International
Master in
Digital Cinema:
Major in
Cinematography**

*Cover: Photo by Martina Hache from Xiao Xian shortfilm directed by Jia Jie Yu.
DOP Mario Lerma/EFTI students*

**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 .





International Master in Digital Cinema: Major in Cinematography

This program is focused on digital cinematography from a broad perspective, concerning both cinematography and audiovisual production, through workshops with directors, advertising creators, cinematographers and visual artists. It covers all stages of cinematography from camera techniques to lighting and an in-depth study of all technical aspects of cinematography all while using new formats and digital cameras.

Students get more than 800 in-studio hours of practical classes, on location and on set, with access to the use of the latest generation digital cameras, where they put into practice information acquired during their theory classes. The program involves more than 300 hours of film shoots during which students, with the help of their teachers, will shoot fiction, documentaries, music videos or advertising pieces. Students will also be encouraged to search for a personal style of work and vision of the photographic world.

The program focuses on digital cinematography through practical workshops and filming aimed at providing the student with artistic sensitivity and technical excellence. Workshops with great cinematographers of international recognition (among our professors there are award-winning and nominated cinematographers at OSCARS, BAFTA, SUNDANCE, CANNES or GOYA). Workshops where learn to film from the hands of the great masters of cinematography. In addition, workshops with camera operators, digital technicians, gaffers, grips, machinists and other camera and light technical equipment focused on acquiring technical knowledge and experience in shooting and professional practices.

It is a complete experience of all the phases of production involved in the practice of photography direction, from camera technique to lighting, contemplating all areas of cinematography from the perspective of new formats and digital cameras. A shared learning and enriched by the practices and subjects common to the students of Film Direction.

On the other hand, classes and meetings with other professionals such as representatives, producers, film directors, publicity makers, creatives and visual artists provide the student with knowledge of the industry, labor market and analytical skills that a cinematographer needs.

Throughout more than 880 hours of practice in study, locations and sets, with digital cinema cameras, students will put into practice the knowledge acquired in the theoretical classes. An extensive program of more than 130 days of filming in which students, with the help of professionals and teachers, will shoot pieces of fiction, documentary, video clip or advertising and test and technical tests, together with students of the specialty of Film Direction.

Through the tutorials a program of exercises and monitoring of the students will be carried out to find their own style in the way of seeing and photographing the world.

The course is made up of 4 different parts: technical classes dedicated to the different areas of digital cinematography, classes made to help students learn analysis techniques and create a personal style, workshops held by high-level professionals in the industry of contemporary cinematography and finally, many hours dedicated to the students' production and creation of a reel of work filmed in collaboration with the students of the specialty of Film Direction.

The program concludes with the production of two short films the filming of which will take the students two weeks and a final presentation 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 have the tools to critically analyse their own images.

**34 total classes. 124 hours,
10 practical hours.**

Professors: Mikel Bastida (Photographer and Filmmaker), Jesús Hernández (NYSU Films Filmmaker), Salva Rubio (Screenwriter).

▲ 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.

WORKSHOP: ANALYSIS AND CONTEMPORARY VISUAL CULTURE

Analysis of the main trends in the audiovisual panorama: visual styles, narrative structures and staging.

▲ SCREENPLAY

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

CAMERA FOR DIGITAL CINEMATOGRAPHY & CINEMA PROFESSIONS

This part of the Master is dedicated to cameras specialized in digital cinematography and the technical team responsible for it during filming. We will study their behavior and technology from the moment the light hits the sensor up until the digital data is stored and monitored. How to choose the correct camera and the best workflow for a production, the relation of photometry with postproduction of RAW images, colour space and other fundamental aspects regarding the cinematographer and the Digital Image Technician's (DIT) responsibilities, are all covered in this module. We also include a workshop and a super 16mm film shoot to fully understand the differences between digital and photochemical.

**42 total classes. 348 hours,
234 practice hours, 27 filming days
and optical tests.**

Professors: Íñigo Olea (Camera Assistant and focus puller), Valentín Álvarez AEC (Cinematographer), Rafa Roche (Cinematographer, DIT), Pedro Fernández (Cinematographer, Manager of Red Lab), José Antonio Muñoz (Cinematographer), Julio Gómez (Cinematographer, DIT), José Luis Martínez (Cinematographer), Pablo Vallejo (Cinematographer)

CAMERA DEPARTMENT

Internal organization and roles within the camera department.

BASIC THEORY OF CINEMATOGRAPHY

Camera technology for cinematography from its creation to the digital revolution

ADVANCED DIGITAL CINEMATOGRAPHY

Advanced technology regarding sensors, cameras and formats for contemporary digital cinematography.

DIGITAL FILM CAMERA BRANDS AND MODELS

Organizing digital data and the process from shooting up until publication.

EXPOSURE AND ADVANCED PHOTOMETRY

Understanding exposure and photometry in cameras for digital cinematography in RAW, logarithmic or lineal processing.

FOCUS PULLER

The dynamic focus on the camera. The work of focus puller, dynamic, equipment and techniques.

WORKSHOP ON TESTING AND HANDLING CAMERAS

Practical seminars regarding expertise, handling, test development for cameras and photometry based on the most used cameras in digital cinematography: from small HD SLR to RED, ALEXA or SONY.

WORKSHOP ON HIGH SPEED

Seminar on the specifics of high-speed image capture using the Phantom camera.

PHANTOM + BOLT, HIGH-SPEED AUTOMATION

Motorizing movements at high speed through robotic arms.

ANALOG PHOTOGRAPHY WORKSHOP IN SUPER 16MM

Practical theoretical workshop focused on performing different tests shot on Kodak and Fuji super 16mm film.

AERIAL PHOTOGRAPHY WORKSHOP WITH DRONES

Camera workshop and photography direction with aerial cameras and drones.

▲ DIRECTION METHODOLOGY PRACTICES 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 Film Direction.

LENSES

This series of classes focuses on camera lenses, from the moment light passes through the first filter of the camera up until it reaches the sensor through the lens. Cinematographers must know the main technical aspects of lenses along with their individual aesthetic results so that they can decide what lens is best for each sequence of images. The filtered lens, adapted to digital cameras, is one of the most important aspects of cinematography along with the first expression of the cinematographer's personality.

15 total classes. 88 hours, 48 practice hours, 9 filming days and optical tests.

Professors: Nacho Clemente (Cinematographer), José Antonio Muñoz (Cinematographer), Ignacio Aguilar (Cinematographer), José Luis Martínez (Cinematographer), Héctor Roth (Camera Assistant and focus puller)

AESTHETIC AND NARRATIVE ASPECTS OF LENSES

Choice of lenses to create a certain visual and narrative style: perspective, image geometry, flare and optic contrast.

ADVANCED THEORY ON CINEMATOGRAPHY LENSES

Main lenses, cinematographic lenses, the difference between using a sensor and analogue film.

THE LOOK OF THE LENSES

Analysis of aesthetic characteristics of different emblematic lenses, and its use in the different films in the history of cinema and audio-visuals.

WORKSHOPS ON SPHERICAL, ANAMORPHIC AND SPECIAL LENSES TEST

Practical seminar based on knowledge, handling and development of lens tests.

WORKSHOP ON FILTERED LENSES

Advanced theory about *filtering* with digital sensors. Filtering vs. colour postproduction, support equipment for filters. Types of filters and practical tests.



CAMERA SUPPORTING EQUIPMENT & KEY GRIP

This module is dedicated to the knowledge of the main types of camera supporting equipment and machinery used to achieve camera movement in space, tripods, cranes and dollies.

5 total classes. 40 hours, 24 practice hours, 3 filming days and technical tests.

Professors: Rubén González (Steadycam Operator, Keygrip), La Vía a Nivel (Grip and Engineer Company), Arturo Aldegunde (Steadycam Operator, Keygrip)

GRIP EQUIPMENT AND ENGINEER

Dollies and machinery used to create dynamic movement and camera repositioning.

GRIP AND ENGINEER WORKSHOP

Handling equipment for camera movement.

STEADYCAM

Tripods and static supports, camera heads.

LIGHTING

Lighting allows the staging established by the director to become visible to the camera. Positioning and determining the type of light that will set the scene is probably the most artistic expression of the cinematographer. Nowadays, the latest developments in equipment such as LEDs and high ISO cameras, allow us to elaborate innovative proposals and styles of lighting. This module concentrates on the technical, artistic and practical aspects of lighting.

39 total classes. 324 hours, 208 practical hours, 34 studio and location filming days.

Professors: Ignacio Aguilar (Cinematographer), Daniel Parrilla (Gaffer), Luis Guijarro (Cinematographer), Valentín Álvarez AEC (Cinematographer), Andy Horner (Cinematographer), Pancho Alcaine (Cinematographer)

NARRATIVE ASPECTS OF LIGHTING: STYLES OF LIGHTING

Lighting designed to tell stories, lighting continuity. Styles of lighting from naturalism to expressionism.

FUNDAMENTAL THEORY OF LIGHT AND COLOUR

Physics of lighting: tables and fundamental formulas.

METHODOLOGY OF PRACTICAL LIGHTING IN STUDY I AND II

Supervised practices of staging lighting in sets.

LIGHTING METHODOLOGY. PRACTICE IN LOCATION AND OUTDOORS I AND II

Supervised practices of staging lighting in real and outdoor locations.

LIGHTING TECHNIQUES WORKSHOP: LEDS

Practical seminar on LEDS lighting.

LIGHTING TECHNIQUES WORKSHOP: STILL-LIFE

Practical seminar on still-life lighting.

LIGHTING TECHNIQUES WORKSHOP: PORTRAIT

Practical seminar on lighting techniques for beauty portraits.

LIGHTING TECHNIQUES WORKSHOP: CARS

Practical seminar on lighting cars.



INTERNATIONAL MASTER IN DIGITAL CINEMA: MAJOR IN CINEMATOGRAPHY

ADVERTISING AND MARKETING

This module focuses on management, representation and production aspects regarding cinematographers and filmmakers in fiction film and the commercial market (advertising, music videos...)

**19 total classes. 102 practical hours,
5 filming days and theoretical tests.**

Professors: Agathe Jorda (Agent, Director of *L'agence*), Clara Hernández & Pablo Castellano (Creative Directors at Darwin&Co), Nacho Pérez de Guzmán y Eduardo B. Muñoz (*Trampoline Producers*), Guille Enguita (*Sony Music Commisioner*), Ismael Martín (Independent Distributer), Samuel Rodríguez (*Cortoespaña Director*), Mónica Moro (General Manager Ejecutivo Creative for *MacCann*), Jesús Lada (General Manager Creative for *Havas Worldwide*), Álvaro Gorospe (Ejecutive Producer and founder of *Garlic*)

THE REPRESENTATION OF A DOP

How a managing agency works.

▲ 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.

▲ THE CREATIVE DIRECTION IN THE AGENCIES

Masterclass focused on the work of creative advertising in the creation of campaigns and brand content and in its relationship with directors and filmmakers

▲ THE ADVERTISING PRODUCER

How an advertising audiovisual producer works: *Garlic*. Talent representation and career management.

▲ 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



international center of creativity and visual culture



DIGITAL POSTPRODUCTION & DIT

From the moment a digital image is saved to when they're published digital files undergo modifications and changes that the cinematographer must be fully aware of for optimum results. Colour retouching, correction and a profound knowledge of digital editing are necessary so that a professional cinematographer can easily move around and make themselves understood in the various technical departments. This part of the course works on the technical aspects of the digital world achieving solid knowledge on *Premiere* editing software along with retouching and colour correction software *DaVinci*.

9 total classes. 36 hours.

Professors: Luis Ochoa (Colourist), Thiago Quadrado (Colourist and DOP), Daniel Pérez (DIT Dataflow Manager, Whyonset)

COLOUR GRADING FUNDAMENTALS AND COLOUR CORRECTION

Theory and aesthetic aspects of colour correction.

ADVANCED DAVINCI

Advanced knowledge of the colour correction software *DaVinci*.

DIT WORKSHOP: DIGITAL VIDEO ASSISTANCE

The role of the DIT on set. Signal monitoring equipment, exposure control, LUT creation on set, wireless data transmission.

CREATION OF A PERSONAL STYLE

This module encourages and guides students on their search for a personal style while learning to see the world with 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. Students will have the opportunity to direct their photography, as a technical team in the filming of approximately 18 two-day short films.

116 total classes. 700 practical hours, 36 filming days.

Professors: Mikel Bastida (Photographer and Filmmaker), Joseba Candas (EFTI Producer), Gonzaga Manso (Director), Luis Guijarro (DOP), Paco Ponce de León (Assistant Director), Daniel Parrilla (Gaffer), Nacho Clemente (Director and Filmmaker)

TUTELED BEARING

From pre-production to editing, students will shoot a short fiction film with a director, cinematographer and assistant director as a technical team.

▲ 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.

▲ PRACTICAL PREPRODUCTION

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

▲ SHOOTS: PRACTICAL PRODUCTION

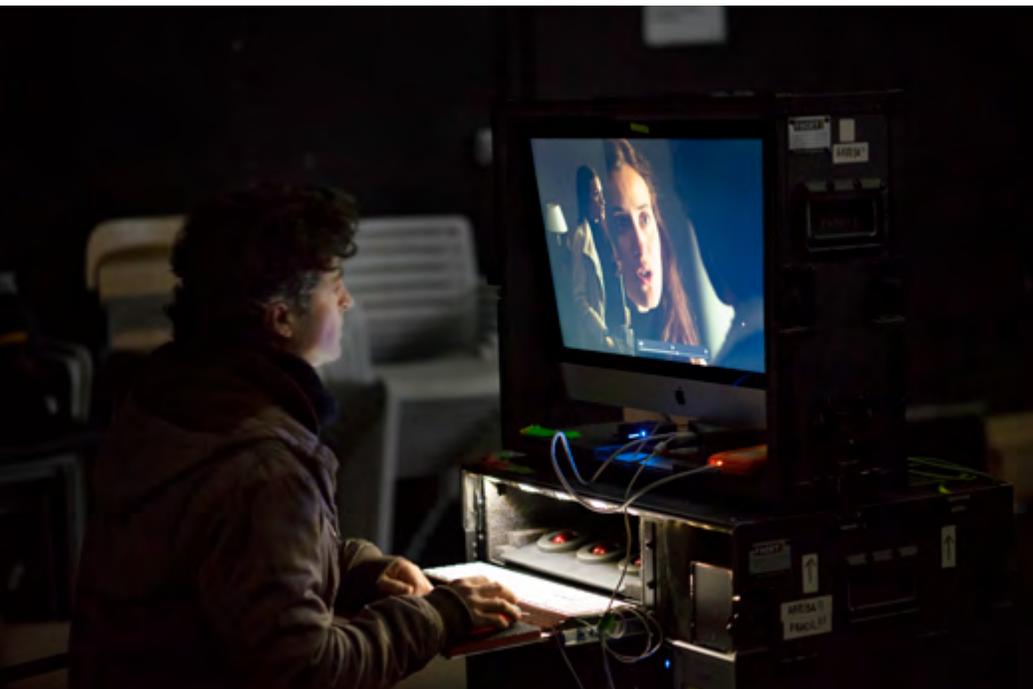
Supervised shoot on set, exteriors and on location. These shoots will be filmed with ARRI, ALEXA, AMIRA, RED EPIC DRAGON cameras or similar.

▲ 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.

▲ FINAL WORK REVIEW

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



WORKSHOPS AND MEETINGS WITH TOP CINEMATOGRAPHERS, FILMMAKERS AND PROFESSIONALS IN CINEMA

**20 total classes. 125 practical hours,
10 filming days.**

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 master in the art of film.

Some of the Cinematographers that have given workshops on this master include: Bradford Young ASC (Nominated for the Oscar), Andrzej Sekula ASC (Nominated for the Oscar), Javier Aguirresarobe ASC, AEC (6 Goya's winner), Christian Berger (Nominated for the Oscar), Natasha Brier ASC, Manuel Alberto Claro (2 Golden Frog Camerimage's winner), Tat Radcliffe BSC (Nominated for the Bafta), César Charlone ASC, BSC (Nominated for the Oscar), Juana Jimenez AEC, Pilar Sanchez AEC (Goya's winner), Niklas Johansson FSF, Ángel Amorós AEC, Ángel Iguacel AEC, Kiko de la Rica AEC (GOYA winner), Chayse Irvin ASC,...

Workshop with Christian Berger



FINAL PROJECT

This program concludes with the creation of a 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 postproduction 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.

14 total classes. 146 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 y Eduardo B. Muñoz (Producers for *Trampoline*)

▲ 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 PROJECT TUTORIALS

Reviewing of work from an aesthetic and narrative perspective ahead of the final production.

▲ FINAL GALA

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

Ábaco, Ada, Demasiado lejos para oírlo todo, Ascenso, Xiao Xian e Index are some shortfilms filmed by EFTI students. *Ada*, has been awarded and selected at Festival de Cine de Málaga, Ciudad Real, l'Alfas del Pi, Videofest, Ficbe, FICción-20,... among other international festivals, *Demasiado lejos para oírlo todo*, has been selected at 22ª Mostra de Cinema Jove d'Elx and *Xiao Xian* has been selected in more than 60 festivals: Festival de Cine de Málaga, Zinegoak de Bilbao, Sant Joan d'Alacant and international festivals as Next Generation Competition from Brussels, OUTshine Film Festival from Miami,... has been awarded with 9 prizes and is nominated for the 34th Premios Goya as best fiction shortfilm.



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 admision@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 4.500m² 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 700m²), 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, Slidecam 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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Exhibitions

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

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