



DEGREE CURRICULUM
**CINEMATOGRAPHIC AND
AUDIOVISUAL HERITAGE**

Coordination: MACHETTI SANCHEZ, ALEJANDRO

Academic year 2023-24

Subject's general information

Subject name	CINEMATOGRAPHIC 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	GEOGRAPHY, HISTORY AND HISTORY OF ART			
Teaching load distribution between lectures and independent student work	Attendance-based hours: 60 (40 %) Non-attendance based hours: 90 (60 %)			
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	See, below, "Subject's extra information"

Subject's extra information

OFFICE AND HOUR OF ATTENTION

It is not necessary to arrange tutorials to attend these sessions.

From 08-02-2024 to 24-05-2024.

Thursday 17:00-18:00h (videoconference tutorials through the Virtual Campus)

Students will connect to the videoconference tool while the session lasts and must will follow the teacher's instructions to manage individual or small group attention (privately or publicly, as the student desires). Additional tutorials by videoconference or in person (room 3.58.2) will have to be previously arranged with the teacher.

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. If academic fraud or spontaneous copying is detected we will apply what is established in the «Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees».
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. It is not necessary to arrange a tutoring to attend these sessions.
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. Tutorials can be done face-to-face or by videoconference. In both cases you can choose to do them individually or in a 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 in office 3.58, or on the virtual campus.

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 computers in the Faculty's users room or those of the Library of Letters. 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.

CG4 To work in interdisciplinary teams, with leadership and decision-making skills. To develop group tasks with common goals

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

CG6 To plan and manage the time for decision making and development of individual tasks and in teamwork environments.

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. (8 sessions, including subject presentation)

2. Knowing materials. Identification of concurrent technological and artistic materials in the audiovisual works throughout history. (11 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. (8 sessions)

(The number of sessions is indicative)

Methodology

Activity	Description	O	G	HP	HNP
Theoretical class (C)	Theory	O1 O2	GG	25t	--
Practices (P)	(PA) Room practices: Viewing, analysis and comment of examples and questions about course work and oral presentations (PC) Field practices, if there were any	O1 O2	GG	25p	--
Oral presentation (EO)	Three oral presentations and debates on (T): EO1: The object and the bibliography EO2: Theoretical framework EO3: Project, tools and analytical phase	O1 O2	GG Ind	3t 3p	10t 10p

Course Work (T)	TC: Course work on an audiovisual or related heritage typology, concretion and conclusion of (Eo)	O1 O2	Ind	--	18t 18p
Tutorials (Tut)	Individual or small group tutorials	O1 O2	Ind GP	2p	--
Exam (EX)	Final examination (relating to C & PA)	O1 O2	GG	2t	17t 17p
TOTAL	150 h (6 ECTS) HP / HNP = 60/90 (40/60%) t / p = 75/75 (50/50%)			60	90

O: Learning objectives. G: Groups. HP: Attendance-based hours. HNP: Non-attendance based hours. GG: Big group. Ind: Individual. GP: Small group. t: theoretical hours. p: practical hours.

Development plan

(C) & (PA):

Theoretical and practical classes.

From 08-02-2024 to 24-05-2024.

Thursday & Friday, 09:00-11:00h, room 1.32.A.

(PC):

Field practices.

It is possible that throughout the semester attendance at an external event that has occurred and is considered recommendable is organized.

(Tut):

Tutorials.

It is not necessary to arrange tutorials to attend these sessions.

From 08-02-2024 to 24-05-2024.

Thursday 17:00-18:00h (videoconference tutorials through the Virtual Campus)

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(EO):

Three oral presentations by each student and with debates with the rest of the class on the different phases of carrying out the course work (TC):

EO 1: The object and the bibliography

5th week, Friday 08-03-2024, 9:00-11:00h, room 1.32.A.

EO 2: Theoretical framework

8th week, Friday 05-04-2024, 9:00-11:00h, room 1.32.A.

EO 3: Project, tools and analytical phase

11th week, Friday 26-04-2024, 9:00-11:00h, room 1.32.A.

(T):

Course work (TC) on an audiovisual or related heritage typology, as concretion and conclusions of the oral presentations (EO).

TC:

Delivery date – 15th week, Friday 24-05-2024. Via Virtual Campus.

(Ex):

The exams will be face-to-face, written and related to theoretical and practical aspects of C and PA. Depending on the nature of the exam, which may include a practical case, it must be taken into account that it could take up to three hours, maximum, to carry it out.

FINAL EXAMINATION:

28-05-2024 (9:00-12:00h, room 3.17.A)

RECOVERY EXAMINATION:

20-06-2024 (18:30-21:30h, room 0.30)

Very important:

The methodology of the oral presentations (EO) and of the course work (T) will be specified in (PA).

Evaluation

Evaluation blocks	Activity	O	%
Attendance (As)	Attendance to 80 % of C, PA, EO, PC	O1 O2	10 %
Oral presentation (EO)	Oral presentations EO 1, EO 2, and EO 3	O1 O2	11 %
Course Work (T)	Course work TC	O1 O2	29 %
Exam (EX)	Written final examination relating to C, PA, PC	O1 O2	50 %
TOTAL			100 %

O: Learning objectives. %: final grade percent.

Students who want to ask for alternative assessment must submit an employment contract or justify, in a letter addressed to the dean, the reasons that make it impossible for him/her to carry out the continuous assessment within five (5) days after the beginning of the semester. For information, please send an e-mail to lletres.secretariacentre@udl.cat or ask for information at the Faculty's academic office (Secretaria Acadèmica de la Facultat de Lletres). In relation to this subject, the student who chooses this alternative assessment must complete in all cases the course work (T) and the exam (Ex related to C, PA, PC). The exam (Ex), will also have an additional test of 1 point that will replace the qualification for attendance to the classes (C, PA, PC). In addition, this student will be able to give up the three oral presentations that he will have to replace with a previous work that integrates the equivalent skills achieved in the presentations (EO 1, 2 and 3).

GRADES

Value of the parts	The parts will be scored on the percentages indicated above, considering that 10 points is the maximum score that can be obtained. That is: ATTENDANCE C, PA, EO & PC = 1 point EO 1, 2 & 3 = 1,1 points TC = 2,9 points FINAL EXAMINATION = 5 points
Calculation of the final grade	ATTENDANCE C,PA,EO, PC + EO1,2,3 + TC + FINAL EXAMINATION 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
Assumptions that involve to obtain a NOT PRESENTED in the subject	- In all cases in which the student has presented assessable parts that jointly weigh a percentage lower than 50% of the overall grade for the subject. - When there are parts not presented and a score equivalent to 45% of the possible score of the presented parts is reached.
Assumptions that involve to FAIL the subject	- With all the parts presented, do not reach 4.5 points out of 10 in the calculation of the final grade. - When the student has presented assessable parts that jointly weigh a percentage higher than 50% of the overall grade for the subject and a score equivalent to 45% of the possible score of the presented parts is NOT reached.

Assumptions that involve to PASS the subject	<ul style="list-style-type: none"> - Obtain, with all the parts submitted, a final grade greater than or equal to 4.5 points 	
Recovery	<ul style="list-style-type: none"> - In application of the regulations of evaluation, the recovery only affects final examination (Ex), being an evidence equal to or greater than 30% of the final grade. - As the final examination (Ex) is the only recoverable part, recovery will only be scheduled when there are students who have failed the subject and who have not achieved 45% of its value in the ordinary session of the exam and/or have the option to pass the course improving the qualification of the exam in recovery. - If it is necessary to program the recovery of the final examination (Ex) as described in the previous point, instead, it can be done by all students who wish to do so. In the final grade, only the highest grade obtained will be taken into consideration (either in the ordinary call or in the recovery) - VERY IMPORTANT: Oral presentations (Eo) and Course work (T), as an evaluation that develops 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 (Eo) and (T) (certain formal problems that can be remedied or other special circumstances). 	
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.

Aloquin, M. A.; Monterde, J.E.; Riambau, E.: *Antología de textos i manifestos cinematogràfics*, Robrenyo, Mataró, 1978.

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

Aumont, Jacques; Gaudreault, André; Marie, Michel: *Histoire du Cinéma. Nouvelles Approches*, Publications de la Sorbonne, Colloque de Cerisy, Paris, 1989.

Aumont, Jacques; Marie, Michel: *Análisis del Film*, Paidós, Barcelona, 1990.

Aumont, Jacques: *Las teorías de los cineastas. La concepción del cine de los grandes directores*, Paidós, Barcelona, 2004.

Bellido Gant, María Luisa: *Arte, museos y nuevas tecnologías*, Ediciones Trea, Gijón, 2001.

Bellveser, Enric (ed.): *Manual de documentació audiovisual en ràdio i televisió*, Universitat de València, València, 1999.

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 línia: https://www.girona.cat/sgdap/docs/Manual_Fotografia_OCR.pdf

Borde, Raymond: *Los archivos cinematográficos*, Filmoteca de la Generalitat Valenciana, IVAECM, Valencia, 1991.

- Bowser, Eileen; Kuiper, John (eds.): *A Handbook for Film Archives*, International Federation of Film Archives (FIAPF), Brussels, 1980 <http://www.fiafnet.org/images/tinyUpload/Publications/FIAPF-Bookshop/A-Handbook-for-Film-Archives-LR.pdf>.
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- Brown, Harold; Blot-Wellens, Camille (ed.): *Physical Characteristics of Early Films as Aids to Identification: New Expanded Edition*, FIAF, International Federation of Film Archives, 2020.
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- Caldera Serrano, Jorge; Nuño Moral, María Victoria: *Diseño de una base de datos de imágenes para televisión*, Ediciones Trea, Gijón, 2004.
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- Casetti, Francesco; Chio, Federico di: *Análisis de la televisión. Instrumentos, métodos y prácticas de investigación*, Paidós, Barcelona, 1999.
- Cherchi Usai, Paolo: *La muerte del cine*, Laertes, Barcelona, 2005.
- Cherchi Usai, Paolo; Francis, David; Horwath, Alexander; Loebenstein, Michael: *Film Curatorship. Archives, Museums, and the Digital Marketplace*, Österreichisches Filmuseum, Synema Gesellschaft Fur Film und Medien, Viena, 2020.
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- Frutos Esteban, Francisco Javier: *Artifugios para fascinar. Colección Basilio Martín Patino*, Filmoteca de Castilla y León, 38 Semana Internacional de Cine de Valladolid, Universidad de Salamanca, Salamanca, 1993.
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