

COURSE 2026/27

60 CREDITS

Master in Film Directing



escac.com

top 15

GLOBAL FILM SCHOOLS
THE HOLLYWOOD REPORTER



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Presentation

The ESCAC Master in Directing provides students with the knowledge and techniques necessary to direct fictional audiovisual works.

It is a specialized program in which students will learn and perform the director's functions during preparation, shooting, and post-production processes through practical exercises and the creation of their own short films.

This line of work is complemented by masterclasses and seminars taught by professionals in the field.



Who is this degree for?

- University graduates with degrees related to the audiovisual field and practical experience in developing and filming audiovisual projects.
- Students with higher education degrees in audiovisual project development and show business or equivalent, with experience in filming audiovisual projects.
- Professionals with proven experience in the audiovisual sector who wish to move beyond their discipline.
- Professionals in the film or audiovisual sector who want to deepen their knowledge of film directing.



Methodology

Our teaching method is “learning-by-doing.” Students will learn through practice, guided by industry professionals, and develop transversal competencies. This approach combines practical experience with conceptual and technical knowledge of film direction. Courses are divided into:

Projects: Sessions dedicated to pre-producing, producing, and finalizing the program’s main projects.

Specialized seminars: Theoretical classes delving into discipline-specific themes.

Workshops: Practical classes with concrete production goals.

Masterclasses: Sessions featuring renowned professionals sharing their expertise.





Skills

Creative and narrative skills

- Understanding audiovisual narrative elements and resources. Identifying the desire or driving idea of a project.
- Developing an audiovisual discourse tied to a story.
- Adapting to different styles and genres (drama, comedy, horror, sci-fi, etc.).
- Creativity and innovation in narrative, audiovisual design, and actor direction.

Technical skills

- Understanding the operation of equipment and techniques for archetypical scenes.
- Knowledge of other departments' tasks and techniques and their narrative possibilities.
- Familiarity with the duties of the assistant director and script supervisor.

Analytical and planning skills

- Transitioning from a literary to a technical script (shotlist, storyboards, etc.).
- Planning production approaches and methods based on conceptual and aesthetic proposals.
- Identifying suitable actors for characters.
- Planning digital effects usage during pre-production.

Interpersonal and communication skills

- Guiding actors in their performances with in-depth knowledge of the script and characters.
- Leading and motivating a team during pre-production, filming, and post-production.
- Effectively communicating ideas to the production team and collaborators.

Professional and development skills

- Analytical rigor and self-assessment of personal and team work.
- Presenting projects convincingly to specialized and non-specialized audiences.
- Understanding industry processes and workflows.

Teaching Plan

These are the subjects that comprise the master's program:

Project: Audiovisual narrative practices

The goal of this module is to develop two short films with free writing theme, focusing on script, pre-production, and editing. The course emphasizes the fundamental dramatic chain (protagonist–goal–obstacle–conflict), the intention of the pieces (how to convey a cinematic message), tone, and genre.

Students are grouped into teams of 4–5 to form production units, assisting each other when not directing their projects.

Workshop: Directing

How to tell a story through images: camera positioning, angles, framing, planning, and movement. Analyzing different resources and planning styles depending on genre or scene nature.

Small groups perform filmed exercises to apply the theoretical concepts taught.

This module has two sub-workshops:

– **Intimacy workshop:** Students direct professional actors in intimate scenes using appropriate protocols.

– **Directing actors workshop:** Students will develop a short film together with actors and actresses.

Workshop: Directing actors

Developing communication tools for directors and actors, understanding character behavior, table work, and its transition to filming. The course combines film analysis with rehearsals and professional actor collaboration.

Workshop: Film Set

Together with students from ESCAC's Master's Degree in Cinematography, participants take part in hands-on shooting exercises on various soundstage film sets, designed in collaboration with students from the Master's Degree in Production Design. The aim of the workshop is to produce audiovisual pieces across different genres and formats, with a particular focus on the effective coordination and workflow dynamics between the cinematography, production design, and directing teams in professional shooting environments.



Seminar: Assistant direction

Roles in production teams, planning, and execution of shooting schedules using Movie Magic Scheduling software.

Seminar: Casting

Script reading, character analysis, understanding production needs, and conducting casting phases, including recording tests.

Seminar: Script & Continuity

Preparation during pre-production (timing, breakdowns) and maintaining continuity during production (axes, script relationship with departments).

Seminar: Storyboarding

Learning the fundamentals of storyboard creation, using animatics for project pitches.

Seminar: Introduction to the industry

A general understanding of the Spanish film industry, developing project sales dossiers, pitching, and marketing plans.



Seminar: Post-production and visual effects

Understanding technical and creative processes (editing, color grading, sound, etc.) and the director's role in these processes.

Seminar: Screenwriting

An introduction to the different narrative structures used in screenwriting for short films. Through the analysis of various screenwriting models and practical scriptwriting exercises, students will learn how to develop stories with dramatic coherence, effective pacing, and a clear narrative intention.

Workshop: Short Project development

At the end of the Master's program, students will present short film projects, either individually or in groups, in a pitch session. This session will be preceded by a script development workshop held during the final month of the course. By the end of this workshop, all students will have a first draft of their script and a presentation dossier for their project. Based on their quality and following a selection process by a panel, five of these projects will be produced by ESCAC Films.

Master's Final Project – MASTER IN FILM DIRECTING

Class	Credits	Subject
Projects I	12	Storytelling (24)
Projects I	12	Storytelling (24)
Directing Workshop I	6	Directing Workshop (18)
Directing Workshop II	6	Directing Workshop (18)
Short Project Development Workshop	6	Directing Workshop (18)
Industry Seminar	3	Department Seminars (18)
Directing Actors Seminar	9	Department Seminars (18)
Assistant director seminar	1	Department Seminars (18)
Continuity Seminar	1	Department Seminars (18)
Storyboarding Seminar	1	Department Seminars (18)
Casting Seminar	1	Department Seminars (18)
Postproduction Seminar	1	Department Seminars (18)
Scriptwriting Seminar	1	Department Seminars (18)

Assessment

A minimum attendance rate of 75% is mandatory.

Fundamental subjects (Projects, Directing workshops, Directing actors) must be passed to earn the master's certification.

Note: Students who fail to meet the attendance or subject requirements will not receive a certified diploma.

The MFP is a project that involves an integrative exercise of the training received throughout the master's degree program. It is an original, autonomous, and individual piece of work that allows the student to demonstrate their level of mastery of the knowledge, skills, and competencies associated with the master's degree.

CHARACTERISTICS

The MFP consists of the creation of a short audiovisual piece, generally a short film. The stages of the project are as follows:

- Development of the idea. Creation of a script or a detailed outline of the project.
- Pre-production. Detailed planning of the project: preparation of the technical script, shooting schedule, selection of the technical and artistic crew, location scouting, and development of a production plan.
- Production. Shooting of all scenes in the project.
- Post-production. Editing of the filmed material: scene editing, color correction, addition of visual effects, sound editing, and creation of the soundtrack.
- Presentation of the piece before an evaluation panel, explaining the directing decisions and the outcomes achieved.

ORGANIZATION

The MFP Committee of the center is responsible for ensuring the proper organization of the MFP's. The functions of this committee include:

1. Approving the procedure for assigning projects to students.
2. Appointing the evaluation panels for the public defenses.
3. Preparing and approving the evaluation rubrics.
4. Approving the periods for evaluation and grading of the MFP.
5. Coordinating the presentation and defense of the TFM's.
6. Resolving any issues that may arise.

TFM SUPERVISOR

The MFP must be carried out under the supervision of a faculty member, who tutors the MFP and facilitates the learning process. The tutor's responsibilities include:

- Guiding and advising students throughout the development of the MFP.
- Assessing the progress of the students' work and grading the relevant part.
- Authorizing the submission and defense of the MFP under their supervision.
- Participating in the evaluation panels for other MFP, if required by the center.

EVALUATION

The evaluation of the MFP requires, at a minimum, the submission of an edited version of the short film, a written report, and a public defense. The final grade for the MFP is based on:

- Tutor's evaluation. The MFP tutor provides a grade based on the work process, technical quality of the piece, creativity, and the student's ability to follow the project guidelines (30%).
- Evaluation by the panel. An evaluation panel reviews the final work and the student's oral presentation (70%).

The panel considers the following elements:

- Written report. Description of the entire development process of the MFP, from the initial idea to the final product (70%).
- Pitch. Assessed based on clarity, coherence, communication skills, and the defense of decisions made during the editing process (30%).

Evaluation is carried out using a rubric system, which consists of pre-defined criteria and performance levels that are communicated to the student in advance.

There are two evaluations: the first in December; the second in March.



Teaching Staff

The teaching staff consists of active professionals in the film and advertising sectors, along with ESCAC professors, who guide students in executing their projects.

The directing department's faculty includes:

- **Albert Pintó** (*Matar a Dios, Malasaña 32*).
- **Anna Vila** (*Los renglones torcidos de Dios, Las leyes de la frontera*).
- **Antoni Agulló** (*La Mesías, Bird Box: Barcelona*).
- **Belén Funes** (*La hija de un ladrón, Los Tortuga*).
- **David Casademunt** (*El páramo*).
- **David Victori** (*Sky Rojo, No matarás*).
- **Geoffrey Cowper** (*Berlín, Books & Drinks*).
- **Ignacio Acconcia** (*El niño de Fuego*).
- **Joseph Mawle** (*The Lord of the Rings, Game of Thrones*).
- **Lola Clavo** (*La Mesías, Smiley*).
- **Luci Lenox** (*Vicky Cristina Barcelona, A Monster Calls*).
- **Mar Coll** (*Tres dies amb la família, Salve Maria*).
- **Maria Pau Pigem** (*Infidels, La Riera*).
- **Mireia Juárez** (*Biutiful, Estiu 1993*).
- **Nelly Reguera** (*María y los demás, La voluntaria*).
- **Patricia Font** (*El maestro que prometió el mar, Gente que viene y Bah*).
- **Rubén Margalló** (*Això no és Suècia, Sin huellas*).
- **Sergi Pérez** (*El camí més llarg per tornar a casa*).
- **Vicky Mullor** (*Libertad, Mediterráneo*).

“I look back on my time as a student at ESCAC as a period of creating, dreaming, imagining, practising and training, not just from a technical perspective but also in terms of content and scripts”

—Liliana Torres (*Family Tour, Hayati, ¿Qué hicimos mal?*)



School - Company

From the school, we provide our students with a job placement service and personalized guidance in this area. One-to-one mentoring sessions are available, allowing students to receive support as they begin their professional careers and get answers to any questions that may arise during these first steps.

In addition, the department acts as a bridge between students and the industry, offering internship agreements with leading companies in our sector, as well as access to a job board with opportunities across all specializations in the field.

Over the years, we have been constantly collaborating in this effort with top-tier companies such as:

A Contracorriente Films, La Charito Films, Arcadia Motion Pictures, Diagonal Televisió, Bambú Producciones, Canadá, Castelao Pictures, Comunidad Filmin, Coser y Cantar, Deluxe, Nostromo Pictures, Distinto Films, Lima Limón Estudio, El Terrat, Escándalo Films, Playtime-Sábado Películas, Film Factory Entertainment, Filmax, Inicia Films, Morena Films, Mr. Miyagi Films, The Mediapro Studio, Rumbo Media, Showrunners Films, Arca Audiovisual, DeAPlaneta, Oberon, Zeta Cinema, Rodar y Rodar, Mediaset, among many others, promoting the professional integration of our students.



Video
School-Company



Campus

The ESCAC campus is made up of the four buildings between La Farinera (Plaça de la Farinera, 9) and the Vapor Universitari (Carrer Colom, 114). All of them in the city of Terrassa.

In addition, the school has a campus in the centre of Barcelona (Gran Via de les Corts Catalanes, 680).

How to get there

To reach the ESCAC campus in Terrassa, there are two train stations close to the school: Vallparadís – Universitat (FGC) or Terrassa Nord (RENFE).

The bus company SARBUS also operates the Barcelona–Terrassa route, departing from Sagrera.

Opening Hours and Campus Access

The school is open Monday to Friday from 9:00 to 21:00 (Farinera) and from 9:00 to 20:00 (Vapor).

Cafeteria and Dining

Cafeterias

Opening hours: Monday to Friday from 9:00 to 20:00

Locations: Plaça Farinera and Vapor

Dining Hall

Opening hours: Monday to Friday from 13:00 to 14:30

Location: Farinera, Colom 1, ground floor

Fitness Room

From 9:00 to 20:00 (2nd floor, Vapor)

Mediateca

Opening hours: From 10:00 to 20:00

Location: Plaça de la Farinera

As a center affiliated with the University of Barcelona, students also have access to its network of libraries.

The Mediateca is also a hub for cultural, social, and student activities at ESCAC.

Auditorium

Opening hours: From 10:00 to 20:00

Location: Vapor Campus

A multifunctional space available to the entire community for talks, meetings, workshops, assemblies, shoots, rehearsals, and screenings.

Accommodation

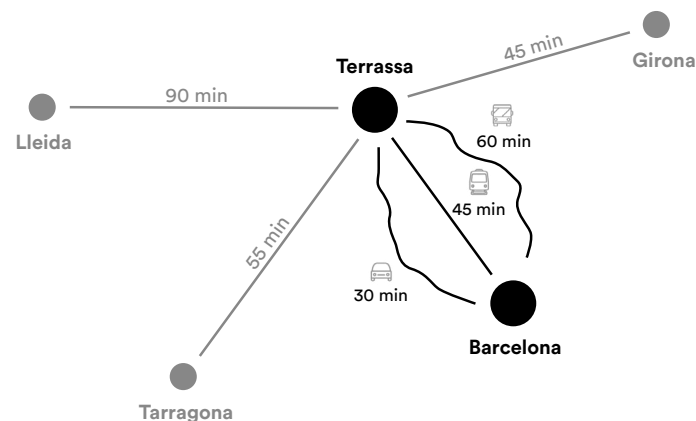
RESA Terrassa Residences

Giralt i Serrà University Residence or Hipatia University Residence, both operated by RESA and located very close to the school.

Yugo Terrassa Residence

Located in the city center, Can Telar offers students a modern, well-connected place to live, just a 17-minute walk from ESCAC.

You can also join the private Facebook group **Escac Housing** to connect with other students for room rentals, flat-sharing, etc.



Facilities

- 8 sound stages (4 in Farinera and 4 in Vapor), ranging from 75 m² to 315 m²
- 1 black-and-white photography lab equipped with 18 enlargers and film and print dryers

Workshops

- 2 construction workshops: 350 m² / 150 m²
- 1 carpentry workshop: 350 m²
- 1 CNC station for set construction

Storage

- Costume and props storage
- Equipment storage (Farinera)

Other Common Spaces

- Auditori Europa Vapor auditorium: 315 m²
- Mediateca Vapor: 317 m², equipped with a photographic printer and a Visual Corner (film drop-off service for development with special ESCAC discounts)

Directing & Production Spaces

- Acting direction and staging room
- Production room
- Production classrooms with Scheduling and EP Budgeting

Photochemical Image Processing

- 1 production/editing room for photography, equipped with an Epson V800 film scanner, photographic printer, cutting tables, and guillotines
- 1 black-and-white photography lab with 12 enlargers and film/print dryers
- Lasergraphics Archivist scanner for real-time scanning of 16mm and 8mm negatives
- 1 photochemical lab for experimentation with 16mm film
- Lasergraphics Director 10K scanner for 35mm and 16mm materials



Video Campus

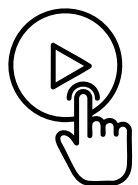


Image Post-Production

- Room for color grading with projection, equipped with a high-performance HP Z8 workstation and a Barco 2K DCI laser projector on a 6 × 3.2 m screen.
- Room for color grading and digital mastering. Dolby Vision and other HDR standards.
- 4 individual color grading boxes equipped with console and calibrated REC709 monitor.
- 4 Editing boxes with Avid, Adobe Premiere CC, and DaVinci Resolve.
- 4 Editing classrooms, with approximately 100 MAC computers in total, equipped with: ProTools Ultimate Suite, ADOBE Suite, Avid Media Composer, and DaVinci Resolve.

Sound Production and Post-Production

- 3 sound post-production rooms equipped with ProTools Ultimate.
- 1 professional mixing room with Dolby 7.1 surround sound and AVID S4.
- 1 audio post-production room with Dolby Atmos, equipped with Meyer speakers and Dolby Atmos Production Suite.

Music Production and Post-Production

- 1 music recording studio and three-room voice-over suite: one control room and two recording rooms. This space is equipped with an Audient ASP 4816 analog console, a 32-channel Antelope Galaxy sound card, external equipment including Avalon, Millennia, Drawmer, and Focusrite preamps/compressors, and ATC and Genelec monitors.
- A 48-seat cinema equipped with a Barco 2K DCI digital projector and Dolby 5.1 sound.

***Each program is assigned specific equipment and facilities according to the practical work and exercises to be carried out. These are subject to change based on the needs of the school.**

School Equipment and Materials

Cameras and Accessories

- 35mm: ARRI LT, ARRI 435ES, ARRI BL4.
- 16mm: ARRI SR3 Advanced, SR2, SR, Bolex 16mm and Krasnogorsk-3 (K-3).
- Digital: Alexa SXT W, Alexa Classic, Canon C300, Canon C100, Sony FS5, Blackmagic Pocket 4K, Blackmagic Pocket 6K, Alexa Mini, Sony FX3/FX6, Sony Venice, Alexa Mini LF.
- Still photography: Fuji GFX 100S, Fuji GFX 50S / XT5, Canon 5D MKIV, Canon EOS R10, Pentax analog medium format 6×7, Hasselblad 501 Medium Format, Nikon 35 mm FM2, Nikon 35 mm 801S, and Profoto flash equipment.

Lenses

- Zeiss B-Speed 1.4 MKI, Zeiss Superspeed 1.3 MKII, Zeiss Standard 2.1, Atlas Orion Anamorphic, Atlas Mercury Anamorphic, Blazar Remus Anamorphic, Kowa Cine Prominar, Cooke Speed Panchro S2 TLS, Schneider Xenar, Schneider Xenon, Sigma Prime, Sony Cinealta, Xeen, Zeiss Digiprime, Zeiss Ultraprime 1.9, and Zeiss 16 mm wide-angle lenses, Fujinon Premista Zoom, Canon FD, Cooke S4 / Mini S4-I, Laowa Arri Alura Zoom. *Still photography lenses: Pentax, Sigma, Fujinon, and Canon.

Grip Equipment

- Western Dolly travelling, Easy Rig, camera stand, Steady bag, Movi stabilizer, Tulip 5 m camera crane, Super Panther Classic 3, and sliders.

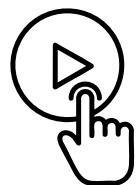
Sound Equipment

- Recorders: Sound Devices Mix-pre 3, 6, 10, Zoom F8, Sound Device 664/688/788/833/888, Zoom 4/5/6/8 and Zaxcom.
- Microphones: Schoeps mini CMIT, Countryman B3, B6, Sennheiser Ambeo VR, Neumann U87, Neumann KM184, KM185, Neumann TLM103, Royer R122, Beyerdynamic M160, Sennheiser Ambeo VR/K6/MKE 600/MKH 416/MKH 60/MKH 70, Shure DMK 57-52/ SM57/SM58, Solitude AKG and Studio Project C3.
- Wireless systems: Zaxcom MR214 + ZMT4 + TRXLA3, Lectrosonics, Sennheiser G3/G4, Sony UWP-D16/D21/UTX-P03, Sound Devices A20 Nexus Go/A20-Mini/A20-TX and Hollyland Lark 150.
- Accessories: Tentacle Sync, wireless headphones and Teradek Bolt 6, Ultra 7 Small HD Bolt 6 RX 750 monitor, focus controller WCU-4/SXU-1/Tilta Nucleus-M.

ESCAC Community

- 1 You will become part of the ESCAC Community, which will allow you to develop your talent in an environment that promotes creative spaces and interaction between graduates from different classes. Did you know that Javier Ruiz Caldera still makes his films with colleagues from ESCAC? The same goes for Juan Antonio Bayona, Albert Pintó, Estíbaliz Urresola, Mar Coll, Kike Maíllo, Patricia Font... because ESCAC doesn't end when you finish your studies—the Community continues into the professional sector.
- 2 This is the best time in history to work in the audiovisual field: there has never been such a variety of screens serving so many users. These screens need content to supply products to a global audience, and consequently, major technology companies are investing in audiovisual creation.
- 3 ESCAC Talent. At our school, graduates have been trained who have built nationally and internationally recognized careers: film directors, producers, cinematographers, editors, VFX supervisors... Look at the credits of films and series—you'll find a lot of ESCAC talent among them.
- 4 Our educational system is based on learning by doing. We want you to learn by doing, and you'll do so alongside the best professionals in the industry.
- 5 At ESCAC, we train storytellers. We'll teach you how to tell your story, whatever specialty you choose.
- 6 The works of our graduates and the school's production company (ESCAC Films) have been recognized with more than 500 national and international awards:
 - + Year after year, our graduates are among the nominees for the Goya and Gaudí Awards, having won 25 Goya Awards and 56 Gaudí Awards.
 - + They have also achieved major prizes at international festivals: the Best International Short Film Award at the Sundance Festival (2006), and third prize at Cinefoundation, awarded by the Cannes Festival (2015).

Video
Community



Quim Vives, Laura Pedro, Juan Antonio Bayona, Oriol Tarragó, Oscar Faura y Jaume Martí han trabajado juntos en películas como: *El Orfanato*, *Lo imposible*, *Un monstruo viene a verme* y *Jurassic World 2: El reino caído*.

- 7 At ESCAC, we collaborate with major companies and institutions that participate in our students' education: the Department of Culture of the Generalitat de Catalunya, Fundación SGAE, Cinesa, Zeta Cinema, Film Factory, Filmax, DeAPlaneta, Mediaset, DAMA, Mediapro, and more.
- 8 International Campus: For more than three decades, over 6,000 students from 23 different nationalities have passed through our campus, contributing to the cultural enrichment of our community.
- 9 Our school is recognized by CILECT (the organization that brings together the world's best film schools), and we are the only one in Spain with official recognition.
- 10 ESCAC trains its students based on cross-disciplinary competencies, providing knowledge and tools to develop future professional activity in any field of content creation.



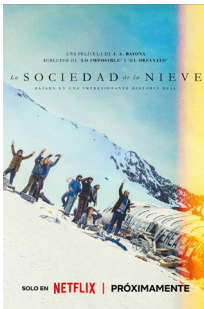
Dani de la Orden, Liliana Torres, Albert Pintó, Nely Reguera, Mar Coll, Sergi Pérez, Alejandro Marzoa y Geoffrey Cowper, directores y graduados en ESCAC.

Film, series & storytelling

ESCAC Talent. Graduates from ESCAC have achieved recognition nationally and internationally as directors, producers, cinematographers, editors, and VFX supervisors. Graduation projects produced by ESCAC Films have won over 500 awards at national and international festivals.



CINEMA



Direction
Script
Editing
Sound
Still photography
VFX



Direction
Production
Script
Photography
Editing
Sound
Art



Editing
Production
Sound
Art



Photography



Direction
Script
Art
Sound
VFX



Photography
Sound



Direction
Sound
Art



Direction



Photography



Direction
Photography
VFX
Editing
Sound



Direction
Script
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Editing



Direction
Photography



Direction
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Direction
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Production
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Photography



VFX



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Editing



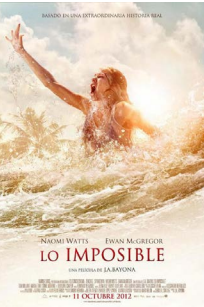
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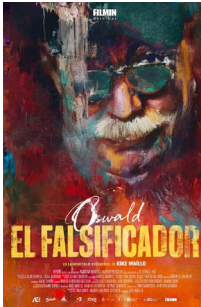
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Sound



VFX



Direction
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Direction
Sound

#escacalent

#escacalent

SERIES

Photography Editing Art	Production Photography	Direction Editing	Script Photography Editing Sound	Direction Production Photography	Sound Editing Art
Photography	Direction Production Photography VFX Art	Direction	Production VFX Sound	Direction Production Editing Sound Photography VFX	Art
Editing Art	Direction Production Music Photography Editing Art Sound VFX	Editing	Photography Editing Production Art Sound	Direction Photography Sound Editing	Script

Highlights include the Sundance Best International Short Film Award (2006), the Cinéfondation third prize at Cannes (2015), and the Youth Jury Generation 14plus Award at Berlinale (2024).

ESCAC graduates frequently receive nominations at the Goya and Gaudí Awards, having won 25 and 56 trophies, respectively.

Direction Script	Direction	Photography Script Sound Editing VFX	Direction Production	Script	Direction Editing Photography
Direction	Photography	Direction Photography Sound Editing Art	Direction Script Production Editing Art Sound	Direction Production Photography Music VFX	Direction
Production Photography Editing Music	Direction Editing	Art	Direction Production Photography Art	Direction Script Production Photography Editing	VFX

STORYTELLING

The art of storytelling

The most important thing for our school is that students develop their own voice. It will be that unique, authentic vision of the world that will distinguish them and make them stand out from the rest of the creators dedicated to audiovisuals in any of its formats: video clips, advertising, fashion films, photography, branded content, internet and platforms.

You will find escac talent working in the best audiovisual production companies such as: Agosto, Canada, China, Petra Garmon, Blurfilms, & Rosàs, Park Pictures, Manifiesto, Ms. Rushmore, MullenLowe, Primo, etc.



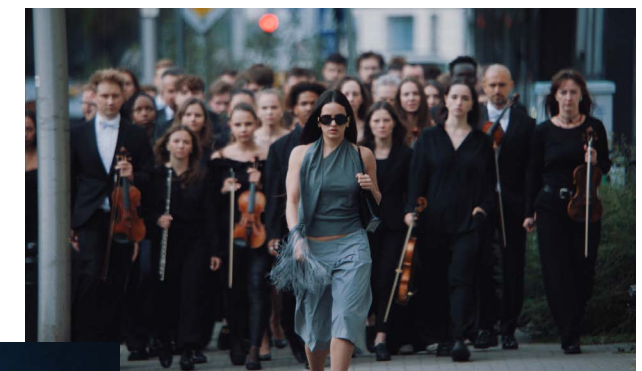
Commercial Audi, script by Candela Buttigliero, co-directed with Kike Mailló



Pepsi Qatar commercial, DoP Arnau Valls



Nissan Rogue commercial, DoP Edu Grau



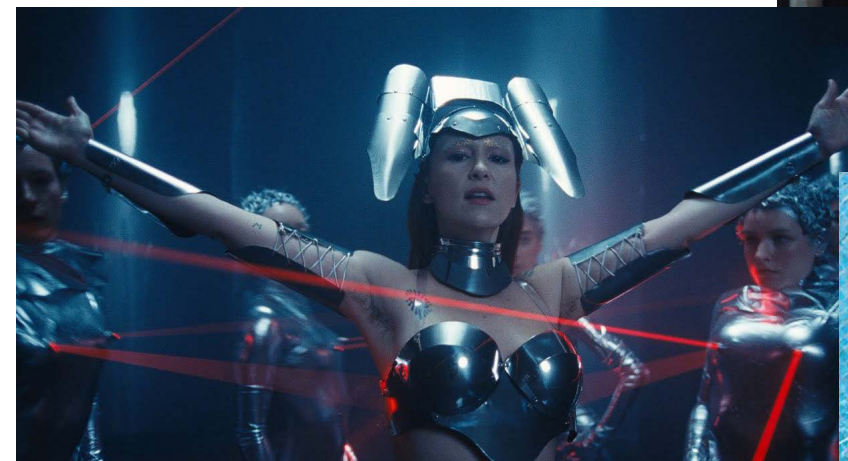
Berghain by Rosalía, Production, Editing and VFX



Carles Tamayo, journalist and YouTube reporter



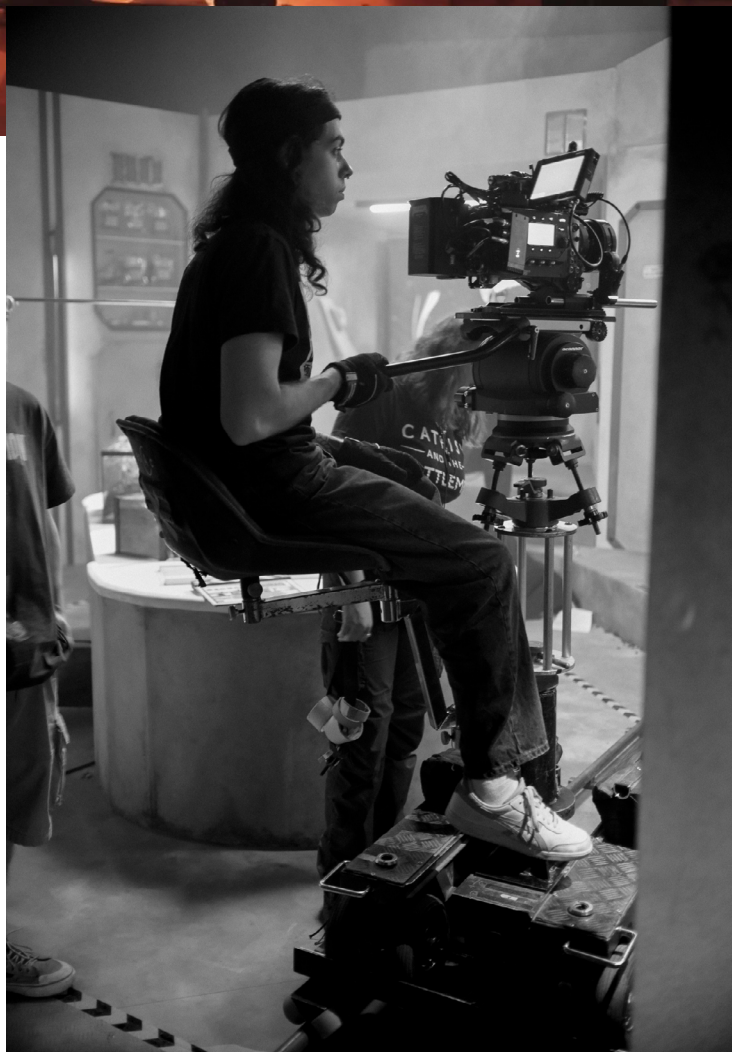
Photograph of Kobe Bryant by Caterina Barjau for El País Semanal



Ay mamá music video by Rigoberta Bandini directed by Salvador Sunyer



You need to calm down by Taylor Swift, DoP Pau Castejón



Key Information

Director

Geoffrey Cowper

Coordinator

Robert Cortès

Degree

Master in Film Directing

60 Credits

Admission

Course applicants must pass a selection process and meet the administrative requirements to study in Spain. The school does not require you to have a certificate of competency in English but you must be fluent in written and spoken English.

To enter this course it is necessary to present a portfolio as a director, a video-pitch of 3 min maximum and a CV, as well as: At least one short fiction film shot as director, or Two or more professional audiovisual works (videoclips, advertising videos, fashion films...) as director, or Proof of experience as a member of the directing team (script, assistant) of two or more professional productions, or Proof of experience as head of another department (photography, art, editing...) in professional productions and include in the motivation letter the reason for the move to directing.

It is necessary to dominate the basics of film scriptwriting. A basic command of Adobe Premiere, Avid or Final Cut is required in order to edit the projects and exercises. Applicants who need a student visa are advised to apply as soon as possible.

In cases where it is deemed necessary to make a final decision, the program's direction will conduct an online interview with the candidate.

Note: If you are informed that you have been accepted into this program and require a student visa to attend ESCAC, we recommend that you schedule an appointment at the Spanish embassy or consulate in your country as soon as possible. Please note that this process may take between 2 and 4 months.

24 Seats

Language

English

Dates

From September 21st, 2026 to July 30th, 2027.

Schedule

Monday to Friday, from 10 a.m. to 2 p.m. (film shootings may require weekends and full days availability).

Mode

On-site (with the possibility of remote content under extraordinary circumstances).

Location

ESCAC Campus Terrassa

Price

13.500€ (12.990€ Early Bird if before April 10th, 2026).

Note: This is a professionalizing course and does not grant access to doctoral university studies.

At ESCAC we are committed to our own qualifications, something that allows us to update our programs with each edition in order to be at the forefront of the knowledge that companies demand today. Our programs are aimed at students who want to enhance their skills across all aspects of filmmaking while using practical exercises as a training method.

Contact

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Make it possible

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