

Academic Year: ( 2020 / 2021 )

Review date: 13-07-2020

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: ALBORNOZ ESPÍÑEIRA, LUIS ALFONSO

Type: Compulsory ECTS Credits : 6.0

Year : 3 Semester : 2

## OBJECTIVES

1. Basic general knowledge about the audiovisual system function (main contents, main authors, class readings).
2. Ability to apply theoretical and critical analysis to media institutions (main ideas and concepts comprehension, personal analysis and its communication by the student).
3. Understanding of the problems and questions aroused by the media landscape.

## DESCRIPTION OF CONTENTS: PROGRAMME

### I. Film Industry

Lesson 1: What are we talking about?

Lesson 2: The Film Industry: an overview

Film as a cultural industry

Main actors

The beginnings of cinema: Who invented cinema? Kinetoscope vs. Cinematographe. European

Hegemony. An international business.

Reading: ¿The Political Economy of Film¿, by Janet Wasko.

Lesson 3: Hollywood hegemony

Historical reasons: WWI and WWII.

Economical reasons: End of the Edison¿s trust. Hollywood. Fordism.

Cultural reasons: From ¿melting pot¿ to ¿salad bowl¿. Modernity (Hansen).

Political reasons. The ¿Little State Department¿ and the Falacy of the ¿laissez faire¿: The MPAA as a lobby. Independence? Rating system?

Relationship between the United States government and the MPAA.

Conclusion: Oligopoly. Competence inside / collaboration outside. Distribution control.

Reading: ¿Global Cultural Industries: New Strategies, Old Motivations¿, by Janet Wasko

Lesson 4: Hollywood hegemony (II). Not Only Films.

Hollywood after WWII

The Windows System: Dollars beyond tickets

The digital revolution and the piracy troubles

Media concentration

Majors and indies

Synergy

Other revenues

Reading: Scans from The Global Transformations Reader, by David Held and Anthony G. McGrew and

¿The Structure and Dynamics of Global Multi-Media Business Networks¿ by Manuel castells and Amelia h. Arsenault.

Lesson 5: Hollywood today

New Industrial Division of Labor

Runaway production

Reading: Scans from Global Hollywood 2, by Toby Miller et al

Lesson 6: Government and the movie industry I:

Reasons for the

An abridge history of European government activities  
From ¿cultural exception¿ to ¿cultural diversity¿  
Disney and children¿s culture  
Reading: ¿Cultural Exception, national policies and globalization¿, by Divina Fraug Meis

#### Lesson 7: The State and the movie industry II MID TERM EXAM!!

Types of helps  
European Regulation: Television Without Frontiers  
Problems and consequences  
Reading: Television Whithout Frontiers

## II. Television Industry

#### Lesson 8: Television Industry: an overview

Main actors and their activities  
Television birth  
The government influence

#### Lesson 9: American Television

Features  
The ¿big five¿  
The PBS  
Financing  
FCC

Reading: ¿Watching Television: A Political Economic Approach¿, by Eileen R. Meehan

Reading: TBA

#### Lesson 10: European Television

Features  
BBC  
Public Service  
Financing  
Ofcom

Reading: ¿Public Broadcasting and Democratic Culture: Consumer, citizens and communards¿, by Graham Murdock

#### Lesson 11: Deregulation and re-regulation

New times, new politics. The Crisis  
In United States  
PBS crisis

Reading: Scans from European Television in the Digital Age, by Stylianos Papathanassopoulos and  
¿Public Service Broadcasting Beyond 2000: Is There a Future for Public Service Broadcasting?¿, by Collins et al.

#### Lesson 12: Pay Tv / television contents

Types of pay tv  
The Birth of HBO  
IpTV

Reading: ¿The Inflow of American Television Fiction on European Broadcasting¿, by Else de Bens.

#### Lesson 13: Your TV. Comments about your TV

#### Lesson 14: Doubts

#### Selected Filmography:

Casablanca (Michael Curtiz, 1942)  
Why we fight? (Frank Capra, 1942)  
The Battle of Midway (John Ford, 1942)  
Quiz Show (Robert Redford, 1994)  
The Player (Robert Altman, 1992)  
The Bad and the Beautiful (Vincente Minelli, 1952)  
Transformers (Michael Bay, 2007)

## LEARNING ACTIVITIES AND METHODOLOGY

English Course:

60% Final exam

40% Mid term exam / Participation in class / Weekly assignments (to be delivered together during the last class)/  
Student work

\*There is a lot of work in the course, if you procrastinate on assignments, you will not be able to catch up.

\*The assignments are not just busy work. By doing the assignments, you will be gaining valuable knowledge and skills. Further, each assignment builds upon the knowledge and skills of the previous one.

\*We will have time to provide feedback to you on how to improve your work, which you can apply to your future assignments.

## ASSESSMENT SYSTEM

- Final exam: 60%

- Job / Test / Practice: 40%

Note: To pass the course the student will be required for the final examination a minimum mark of 50%.

% end-of-term-examination: 60

% of continuous assessment (assignments, laboratory, practicals...): 40

<b>% end-of-term-examination:</b>	60
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<b>% of continuous assessment (assignments, laboratory, practicals...):</b>	40
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## BASIC BIBLIOGRAPHY

- Beck, A. (ed.) Cultural Work. Understanding the cultural industries, Routledge: London, 2003
- Hesmondhalgh, D. The Cultural Industries, Sage: London, 2013
- Hirsch, P.M. Cultural Industries Revisited, Organization Science Journal (10.1287/orsc.11.3.356.12498), 2000
- McDonald, P. & Wasko, J. The Contemporary Hollywood Film Industry, Blackwell Publishing, 2008
- Power, D. and Scott, A. (Ed.) Cultural industries and the production of culture, Routledge: London, 2004