

## BACHELOR PROGRAM FILM

Call for Applications 2020

**Screenwriting / Directing / Creative Producing / Director of Photography / Editing Picture & Sound / VFX & Animation / Production Design**



Storytelling and the ability to work in a team – that’s what the ifs BA FILM Program is all about. The study program focuses on delivering the artistic, theoretical, and practical skills and foundation for professional filmmaking. Students gain a thorough grasp of what film is all about: an understanding of story material, dramaturgy, artistic composition and design, and production strategies. In the process of developing ideas and stories into screenplays and turning those scripts into films in the various filmmaking projects, students can creatively apply their acquired knowledge and skills in interdisciplinary teamwork.

The Bachelor’s Program Film offers the following specializations: Screenwriting, Film Directing, Creative Producing, Director of Photography, Editing Picture & Sound, VFX & Animation, or Production Design.

In the course of their studies, the cinematic narratives and media implementations become increasingly complex and challenging, thus enabling the students to gradually gain expertise in their specialization. Among other aspects, the program is also designed to foster the students’ personal development and help them find their individual artistic style and voice.

### Curriculum

The 7-semester Bachelor’s program is module-based and consists of:

- **Specialization modules** that convey the artistic and technical expertise for the aspired occupation.
- **Project modules** during which students complete projects from the idea to the finished screenplay or film both independently and through interdisciplinary collaboration.
- **Comparative Media Studies** that transfer film and media theory knowledge.
- **Key Skills modules** through which students acquire social and interpersonal skills.

### Specialization in Screenwriting

What story do you tell? And how and why do you tell it? Screenwriters must possess a strong visual imagination, boundless curiosity, and a passion for people. Writing screenplays demands a conscious and sharp reflection on the world. It also requires an acute awareness of how stories and films not only depict the world, but also influence it—and sometimes even transform it.

Scriptwriting is not the only thing students learn to do in the program. Throughout their studies, they gain deep insight into the various other crafts and arts involved in making a film. Screenwriting students write literary and non-fictional texts, short film screenplays, serial formats, and scripts for fiction feature films. Students deepen their character development skills through scene work with actors, improvisation exercises, and seminars on various narrative models. They also experiment with non-linear narrative forms, transmedia storytelling, and game development.

Filmmaking is teamwork, and scriptwriting is a collaborative process that involves producers, commissioning editors, directors, and many others – a collaboration format students will practice in their studies during the process of story and material development. In addition to several meetings

with various filmmakers and professionals in the film industry, students attend seminars on production processes and material presentation and receive personal coaching to help them make their first steps in their profession as screenwriters and prepare them for the film market after completing their studies.

Scriptwriting distinguishes itself from all other film professions in many ways, but most of all in the solitary life of the writer. Because even though you may develop a story together with co-authors, you must always write the first line alone. As a writer, you start with nothing. The director, the actors, the director of photography, the production designer – they all have a script to guide their work. And in fact, it is this ability to formulate a first idea, draft, or exposé on a blank sheet of paper that essentially differentiates a writer from a non-writer. Screenwriting students are also encouraged to reflect on important questions: Where do ideas come from? And how can I inspire others with my ideas and still remain open for my colleagues' suggestions and the requirements of the film industry?

### **Specialization in Directing**

Every good director has a core issue, a very personal way of looking at the world and the things in his or her environment. The program at the ifs aims to discover, promote, protect, and provide ongoing intensive support to each student's individual personal worldview, vision and artistic direction. As the creatives responsible for the overall identity of the film, directors are involved in all aspects of the filmmaking process. All the way through from the idea to the screenplay, to staging the actors in space, to the picture and sound design, montage, film music, to the final film, the director's vision shapes the work. Or in documentary filmmaking, this vision carries through the entire filmmaking process, from finding the idea, conducting the research and preparing the treatment, to engaging with the protagonists, deciding on the narrative and cinematic tools and methods, and finalizing the film.

Directors are visionaries who tell their perspective of the story but are always connected to the ideas of other team members and can develop every aspect of the filmmaking process in collaboration with their team. This collaborative teamwork with the other disciplines necessitates the ability to follow a clear line and, together with the producer, lead and guide the work of all those involved in the film in order to create a solid and cohesive whole. On the other hand, the ability to remain open to impulses from the other team members is essential. Students at the ifs experience firsthand and practice this complex process of interdisciplinary collaboration by working together with all the other departments. And yet, the art of this multifaceted collaboration always seeks answers to the questions »What story do I want to tell?« and »Why do I want to tell it?«.

In the first year, the focus is initially on learning the fundamental principles of narrative storytelling, research methods, on comprehending, questioning and investigating the basic dramaturgical concepts of film work, the impact of creative decisions on the production process, and the basics of directing actors and staging. Examining the role of the director within the structure of the professional teamwork is also a key subject right from the start.

In the second year, the program focusses on further developing the relationship between the director and the actors, as well as sharpening students' vision for the requirements and possibilities of picture composition and the dramaturgical effectiveness of sound design. The focus shifts more on project work and helping the students develop their own ideas, recognize their personal strengths and preferences, and cultivate methods and values for their own work.

And, last but not least, learning to give and receive feedback and criticism, work under pressure, communicate professionally, and practice self-reflection are important aspects of the final semester of the program. This concludes with the development of strategies for creating and maintaining a viable and sustainable professional network.

Film is teamwork. And yet the quality of a work is defined by the successful implementation of the director's overall concept. To teach and develop this ability is our common goal.

### **Specialization in Creative Producing**

The ifs program defines the role of the creative producer as the unifying force between the artistic, organizational and commercial aspects of film production. Together with the screenwriters and the directors, producers develop a vision for the film. They are the driving force that organizes and leads all the joint efforts and enthusiasm for the film. And they must be willing and able to take on the financial and personal responsibility for the project. Producers need high levels of communication skills, persuasiveness and motivation. The specialization in Creative Producing teaches students what it takes to make projects possible.

The first year serves to develop the narrative and storytelling skills of students from all specializations: The focus is on accessing and developing material suitable for narrative adaptation. The specialization then focuses on film production.

In their second year, students deepen their specialization by further developing their creative producer skills as well as focusing on the market for audiovisual work and project management. In project work, students increasingly work independently in specialization-specific roles with the other specializations and programs.

In their final one and a half years, students concentrate on their creative producer responsibilities in the film, TV and online industry. At the same time, they produce their final graduation films. A public presentation of their final graduation films to a wide range of industry representatives marks the end of the program.

### **Specialization in Cinematography/Director of Photography**

In the Specialization in Cinematography, students learn the foundational skills of picture composition in the cinematography of feature and documentary film: an artistic approach to content and the necessary technical skills.

The program also teaches students how to become storytellers. In the course of their studies, they complete several projects and explore new formats in creative collaboration with the students of the other specializations.

Alongside learning the technical skills of cinematography, students also acquire narrative, creative and production skills, which they apply increasingly independently during the program. In their role as visual designers, they will be able to technically implement visual and dramaturgical methods and techniques in collaboration with other specializations.

In practical and theoretical seminars, students gain early on first-hand experience of the collaborative work of creative filmmaking – a knowledge that will be deepened and expanded in the context of the diverse joint projects. In the process, cinematography students develop their own visual signature style and become self-confident creative partners for both directors and producers.

### **Specialization in Editing Picture & Sound**

At the ifs, editors are perceived as filmmakers and serve as creative partners to the directors and producers, both in post-production but also during the pre-production and preparation of an audiovisual project. In the course of their studies, students develop their own style as editors and become aware of their ethical responsibility as co-authors.

Students of the Specialization Editing Picture & Sound are trained as picture editors and sound designers, and a wide range of other post-production jobs are open to them. They experiment and research in subject-specific seminars and exercises. In project work, from the first studio exercise to the final theses, students are responsible for the final image and sound design and shape the process of filmmaking and storytelling in a team.

During the three and a half years of study, students acquire the professional knowledge of picture and sound design of various formats and narrative forms, learn to use dramaturgical principles as well as montage theory approaches for their creative work, and are qualified to carry out post-production workflows according to industry standards. Students sharpen both their ability to analyze creative forms of expression and their creative eye; in the process, they reflect on their own role in the team and are able to analyze their own strengths and weaknesses both artistically and technically. In the same way that students are constantly encouraged to further develop their technical and dramaturgical skills, the curriculum also takes into account the latest industry developments and upcoming innovations.

### **Specialization in VFX & Animation**

Impressive effects, spectacular science fiction worlds or wonderfully crafted animated films – visual effects (VFX) and animation have now become an indispensable design tool in almost every film production.

The VFX & Animation specialization offers students a wide-ranging program that covers everything from professional effects generation to the complete design of 3D animations. Students learn and work with current industry-specific software and in industry-standard workflows. In addition to technical know-how, the focus is on developing students' artistic and creative skills.

Together with students of the other specializations, VFX & Animation students first learn the technical and narrative foundations of film production and then implement them in hands-on projects. In the course of their studies, students increasingly gain the opportunity to follow their own interests and specialize in the area of VFX and animation.

The seminars on visual effects focus on combining real images and digitally created elements. From planning and supervision on set to compositing, students learn how to implement computer-generated effects, sets, props and characters into shot material.

In successively more challenging seminars, students first deal with the principles and tools of animation and later practice the entire production process of a 3D animation film – from character design to rendering.

### **Specialization in Production Design**

Films transport viewers to other worlds. These can be magical Elbe river valleys, gloomy end-time landscapes, or historical cities, but also the apartment of a serial killer or that of a grandmother in Siberia. All these worlds, which define the visual-narrative space of a film, are created by the Production Design Department.

The multiple tasks that arise in the Art Department require a comprehensive education on all levels – dramaturgy, creative, technical and organizational. That's why in addition to courses in stage painting and set construction, the Specialization in Production Design also offers design lessons in drafting, drawing, and graphics. This is supplemented by seminars on the history of style and architecture, calculation, and organization. However, the focus is on the increasingly complex concept development

and implementation of set designs and studio structures for short films, which are created in collaboration with students from other specializations.

The skills acquired during their studies optimally prepare students for entering a highly creative and varied field of work in professional film productions.

Students of all specializations must also complete **interdisciplinary courses** in the following subjects and fields of study:

### **Comparative Media Studies**

This field of study explores the film medium's relationships to other media and their representation and narrative forms, and particularly to the competing audiovisual media of theater, television, and digital games as well as the fine arts, photography, literature and music. In both the theoretical reflections and the practical exercises, special attention is given to the aesthetic and cultural consequences of digitization for production, distribution and reception of audiovisual, cross-media and trans-media content.

### **Film Studies**

Film studies provide access to the theory, history and aesthetics of cinematic forms. Studying the theory and history of film enlightens students on the medium's important technical developments, concepts of representation, and critical description languages. By casting an analytical eye on cinematic tools and techniques of design (such as perspective and montage, mise en scène and camera movement, music and sound design, light and color, set design and performance) students are able to recognize the particularities of aesthetic processes as well as contextualize their own artistic work.

### **Projects**

A significant focus of the studies at the ifs is on the project work, which is characterized by an intensive and close collaboration between the 7 specializations. Each semester includes a project phase, during which students experiment, practice and produce work. The requirements vary as there are both fiction and non-fiction film projects. The project work consists of both independent components as well as interdisciplinary teamwork with other students and cooperation partners. The complexity of the project work increases during the course of studies up to the final graduation films. A committee of professors decides on the ideas, concepts and scripts to be produced. Students also have the opportunity to work on independent projects alongside their studies with the support of the ifs.

### **Key Skills and Professional Orientation**

All the semesters include modules for social skills (key skills) and professional preparation. Coaching sessions and regular teacher feedback on academic performance and team processes promote personal and professional development. Students are encouraged to reflect on their own artistic work from an interdisciplinary perspective.

Students receive targeted support to develop and cultivate their own artistic personality. They attend seminars designed to refine their social skills such as communication strategies, negotiation skills, team cooperation, conflict strategies. Case studies exploring the various job profiles (national/international) and knowledge of the requirements of starting a business serve as orientation for future careers and professional opportunities. Visits to festivals and conferences promote the development of industry networks. In addition, students raise their awareness of plurality and gender parity in workshops and coaching sessions.

## **Bachelor's Thesis and Colloquium**

Students write their Bachelor's thesis at the end of their studies, which is supplemented by an oral examination (colloquium). For the Screenwriting specialization, the BA thesis consists of writing an original screenplay for a feature-length film. The BA thesis for the specializations in Directing, Creative Producing, Director of Photography, Editing Picture & Sound, VFX & Animation, and Production Design consist of a film project and a written thesis. The colloquium brings together the different **parts of the BA graduation project in a technical discussion and explores individual aspects in depth.**

## **Fields of Study**

The following fields of study at the ifs are represented by professors:

- Screenwriting and Dramaturgy
- Directing – For fiction narratives in audiovisual media
- Directing – For documentary narratives in audiovisual media
- Creative Producing
- Cinematography – Director of Photography
- Fiction and Non-fiction Cinematography
- Editing Picture & Sound
- VFX & Animation
- Production Design
- Comparative Media Studies
- Film Studies with a Focus on the Theory, History and Aesthetics of Film
- Serial Storytelling (Master's)
- Digital Narratives (Master's)

Our professors are experienced film professionals and academics who, alongside their teaching responsibilities, are active in the media industry, producing screenplays, documentaries and feature films, as well as conduct research work. A wide range of lecturers from both the German and international film industries further supports and complements the professors. An active involvement in the film industry and a professional participation in film and applied media discourses are requirements for a teaching position at the ifs.

## **Examinations**

Every module is completed with an examination and is graded. The examinations can take the form of work samples, documentation, presentations, papers, tests, or oral exams

## **Graduation**

After successfully completing the Bachelor's Examination, students are awarded the »Bachelor of Arts« (B.A.) academic degree.

## **Program Structure**

The study workload is assessed using a credit point system, according to the principles of the European Credit Transfer System. 30 credits are awarded per semester. In the standard 7-semester period of study, 210 credit points are required to achieve the »Bachelor of Arts« degree. The BA Film program is a fulltime study program.

## Schedule (subject to change)

12/13 September 2020	Information days at the ifs (only by registration)
<b>15 March 2021</b>	<b>Application deadline</b>
March/April 2021	Pre-selection (without the attendance of the applicants)
May 2021	Entrance examination (attendance required)
September 2021	Start of studies for the summer semester 2021

## Number of Participants

8 to 10 students are admitted to each of the 7 specializations.

## Tuition Fees

Tuition fees per semester:	1,750 EUR
One-time registration fee:	400 EUR

## Financial Assistance

For financial assistance to cover tuition fees and/or living expenses, students may apply from their first semester for an interest-free loan from the Student Education Fund, which is run by the »The Friends of the ifs Society«. Approval of the interest-free loans is based on the applicant's financial situation and the funds available. Repayment of the loan begins six months after graduation/termination of studies.

»The Friends of the ifs Society« also offers two scholarships that run until the end of the Bachelor's program, for Bachelor's students with outstanding academic achievement or for those who require financial assistance. These scholarships cover the tuition fees as well as an additional allowance to cover living expenses, paid throughout the course of studies until completion of the Bachelor's program. After successfully passing the entrance examination, students can apply for both a scholarship and a loan.

Students in the BA Film program are generally eligible for "Bafög", the Federal Student Financial Aid Program, if this is their first study program. The responsible Federal Student Financial Aid Office decides upon applications for student state loans or grants. A prerequisite for the application is the enrollment at the University of Applied Sciences Cologne, the ifs cooperation partner (tuition fee for the Summer Semester 2020: 267.70 EUR). This grant includes all the services of the University of Applied Sciences Cologne as well as the semester ticket. Both German and international students are eligible applicants. International students must observe Bafög § 8 (<http://www.bafög.de/de/-8-staatsangehoerigkeit-224.php>).

## Information for International Students

International students applying to the BA FILM program should note the following points for their application:

- The application tasks must be completed in German.
- To ensure that the education certificates and diplomas acquired abroad comply with the admission requirements of the ifs (higher education qualifications), applicants can get information at the following link: <http://anabin.kmk.org>.
- Enrollment at the University of Applied Sciences Cologne, the cooperation partner of the ifs, is mandatory for international students.
- To obtain a residency permit, international students must demonstrate sufficient funds to secure their living expenses. The security amount is 853 EUR per month, calculated for one year.

## **Application Procedure**

The application procedure consists of:

- An online application with specialization-specific application tasks.
- An entrance examination to take place at the ifs.

Candidates are selected on the basis of the submitted online applications and invited to the entrance examination. In this two-stage procedure, applicants must demonstrate their artistic and creative aptitude in relation to the BA Film program and their desired specialization.

## **Formal Admission Requirements**

- General college or university qualifications.
- In the case college or university qualifications are not available and the applicant displays strong artistic aptitude, the required general qualifications will be determined in a separate procedure.
- Very good knowledge of German: At the time of application, prospective international students must demonstrate at least a B2 language level. Once accepted to the program, students must successfully complete the DSH-2 exam (German language proficiency test for university admission) by the start of studies in September 2021.
- Good English language skills.
- Only for the Specialization in Cinematography/Director of Photography.

In addition, relevant internships of a total of 3 months are a requirement. As part of your internship experience, a minimum 4-week internship on set is desirable, preferably in the cinematography, lighting, or grip department. Proof of completed or ongoing internships must be submitted with the application. Possible organizations offering internships can include production companies, film equipment rentals, post-production studios and film laboratories.

Internships on offer can be found here:

[www.filmschule.de](http://www.filmschule.de)

[www.crew-united.de](http://www.crew-united.de)

[www.mediabiz.de](http://www.mediabiz.de)

A completed professional training or studies in a related field replaces the internship (accepted studies include audiovisual media designer for picture/sound, photographer, etc.). Previous professional work as a camera assistant or a clapper loader also replaces the internship. Please include the relevant certificates and references with your application.

- Only for the Specialization in Production Design

In addition, relevant internships in a set or stage design department of a total of 3 months are a requirement. Proof of completed or ongoing internships must be submitted with the application.



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[www.mediabiz.de](http://www.mediabiz.de)

A completed professional training or studies in a related field replaces the internship (accepted studies include audiovisual media designer, graphic design assistant, architect, decorator, etc.). Please Contact the department of Production Design before applying.

The ifs also offers internships in production design for student film projects. Please contact the department of Production Design for this purpose as well.

### **Online Application**

Our application platform is available from April 2020 at the following link: [www.filmschule.de/studium](http://www.filmschule.de/studium).

All the required fields in the digital form of the online application must be filled out completely, along with an upload of all the required documents.

### **Required Information and Documents:**

- Enter all your personal information in the online form.
- Upload an application photo (PDF or JPEG format).
- Upload a tabular curriculum vitae stating your professional and educational experiences as well as your language skills.
- Upload your certificates/diplomas, internships, further education training (certified documents will only be required at the entrance examination).
- Upload the following completed application tasks for the selected specialization.

### **Application Tasks**

Please follow the guidelines and requirements listed below for submitting your answers on the online application platform:

- Upload a separate PDF file for each task.
- Please make sure you use uniform file names in line with the example shown below:
  - Surname\_Name\_Task\_1
  - Surname\_Name\_Task\_2 etc.
- Where possible, please label each task with your surname, the specialization you are applying for, the task number, and the number of pages.
- Photos, drawings and other images must be uploaded as PDF or JPEG files.
- You can either upload your audiovisual work samples on a publicly accessible Internet video portal (e.g. YouTube, Vimeo) and then list the corresponding links in a separate document that you upload together with your online application, or you can send us a portable data carrier (USB stick, SD card, etc.) with your work samples in the formats QuickTime (.mov; codec H.264) or MPEG2 (.mpg) with a maximum data rate of 4 Mbit/s and 25 frames per second. The file size must not exceed 150 MB. These specifications also apply to files sent via cloud storage link (OneDrive, Dropbox, etc.) submitted in the online application. File labeling specification:  
Surname\_Name\_Task1.mov/.mpg
- Music files may be submitted in any format.

Postal address:  
ifs internationale filmschule köln  
Student Services  
Schanzenstraße 28  
51063 Köln

### **Entrance Examination at the ifs**

During a 1-week period, invited applicants will complete 3 different parts of the examination, both individually and in groups:

#### **Theoretical Tasks**

All candidates must complete a written test for each of the subjects of Comparative Media Studies and Film Studies.

#### **Interdisciplinary Tasks**

Applicants from all departments work together on interdisciplinary tasks.

#### **Subject-Specific Tasks**

These consist of subject-specific exercises and interviews, which may also refer to the submitted application tasks.

Questions about the application can be addressed to [bewerbung@filmschule.de](mailto:bewerbung@filmschule.de) or posted in the ifs Facebook event on [www.facebook.com/events](https://www.facebook.com/events).

Please note: Incomplete applications will not be considered.  
The application period ends on 15 March 2021.

The ifs strives for a gender-balanced student body for all specializations. Especially in the traditionally male-dominated disciplines VFX & Animation, Editing Picture & Sound, and Cinematography, we strongly encourage women to apply.

### **Preparation for the Entrance Examination at the ifs**

#### **Theoretical Tasks**

For the subject of Comparative Media Studies, invited applicants will be requested to read the following texts as preparation:

– Walter Benjamin: »Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit. Dritte Fassung« (1935)

[https://de.wikisource.org/wiki/Das\\_Kunstwerk\\_im\\_Zeitalter\\_seiner\\_technischen\\_Reproduzierbarkeit\\_\(Dritte\\_Fassung\)](https://de.wikisource.org/wiki/Das_Kunstwerk_im_Zeitalter_seiner_technischen_Reproduzierbarkeit_(Dritte_Fassung))

– Lev Manovich: »What is Digital Cinema« (1995) <http://manovich.net/index.php/projects/what-is-digital-cinema>

### **Online Application / Specialization-Specific Application Tasks**

Please complete the application tasks for your chosen specialization and upload them to the application platform by 15 March 2021 on the following website: [www.filmshule.de/studium](http://www.filmshule.de/studium). The platform will be available from April 2020.

## Application Tasks for the Specialization in Screenwriting

For each of the tasks 4 and 5, all the sub-points must be submitted in one response file.

1. Write about your origins. Start with the sentence »I come from ...«. Add words and sounds as well as smells, tastes and places that you remember. Write about all the things that have influenced you and have made you the person you are today. (Max. 7,200 characters with spaces)

2. Tell the story of »Toni Erdmann« (D 2016) from the perspective of INES, the main character's daughter. Try to arouse audience empathy for her character and the relevant secondary characters. Explore the problems that the main characters are struggling with. In your narrative, create a real sense of the central theme and the motivations driving the characters' actions and make both tangible through action. Your story can, but need not, deviate from the film plot. You can play with the temporal structure of the film as you wish – chronologically or in a structure that jumps back and forth in time. The ending must present a solution to the plot and situation but can be varied in comparison to the original. Present your narrative in the form of a film exposé and a dialogue scene. (Film exposé: 5,400-9,000 characters incl. spaces. Dialogue scene: 1,800-3,600 characters incl. spaces)

3. Interview a person you find interesting. Ask this person about his/her life. Spend some time with them and observe their life and characteristics. Then write a lively portrait of this person. Include the transcript of the interview with your application. (Portrait: max 4,800 characters incl. spaces. Transcript: No length limit)

4. Please answer the following questions:  
(Each approx. 1,000 characters incl. spaces)

- a. What have you written up to now and to whom have you shown your work? Have you had any work published?
- b. Describe how you imagine your life as a screenwriter and what especially attracts you to it.
- c. What do you expect from the program at the ifs? What do you bring with you, what do you hope to learn?
- d. What do you hope to achieve from an ifs degree? What do you hope this degree will make possible for you after your studies? How do you hope to continue after your studies?

5. Please answer the following questions:

- a. Which German-language fiction cinema productions have impressed you?
- b. Which German-language fiction TV formats have you found interesting?
- c. Which extraordinary productions have you noticed on streaming platforms, VoD, Pay-TV, Internet or transmedia that you felt close to as a prospective writer?
- d. Select one of these works and explain why you find it interesting.

Contact: Jattina von Puttkamer | [j.vonputtkamer@filmschule.de](mailto:j.vonputtkamer@filmschule.de)

## Application Tasks for the Specialization in Directing

1. Biography

Write a biography of yourself titled »My Journey to Film«. Describe clear events, intersections and (time-) points in your life that led to your passion for film. At the end of your essay, write a separate conclusion of 3-4 lines that explains your motivation for studying directing at the ifs.

(Max. 4,700 characters incl. spaces in total. Conclusion max. 1,200 characters incl. spaces)

## 2. Essay

»How do I see the world around me?« – Express your thoughts on this essential concern of filmmaking in an essay. (Max. 3,000 characters incl. spaces)

## 3. Film

Make a max. 2-minute film titled »You«. »You« should be a completely free description of a relationship you have with another person. You don't have to shoot the film yourself. You may work with a friend or cinematographer (in which case please provide the full name, occupation and role of this person) in order to direct the film yourself. You may also shoot the film yourself. (Maximum resolution 768 x 576 [PAL 4:3] or 1024 x 576 [PAL 16:9])

## 4. Micro-portrait

Make a max. 1-minute film about yourself. You don't have to shoot the film yourself. You may work with a friend or cinematographer (in which case please provide the full name, occupation and role of this person) in order to direct the film yourself. You may also shoot the film yourself with you in it, or depending on the content, without you in it at all. (Maximum resolution 768 x 576 [PAL 4:3] or 1024 x 576 [PAL 16:9])

## 5. Photography and »music in your head«

Use your own 10 photographs to reflect a mood, a feeling, and a statement to a song of your choice that is available on YouTube (please send us the link) and create a max. 4-page layout. You can only work with picture captions if these are poetry or prose and not simply technical or explanatory. Please note: You are free to choose the photographic format and the aspect ratio. However, you must submit 10 photographs presented on a maximum of 4 A4 pages as a PDF file. Ideally, they should be set next to each other or one after the other (depending on the design).

## 6. Concepts

Write two concepts or exposés: one for a 60-90-minute documentary film and one for a 90-minute feature film.

(Max. 4,700 characters incl. spaces per concept or exposé)

Contact: Susanne Grünekleee | [s.grueneklee@filmschule.de](mailto:s.grueneklee@filmschule.de)

## **Application Tasks for the Specialization in Creative Producing**

For each of the tasks 1, 2 and 8 all the sub-points must be submitted in one response file.

1. a) Write a portrait of yourself titled »My Journey to Film«. Describe clear events, intersections and (time-) points in your life that led to your passion for film.

(Max. 1,800 characters incl. spaces)

b) In addition, explain your motivation for studying Creative Producing at the ifs.

(Max. 1,000 characters incl. spaces)

c) What is your idea of the profession of a creative producer?

(Max. 1,000 characters incl. spaces)

2. a) Compose an exposé for a cinema or TV movie, a multi-part production, or a mini-series. It should include the structure of the story, the main characters and the conflicts.

(Max. 3,600 characters incl. spaces)

b) Give reasons in bullet points for your choice of format, name the target audience for your story, and make suggestions for the script, directing and casting of the leading roles.  
(Max. 1,800 characters incl. spaces)

3. Name a German and an international feature film that particularly impressed you last year.  
Explain your choice for each film in 3 sentences.

4. Name a German and an international TV film or a series that particularly impressed you last year.  
Explain your choice for each film in 3 sentences.

5. Write a short portrait of a real producer from the present or from German or international film history. Briefly explain your choice.  
(Max. 1,800 characters incl. spaces)

6. Choose a European film from the FFA hit list of the last 5 years. Analyze the reasons why you think the film was so successful with audiences.  
(Max. 1,800 characters incl. spaces)

7. Name your **three** favorite:

- a) Films
- b) Books you would like to adapt into films
- c) TV programs
- d) Internet websites/portals
- e) Games
- f) Apps

8. Film

Make a 1-minute film on the political concept of pluralism. The film can consist of pictures, sounds, type, graphics, forms, colors, tones, atmospheric sounds and voices. You are free to use any type of raw material or composition techniques.

Contact: Dr. Tamás Joó | [t.joo@filmschule.de](mailto:t.joo@filmschule.de)

## **Application Tasks for the Specialization in Cinematography/Director of Photography**

For task 1, all the sub-points must be submitted in one response file.

1. Motivation

(Max. 3,600 characters incl. spaces)

- a) Describe how and when you chose to pursue the profession of Director of Photography. Which factors were decisive for your choice, and what steps have you taken on your path toward your professional goal up to now? What is your idea of the profession of a DoP?
- b) What do you expect from the program at the ifs? What do you bring with you, what do you hope to learn?
- c) What do you hope to achieve from an ifs degree? What do you hope this degree will make possible for you after your studies? How do you hope to continue after your studies?

2. Research

Which cinematography has impressed and moved you? Name a Director of Photography whose work has inspired you. Explain why his/her work is of significance to you.

(Max. 3,600 characters incl. spaces)

### 3. Photograph

Choose a good photograph. This image can be one taken by you or created by someone else. Explain the origin of the picture. Describe what makes this a good picture for you.

(Max. 2,400 characters incl. spaces)

### 4. Artistic works

Create a selection of your own artistic works. Limit yourself to 3 meaningful examples. These can be for example photos, music, collages, drawings, animation, etc.

(Please photograph or scan and upload as PDF or JPEG format, please do not send originals. In the case of moving images, see the specification listed in the "Application tasks" section for the submission of audiovisual samples of your work).

Contact: Kristina Klunkert | [k.klunkert@filmschule.de](mailto:k.klunkert@filmschule.de)

## **Application Tasks for the Specialization in Editing Picture & Sound**

### 1. Motivation

Why are you applying for the BA Film program in the specialization Editing Picture & Sound? What is your personal vision and stance on film editing and sound design? What are your expectations of studying this specialization. (Max. 9,000 characters incl. spaces).

### 2. Analysis

Read Jean-Luc Godard's text »Schnitt, meine schöne Sorge« (Montage, My Fine Care) ([https://www.montage-av.de/pdf/201\\_2011/201\\_2011\\_Godard\\_Schnitt-meine-schoene-Sorge.pdf](https://www.montage-av.de/pdf/201_2011/201_2011_Godard_Schnitt-meine-schoene-Sorge.pdf)).

Summarize its core statement in 1 or 2 sentences and then expand on Godard's view of the relationship between montage and staging. Take a position on his approaches.

### 3. »The Best of Me!«

Submit a maximum of 8 of your own artistic works that reveal your creative skills in a non-verbal and compelling way and show what qualifies you for this program and this profession. Works can be e.g. a photo series, texts, collages, audio and/or video clips, drawings and much more. (PDF documents in a maximum A3 format. Please do not send originals).

### 4. Self-portrait

Create an audiovisual portrayal of yourself.

(Max. 1 minute)

### 5. Film

Make a 1-minute film on the political concept of pluralism. The film can consist of pictures, sounds, type, graphics, forms, colors, tones, atmospheric sounds and voices. You are free to use any type of raw material or composition techniques.

Contact: Eva Tüttelmann | [e.tuettelmann@filmschule.de](mailto:e.tuettelmann@filmschule.de)

## **Application Tasks for the Specialization in VFX & Animation**

### 1. Portfolio

Submit samples of your own artwork as PDF in A4 format, e.g. photographic works, computer graphics, storyboards, etc. and at least 3 drawings. In the respective PDF, explain in what context the work was created. Please do not send any originals.

### 2. Demo Reel

If available, please submit a demo reel with VFX or animation examples. (Max length: 1 min.)

Contact: Donna Hanisch | [d.hanisch@filmschule.de](mailto:d.hanisch@filmschule.de)

### **Application Tasks for the Specialization in Production Design**

#### 1. Motivation

Describe on 1 A4 page how and when you became interested in production design. Which events were decisive for this and what steps have you taken so far toward your professional goal?

#### 2. Work Samples

Submit 10 samples of your own artwork as PDF in A3 format, e.g. drawings, sketches, graphics, sculptures (photo). In the respective PDF, explain the design concept of your work and in what context it was created. Please do not send any originals.

Contact: Petra Maria Wirth | [p.wirth@filmschule.de](mailto:p.wirth@filmschule.de)