



IDENTIFYING DATA

Audio-visual post-production

| | | | | |
|---------------------|--|-----------|------|------------|
| Subject | Audio-visual post-production | | | |
| Code | P04G070V01702 | | | |
| Study programme | Grado en Comunicación Audiovisual | | | |
| Descriptors | ECTS Credits | Choose | Year | Quadmester |
| | 6 | Mandatory | 4th | 1st |
| Teaching language | Spanish | | | |
| Department | | | | |
| Coordinator | Fernández Santiago, Luis Emilio | | | |
| Lecturers | Fernández Santiago, Luis Emilio Martin Fidalgo, David | | | |
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| Web | | | | |
| General description | General knowledge of Audio and Video postproduction, for technical work as well as planning or directing audiovisual contents. | | | |

Skills

| | |
|------|--|
| Code | |
| B3 | Ability to apply techniques and procedures of composition of images to the different audiovisual formats, starting with knowledge of the classical laws and the esthetic and cultural movements in the history of the image. |
| B4 | Ability to present the results of academic works in written and oral forms and through audiovisual and computing means, according to the standards of communication disciplines. |
| B6 | Knowledge of the historical development of the image and audiovisual culture, in its different formats. |
| C10 | Ability to create the sound environment of an audiovisual production. |
| C19 | Knowledge and application of audiovisual technologies (photography, film, radio, television and multimedia) according to their expressive capacities. |
| C21 | Ability to carry out the recording, composition, editing and post-production of audiovisual products. |
| D1 | To understand the importance of technological, economic and social changes in the development of audiovisual projects. |
| D2 | To be able to work in a team and to communicate one's ideas through the creation of an appropriate environment. |

Learning outcomes

| Expected results from this subject | Training and Learning Results | | |
|------------------------------------|-------------------------------|-----|----|
| New | B6 | C21 | D1 |
| New | B3 | C10 | |
| | B6 | C21 | |
| New | B3 | C19 | D1 |
| | B4 | | D2 |
| New | | | D1 |
| | | | D2 |

Contents

| | |
|--------------------------------------|--|
| Topic | |
| Practices | Composition of image by layers, chromakey, motion graphics and digital integration. Audio postproduction by dynamics and frequency. Filming for effects. |
| Objectives of digital postproduction | Production with CGI: VFX, SDX, 3DCGI, interactive. Pipeline of production (generic). |

| | |
|---------------------|--|
| Preproduction: | Preproduction Pipeline. Storyboard, animatic, previz. |
| Production: | Pipelines and production workflows: Media, control, workflows by department |
| Postproduction: | Editing, sound, composition. Conform, export, master and distribution. |
| Specific pipelines: | Vfx, Cgi, Interactive. |

Planning

| | Class hours | Hours outside the classroom | Total hours |
|---|-------------|-----------------------------|-------------|
| Case studies | 2 | 10 | 12 |
| Lecturing | 22 | 30 | 52 |
| Workshops | 8 | 0 | 8 |
| Report of practices, practicum and external practices | 3 | 12 | 15 |
| Essay | 4 | 16 | 20 |
| Laboratory practice | 8 | 32 | 40 |
| Problem and/or exercise solving | 2 | 0 | 2 |
| Objective questions exam | 1 | 0 | 1 |

*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies

| | Description |
|--------------|---|
| Case studies | Script analysis to predict the use of sound and video postproduction in the organization of production. CG3 CG4 CG19 CT1 CT2 |
| Lecturing | Theoretical sessions about digital postproduction concepts, interfaces, methodology and workflows, equipment, orientation of production to postproduction and integration within the production scheme. CG6 CT1 |
| Workshops | Practical classes about obtaining images and sounds oriented to postproduction. As well as the use of software tools to obtain the final product. Exercises and problems to be solved by the student using tools and knowledge learned in the theoretical classes. CG3 CG4 CE10 CE19 CE21 CT2 |

Personalized assistance

| Tests | Description |
|---|--|
| Laboratory practice | Individual work with postproduction software and evaluable tasks per student. In classes and workshops, students have question turns, with a general response if the content is relevant to the group or personalized if it is appropriate to their task. As well as access to office and email. |
| Report of practices, practicum and external practices | Inform about the work done from the script. Report on the task carried out, aimed at postproduction within group production. Students have access to office and email to resolve doubts in the development of these tasks. |

Assessment

| | Description | Qualification | Training and Learning Results |
|---|---|---------------|-------------------------------|
| Report of practices, practicum and external practices | Work/personal inform with description of the tasks performed in the group work, issues found and solutions provided. (Individual) | 20 | B3 C10 D1 B4 C19 D2 B6 |
| Essay | Group work, fulfill by groups a script to the state of emission, complete product. Includes technical memory. (Group) | 30 | B3 C19 D1 B4 C21 D2 B6 |
| Laboratory practice | Postproduction software use exercises. Evaluation of the efficiency in the analysis of the proposed cases, correction in the choice of tools and use of them (Individual) | 20 | B3 C10 B6 C21 |
| Objective questions exam | Evaluation of theoretical foundations exposed in the classes of the subject. (Individual) | 30 | B6 D1 |

Other comments on the Evaluation

All the tasks will have to be presented to be evaluated in the first call. It is essential to pass three of the four tasks to pass the subject, being the personal memory one of the parts to overcome in any case.

2nd call: Test (30%), practical tasks (30% - reserves the right to repeat any of the practices during the exam, -bring material and original projects-), The preproduction will be an individual work, according to the parameters given in the current course. It is not necessary to make the final product. (40% - Parameters in Fatic). It's essential to pass two of the three parts to pass the subject, the personal inform is one of the parts to be overcome in any case.

Sources of information

Basic Bibliography

Renee Dunlop, **PRODUCTION PIPELINE FUNDAMENTALS FOR FILM AND GAMES**, Focal Press, 2014

Ozu, Ed. . Zwerman, **The VES handbook of visual effects**, Elsevier,

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McCean, Shilo T, **Digital Storytelling (MIT Press): The Narrative Power of Visual Effects in Film**, MIT Press, 2008

Complementary Bibliography

Goulekas, K, **Visual effects in a digital world**, Morgan Kaufmann, 2001

Brinkmann, R., **The art and science of digital compositing**, 2nd ed., Morgan Kaufmann Publishers, 2008

AMYES, TIM, **Técnicas de postproducción de audio en vídeo y film**, IORTV,

ALTEN, STANLEY, **El manual del audio en los medios de comunicación**, Escuela de Cine y Vídeo de Andoaín, 1997

WYATT, HILARY. AMYES, TIM, **Postproducción de audio para TV. y cine □ : una introducción a la tecnología y las técnicas**, Escuela de Cine y Vídeo de Andoaín, 2006

TRIBALDOS, CLEMENTE, **Sonido profesional**, Paraninfo, 1996

RUMSEY, FRANCIS. MCCORMICK, TIM, **Sonido y grabación; Introducción a las técnicas sonoras**, 2ª edición, IORTV,

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YEWDALL DAVID, LEWIS, **Uso práctico del sonido en cine.**, Escuela de Cine y Vídeo de Andoaín, 2008

THEME AMENT, VANESSA, **The Foley Grail: The Art of Performing Sound for Film, Games, and Animation**, Focal Press, 2014

LABRADA, JERÓNIMO, **El sentido del Sonido**, Alba editorial,

BELTRÁN MONER, R., **La ambientación musical**, IORTV, 2007

CHION, MICHEL, **La audiovisión**, Paidós Comunicación,

NIETO, JOSÉ, **Música para la imagen**, SGAE,

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MURCH, WALTER. ONDAATJE, MICHEL, **El Arte del Montaje**, PLOT Ediciones,

RODERO, ANTÓN, **Locución radiofónica**, IORTV,

PERROLO, ANDREA. DEROSA, RICHARD, **Acoustic and midi orchestration for the contemporary composer**, Focal Press,

KAYE, DEENA. LEBRECHT, JAMES, **Sound and Music for the Theatre**, Focal Press,

Case, D, **Nuevas tecnologías aplicadas a la postproducción**, Escuela de Cine y Video de Andoaín, 2003

Wright, S, **Compositing visual effects**, 3rd ed, Elsevier,

Lanier, L, **Professional digital compositing**, Wiley Publishing,

Swartz, C, **Understanding digital cinema**, Elsevier,

Long, B. Schenk, S, **Digital filmmaking handbook**, Charles River Media, 2013

HERRERO, JULIO CESAR, **MANUAL DE TEORIA DE LA INFORMACION Y DE LA COMUNICACION**, Universitas,

Grage, Pierre, **Inside VFX: An Insider's View Into The Visual Effects And Film Business**, 2nd ed, Createspace Independent Publishing Platform, 2014

Eran Dinur, **The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers**, Focal Press, 2017

Wright, Steve, **Digital Compositing for Film and Video**, Focal Press, Elsevier,

Recommendations

Subjects that are recommended to be taken simultaneously

Artistic and Stage direction/P04G070V01701

Storyboarding, production and execution of entertainment programs/P04G070V01906

Video games: Design and development/P04G070V01908

Subjects that it is recommended to have taken before

Screenwriting, production and fiction filmmaking/P04G070V01602

Storyboarding, production and execution for television/P04G070V01502

Audiovisual narrative/P04G070V01503

Contingency plan

Description

=== EXCEPTIONAL PLANNED MEASURES ===

Given the uncertain and unpredictable evolution of the health alert caused by COVID-19, the University establishes an extraordinary planning that will be activated when the administrations and the institution itself determine it according to criteria of safety, health and responsibility, and ensuring teaching in a not fully face-to-face scenario. These already planned measures guarantee, when it is mandatory, the development of teaching in a more agile and effective way to be known in advance (or well in advance) by students and teachers through the standardized and institutionalized tool of DOCNET teaching guides.

=== ADAPTATION OF METHODOLOGIES ===

Modifications to the teaching methodologies are not contemplated with the only exception and that the theoretical contents may be taught in a non-contact way.

The non-contact mechanisms for student care (tutorials) will be the virtual office of the remote campus at the indicated time and e-mail.

=== ADAPTATION OF THE EVALUATION ===

Modifications to the assessment systems are not contemplated beyond the possibility that some of the assessment tests will have to be carried out in person.
