

Course guide

804470 - POSTP - Post-Production

Last modified: 18/05/2026

Unit in charge: Image Processing and Multimedia Technology Centre
Teaching unit: 804 - CITM - Image Processing and Multimedia Technology Centre.

Degree: BACHELOR'S DEGREE IN DIGITAL DESIGN AND MULTIMEDIA TECHNOLOGIES (Syllabus 2023).
(Compulsory subject).

Academic year: 2026 **ECTS Credits:** 6.0 **Languages:** Catalan

LECTURER

Coordinating lecturer: Díaz Salamanca, Francisco

Others: Virgili Torrent, Marc

TEACHING METHODOLOGY

LEARNING OBJECTIVES OF THE SUBJECT

Knowledge:

Identify the technological concepts and processes related to the formation and recording of photographic images, both still and moving, in the context of visual content production.

Skills:

Correctly use capture equipment and computer programmes for the editing, production and post-production of image and sound in the development of audiovisual content.

Properly apply the procedures and techniques for the acquisition, editing, production, post-production of images and sound in audiovisual and multimedia productions.

Design, produce and post-produce audio signals for multimedia applications.

STUDY LOAD

Type	Hours	Percentage
Hours medium group	18,0	12.00
Self study	90,0	60.00
Hours large group	30,0	20.00
Guided activities	12,0	8.00

Total learning time: 150 h

CONTENTS

Intro

Description:

- Post-production phases and processes
- Post-production according to the type of media
- Software and technical specifications
- Video and audio: Formats, fixed...
- Delivery: Display devices

Full-or-part-time: 7h

Theory classes: 2h

Self study : 5h

Pipeline

Description:

- Folder structure
- File management
- Project/script structure
- Backup creation and management (systems and files)
- Workflow
- File conversion and formatting
- Management of information sources and resources
- Workgroup planning and protocols

Full-or-part-time: 9h

Theory classes: 4h

Self study : 5h

Preproduction

Description:

- Script types (literary, technical, etc.)
- Storyboard
- Camera layouts
- Animatics
- Shooting orders
- Post-production techniques and protocols for filming (clean plates, tracking, chrome balls, color charts, measurements, etc.)

Full-or-part-time: 9h

Theory classes: 4h

Self study : 5h

Shooting/Production

Description:

- Filming roles and common protocols
- Basic lighting and chroma key lighting concepts
- Filming equipment setup
- Post-production protocols (clean plates, chrome ball and color chart, measurements, tracking, etc.)

Full-or-part-time: 7h

Theory classes: 2h

Self study : 5h

Editing

Description:

- Online vs. offline editing (proxy management)
- File formatting and naming
- Common editing practices
- Pre-cutting
- VFX editing (queue management)
- Exchange files (EDL, AAF, etc.)

Full-or-part-time: 12h

Theory classes: 4h

Self study : 8h

2D Compositing

Description:

- Introduction to After Effects
- Layout and workspaces depending on the task
- Working with different file types and bit depths (EXR, TIFF, MOV, etc.)
- Project management and workflow with shots (versioning, naming, etc.)
- Layers vs. nodes
- Keying vs. blending modes and trackmattes
- Keyframes: interpolation and curves
- Dynamic linking and workflow within the Adobe environment
- Color space management
- Exporting footage to other software

Full-or-part-time: 17h

Theory classes: 12h

Self study : 5h

Motion graphics

Description:

- Dependencies and hierarchies in After Effects
- Expressions and layer relationships
- 2D, 2.5D, and 3D compositing
- Nesting
- Advanced animation
- Credit roll

Full-or-part-time: 19h

Theory classes: 8h

Self study : 11h

Color grading

Description:

- Color workflow (Adobe, DaVinci, Mistika, etc.)
- Basic color correction
- Gain/Contrast/Curves
- Temperature/Dominants
- Expressive color correction

Full-or-part-time: 9h

Theory classes: 4h

Self study : 5h

VFX

Description:

- Rotoscoping
- 2D/3D Tracking
- Chroma Key
- Cleanups (with and without cleanplates)
- DMP
- Layout
- Using effects and creating your own effects
- Photogrammetry/LIDAR and its applications in VFX
- Advanced compositing (distortions, chromatic aberrations, multipass, etc.)

Full-or-part-time: 27h

Theory classes: 16h

Self study : 11h

Finishing

Description:

- Grain management, levels, and delivery adaptation
- Compression and formats according to the target medium
- DCP and theatrical projection peculiarities
- Differences between film, TV, and social media

Full-or-part-time: 34h

Theory classes: 4h

Self study : 30h

GRADING SYSTEM

The subject will be calculated as follows:

- 50% will come out of 4 practical exercises that will be done throughout the course (12.5% each).
- 30% from the final practical, which is a project that is developed throughout the course.
- 10% of a partial exam in the middle of the semester.
- 10% participation and learning attitude.

In order to pass, it is essential to have handed in at least 75% of the practical exercises and the final practical. If this is not the case, it will be considered that the continuous assessment has not been passed. In the event of failing the continuous assessment, the student may opt to take a re-assessment exam. The exam mark will replace the mark for the practical exercises not handed in. In the case of not having submitted the final practical, a maximum of a 5 in the final mark will be given.

Irregular actions that may lead to a significant variation in the grade of one or more students constitute a fraudulent performance of an evaluation act. This action will lead to a descriptive grade of fail and a numerical grade of 0 for the ordinary global assessment of the subject, without the right to re-evaluation.

If the teachers have evidence of the use of AI tools that are not permitted in the assessment tests, they may summon the students involved to an oral test or a meeting to verify the authorship.

EXAMINATION RULES.

1) The practical exercises must be handed in within the specified deadline, and always following the teacher's specifications for delivery.

2) Any irregular action in the performance of the tests or the elaboration and delivery of the practical exercises may imply a fraudulent performance of an evaluation act, which may result in a 0 in the ordinary global evaluation act of the subject, without the right to re-evaluation.

3) The use of *IA tools is only allowed under the conditions determined by the teacher. Oral or written tests may be given to determine student authorship if these conditions are not met.

4) Any possible incidents or problems that may result in not handing in the practicals on time must be communicated to the teacher or to the studies department with sufficient time and must be adequately justified in order to be solved.

5) The correct naming of the files and the specified format of presentation of the deliveries is subject to evaluation because it is contemplated to the competences of the subject, and therefore affects the mark.

BIBLIOGRAPHY

Basic:

- Antonio Sánchez-Escalonilla. ESTRATEGIAS DE GUION CINEMATOGRAFICO. Barcelona: Editorial Ariel, 2014. ISBN 9788434414785.
- Steve R. Cartwright. Pre-production Planning for Video, Film, and Multimedia. 1a. Taylor & Francis, 1996. ISBN 0240802713.
- Renee Dunlop. Production Pipeline Fundamentals for Film and Games. 1a. Routledge, 2014. ISBN 0415812291.
- Walter Murch. In the Blink of an Eye: A Perspective on Film Editing. 2a. Silman-James Press, 2001. ISBN 1879505622.
- Steve Wright. Digital Compositing for Film and Video. 2a. Focal Press, 2006. ISBN 024080760X.