

ANNEX Nr. 4

PUBLIC INFORMATION ABOUT THE COMPETITIONS

<b>Field Description</b>	<b>Field Description</b>
<b>Faculty</b>	Faculty of Theatre and Film
<b>Department</b>	Cinematography and Media
<b>Pay Roll Position</b>	55
<b>Function</b>	Scientific Researcher Grade 2
<b>Disciplines from the Curriculum</b>	<p>Collaborates in the department to realize national and international scientific projects</p> <p>Performs research projects designated by the Faculty's management or assumed individually and approved by the Institution's management</p> <p>Participates in national and international conferences</p> <p>Performs financing projects / grants</p> <p>Presents scientific results through public presentations and / or publication in print or digital</p>
<b>Scientific Field</b>	Cinematography and Media
<b>Description of the Opening Position</b>	<p>This professorship role includes creative, teaching and research outputs at top national level and international visibility and excellence, with contributions to the research excellence of the Department and of the University.</p> <p>To fill the job, it is very significant to fulfillment the specific standards described in the contest methodology, and the evidence of effectuation of the pedagogy module.</p> <p>The candidate must have a scientifically record, to fulfill the mandatory criteria specified in the competition notice according to the minimal national and UBB academic standards.</p>
<b>Responsibilities</b>	<p>Undertaking novel enquiry and disseminating new knowledge and/or advances in practice.</p> <p>Leading projects, teams and/or academic communities.</p> <p>Teaching and learning, coordination of student projects. Peer learning and guidance in professional practice.</p>
<b>Date, Day of the week and Hour of the Scheduled Lecture</b>	<p>July, 5, 2019, 15.00 am.</p> <p>According to the number of candidate, the entrance to the Lecture is made in alphabetical order.</p>
<b>Place of the Lecture</b>	<p>Faculty of Theatre and Film.</p> <p>Cluj-Napoca, M. Kogălniceanu street, nr. 4. Room 38.</p>
<b>Dates of the public presentation of the lecture/conference</b>	<p>July, 5, 2019, 15:00 am.</p> <ol style="list-style-type: none"> <li>1. Assessment of the candidates folders</li> <li>2. The presentation of a conference tipe lecture during 45 minutes in english language, followed by a questions session from the commission.</li> </ol>

**Topics and Bibliography for the selection process.**

**Thematics:**

- European cinema as a public actor: representation of migration and exploitation of labor without rights;
- Documentary film and the visualization of the abstract nature of financial transactions.

**Bibliography:**

1. Agamben, Giorgio (2007), *Profanations*, New York: Zone Books.
2. Balibar, Étienne (2010). *At the borders of citizenship: a democracy in translation?*, *European Journal of Social Theory*, 13(3), pp. 315-322.
3. Berlant, Lauren G. (2011), *Cruel Optimism*. Durham: Duke University Press.
4. Chanan, Michael. *How to Make a Film about Money and Debt without Any Money and Without Falling into Debt*. In *Global Finance on Screen: From Wall Street to Side Street*. Edited by Constantin Parvulescu, 221-231. London: Routledge, 2017.
5. Corner, John. *System Down! Three Documentary Accounts of Crisis*. In *Money Talks: Media, Markets, Crisis*. Edited by Graham Murdock and Jostein Gripsrud, 131-148. London: Intellect Books, 2015.
6. De Goede, Marieke. *Documenting Financial Assemblages and the Visualization of Responsibility*. In *Documenting World Politics: A Critical Companion to IR and Non-Fiction Film*. Edited by Rens Van Munster and Casper Sylvest, 58-77. London: Routledge, 2015.
7. Esposito, Roberto (2015), *Persons and Things: From the Body's Point of View*, John Wiley & Sons.
8. Hardt, Michael and Antonio Negri (2000), *Empire*, Harvard.
9. Loshitzky, Yoseffa (2010), *Screening Strangers: Migration and Diaspora in Contemporary European Cinema*. Indiana University Press.
10. Marcus, Daniel. *Documentary Treatments and Cultural Hierarchies: The 2008 Financial Crash i American Documentaries*. In *Global Finance on Screen: From Wall Street to Side Street*. Edited by Constantin Parvulescu, 163-178. London: Routledge, 2017.
11. Mazierska, Ewa (2015), *From Self-fulfilment to Survival of the Fittest: Work in European Cinema from the 1960s to the Present*, Berghahn Books.
12. Ragazzi, Francesco. *Your Film in Seven Minutes: Neo-liberalism and the Field of Documentary Film Production*. In *Documenting World Politics: A Critical Companion to IR and Non-Fiction Film*. Edited by Rens Van Munster and Casper Sylvest, 23-40. London: Routledge, 2015.

	<p>13. Rodríguez Mateos, Araceli. <i>Precarity and Vulnerability: Documentaries on the Crisis in Spain</i>. In <i>GlobalFinance on Screen: From Wall Street to Side Street</i>. Edited by Constantin Parvulescu, 198-218. London: Routledge, 2017.</p> <p>14. Žižek, Slavoj. (2008), <i>Violence: Six Sideways Reflections</i>, London: Profile Books.</p> <p>15. King, Alasdair. <i>Film and the Financial City</i>. <i>Studies in European Cinema</i>. 14.1 (2017): 7-21.</p>
<p><b>Description of the Selection process</b></p>	<p>The candidate will present a 45 minutes conference on a research topic of his/her choice that is subscribed to the area of the disciplines included in The job description. The lecture will be followed by an interview and questions that are going to touch not only on the subject of the research but also will enquire the future development plan of the candidate in order to assess the added value it would Bring to the department and the university. Analysis of the portfolio in order to appreciate the degree in which the candidate in fulfilling the minimum standards as described by the legislation , specific for the professor position, according to own Methodologies.</p>

Univ. Lecturer Ligia Smarandache PhD.

Cinematography and Media Department

Director