



DEGREE CURRICULUM
**CINEMATOGRAPHIC AND
AUDIOVISUAL HERITAGE**

Coordination: MACHETTI SANCHEZ, ALEJANDRO

Academic year 2020-21

Subject's general information

Subject name	CINEMATOGRAFIC AND AUDIOVISUAL HERITAGE			
Code	100164			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	3	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	MACHETTI SANCHEZ, ALEJANDRO			
Department	ART HISTORY AND SOCIAL HISTORY			
Teaching load distribution between lectures and independent student work	Attendance-based hours: 24,5 (16,33 %) Non-attendance based hours: 125,5 (83,66 %)			
Important information on data processing	Consult this link for more information.			
Language	Spanish 75% Catalan 25%			
Distribution of credits	1 credit = 25 hours of student work. 6 credits = 150 h			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
MACHETTI SANCHEZ, ALEJANDRO	sandro.machetti@udl.cat	6	

Subject's extra information

OFFICE AND HOUR OF ATTENTION

From 15-02-2021 to 04-06-2021. Thursday & Friday 11.00-11.30

Thursday, SCINIAA, Seminario de Cine y Artes Audiovisuales, Room 3.58.3.

Friday, videoconference.

DESCRIPTION

Study of the materials, sources and documents integrated into the heritage linked to cinema and audiovisual arts. Identification, evaluation and analysis of precinematographic, photographic, filmic and audiovisual materials and other related typologies. Documentation centers, archives, museums, galleries and exhibition halls of the cinematographic and audiovisual heritage: recovery, cataloging, conservation, restoration and diffusion of their funds.

CONSIDERATIONS on TEACHING METHODOLOGY

About ACTIVITIES and WORKS:

Any work that has any of these deficiencies will automatically be considered **NOT SUITABLE**, without having to evaluate its contents:

1. Works / activities without the corresponding critical apparatus, where appropriate, with approved criteria (preferably footnotes or at the end of the text, citation systems ISO 690 or APA).
2. Works / activities with serious and persistent spelling, syntactic, grammatical and / or semantic problems.
3. Works / activities performed by copying bibliographic or network materials. Plagiarism.
4. Works / activities done with the exclusive support of materials not recommended by the teacher. Works or exercises in which the materials explicitly recommended by the teacher in a previous correction or in tutorial are not used.
5. Works / activities performed on rhetorical, formalist or cinephile ramblings.
6. Works / activities that, in short, do not reach a minimum level of professionalism.

About TUTORIALS

1. The face-to-face or remote tutorials will be held at the times, dates and places established in this teaching guide.
2. The tutorial is a fundamental tool to solve aspects of the content of the course and to guide the accomplishment of the exercises and works.
3. The tutorials can be done individually or in a small group.
4. In order to solve doubts about specific materials (films, books, images, texts ...), it is advisable to take the material to be consulted.
5. In the case of works / activities / texts that require the use of bibliography, this should be the one recommended by the professor. In addition, in the case of usage of other materials that are not recommended, it is very convenient to be sure of its suitability by informing the teacher in tutoring.
6. Whole works / activities / texts will not be tutored or corrected in their entirety before their formal presentation. Tutorial is designed so that the student exposes specific problems about his work or general doubts about procedures and methodological techniques, with the healthy intention of generating an intellectual debate with the professor. It is never a preliminary presentation, but a continuous process of problem solving and construction and improvement of work.
7. Tutorials or written inquiries (email) should be relevant and should exhibit formal neatness in expression and writing. In such case, the same procedure shall be carried out on a first-come, first-served basis and within a period not exceeding fifteen days from receipt. **Tutorials or written questions that do not have a minimum of formal polish in expression and writing will not be answered.**

8. During periods when there are no classroom classes, tutorials will be attended only by email. Under no circumstances will tutorials be taken during the August vacation.

About BIBLIOGRAPHY

The professor will guide the most suitable bibliographic selection to carry out practical work or to expand the contents of the course (in class or individually during tutorial hours).

Consulting bibliography:

In Lleida:

-- Biblioteca de Letras de la UdL.

-- Biblioteca Pública. Maternidad.

In the rest of Catalonia:

-- Libraries of the different Catalan universities with cinematographic studies

-- Biblioteca de Cine de la Filmoteca de la Generalitat de Catalunya. Plaza de Salvador Seguí 1-9, 08001 Barcelona. Confirm schedules in <https://www.filmoteca.cat/web/ca/informacio-practica>

Online catalogues:

-- UdL catalogues and other Catalan or Spanish universities. Consult **CCUC** and **REBIUN** and other online resources offered by the Biblioteca de Letras, such as:

<https://biblioguies.udl.cat/condicionsllibres>

-- Catalogues of Biblioteca de Filmoteca <https://filmoteca.cat/web/ca/article/bases-de-dades-especialitzades>

About VIEWING FILMS AND OTHER AUDIOVISUAL WORKS

For the proper preparation of the contents of the subject and the acquisition of the habit of seeing the audiovisual with an analytical and rigorous perspective, it is absolutely necessary that the students complete the training with the viewing of films or other audiovisual proposals related to the subject. The professors of film and mass media history have produced a list of essential works that students should know when they finish their studies, can be consulted in the "Resources" section of the subject. Additional suggestions include:

In the cinema, exhibition halls or museums:

- First releases of films. To follow the premieres and reruns related to the courses (regardless of the semester and course in which they are given).

- Filmoteca de Catalunya (Barcelona, Lleida ...), Cine-ull (Cineclub de la UdL), other cycles, projections, exhibitions, installations or activities. The professor will give you information in all these senses in class, on the notice board of SCINIAA (Seminar on Film and Audiovisual Arts), or through his Facebook and Twitter.

In video, DVD, television, network:

- Video library from the Biblioteca de Letras UdL.

- Video library from the Biblioteca de Cine de la Filmoteca de Cataluña.

- Video libraries from Catalan universities with film studies.

- Video library from the Biblioteca Pública. Maternidad.

- TV programming recommended in class. Deserve special attention La 2 (films and *Metrópolis*), Canal 33, digital platforms, cable...

- Distributors of catalogue and network sales.

- Online viewing portals: MUBI, Filmin, Filmotech, Netflix ...

- Legal downloads p2p.

About VIDEOGRAPHIC DEVICES

It is advisable to have video players as working tools. If someone does not have them he/she can collaborate with a colleague who has or use the equipment and computers of the computer and multimedia classrooms of the Faculty, those of the Library of Letters or those of the SCINIAA (in the latter case requesting a date and time to the teacher). Any doubts about a film or an audiovisual work can be consulted in a joint viewing between the teacher and the student during tutorial hours.

About ERASMUS students or other international or state MOBILITY PROGRAMS

It is recommended to have a good level of Spanish for a correct monitoring of the theoretical classes.

No specific evaluation criteria will be applied to these students. Consequently, they should perform the same exercises, practices and tests as the local students.

Students of any mobility program can answer exercises and written tests in English, French or Italian, as well as in any of the two official languages of the UdL (Catalan and Spanish). The exam questions will be provided exclusively in Catalan.

Learning objectives

O1. To know and to understand the objectual and patrimonial nature of audiovisual expression and other related representation technologies.

O2. Conduct academic essays on cultural productions, using primary and secondary patrimonial sources related to the theory and history of film and media

Competences

CB2 To apply your knowledge to your work or vocation in a professional way and to possess the skills that are usually demonstrated through the elaboration and defense of arguments and problem solving within your area of study.

CG5 To be competent in the management of bibliography and search tools for general and specific bibliographic resources, including Internet Access.

CE1 To develop a critical vision of the basic processes of scientific methodology in Art History.

CE6 To acquire a systematic and integrated knowledge of the artistic fact: different languages, procedures and techniques of artistic production throughout history, as well as theory and aesthetic thinking.

CT3 Acquire training in the use of new technologies and information and communication technologies.

Subject contents

1. Different heritage typologies related to the audiovisual arts. Sources and documents for the history of film and other audiovisual arts. (9 sessions, including subject presentation)

2. Knowing materials. Identification of concurrent technological and artistic materials in the audiovisual work throughout history. (12 sessions)

3. Archives, museums and other film and media heritage management centers: recovery, restoration, cataloging, conservation and dissemination of cinematographic and audiovisual heritage. From traditional strategies to the new digital paradigm. (9 sessions)

(The number of sessions is indicative)

Methodology

Activity	Description	O	G	HP	HNP _s	HNP _a
Theoretical class (C)	Theory	O1 O2	GG	15t	15t	--
Practices (P)	(PA) Room practices: Viewing, analysis and comment of examples and questions about practical works	O1 O2	GG	7,5p	7,5p	--
(S)Seminar	Art History and Cultural Heritage Conversations	O1 O2	GG	--	10p	2p
Works (T)	Practical course works TP 1: Project and justification AF 2: Project development	O1 O2	Ind	--	--	48p
Tutorials (Tut)	Individual or small group tutorials	O1 O2	Ind GP	2t	1t	--
Exam (EX)	Written test online (relating to C y PA)	O1 O2	GG	--	2t	40t

TOTAL	150 hores (6 ECTS) Distribució: HP i HNPs / HNPa = 40 / 60 % t / p = 50 / 50 %			24,5	35,5	90
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O: Learning objectives. G: Groups. HP: Attendance-based hours. HNPs: Non-attendance based hours (synchronous). HNPa. Non-attendance based hours (student's autonomous work). GG: Big group. Ind: Individual. GP: Small group. t: theoretical. p: practices

Development plan

(C) & (PA):

Theoretical and practical classes. Thursday & Friday from 15-02-2021 to 04-06-2021.

9:30-11:00.

Thursday, room 2.37

Friday, videoconference.

(S):

Seminar Art History and Cultural Heritage Conversations.

Sessions some Wednesdays pending assignment, 19:00-20:30.

At the beginning of the course, students will receive a document detailing this activity. **(T):**

Practical work. The methodology and characteristics of the work will be specified in (PA)

TP 1: Delivery date – 6th week, Friday 26-03-2021.

TP 2: Delivery date – 15th week, Friday 04-06-2021.

(EX):

Final written test relating to C & PA:

11-06-2021 (9.00h / Room 2.13)

Second-chance examination:

01-07-2021 (16.00h / Room 3.17.1)

(C) & (PA) by videoconference. Data protection

Videoconference classes will be recorded.

Information on data protection in the audiovisual register in the subject Cinematographic & Audiovisual Heritage..

In accordance with current regulations on the protection of personal data, we inform you that:

- The organisation responsible for the recording and use of the image and voice is the University of Lleida - UdL (contact details of the representative: General Secretariat. Plaza Víctor Siurana, 1, 25003 Lleida; sg@udl.cat; contact details of the data protection officer: dpd@udl.cat).

- The recorded images and voices shall be used exclusively for teaching purposes.

- The recorded images and voices shall be saved and preserved until the end of the current academic year, and shall be destroyed in accordance with the terms and conditions specified in the regulations on the preservation and disposal of administrative documents of the UdL, and the documentary evaluation tables approved by the Generalitat de Catalunya (<http://www.udl.cat/ca/serveis/arxiu/>).

- The voices and images are considered necessary to teach this subject, and teaching is a right and a duty of the teaching staff of the Universities, which they must exercise under academic freedom, as provided for in article 33.2 of the Organic Law of Universities (Ley Orgánica de Universidades) 6/2001, of December 21. For this reason, the UdL does not need the consent of the students to register their voices and images with the sole and exclusive purpose of teaching in this particular subject.

- The UdL shall not transfer the data to third parties, except in the cases strictly provided for by the Law.

- The student can access their data; request correction, deletion or portability; object to its processing and request its limitation, as long as it is compatible with the purposes of teaching, by writing to dpd@udl.cat. You can also submit a complaint to the Catalan Data Protection Authority, via a mail to its website (<https://seu.apd.cat>) or other non-electronic means.

- We remind you that the recordings and other contents of the CV are protected by intellectual and industrial property rights of the University of Lleida, in accordance with the clause included in the "Legal notice", visible in all places website owned by the UdL

Evaluation

Evaluation mechanisms	Activity	O	%
Attendance to classes (C) & (PA)	Attendance to 80 % of the classroom classes &/or by videoconference	O1 & O2	10 %
Seminar (S)	Attendance, participation in the seminar, and completing an interview &/or a report	O1 i O2	10 %
Exam (EX)	Online written test relating to C & PA	O1 & O2	40 %
Works (T)	Practical work TP 1	O1 & O2	11 %
Works (T)	Practical work TP 2	O1 & O2	29 %
TOTAL			100 %

O: Learning objectives. %: final grade percent.

Students who combine their degree with a full time job have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to academic@lletres.udl.cat or ask for it at the Faculty's secretary (Secretaria de la Facultat de Lletres). In relation to this subject, the student who chooses this alternative assessment must complete in all cases the works (T) and the exam (EX related to C and PA) and may be waive to the seminar (S). The exam (EX), will also have an additional test of one point that will replace the qualification for attendance to the classes (C) and (PA) and yet another point if the student has waived to the seminar (S).

GRADES

Value of the parts	<p>The parts will be scored on the percentages indicated above, considering that 10 points is the maximum score that can be obtained. That is:</p> <p>ATTENDANCE C & PA = 1 point SEMINAR = 1 point TEST = 4 points TP 1 = 1,1 points TP 2 = 2,9 points</p>
Calculation of the final grade	<p>ATTENDANCE C & PA + SEMINAR + TEST + TP 1 + TP 2</p> <p>It is not necessary to "pass" each of the parts to do the sum of the final grade. The global grade of 10 will indicate if the subject has been passed or not, according to the criteria explained below</p>
Assumptions that involve to obtain a NOT PRESENTED in the subject	<p>- When there are parts not presented and a score equivalent to 50% of the possible score of the presented parts is reached.</p>
Assumptions that involve to FAIL the subject	<p>- With all the parts presented, do not reach 4.5 points out of 10 in the calculation of the final grade.</p> <p>- When there are parts not presented and a score equivalent to 50% of the possible score of the presented parts is NOT reached.</p>
Assumptions that involve to PASS the subject	<p>- Obtain, with all the parts submitted, a final grade greater than or equal to 4.5 points</p>
Recovery	<p>- In application of the regulations of evaluation, the recovery only affects the exam type test (EX), being a theoretical evidence equal to or greater than 30% of the final grade.</p> <p>- Only if the programming of final exam recovery is necessary, could it also be done, voluntarily, by all students who have already passed it. In that case, in the final grade only the highest grade obtained will be taken into consideration (either in the ordinary call or in the recovery)</p> <p>- VERY IMPORTANT: The practical works T (TP 1 and 2), as a practical evaluation that develops progressively over time and that do not exceed 30% of the grade, are not recoverable. Only in very exceptional cases (at the teacher's discretion) will it be possible to make corrections or amendments to the presentations of the practical works (certain formal problems that can be remedied or other special circumstances).</p>
Round up	<p>The teacher reserves the right to round up the grades in some cases, according to criteria that take into account attitude, attendance and general results.</p>

Final ratings system	0 to 4,4	Fail
	4,5 to 6,4	Pass (between 4,5 and 4,9 will be 5 points in official record)
	6,5 to 8,4	Notable (between 6,5 and 6,9 will be 7 points in official record)
	8,5 to 10	Excellent (between 8,5 and 8,9 will be 9 points in official record. Honor's Registration option above 9 points)

Bibliography

All the bibliography to support the subject is of recommended consultation, although it is a guiding guide that allows to initiate multiple routes of approach to the matter that is quite diversified.

All related books can be found in the Library of the UdL or through the inter-university loan PUC and SOD.

The professor will comment on the specific bibliography at the beginning of each topic in the theoretical classes.

Allen, Robert; Gomery, Douglas: *Teoría y práctica de la historia del cine*, Paidós, Barcelona, 1995.

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Álvarez Areces, Miguel Angel (ed.): *Patrimonio y arqueología de la industria del cine*, CICEES (Centro de iniciativas culturales), Gijón, 2010.

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Boadas, Joan; Casellas, Lluís-Esteve, Suquet, M. Àngels: *Manual para la gestión de fondos y colecciones fotográficas*, CCG Ediciones, Ajuntament de Girona, Centre de Recerca i Difusió de la Imatge, Girona, 2000. Disponible en línea: https://www.girona.cat/sgdap/docs/Manual_Fotografia_OCR.pdf

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Carreras Monfort, Cèsar; Munilla Cabrillana Glòria: *Patrimoni digital*, Universitat Oberta de Catalunya, Barcelona, 2007.

Casetti, Francesco; Chio, Federico di: *Análisis de la televisión. Instrumentos, métodos y prácticas de investigación*, Paidós, Barcelona, 1999.

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CoNCA: *Estudi sobre l'estat i perspectives de futur del sector de la fotografia a Catalunya. Proposta de política pública general en l'àmbit de la fotografia*, Informes CoNCA, Consell nacional de la Cultura i de les Arts. En línea: http://www.conca.cat/media/asset_publics/resources/000/002/092/original/foto_cat_opt.pdf, Barcelona, 2011.

Crompton, Dennis; Franklin, Richard; Herbert, Stephen (ed.): *Servants of Light. The Book of the Lantern*, Magic Lantern Society, London, 1997.

Del Amo García, Alfonso: *Inspección técnica de materiales en el archivo de una filmoteca*, Filmoteca Española, Cuadernos de la Filmoteca nº 3, Madrid, 1996.

Farinelli, Gian Luca; Mazzanti, Nicola (eds.): *Il cinema ritrovato. Teoria e metodologia del restauro cinematografico*, Grafis Edizioni, Bologna, 1994.

Fernández Colorado, Luis; Cardona Arnau, Rosa; Gallego Christensen, Jennifer; Rus Aguilar, Encarnación: *Los soportes de la*

- cinematografía 1*, Filmoteca Española, Cuadernos de la Filmoteca nº 3, Ministerio de Educación y Cultura, Madrid, 1999.
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