

## FILM 307 Film Institutions, Industries, and Cultures

**Trimester 1 2014**

3 March to 2 July 2014

**20 Points**



*International Film Festival Rotterdam (2009)*

### IMPORTANT DATES

Teaching dates:	3 March to 6 June 2014
Easter/Mid-Trimester break:	18 April to 4 May 2014
Last assessment item due:	6 <sup>th</sup> June 2014
Withdrawal Dates:	Refer to <a href="http://www.victoria.ac.nz/students/study/withdrawals-refunds">www.victoria.ac.nz/students/study/withdrawals-refunds</a> . If you cannot complete an assignment or sit a test or examination, refer to <a href="http://www.victoria.ac.nz/students/study/exams/aegrotats">www.victoria.ac.nz/students/study/exams/aegrotats</a> .

### CLASS TIMES AND LOCATIONS

<b>Lectures:</b>	Tuesdays	13:10 - 15:00pm	Hugh Mackenzie HMLT104
<b>Screenings:</b>	Fridays	14:10 - 17:00pm	Hugh Mackenzie HMLT104

## Tutorials

Tutorials begin in WEEK 2.

Students are expected to attend screenings, lectures and tutorials and be prepared to participate in discussing issues raised in the lectures, readings and films screened.

*\*Please note: There will be no screening in Week 7, Friday the 8<sup>th</sup> of April (Good Friday).*

*There will be no tutorials in Week 12, Monday the 2<sup>nd</sup> of June (Queen's Birthday).*

## NAMES AND CONTACT DETAILS

Course Coordinator:	Dr Tess Van Hemert
Email	tess.vanhemert@vuw.ac.nz
Phone	+64 4 463 6824
Room	Room 311, 83 Fairlie Terrace
Office Hours	Monday 2.00-3.00pm

## COMMUNICATION OF ADDITIONAL INFORMATION

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

Additional information will be announced at the start of lectures; in tutorials; posted on Blackboard; and via email. In particular, you should be sure to check Blackboard frequently for further updates, suggested readings and other material.

## PRESCRIPTION

The course focuses on the field of film in its cultural, institutional and industrial contexts. This may include consideration of cinema as industry; the cultures and practices of film and related creative industries; or the role and influence of cultural policies and institutions.

## COURSE CONTENT

International Film Festivals act as important sites for the exhibition of contemporary world cinema. This unit course examines the film festival phenomenon, and the increasingly significant role that festivals play in global film circulation, distribution and exhibition. Key theoretical approaches to national and international cinemas, such as transnational film theory and second and third cinema frameworks, provide a context for the examination of how different types of festivals operate on the film festival circuit. This course gives students insight into film festivals from a range of different perspectives, including how festivals work as tastemakers in their programming of particular films, and how filmmakers can best capitalise on their film festival experience through networking and gaining visibility for their films. Students

will also explore the significant differences between Hollywood mainstream productions and the critical challenges posed by local production, distribution and exhibition models, along with those faced by filmmakers within these different cultures.

### COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course will be able to:

1. Analyse film as a field in connection to the institutional, industrial and cultural contexts of film festivals
2. Identify key roles, programming strategies and significant films from a range of international film festivals
3. Demonstrate knowledge of the merits and limitations of the film festival circuit, within the broader context of transnational filmmaking collaboration and distribution
4. Engage with and apply relevant theoretical methodologies to a critical understanding of film festivals and their significance within the wider film industry
5. Demonstrate advanced critical and research skills through situating research-based arguments within the wider field of literature

### TEACHING FORMAT

This course will involve one lecture, one screening and one tutorial per week.

#### Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the FILM307 site on Blackboard: go to "Tutorials" and then follow the instructions under the "S-Cubed - Tutorial Enrolment Instructions" link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the administration office, 83 Fairlie Terrace.

### MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must have:

- Submitted ALL assignments, on or by the specified dates (unless extensions are approved). Failure to complete any specific coursework results in a failure for the class. No assignments will be accepted more than three days after the due date.
- Submitted all assignments both digitally (on Turnitin) and in hard copy form to 83 Fairlie Terrace (front office) **by the due date at 5 pm**. Failure to submit either the digital assignment or hardcopy assignment will result in penalties and **neither will be accepted more than three days after the due date**.

- Attended 8 out of 10 tutorials. Any additional absences must have medical or other documentation. More than 2 absences will negatively impact your participation grade.

## WORKLOAD

The expected workload for a 20 point course is 200 hours over the trimester or 13 hours per teaching week. Students should also allocate at least four hours per week to reading and class preparation. Additional time will need to be included for preparation of assignments, which can be approximately allocated as follows:

Assessment 2: 9 hours preparation

Assessment 3: 12 hours preparation

Assessment 4: 15 hours preparation

The exact times spent preparing and writing assignments will vary depending on the individual student. Students should begin assignment preparation several weeks before the due date.

## ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Participation in Tutorials	10%	1, 2, 3, 4, 5	Weeks 2-12
2	Film Festival Report: 1000-1500 words	25%	1, 2, 3, 4, 5	Week 5: Friday 4 <sup>th</sup> April
3	Film Festival Catalogue: 1000-1500 words	25%	1, 2, 3	Week 8: Friday 9 <sup>th</sup> May
4	Research Essay: 2500-3000 words	40%	1, 2, 3, 4, 5	Week 12: Friday 6 <sup>th</sup> June

### Assignment One:

#### Attendance and Active Participation in all Tutorials – Weeks 2-12 (10%)

You will be assessed on the quality of your contributions to your tutorials throughout the course, which includes coming to class having done the readings and being prepared to discuss them, commencing in week 2. Non-attendance without a valid excuse (such as illness) will affect your grade.

### Assignment Two:

#### Film Festival Report (25%) 1000-1500 words; Due Date: Week 5 – Friday 4<sup>th</sup> April

For this assignment you are expected to critically evaluate a film festival of your choice in the form of a report. This report should evaluate the festival's programming strategies, target audience, relationship with the city and broader role within the international film festival circuit.

### Assignment Three:

#### Film Festival Catalogue (25%) 1000-1500 words; Due Date: Week 8 – Friday 9<sup>th</sup> May

The New Zealand International Film Festival has commissioned you to curate a special programme of films for inclusion in the festival for 2014. For this assignment you are required to select 5 to 8 films for your programme with a specific programming title, target audience and programming rationale outlined.

**Assignment Four:**

**Research Essay (40%) 2500-3000 words; Due Date: Week 12 – Friday 6<sup>th</sup> June**

This essay will require you to conduct original research on a topic relating to International Film Festivals. For this research essay you are required to select a case study festival and conduct a thorough examination of its history, programming strategies, position and influence on the wider festival circuit. This essay should demonstrate your critical understanding of the case study festival within the broader theoretical framework of film festivals examined in the course.

### **SUBMISSION AND RETURN OF WORK**

**Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the “Assignments and Turnitin” section of Blackboard.**

**For all assignments both hardcopy and Turnitin digital versions must be submitted by the due date and time.** Hard-copy and Turnitin assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace by 5 pm. **Failure to submit either on time will incur penalties.** Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your instructor’s name.

Your marked assignment will be handed back by your instructor during class. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignments from the Administration office.

### **EXTENSIONS AND PENALTIES**

In exceptional and unforeseen circumstances an extension may be granted, but no extensions will be granted more than THREE days past the due date (unless there is documentation of extenuating circumstances that have been communicated to the instructor and approved by them). Any work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per day, for a maximum of three days, **after which the work will not be accepted.** Late work also receives minimal comments from your marker. If the extension request is not accompanied by appropriate documentation the assignment will receive a 0. **Failure to complete any assignments will also result in a failure of the class.**

If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions. **No assignment without an extension will be accepted after Wednesday 11<sup>th</sup> June 2014.**

### SET TEXTS

- Iordanova, Dina and Ragan Rhyne, eds. 2009. *Film Festival Yearbook 1: The Festival Circuit*. Great Britain: St Andrews Film Studies, College Gate Press.

You can order textbooks online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz).

### RECOMMENDED READING

#### *Recommended Texts:*

- Edwards, Rona, Skerbelis, Monika 2012, *The complete filmmaker's guide to film festivals: your all access pass to launching your film on the festival circuit*, Michael Wiese Productions, Studio City, CA.
- Iordanova, Dina, Cunningham, Stuart 2012, *Digital disruption: cinema moves on-line*, St Andrews Film Studies, St Andrews, Scotland.
- Ruoff, Jeffrey. 2012. *Coming Soon to a Festival Near You: Programming Film Festivals*, edited by Jeffrey Ruoff. Great Britain: St Andrews Film Studies.
- Wong, Cindy Hing-Yuk. 2011. *Film Festivals: Culture, People and Power on the Global Screen*. New Brunswick, New Jersey and London: Rutgers University Press.

Weekly recommended readings will be made available to students on Blackboard.

### CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details: TBA

### STUDENT FEEDBACK

Student feedback on University courses may be found at [www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

## OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: [www.victoria.ac.nz/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- Subject Librarians: <http://library.victoria.ac.nz/library/resources/subjectcontacts.html>
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- School website: [www.victoria.ac.nz/seftms](http://www.victoria.ac.nz/seftms)

## COURSE PROGRAMME

Week 1	3 March	<p><b>Introduction to World Cinema and a brief history of Film Festivals</b></p> <ul style="list-style-type: none"> <li>• Dissanayake, W. 2000. <i>World Cinema: Critical Approaches</i> Oxford: Oxford University Press. pp143-151: Chapter 18 - Issues in World Cinema</li> <li>• Edwards, R., and Skerbelis, M. 2012. "A Brief History of Film Festivals." In <i>Film Festivals: Your All Access Pass To Launching Your Film on the Festival Circuit</i>. California: Michael Wiese</li> </ul>
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Productions.

Week 2	10 March	<p><b>The International Film Festival Circuit</b></p> <ul style="list-style-type: none"> <li>• Iordanova, Dina. 2009. "The Film Festival Circuit." In <i>Film Festival Yearbook 1: The Festival Circuit</i>, edited by Dina Iordanova and Ragan Rhyne. Great Britain: St Andrews Film Studies.</li> <li>• Wong, Cindy Hing-Yuk. 2011. "Festivals as Public Spheres." In <i>Film Festivals: Culture, People and Power on the Global Screen</i>. New Brunswick, New Jersey and London: Rutgers University Press.</li> </ul>
Week 3	17 March	<p><b>Film Festival Host Cities and Audiences</b></p> <ul style="list-style-type: none"> <li>• Stringer, Julian. 2001. "Global Cities and the International Film Festival Economy." In <i>Cinema and the city : film and urban societies in a global context</i>, edited by Mark Shiel and Tony Fitzmaurice, xxi, 297p. Oxford, U.K; Malden, Mass: Blackwell Publishers.</li> <li>• Harbord, Janet. 2009. "Film Festivals-Time-Event." In <i>Film Festival Yearbook 1: The Festival Circuit</i>, edited by Dina Iordanova and Ragan Rhyne. Great Britain: St Andrews Film Studies.</li> </ul>
Week 4	24 March	<p><b>A-list Festivals: Cannes, Venice, Toronto &amp; Sundance</b></p> <ul style="list-style-type: none"> <li>• Peranson, Mark. 2008. "First You Get the Power, Then You Get the Money: Two Models of Film Festivals." <i>Cineaste</i> 33 (3): 37-43</li> <li>• Czach, Liz. 2010. "Cinephilia, Stars, and Film Festivals." <i>Cinema Journal</i> 49 (2).</li> </ul>
Week 5	31 March	<p><b>Specialised Film Festivals: Rotterdam, Berlin, Karlo Vary</b></p> <ul style="list-style-type: none"> <li>• De Valck, Marijke. 2005. "Drowning in Popcorn at the International Film Festival Rotterdam?" In <i>Cinephilia: Movies, Love and Memory</i>, edited by Marijke De Valck and Malte Hagener. Amsterdam: Amsterdam University Press.</li> <li>• Steinhart, Daniel (2006). "Fostering International Cinema: The Rotterdam Film Festival, CineMart, and Hubert Bals Fund." <i>Mediascape</i> no. 2 (Spring 2006): 1–13.  <a href="http://www.tft.ucla.edu/mediascape/Spring06_FosteringInternationalCinema.pdf">http://www.tft.ucla.edu/mediascape/Spring06_FosteringInternationalCinema.pdf</a></li> </ul> <p><b>Assignment Two: Film Festival Report Due Friday 4<sup>th</sup> April</b></p>
Week 6	7 April	<p><b>Local Film Festivals: Brisbane, Wellington and Perth</b></p> <ul style="list-style-type: none"> <li>• Derrett, Ros (2003). "Festivals &amp; Regional Destinations: How Festivals Demonstrate a Sense of Community &amp; Place." <i>Rural Society</i> 13:1 (2003): 35–53.</li> </ul>



- Quinn, B. 2005. "Arts Festivals and the City." *Urban Studies* 42 (5-6): 927-943.

Week 7	14 April	<b>Politics of Programming a Film Festival</b> <ul style="list-style-type: none"><li>• Ruoff, Jeffrey. 2012. "Introduction: Programming Film Festivals." In <i>Coming Soon to a Festival Near You: Programming Film Festivals</i>, edited by Jeffrey Ruoff. Great Britain: St Andrews Film Studies.</li><li>• Czach, Liz. 2004. "Film Festivals, Programming, and the Building of a National Cinema." <i>The Moving Image</i> 4 (1): 76-88.</li></ul> <b>*No screening this week – Good Friday</b>
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**Mid Trimester Break:** Friday 18 April to Sunday 4 May 2014

Week 8	5 May	<b>Film Festival Industries: Markets, Distribution and Exhibition</b> <ul style="list-style-type: none"><li>• Wong, Cindy Hing-Yuk. 2011. "Film Festivals and Film Industries." In <i>Film Festivals: Culture, People and Power on the Global Screen</i>. New Brunswick, New Jersey and London: Rutgers University Press.</li><li>• Bachmann, Gideon (2000). "Insight into the Growing Festival Influence: Fest Vet Discusses 'Wholesale' and 'Retail' Events." <i>Variety.com</i>.</li></ul> <p><a href="http://www.variety.com/article/VR1117785609.html">http://www.variety.com/article/VR1117785609.html</a></p> <b>Assignment Three: Film Festival Catalogue Due Friday 9<sup>th</sup> May</b>
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Week 9	12 May	<b>International Acclaim: How emerging filmmakers can capitalise on their festival experience</b> <ul style="list-style-type: none"><li>• Gann, Jon. 2012. "Why did my film not get in?" In <i>Behind the Screens: Programmers Reveal How Film Festivals Really Work</i>. United States: Reel Plan Press.</li><li>• Edwards, R., and Skerbelis, M. 2012. "Making the Festival Circuit Work for You." In <i>Film Festivals: Your All Access Pass To Launching Your Film on the Festival Circuit</i>. California: Michael Wiese Productions.</li></ul>
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Week 10	19 May	<b>Film Festivals, Third Cinema and the 'Festival Film'</b> <ul style="list-style-type: none"><li>• Nichols, Bill. 1994a. "Discovering Form, Inferring Meaning: New Cinemas and the Film Festival Circuit." <i>Film Quarterly</i> 47 (3): pp. 16-30.</li><li>• Ross, Miriam. 2011. "The film festival as producer: Latin American Films and Rotterdam's Hubert Bals Fund." <i>Screen</i> 52 (2): 261-267. <a href="http://screen.oxfordjournals.org/content/52/2/261.full">http://screen.oxfordjournals.org/content/52/2/261.full</a>.</li></ul>
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Week 11 26 May

**Politics of Participation: Film Festivals and Activism (Queer and Women's Cinema)**

- Aufderheide, Pat and Debra Zimmerman. 2004. "From A to Z: A Conversation on Women's Filmmaking." *Signs: Journal of Women in Culture and Society* 30 (1).
- Citron, Michelle. 2012. "Women's Film Production: Going Mainstream." In *The Gender and Media Reader*, edited by Mary Celeste Kearney. New York and London: Routledge.

Week 12 2 June

**The Future of Film Festivals**

- De Valck, Marijke (2012). "Convergence, Digitisation and the Future of Film Festivals." *Digital Disruption: Cinema Moves Online*. Eds. Dina Iordanova and Stuart Cunningham. St Andrews Film Studies. pp. 117-129.

**Assignment Four: Research Essay Due Friday 6<sup>th</sup> June**

**\*No tutorials this week – Queen's Birthday Monday 2<sup>nd</sup> June**

Weekly Film Screenings to be announced.