Internet Operation and Management

Academic Year: (2020 / 2021) **Review date: 22-07-2020**

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: FERNANDEZ-RODRIGUEZ LABAYEN, MIGUEL

Type: Electives ECTS Credits : 3.0

Year : Semester :

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

-Moving image history

OBJECTIVES

1. Historical and practical knowledge of film festivals.
2. Ability to analyze the different categories and modalities of film festivals.
3. Ability to understand and analyze the economic, cultural, and aesthetic dynamics of film festivals on a local, national, and global scale.

DESCRIPTION OF CONTENTS: PROGRAMME

1: HISTORY AND THEORY
1) Introduction: Film festivals: origins and aims

2) The film festival as a discourse:
-Film festivals as art
-Film festivals as industry
-Film festivals as entertainment

3) Tipology of film festivals. Exhibition and legitimation of film production in the global society:
- ¿A¿-list film festivals
-Specialized film festivals
-Film festivals in Spain

2: STURCTURES
4) The festival as an agora
-Selection and sections
-Galas, awards and juries
-Spectators and public opinion

5) The festival as mediator
-Production and direction of film festivals: editorial lines (politics)
-The programmer: canons and anti-canons
-The star: promoting cinema

6) Geopolitics of film festivals
-Geogrpahies of the festivals
-City branding
-Local communities and transnational networks
-The festival as a market
-The festival as a producer

3: CASE STUDIES
7) 'A'-LIST FILM FESTIVALS
-The axis Cannes-Venice-Berlin and beyond (Locarno, Mar del Plata¿)
-San Sebastián

8) Specialized film festivals
-The festival as a creator of discourses: Sundance and ¿indie¿ cinema
-Genre festivals, modes and formats: horror, documentary, experimental, animation, short film festivals

-Festivals and politics: women and queer film festivals
-Film festivals and national cinemas

9) Film festivals in Spain
-Cartography and typology
-Funding and organization
-Examples

ASSESSMENT SYSTEM

-Final exam: 50 %

-Essay/assignments: 50 %

-Active participation will be positively considered.

% end-of-term-examination:	50
% of continuous assessment (assigments, laboratory, practicals…):	50

BASIC BIBLIOGRAPHY

- BOSNA, Peter Film Programming: Curating for Cinemas, Festivals, Archives, Wallflower, 2015

- DE VALCK, Marijke Film Festivals: From European Geopolitics to Global Cinephilia, Amsterdam: Amsterdam Univ. Press, 2007

- DE VALCK, Marijke; KREDELL, Brendan y LOST, Skadi (eds.). Film Festivals: History, Theory, Method, Practice., Routledge. , 2016

- IORDANOVA, Dina (ed.). The film festival reader, St. Andrews Film Studies, 2013

- RUOFF, Jeffrey (ed.). Coming soon to a festival near you: programming film festivals, St. Andrews Film Studies, 2012

ADDITIONAL BIBLIOGRAPHY

- FISCHER, Alex. Sustainable projections: concepts in film festival management, St. Andrews Film Studies., 2013

- HING-YUK WONG, Cindy. Film festivals. Culture, people, and power on the global screen., Rutgers University Press, 2011

- IORDANOVA, Dina y CHEUNG, Ruby (eds.). Film Festival Yearbook 3: Film festivals and East Asia. , St. Andrews Film Studies, 2011

- IORDANOVA, Dina y RHYNE, Ragan Rhyne (eds.). Film Festival Yearbook 1: The Festival Circuit, St. Andrews Film Studies, 2009

- IORDANOVA, Dina y TORCHIN, Leshu (eds.). Film Festival Yearbook 4: Film festivals and activism., St. Andrews Film Studies, 2012

- MARLOW-MANN, Alex. Film Festival Yearbook 5: Archival film festivals, St. Andrews Film Studies. , 2013

- RICHARDS, Stuart The Queer Film Festival: Popcorn and Politics, Palgrave Macmillan, 2017

- TUDURI, José Luis. San Sebastián. Un festival, una historia (1953-1966). , Filmoteca Vasca. , 1989

- TURAN, Kenneth. Sundance to Sarajevo: Film Festivals and the World They Made, University of California Press, 2002