



# **SUBJECT DATASHEET**

## **Cutting-Edge Creative Technologies in Post-Production**

**BMEGT43Z002**

# I. SUBJECT DESCRIPTION

## 1. SUBJECT DATA

### Subject name

Cutting-Edge Creative Technologies in Post-Production

### ID (subject code)

BMEGT43Z002

### Type of subject

class

### Course types and lessons

<i>Type</i>	<i>Lessons</i>
Lecture	0
Practice	2
Laboratory	0

### Type of assessment

term mark

### Number of credits

2

### Subject Coordinator

<i>Name</i>	<i>Position</i>	<i>Contact details</i>
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Dr. Gács Anna	associate professor	gacs.anna@gtk.bme.hu
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### Educational organisational unit for the subject

Department of Sociology and Communication

### Subject website

<https://edu.gtk.bme.hu>

### Language of the subject

English - EN

### Curricular role of the subject, recommended number of terms

Programme: **Communication and media studies Bachelor's Programme from 2021/22/Term 1**

Subject Role: **Elective**

Recommended semester: **0**

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Programme: **MA in Communication and Media Studies**

Subject Role: **Elective**

Recommended semester: **0**

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### Direct prerequisites

**Strong** None

**Weak** None

**Parallel** None

**Exclusion** None

### Validity of the Subject Description

Approved by the Faculty Board of Faculty of Economic and Social Sciences, Decree No: 580466/11/2025registration number. Valid from: 2025.06.25.

## 2. OBJECTIVES AND LEARNING OUTCOMES

### **Objectives**

The aim of the course is to introduce the complex process of turning raw footage into presentable cinematographic material, focusing on the role of modern technology in post-production and the delivery of films.

### **Academic results**

#### Knowledge

1. Solid knowledge of the conceptualization for studying social processes
2. Solid knowledge of conceptualization for studying communication and media phenomena
3. Basic knowledge of social institutions (law, language, religion, etc.)

#### Skills

1. Ability to recognize social and communication problems, and to choose appropriate solutions
2. Ability to make judgements in practical tasks, ability to make independent decisions
3. Openness to acquire new sectors of knowledge and ability to effectively acquire them

#### Attitude

1. Awareness of the historical and social embeddedness of cultural processes and institutions
2. Professional and moral stand
3. Self-reflection of one's own abilities

#### Independence and responsibility

1. Constructiveness and assertiveness in the context of institutional operation
2. Independence
3. Adoption and enforcement of professional standards

### **Teaching methodology**

The course is a combination of field trips and lectures.

### **Materials supporting learning**

- Olson, P. Supremacy: AI, ChatGPT, and the Race That Will Change the World. London, UK : Macmillan , 2024.

## II. SUBJECT REQUIREMENTS

### TESTING AND ASSESSMENT OF LEARNING PERFORMANCE

#### General Rules

Participation is mandatory. No more than 3 missed classes.

#### Performance assessment methods

Assessment of activity and end-of-term paper.

#### Percentage of performance assessments, conducted during the study period, within the rating

- Classwork: 50
- Paper: 50
- sum: 100

#### Percentage of exam elements within the rating

#### Conditions for obtaining a signature, validity of the signature

Participation

#### Issuing grades

Excellent	97
Very good	90-96
Good	80-89
Satisfactory	70-79
Pass	60-69
Fail	0-59

#### Retake and late completion

Retake and make-up test options are defined by the valid regulations of the University's Code on Education and Examination.

#### Coursework required for the completion of the subject

classwork	28
paper	32
sum	60

#### Approval and validity of subject requirements

Consulted with the Faculty Student Representative Committee, approved by the Vice Dean for Education, valid from: 02.06.2024.

# III. COURSE CURRICULUM

## THEMATIC UNITS AND FURTHER DETAILS

### Topics covered during the term

The course will discuss the role of new technology in post-production in the cinema industry through site visits and lectures. From leading international production companies to individual users, it will review the technical requirements for creating and delivering productions to audiences, and will showcase the leading players in the Hungarian studio industry.

- 1 1. The Future of Seeing and Hearing: Latest Audio-Visual Technologies
- 2 (High Dynamic Range and Ultra Wide Gamut Video, Immersive Audio, and the risky future of Immersive Video)
- 3 2. Video Production in the Cloud: Why the Future of Filmmaking is Online
- 4 (Cloud-based workflows, remote collaboration, and the corresponding challenges)
- 5 3. Color Management Nightmares: Why Your Film Looks Wrong (And How to Fix It)
- 6 (Understanding color management, LUTs, and the challenges of maintaining color accuracy across different screens)
- 7 4. From Master to Stream: How Your Film Gets to Netflix and Hollywood
- 8 (How does a "master package" look like that you submit to Netflix? How to avoid rejection)
- 9 5. What is a Color Scientist? The Secret Behind Picture-Perfect Movies
- 10 (The role of color science in filmmaking, from camera sensors to final delivery)
- 11 6. Global Film Distribution: The Hidden Challenges of Localization and Censorship
- 12 (How films are adapted for international markets, including dubbing, subtitling, technical adjustments, and regional compliance)
- 13 7. How Does a Movie Get to the Big Screen? The Hidden Tech of Digital Cinemas
- 14 (Understanding Digital Cinema Packages (DCPs), projection systems, encryption)

### Additional lecturers

### Approval and validity of subject requirements