

1. BASIC DETAILS

Course	Video Post-Production
Degree	Bachelor's Degree in Audiovisual Communication
School/Faculty	Social and Communication Sciences
Year	3º
ECTS	6 ECTS
Type	Compulsory
Language(s)	Spanish
Delivery Mode	On campus
Semester	Second semester

2. INTRODUCTION

Video Post-Production is a compulsory course in the syllabus of the Bachelor's Degree in Audiovisual Communication of Universidad Europea de Madrid. This course is part of the Bachelor's Degree which integrates the knowledge required to complete a full audiovisual production, specifically covering the last part before distribution which is post-production.

This course aims to provide students with knowledge about one of the last stages of creating audiovisual pieces, which is video post-production. Students will learn how to use the various tools required and acquire the necessary theoretical and practical knowledge about colour correction, colour grading, insertion of computer graphics, transitions and the most widely used effects.

3. SKILLS AND LEARNING OUTCOMES

Key skills (CB, by their acronym in Spanish):

CB2 - Students can apply their knowledge to their work or vocation in a professional manner and possess the skills which are usually evident through the forming and defending of opinions and resolving problems within their study area

CB4 - Students can communicate information, ideas, problems and solutions to both specialist and non-specialist audiences

CB5 - Students have developed the learning skills necessary to undertake further study in a much more independent manner

Transversal skills (CT, by their acronym in Spanish):

CT2 - Independent learning: Skillset for choosing strategies to search, analyse, evaluate and manage information from different sources, as well as to independently learn and put into practice what has been learnt

CT3 - Teamwork: Ability to integrate and collaborate actively with other people, areas and/or organizations to reach common goals.

CT4 - Written/spoken communication: Ability to communicate and gather information, ideas, opinions and viewpoints to understand and be able to act, spoken through words or gestures or written through words and/or graphic elements

CT5 - Analysis and problem-solving: Be able to critically assess information, break down complex situations, identify patterns and consider different alternatives, approaches and perspectives in order to find the best solutions and effective negotiations

CT6 - Adapting to change: Be able to accept, consider and integrate different perspectives, adapting your own approach as required by the situation at hand, and to work effectively in ambiguous situations

CT8 - Entrepreneurial spirit: Ability to take on and carry out activities that generate new opportunities, foresee problems or lead to improvements

CT9 - Global mindset: Be able to show interest in and understand other customs and cultures, be aware of your own biases and work effectively as part of a global community.

Specific skills (CE, by their acronym in Spanish):

CE25 - Ability to describe the processes involved in the use of technology, estimate the resources required to efficiently design a communication product and defend the proposal made.

CE26 - Ability to identify and criticise the procedures established in the use of technology, as well as plan the way in which it should be used.

CE27 - Ability to use communication technology appropriately, discovering new uses of existing communication technology and predicting its ephemeral nature to be updated.

Learning outcomes (RA, by their acronym in Spanish):

- RA1: Integrate storytelling, technical and expressive resources into an audiovisual project.

The following table shows how the skills developed in the course match up with the intended learning outcomes:

Skills	Learning outcomes
CB2, CB4, CB5 CT2, CT3, CT4, CT5, CT6, CT8, CT9	RA1: Students will acquire skills and knowledge involved in the technical and theoretical processes of audiovisual post-production.

4. CONTENTS

- The main aim of the Video Post-Production subject is to successfully combine the disciplines that students have learned about in the Bachelor’s Degree in one professional project.
- This aim requires students to know how to use the various audiovisual editing programs (sound, image, computer graphics and touching-up of films) in conjunction with storytelling techniques in order to achieve an overall product of a professional quality. This is a basis to enable students to create their professional portfolio.

5. TEACHING/LEARNING METHODS

The types of teaching/learning methods are as follows:

- Lecture/online conference
- Case studies

- Collaborative learning
- Learning based on workshop teaching

6. LEARNING ACTIVITIES

The types of learning activities, plus the amount of time spent on each activity, are as follows:

On-campus:

Learning activity	Number of hours
Lectures	20
Asynchronous lectures	6
Problem-solving	40
Group tutorials	10
Independent working	34
Workshops and/or laboratory work	40
TOTAL	150

7. ASSESSMENT

The assessment methods, plus their weighting in the final grade for the course, are as follows:

Assessment system	Weighting
On-campus knowledge tests	40.0
Case study/problem scenario	20.0
Laboratory work	20.0
Performance observation	20.0

On the Virtual Campus, when you open the course, you can see all the details of your assessment activities and the deadlines and assessment procedures for each activity.

8. BIBLIOGRAPHY

The recommended bibliography is indicated below:

- Bieberach, S. "Producción y postproducción". *Ipmark: Información de publicidad y marketing*, ISSN 0214-7459, Nº 583, pág. 31. Madrid, 2002.
- Castillo, J.M. *Elementos del lenguaje audiovisual*. Unidad didáctica 155. IORTV.

- Ciller Tenreiro, C. “La producción en la postproducción. El caso de Alatriste”. *El productor y la producción en la industria cinematográfica / coord. por José Javier Marzal Felici, Francisco Javier Gómez Tarín, 2009, ISBN 978-84-7491-958-5, págs. 411-420.*
- Cuadrado, A. “La postproducción en televisión, el futuro fue ayer”. *Archivos de la filmoteca: Revista de estudios históricos sobre la imagen, ISSN 0214-6606, Nº 23-24, 1, 1996, págs. 168-183.*
- Fernández Casado, J.L., y Nohales Escribano, T. *Postproducción digital: cine y vídeo no lineal*. Andoain (Guipúzcoa), Escuela de Cine y Vídeo, 2003.
- García Crespo, O. *Producción de efectos visuales y técnicas de composición digital en el contexto cinematográfico español: análisis e influencia de la digitalización en los procesos productivos*. Tesis doctoral dirigida por Xaime Fandiño. En la Universidad de Santiago de Compostela (España), en 2012.
- Jodar Marín, J. A. “Evolución del montaje y postproducción del videoclip musical: del jumpcut a los VFX como paradigma de iconicidad y puesta en escena”. *Revista Mediterránea de Comunicación: Mediterranean Journal of Communication, ISSN-e 1989-872X, Vol. 8, No. 2, 2017, págs. 119-128.*
- Millerson, G. *Realización y producción en televisión*. Madrid, IORTV, 2009.
- Montemayor Ruíz, F.J. “Postproducción digital e infografía virtual en las retransmisiones televisivas de eventos mediáticos”. *Tecnología y narrativa audiovisual / coord. por Javier Sierra Sánchez, Francisco García García, 2014, ISBN 978-84-7074-627-7, pág. 51.*
- Muñoz, R. “Efectos digitales y etalonaje”. *Cameraman: Revista técnica cinematográfica, ISSN 2253-718X, Nº. 1 (MAY), 2006, págs. 38-39.*
- Pérez Gilaberte, M. “Laboratorio y procesos de postproducción digital”. *Cameraman: Revista técnica cinematográfica, ISSN 2253-718X, Nº. 1 (MAY), 2006, págs. 52-54.* Sáinz Sánchez, M. *El productor audiovisual*. Madrid, Síntesis, 1999.
- Pérez Rufi, J. P. “El videoclip en Internet: cambios del formato en su distribución online”. *Razón y palabra, ISSN-e 1605-4806, Nº. 98, 2017.*
- Pérez Rufi, J. P., y Rodríguez López, J. “La duración del plano en el videoclip: hacia una categorización de los recursos formales en el vídeo musical contemporáneo”. *Zer: Revista de estudios de comunicación = Komunikazio ikasketen aldizkaria, ISSN-e 1137-1102, Vol. 22, Nº. 42 (Mayo), 2017, págs. 35-52.*
- Rodríguez Ferrándiz, R. “La cultura en la era de su postproducción digital”. *Ambitos: revista de estudios de ciencias sociales y humanidades, ISSN 1575-2100, Nº. 26, 2011, págs. 27-40.*
- Romero Jiménez, M. “Iniciación a la Postproducción (I), (II), (III)”. *Sólo programadores, ISSN 1134-4792, Nº 85, págs. 46-53; Nº 86 págs. 40-45; Nº 87 (S), págs. 42-48. 2002.*
- Rubio Alcover, A. *La postproducción cinematográfica en la era digital: efectos expresivos y narrativos*. Tesis doctoral dirigida por el Dr. José Javier Marzal Felici. Universidad Jaume I, 2006.
- Sequera Díaz, R. *La postproducción en el grafismo televisivo en España entre 1988 y 2010*. Tesis doctoral dirigida por Dr. Luis Navarrete Cordero. Universidad de Sevilla, 2014.
- Wyatt, H., y Amyes, T. *Postproducción de audio para TV y cine: una introducción a la tecnología y las técnicas*. Andoain (Guipúzcoa), Escuela de Cine y Vídeo, 2006.