



University of Arts in Belgrade  
Université Lyon 2

UNESCO Chair

Master Programme in



## CULTURAL POLICY AND MANAGEMENT

Scientific/artistic/professional field (or fields) of study	Interdisciplinary, multidisciplinary, transdisciplinary (IMT) studies
Study Level	Master
Study Mode:	Full Time
Duration of studies	One academic year / 2 semesters
Academic degree	Master Manager – Culture and Media
Number of students	22
Language of instruction	Serbian, English and French
University web page	<a href="http://www.arts.bg.ac.rs/">http://www.arts.bg.ac.rs/</a>
Head of the study programme	Professor Milena Dragičević Šešić, PhD Associate Professor Camille Jutant, PhD
Enrollment requirements	Undergraduate studies completed, i.e. 240 ECTS earned, or undergraduate studies according to the former Law on Higher Education.
Study Programme Goals	Programme goals are to make students qualified for conducting scientific research and professional work related to development and strategic projects in the field of culture, arts and media; repositioning the existing and formation of new cultural/art/media institutions and organizations; developing and establishing the instruments of cultural policy, intercultural dialogue and cultural cooperation of the Balkan countries.

## Programme Description

MA in Cultural Policy and Management study program, taught in English and French, is internationally acclaimed and accredited by the University Lumière Lyon 2 and supported by other partner universities, professional organizations and guest experts from all over Europe. It attracts not only students from the Balkan region, but also those coming from Europe and worldwide, who seek an innovative, stimulating and unique study environment.

As a heart-centered Balkans university, we benefit from the cultural resources of the capital city and the extended regional art and culture community that meets in Belgrade. This program enables students to be a part of this creative capital and of the multicultural landscape of the Balkans. For its excellence in promotion of intercultural cooperation and mediating capacities of culture, the MA in Cultural Policy and Management has been named UNESCO Chair in 2004.

## Programme Structure

Study programme Cultural Policy and Management - UNESCO Chair and University Lyon 2 is implemented in one school year, i.e. two semesters, as a combination of theoretical and practical work. It is concluded by the final master thesis defense.

The programme consists of the following:

- 6 mandatory courses: Strategic Management in Culture, Cultural Policy and Cultural Rights, Management of Intercultural Art Projects, Research Methodology, Marketing in Culture, and Leadership and Development of Creative Teams.
- At least 2 electives from the 6 offered in this degree program and dozen of others offered through other degree programs at the University of Arts. Students can choose from the following:
  - o Management of Cultural Heritage, Policies of Performing Arts Festivals, European Culture - Past, Present and Future, Reading the Image of the Balkans Curatorship and Creative Practice: art in public space, Management and Production of Film and Media(at the UNESCO Chair of the University of Arts).
- Internship which is a mandatory part of the programme for which the student is required to write a report.
- Defense of the written MA thesis before a committee appointed by the management of study programme. If students are enrolled for the programme for the French diploma as well, they have French language classes and defend their MA thesis before a committee in which at least one member comes from the partner University Lion2.

Study programme is designed as interdisciplinary - it is based on several key areas: management in culture, project management, cultural policy and intercultural theory. Furthermore, it focuses in directions which offer broad theoretical and practical knowledge to students - marketing, cultural rights, human resources management, history of European culture, art theory, cultural identities of the Balkans and similar. This structure offers broad education which is necessary for practical work of cultural managers and related occupations, while students focus on their area of interest by choosing the electives. Acquired theoretical knowledge is verified and improved during the entire study programme through practical work which is the second feature of this programme: individual and group projects (project design and implementation, business plan, marketing plan, etc.), analytical evaluation work (evaluation of project proposals, evaluation of project reports, analysis of cultural policy instruments, analysis of legal regulations in culture), and workshops on policy and management issues (proposed solutions to the problem in human resources, etc.). Through practical work in one of cultural institutions in Serbia, the Balkans or in Europe, students obtain the possibility of getting acquainted with the conditions and working methods in culture in different cultural settings and systems. Thus they participate in specific intercultural dialogue which is of great importance for the professional development of managers in culture.

Besides the abilities and skills in practical implementation of the acquired knowledge, students are given the opportunity to develop skills in writing different types of scientific texts - analyses, syntheses, research reports, essays, studies, etc. This ensures that students are enabled to participate in scientific research and publish scientific papers according to international standards.

Study programme is taught in English, French and Serbian language, which contributes to its international promotion, realization of intercultural dialogue, recruitment of foreign students and promotion of Belgrade as a regional cultural and education center. By involving a number of international lecturers and experts, this study programme offers a wide range of diverse knowledge and experience required for comprehensive education of managers capable of performing in different conditions and cultural systems.

## Study Programme Purpose

This study programme developed from the genuine need of cultural and media sectors for professional managers who are able to design and implement a radical reform of institutions and the entire system of culture in post-socialist societies going through social and cultural transition. Since the ways of financing, organising, international networking and promoting of cultural heritage and contemporary cultural production in the world significantly changed over the last twenty years (in the direction from institutional to the project logic), it was necessary to provide the staff which understands the changes and, accordingly, possesses the knowledge and skills adequate for new circumstances. Education system in our country required improvement and upgrade in the field of management in culture. Therefore, this programme offered the opportunity for faster development of the field both in academic and practical terms.

At the same time, since the year 2000, Belgrade has become a dynamic cultural hub and one of the leading centers of the Balkans, which proved to be an advantage for the development of new, regionally unique graduate program of study for which there was a need in all Balkan countries. For several decades, University of Arts, particularly its Faculty of Dramatic Arts, has been developing programs in theater, film, radio and TV production. These departments provide most of the teaching staff for the development of new, interdisciplinary study programme in the field of cultural policy and management. New study programme has expanded the area of focus of Faculty of Dramatic Arts through specialised inclusion of new disciplines and fields, as well as through international academic cooperation. International partnerships with some of the best

French centers in the field of cultural policy and management provide programme structure according to the European standards and thus induce programme competence in international framework. This way local students have the opportunity to study and to perform practical work in international environment, which is of great importance for international networking and strengthening of international cooperation of local cultural institutions and actors.

Programme is also envisioned as a tool to enable, facilitate and encourage intercultural dialogue in the Balkans and therefore promote culture and education as areas of mediation.

Based on these assumptions, programme is able to provide the highest quality theoretical and practical knowledge in the field of cultural management and cultural policy necessary for further reform and development of cultural activities. Programme offers highly professional and competent personnel fulfilling its mission to contribute to the professionalisation and recognition of the cultural sector of Serbia and the entire Balkans.

### Study Programme Goals

Programme objective is the creation of regional experts and linking of future cultural policy makers and managers of development projects and cultural / art / media institutions and organisations in the Balkans. Special attention is paid to the issues and problems of communication and cultural cooperation among Balkan countries. The idea of cultural pluralism is at the core of this programme.

Additional goal of the programme is training of young experts for professional work by obtaining knowledge and developing skills in contextualization of cultural projects and cultural development through:

- innovative, development and strategic projects in the field of culture / art / media in the Balkans;
- renewal / repositioning of existing and creation of new cultural / art / media institutions and organisations (through study and application of project logic, total quality management methods, marketing and promotion of regional cultural production, etc.);
- establishment of concepts and appropriate instruments of cultural policy for each domain of artistic production and cultural development in general;
- development and establishment of instruments of regional cultural cooperation which will internationally position the Balkans as specific, developed and well integrated European cultural region.

This programme aims to contribute to the overall professionalization of the field of culture in Serbia and other Balkan countries and to the reform of cultural institutions in line with international contemporary trends, making those institutions more efficient and adequate tools of overall cultural and social development.

### Competences of Graduates

- Management of complex cultural and art institutions: organisation of work and management in accordance with modern theories and practices in conditions of intensive international exchange and development of arts and culture markets;
- Establishment and launch of new organisations of arts and culture: the ability of planning new organisations as an expression of emerging needs of artistic and cultural environment, positioning and strategic development of new initiatives and understanding of socially responsible position of cultural organisations;
- Management of art and intercultural projects: skills necessary for successful conception, development and implementation of artistic and intercultural projects, with an understanding of their social importance, development potential for the specific environment and capacity for promoting intercultural dialogue and cooperation;
- Management of intercultural projects and coproduction: understanding of main ideas and concepts of intercultural projects' methodology and management, mastering skills of intercultural dialogue and developing managerial decision-making skills in changing environment;
- Evaluation of cultural policies: mastering methodologies for evaluating different cultural policies, planning recommendations appropriate to the specific conditions and environments and writing documents defining the objectives and instruments of cultural policy;
- Strategic analyses, management evaluations, development of strategic and business plans;
- Enabling students to identify and solve complex problems and controversies in the field of cultural management and cultural policy, with emphasis on specific socio-political context of the Balkans (analytical and critical thinking).
  
- First of all, students have to master scientific approach to researching the phenomenon of culture both in the field of cultural policy and in management (eg: audience research, comparative studies of cultural policy instruments, etc.). This is followed by mastering skills of designing scientific research projects, planning of the project, designing research instruments (questionnaires, etc.), and performing the research (interviewing skills). Through specific courses this basic knowledge is further expanded in different fields of culture (museums, cultural heritage, festivals, publishing, libraries, performing arts, cultural tourism, etc.). Distinctive themes such as cultural rights, copyrights, economics of culture, marketing, human resources, specifics of Balkan cultural traditions and European cultural development enable students to master specific skills and knowledge essential for adequate and creative contextualisation and quality management in culture.
  
- Through theoretical and practical work during the Research Methodology course, students are trained to independently develop and implement research in the field of culture, and to develop and implement master thesis in the form of scientific text.

## Student Enrolment

Candidates who have acquired 240 ECTS during their previous studies have the right to enroll in this programme. Advantage during enrolment process has applicants who have completed studies in the field of arts and social sciences and humanities. Candidates are further evaluated by the published studies, memoirs and theoretical books, as well as by their work experience. In exceptional cases, candidates who have completed studies in other domains, can be qualified to enroll by special examination, if they have relevant written papers and experience. Excellent knowledge of English is mandatory. Knowledge of French language is desirable.

Entrance examination consists of two parts:

- First part consists of candidate's curriculum vitae and a cover letter explaining reasons for choosing this programme, future professional plans and ways of using the knowledge to be acquired during this degree programme.
- Second part consists of a written exam with three questions from the field of cultural policy, management and intercultural mediation which are the core subjects of the master programme. Candidates provide answers in a written essay which is evaluated by the admission commission.

The overall assessment of candidates also includes the following elements: results of previous education, professional experience in the field of cultural management, participation in national and international projects, published written works, and knowledge of foreign languages. According to the final sum of the grades, ranking list is made. Top 28 candidates from the list will be accepted to the study programme.

## Evaluation, grading and advancement of students

Final grade is given for each subject based on continuous assessment of student's work, attendance of lectures and workshops, practical results in the implementation of student projects, and overall involvement throughout the semester. At the exam student's overall knowledge is evaluated; he / she receives a final grade which covers attendance and participation at the lectures and workshops, evaluation of the term paper, and grades received during oral or written examination.

Since study programme includes a number of hours of workshops that mostly relate to the project work and research, it is very important to continuously monitor student's work and engagement in these activities. Student's ability to independently develop and plan the project are evaluated, as well as his / her ability to work in teams, willingness to cooperate with different colleagues, verbal expression abilities and presentation skills (through the presentation of the project), and the ability to analyze the context and contextualization of the project. These skills are of great importance for cultural managers and cultural policy makers.

In order to pass the exam, student must receive at least 55 out of 100 points. Specification of each subject includes the table according to which the grade is calculated.

Exam results are written in the record of the exam, index of a student, as well as in the exam application.

Student is also informed about the exam results in writing, immediately after the receipt of the grade.

## Curriculum

The backbone of the study program is five compulsory subjects in the first and one in the second semester. Elective subjects are divided into two optional courses with three in each semester. The students choose the elective course in accordance with their interests and research related to the master thesis. A special part of the study program belongs to professional practice/internship by the student which he/she performs in cultural institutions and other institutions that are adequate for the acquisition of knowledge and practical skills related to the study program. The student completes the study program with the master thesis defense.

Mandatory courses:

1. Strategic Management in Culture (30 hours, 15 workshop hours, 6 ECTS)
2. Cultural Policy and Cultural Rights (30 hours, 15 workshop hours, 6 ECTS)
3. Management of Intercultural Art Projects (30 hours, 15 workshop hours, 6 ECTS)
4. Marketing in Culture (30 hours, 15 workshop hours, 5 ECTS)
5. Leadership and Development of Creative Teams (30 hours, 4 ECTS)
6. Research Methodology (45 hours, 30 workshop hours, 5 ECTS)

Electives:

7. European Culture - Past, Present and Future (30 hours, 3 ECTS)
8. Reading the Image of the Balkans (30 hours, 3 ECTS)
9. Management and Production of Film and Media (15 hours, 15 workshop hours, 3 ECTS)
10. Management of Cultural Heritage (30 hours, 15 workshop hours, 5 ECTS)
11. Policies of Performing Arts Festivals (30 hours, 15 workshop hours, 5 ECTS)
12. Curatorship and Creative Practice: Art in Public Space (30 hours, 15 workshop hours, 5 ECTS)
13. Internship (6 ECTS)
14. MA Thesis (14 ECTS)

## List of courses thought at MA Cultural Policy and Management

### Mandatory Courses

Strategic Management in Culture  
Cultural Policy and Cultural Rights  
Management of Intercultural Art Projects  
Marketing in Culture  
Leadership and Development of Creative Teams  
Methodology of Research  
Internship

### Elective Courses

Reading the Image of the Balkans  
European Culture: Past, Present, Future  
Management and Production of Film and Media  
Management of Cultural Heritage  
Policies of Performing Arts Festivals  
Curatorship and Creative Practice: Art in Public Space

Table of the subjects for the Master degree study programme Cultural Policy and Management

ord. no	Code	Course name	Name	Type	Status	Active classes				Other classes	ESPB
						L	W	SR			
<b>First year</b>											
1.	MIN24	Strategic Management in Culture	1	SA	O	2	1	2	0	0	6
2.	MIN15	Cultural Policy and Cultural Rights	1	SA	O	2	1	2	0	0	6
3.	MIN20	Management of Intercultural Art projects	1	PA	O	2	1	2	0	0	6
4.	MIN18	Marketing in Culture	1	PA	O	2	1	0	0	0	5
5.	MIN17	Leadership and development of creative teams	1	SA	O	2	0	0	0	0	4
6.		Elective course 1	1		E	2	0	0	0	0	3
7.	MIN22	Methodology of Research	2	TM	O	3	2	0	0	0	5
8.		Elective course 2	2		E	2	1	0	0	0	5
9.	MIN25	Internship	2	PA	O	0	4	0	8	0	6
10.		Final paper	2		O						14
<b>Sum of active classes in the semester</b>						<b>8,5</b>	<b>5,5</b>	<b>3</b>	<b>4</b>	<b>0</b>	<b>30</b>
<b>Sum of active classes in the academic year</b>						<b>21x30=630</b>					<b>60</b>

Details on completed curriculum

Course name	Status	Semester	Total number of lectures	Other Classe
Strategic Management in Culture	obligatory	1	30	15
Cultural Policy and Cultural Rights	obligatory	1	30	15
Management of Intercultural Art projects	obligatory	1	30	15
Marketing in Culture	obligatory	1	30	15
Leadership and development of creative teams	obligatory	1	30	-
Methodology of Research	obligatory	2	45	30
Internship	obligatory	2	-	30
European culture – Past, Present and Future	elective	1	30	-
Reading the Image of the Balkans	elective	1	30	-
Management and Production of Film and Media	elective	1	30	-
Management of Cultural Heritage	elective	2	30	15
Policies of Performing Arts Festivals	elective	2	30	15
Curatorship and creative practice: art in public space	obligatory	2	30	15
Final paper	obligatory	2	-	-

## TABLE OF COURSES

### OBLIGATORY COURSES

Course title: <b>STRATEGIC MANAGEMENT IN CULTURE</b>			
Professors: PhD Dragičević Šešić D. Milena, full professor Faculty of Drama Arts, PhD Lidia Varbanova, associate professor, Desautels Faculty of Management, McGill University, Montreal, Canada, PhD Mihaljinac S.Nina, assistant Faculty of Drama Arts			
Course status: Mandatory			
No. of ESPB: 6			
Precondition: Enrolment to the adequate semester of this study programme or similar study programme for students in the the exchange programme.			
Course aim: to get students acquainted with knowledge and skills of strategic management, organisation development, strategic planning, methods of strategic analysis and evaluation in culture; to develop consciousness about importance of strategic approach to decision making in cultural institutions and about need for generating and implementation of specific development strategies for cultural organisations. A special emphasis is put on strategic management in turbulent circumstances in transition countries.			
Course outcomes: Students develop consciousness about necessity for strategic thinking and learn about possible strategies that a cultural organisation applies in its development, about their characteristics and specificities. They know how to evaluate success of a strategy and correct it if necessary, to define vision, mission and goals of a cultural institution and methods of their implementation. They are able to position organisation in its environment. They have skills of strategic analysis and of strategic plan making.			
Course content: 1. Introduction to strategic management; 2. Management as a process, nature and logics of strategic management; 3. Management functions; 4. Content and process of strategic management; 5. Place and role of strategy in the system of business decision making; 6. Organisational development and capacity building of art organisations; 7. Strategic analysis; 8. Strategic plan and its making; 9. Philosophy of organisation, mission, vision and strategic goals; 10. Scenarios of future and types of strategies; formulation, implementation and evaluation of strategies, use of strategic resources; 11. Programming, planning and decision making process; 12. Management of cultural organisations – management strategies; 13. Organisation and organisational design; 14. Monitoring and control; 15. Evaluation of strategic plans of art and culture institutions. <i>Practical work:</i> Concrete case studies are treated. Students actively participate in analysis, preparation and evaluation of strategic alternatives. They also have obligation to do and present an appropriate case study of one cultural organisation (international or national).			
Literature: 1. Анђелић, Горан (2010). Стратегијски менаџмент, ФТН издаваштво, Нови Сад, 2. Byrnes, William (2009). Management and the Arts. Burlingon, USA: Elsevier 3. Chong, Derrick (2007). Arts Management. London: Routhledge 4. Dragicevic Sestic, Milena and Dragojevic, Sanjin (2005). Arts management in turbulent times: adaptable quality management, Amsterdam: European Cultural Foundation, Boekmanstichtung 5. Hagoort, Giep (2003). Art Management, Entrepreneurial style. Utrecht: Eburon			
No. of active classes: 5		Theory: 2	Exercise: 3
Methods of teaching: lectures, visit to cultural organizations, debates, workshops			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Attendance/activity during the course	10	written exam	70
practical lessons	20		

Course title: <b>CULTURAL POLICY AND CULTURAL RIGHTS</b>			
Professors: Cvetičanin M. Predrag, PhD, docent Academy of Art in Niš, Teillet Philippe, PhD, assoc. prof. Institute des Etudes Politiques, Grenoble, France, Monika Mokre, full prof. Webster University in Vienna, Austria, Mihajinac, S. Nina, assitent, Faculty of Drama			
Status of the course: Mandatory			
ESPB: 6			
Precondition: Enrolment to the adequate semester of this study programme or similar study programme for students in the the exchange programme.			
Course aim: The goal of this course is to get the students acquainted with necessary knowledge and skills for understanding of models and instruments of cultural policy, as well as to enable them to get involved into cultral policy debates and processes of lobbying and advocacy, to introduce an overview of legal frames relative for culture on the European level and on national level of SEE countries. In the same time the course gives practical analysis of techniques and instruments, gives insight into mutal relations of cultural policy, law and economics, as well as knowledge about autors' rights and international and national laws, necessary for running art projects and for management of cultural organizations and institutions.			
Course outcomes: After this course students will acquaint necessary skills and knowledge for undertaking an active rolae in the process of making key decisions about cultural development and design of cultural policies on national, regional and local level of public authorities. For each area of art students will get to know adequate models of cultural policy instruments in Europe. Students will familiarize with processes of cultural policy as part of public policy through general legislative and specific legal acts relevant for cultural management. They will as well be able to deal with protection of authors' rights and possibilities of cultural institutions and artists to earn additional funds through rights protection.			
Course content: The lectures of this course are interactive and organized in three consistant parts lead by teachers from France, Croatia and Serbia: Cultural policies of the European Union, Cultural policies in the Balkans and National cultural policies. The course also consists of several workshops: how to write policy papers and how the priorities of a ministry of culture are defined through competition priorities and contracts with cultural institutions and so on. The challenge for cultural policy makers is how to synchronize protection of positive characteristics of arts and culture institutions with creative dynamism and innovatin in all arts and culture fields, as well as how to apply such policies. Therefore it is important to percieve challenges and potentials of creation of legal regulations that would help achievement of these goals. Through comparative analysis of authors' rights and problems of their implementation in countries with transitional economies, various aspects of protection of authors', creators' and perfomance rights will be treated. 1. Key terms of cultural policy; 2. History of cultural policies – from Greece to Soviet Union; 3. History of cultural policies – cultural policy of the Kingdom of Yugoslavia, Socialist Federal Republic of Yugoslavia and Federal Republic of Yugoslavia; 4. History of cultural policies – Malraux's cultural policy in France; 5. History of cultural policies – Glaser's cultural policy in Germany; Levels of cultural policy; 7. Models of cultural policy; 8. Instruments of cultural policy; 9. Legal regulations and cultural policy; 10. Relations of cultural policy and law; 11. Relations of cultural policy and economy; 12.-13. Authors' rights; 14.- 15. Presentation of students' works. <i>Excercise:</i> Analysis of cultural policy instruments on a local and global plan.			
Literature 1. <i>Writing Effective Public Policy Papers – A guide for Policy Advisers in Central and Eastern Europe, Local Government and Public Service Reform initiative</i> , OSI, Budapest, 2000, <a href="http://lgi.osi.hu">http://lgi.osi.hu</a> 2. Djukic Dojcinovic, Vesna (2002). <i>Cultural policy in Serbia</i> , activity report, research and policy papers, <a href="http://www.policy.hu/fellows/djukic">www.policy.hu/fellows/djukic</a> 3. Mundy, Simon (2000). <i>Cultural Policy, A Short Guide</i> . Council of Europe 4. Bourdieu, Pierre (1979). <i>La distinction, critique sociale du jugement</i> , Paris: Minuit 5. d'Angelo, Mario e Vespérini, Paul (1998). <i>Politiques culturelles en Europe: une approche comparative</i> , Strasbourg, Editions du Conseil de l'Europe, Série Formation, sept. 1998			
Number of classes of active teaching:: 5		Theory: 2	Excercise: 3
Methods of teaching: lectures, excercise, analysis of international conventions			
Mark (max. no 100)			
Pre-exam obligations	30 points	Final exam	70 points
activity during the course	20	Written exam	50
excercise	10	Final test	20



Course title: <b>MANAGEMENT OF INTERCULTURAL ART PROJECTS</b>			
Professors: Goran Tomka, PhD, assistant professor, Faculty of Sport and Tourism, EDUCONS University, Novi Sad; Marina Marković, PhD, full professor, Faculty of Drama Arts, Aleksandar Brkić, PhD, LASSALE College, Singapore University			
Course status: Mandatory			
No. of ESPB: 6			
Precondition: Enrolment to the adequate semester of this study programme or similar study programme for students in the the exchange programme.			
Course aim: to enable students to understand the need and importance to enhance intercultural art projects in a multicultural environment and contemporary European context; to get them acquainted with knowledge about project methodology and project management: from an idea to conceptualisation, to design of project proposal, team building and team work, budget making, fundraising, and monitoring and evaluation. The goal of the course is that students master as well presentation skills and advocacy, as well as the skills necessary in an intercultural dialogue.			
Course outcomes: Knowledge that enables students to conceive autonomously a project idea (or to recognize it), to know different methods of idea development, to conceive a project with clear realisation methodology, to write it and make it in a form of action plan, to work on fundraising and possibly to realize the project and evaluate its results.			
Course content: The course covers knowledge and skills of management of intercultural art projects, their methodology and methods that can be applied in their realisation. The themes that are treated in the course are: 1. Project logic and project management; 2. Intercultural mediation and communication; 3. Intercultural art projects, animation and community art projects; 4. Research of needs and motivation – problematisation of the project (target groups, project goals and objectives); 5. Definition of the idea of an intercultural project; 6. Development of the project idea; 7. Leadership and project team; 8-9. Programme and methodology of the project – operational plan; 10. Project sustainability, budgeting and financial plan; 11. Fundraising – introduction (donations, sponsorship, partnerships); 12. Control and evaluation; 13. Project proposal making; 14-15. Successful presentation of a project – presentation making.			
Literature: 1. Dragičević Šešić, Milena i Dragojević, Sanjin (2004). Intercultural mediation in the Balkans, Oko, Sarajevo 2. Johan Galtung, Rethinking Conflict: the Cultural Approach, Council of Europe, 2002 3. Wagner, Gottfried, The Art of Difference, ECF, 2011 4. Enabling the Creators, ed. By Jolyon Laycock, Oxford Brookes University, 2008 5. Mollard, Claude (1994). L'ingenierie culturelle. Paris: Presses universitaires de France 6. UNESCO, German Commission for UNESCO, Mapping cultural diversity – Good practices from around the globe, 2011 Milohnić, A. and Nada Švob Đokić, Cultural Identity Policies in the Post Transitional Societies, IMO, 2011			
No. of active classes: 5	Theory: 2	Exercise: 3	
Methods of teaching: lectures, workshops, debates, case studies analysis			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
course participation	20	written exam	40
workshops	20	oral exam	20

Course title: <b>MARKETING IN CULTURE</b>			
Professors: Ana Martinoli, PhD, associate professor, Faculty of Drama Arts, Lidia Varbanova, PhD, associate professor, Desautels Faculty of Management, McGill University, Montreal, Canada; Sagot-Duvaroux Dominique, PhD, full professor, Université d'Angers, Camille Jutant, PhD, associate professor, Institute for communication, University Lumiere Lyon 2, France			
Course status: Mandatory			
No. of ESPB: 5			
Precondition: Enrolment to the adequate semester of this study programme or similar study programme for students in the the exchange programme			
Course aim: The goals of the course are: to present theoretical achievements of marketing in culture, to get students acquainted with possibilities for application of knowledge, instruments and techniques of marketing in cultural institutions, as well as in making art projects and events; mastering strategies of public relations; understanding of interconnections of programming and marketing strategies and importance of audience development, as well as international promotion of art works and projects.			
Course outcomes: Students will adopt theoretical and practical knowledge in the field of marketing and public relations; they will know how to make marketing plan and PR plan, as well as how to define appropriate instruments for their realisation; they will know how to conceive corporate identity of a cultural organisation; they will be familiar with process and key aspects of production and application of promotional material of an organization, as well as to make a plan of fundraising and a sponsor package; they will also know the basic elements of legal contracts needed in marketing domain.			
Course content: The course Marketing in culture gives students theoretical and practical aspects related to development of marketing plans, improvement and enrichment of policies for audience development, and gives insights to importance of PR for partnership development and two-way communication between organizations and their environment. The themes of the course: 1. Introduction to marketing in culture; 2. Market of culture; 3. Market research and analysis (audience and non-audience); 4. Strategic marketing in cultural institutions; 5. Functions of marketing; 6. Identity of cultural institutions (corporate identity); 7. Marketing mix in cultural institutions; 8. Marketing campaign, advertising and media plan; 9. Mass media – radio, TV, Internet and new media as mediators for promotion of cultural events; 10. Plan of fundraising and fundraising strategies (sponsorship and donations); 11. Socially responsible business; 12. Public relations; 13. Forms and strategies of public relations; 14-15. Presentation of students' works.			
Literature: 1. Colbert, Francois et al (2006). Le marketing des arts et de la culture (3e edition). Montreal, Canada: Gaetan Morin Editeur 2. Ruth Towse, A Handbook of Cultural Economics, Edward Elgar, 2003 3. Andrew McIlroy, Funding the Future: A user's manual for fundraising in the arts, Council of Europe 4. Diggle, Keith, Arts Marketing, Rhinegold Publishing Ltd, 1994 (Marketing umetnosti, srpsko izdanje, CLIO, Beograd) 5. Privatization and Culture, Ed. by Peter B. Boorsman, Kluwer Academic Publishers, Dordrecht, 1998 6. Banking on Culture – New financial instruments for expanding the cultural sector in Europe, Final report, 2000			
No. of active classes: 3		Theory: 2	Exercise: 1
Methods of teaching: lectures, presentation, case studies			
Mark (max. no. of points 100)			
Pre-exam obligations		40 points	Final Exam
course participation		10	written paper
seminar		30	oral exam
			60 points
			60
			-

Course title: <b>LEADERSHIP AND DEVELOPMENT OF CREATIVE TEAMS</b>			
Professors: Irena Ristić, PhD, associate professor, Faculty of Drama Arts, University of Arts, Milena Dragičević Šešić, PhD, full professor Faculty of Drama Arts, University of Arts			
Course status: Mandatory			
No. of ESPB: 4			
Precondition: Enrolled master studies or similar corresponding semester study program for students in exchange program			
Course aim: Acquiring knowledge and skills in the field of leadership development and creative teams, and to introduce students to scientific theoretical system and modern studies of creativity that can be applied cultural institutions.			
Course outcomes: Students are expected in the end of the course to be able to analyze relevant theory, to research, and to apply acquired knowledge through case studies and professional experience within selected cultural practices.			
Course content: Review and analysis of key research teams focused on the creative process, motivation and development capabilities. Consideration of principles of relational and group creativity, methodological dilemmas and issues, with special emphasis on the following topics: 1-2. New leadership models: understanding of the dynamics and development of human resources in the culture; 3-4. The concept of the creative team: the conditions of occurrence and potential analysis. Modern research teamwork and organizational creativity; 5-6. The formation of creative teams: analysis, planning, selection and training; 7-8. Motivational basis of the creative process and the concept of motivational synergies. Research and extrinsic effects of intrinsic factors on divergent production; 9-10. Structure and dynamics of creative teams: learning and progression (development of artistic talent); 11-12. The conditions for the development of innovation and new models. Contextual constraints, obstacles and problems. The effects of climate group; 13-14. Creating common values, and the role of organizational culture in expanding the range of cultural production from the creative team to the creative society. Difficulties in building a pluralistic model and 15. Evaluation and measurement techniques.			
Literature: <ol style="list-style-type: none"> <li>1. Argyris, C, &amp; Schon, D. A. (1996). <i>Organization Learning II: Theory, Method and Practice</i>. MA: Addison-Wesley</li> <li>2. Paulus, P. B. &amp; Nijstad, B. A. (2003) <i>Group Creativity. Innovation Through Collaboration</i>. New York: Oxford University Press</li> <li>3. Pynes, J. E. (2009) <i>Human resources management for public and nonprofit organizations. A strategic approach</i>, Third edition. San Francisco: Jossey-Bass</li> </ol> Coghlan, D. & Brannick, T. (2002). <i>Doing Action Research in Your Own Organisation</i> . Thousand Oaks, Ca: Sage			
No. of active classes: 2	Theory: 2	Exercise: -	
Methods of teaching: in order to take the exam, student need to attend the classes and participate in it, as well to prepare a written paper about the chosen subject. The grade is made from calculating the points of student's participation in classes (discussion, workshops, and lectures), written paper and achievements in the final exam.			
Mark (max. no. of points 100)			
Pre-exam obligations	40	Final Exam	60 points
Active participation	30	Presentation of the student project	60
Attendance	10		

Study program: Cultural Policy and Management			
Course title: Methodology of Research			
Professors: Slobodan Cvejić, PhD, full professor, Faculty of Philosophy, University of Belgrade, Ljiljana Rogač Mijatović, PhD, scientific associate, Faculty of Drama Arts, Goran Tomka, PhD, assistant professor, Faculty of Sport and Tourism, EDUCONS University in Novi Sad, Nina Mihaljinac, PhD, assistant, Faculty of Drama Arts			
Course status: Mandatory			
No. of ESPB: 5			
Precondition: Enrolment to the adequate semester of this study programme or similar study programme for students in the the exchange programme.			
Course aim: Students should appropriate scientific approach of research of cultural phenomena in the frames of cultural policy and cultural management (audience research, comparative research of cultural policy instruments etc), skills of design of scientific project, working plan, formulation of research instruments (questionnaires etc), research making (skills for making interviews). They should be trained to concieve and realize master research project and write the thesis as scientific paper.			
Course outcomes: Students should appropriate scientific approach of research of cultural phenomena in the frames of cultural policy and cultural management (audience research, comparative research of cultural policy instruments etc), skills of design of scientific project, working plan, formulation of research instruments (questionnaires etc), research making (skills for making interviews). They should be trained to concieve and realize master research project and write the thesis as scientific paper.			
Course content: Getting to know scientific and research approach in culture, goals and tasks of researach, sens and use of research in cultural policy and cultural management. The content covers the basics of methods and research techniques (polls, interviews, case studies observation etc). 1. Phases of research – Making of a draft of research (scientific project); 2. Theoretical and terminological research and its methods; 3. Theoretical approaches (conceptions) to research of art; 4. Methods of empirical research – polling, interviews, sistematic observation; 5. Methods of empirical research – sicio-cultural experiment, case study (monographic research), biographical method, modelling method, statistic method; 6. Processing of data and collected material – methods of data processing (statistic analysis, methods of clasification, methods of periodisation, methods of graphic presentation of data); 8. Methods of analysis and interpretation of data – explorative-descriptive method, comparative method, historical comparative method (temporalisation and mediation), analys and interpretation of statistical data; 9. Making of final research study – how to define results of research; 10-11. Techniques of data collecting; 12-13. Techniques of data processing; 14. Techniques of data structuring; 15. Structure and basic elements of research study.			
Literature: 1. Berthier, N (1998). Les techniques d'enquête, Méthode et exercices corrigés, Paris: A. Colin, Cursus 2. Group of authors (2009). Approaches to Social Research, USA: Oxford University Press 3. Frey, L.R., Botan, C.H. & Kreps, G.L. (1992). Interpreting Communication Research: a Case Study Approach. USA: Prentice Hall 4. Kevassay, Sophie (2005). Memoire de recherche. Paris: Vuibert 5. Marshall, C. & G.B. Rossman (1989). Designing Qualitative Research, USA: Sage Publications Inc.			
No. of active classes: 3	Theory:	Exercise:	
Methods of teaching: ➤ Theoretical part through lectures and analysis of research instruments ➤ Definition of research instruments (questionnaire for audience research) ➤ Analysis and evaluation of the existing researches Research of a case study on a study trip in the Region			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final Exam	50 ponts
course participation	20	written paper	50
workshop participation	10		
test	20		

Course: <b>INTERNSHIP</b>			
Teacher: PhD Ljiljana Rogač Mijatović, research associate, Faculty of Drama Arts, University of Arts			
Course status: Mandatory			
No. ESPB: 6			
Condition: The student must have passed the exam in Strategic Management in Culture (in the first semester).			
Goal: The goal of the internship is that students apply in practice the acquired theoretical knowledge, to test the acquired skills of communication, team work, research, presentation, and to enhance their insight into the practical field of culture both domestically and abroad.			
The expected outcome: It is expected that students organize or take part in the organization of some cultural project or activity, to acquire practical knowledge of working in a specific field or under specific conditions and to gain professional contacts which will be used in their further professional work. It is also expected that the students use this opportunity to represent their cultural background and its achievements in the area where they do the internship (if the internship is organized in a foreign country).			
<p>Internship contents: The internship contents depend on the institution which organizes the internship, more precisely on the field of culture in which the student does the internship.</p> <p>The student is expected to take part in some specific project of the institution and to work on specific tasks which can be in the field of research (collecting data for a project), administrative work on a project, coordination of project activities, public relations, working with the audience and visitors, organizing exhibitions, festivals, cultural events and manifestations and similar.</p> <p>Internship is a practical work in the field of culture and therefore it is an asset to the theoretical education in this course</p>			
Literature: Chosen library unites in connection with the course and subjects considered with the chosen internship.			
No. Of active classes: 12	Lectures: /	Exercise: 12	
Methods of accomplishment: The student decides in which domain of culture he/she wants to do the internship, and together with the professors in charge of organizing the internship they define the institution or organization, as well as the specific task. Internship includes: research (analysis of the organization or its project management), organizational and practical work of the student, administrative work on a project, evaluation of the effects or results of the project in which the student took part.			
Assessment of knowledge (max. number of points 100)			
Precondition	50 points	Final exam	50 points
Lectures		Written exam	50
Exercise participation	50	Vocal exam	

ELECTIVE COURSES

Course title: <b>READING THE IMAGE OF THE BALKANS</b>			
Professors: PhD Daković M. Nevena, full professor Faculty of Drama Arts, PhD Milovanović V. Aleksandra, assistant professor Faculty of Drama Arts, PhD Rakočević Č. Selena, assistant professor, Faculty of Music			
Course status: Elective			
No. of ESPB: 3			
Precondition: Enrolment to the adequate semester of this study programme or similar study programme for students in the the exchange programme.			
Course aim: The course aim is to question the subject of culture, society and history of the Balkans through textual analysis and representations - as a group of untwined system of codes - folded around of a total influence of its context.			
Course outcomes: After successful finalization of the course students are expected to be prepared to define key term in cultural studies of the Balkans, to define genres and styles and to be able to participate in critical debates about the Balkan culture, cultural studies, cultural identity as well as their specificities are dependent on the historical and ideological context, and to be able to analyze a text and evaluate theoretical premises and write a technically and methodologically accurate essay.			
Course content: Course Reading the image of the Balkans is based on analysis of representation of paradigms about Balkans in art in media of the 20th century as functionally determined in relations to creation and deconstruction of nation and national-cultural identity. The subjects that are thought are the following: 1-3 National and cultural identity, 4. Balkan operetta and opera Balkan, 5. Balkan Memory: transcultural, transmedial and transtextual, 6. Fathers and father - representation of the Balkans and Balkan subjects in literature, 7-8. Moving and other images: Balkans in film and electronic media, 9. Impossible photography, 10. Screens of the Balkans: Balkan from digi-text to hypertext, 11-12 Balkanization and Europeisation, 13. Balkan genre as a meta-genre, 14-15. Presentation of final works and debate with students.			
Literature: <ol style="list-style-type: none"> <li>1. Bonker, K. Obreist J. and Grump S. (eds) (2016) <i>Television Behind Iron Curtain</i>, Cambridge Scholars Publishing</li> <li>2. Даковић, Невена (2008) <i>Балкан као (филмски) жанр</i>. Београд: ФДУ</li> <li>3. Goldsworthy, Vesna. (1998) <a href="#"><i>Inventing Ruritania: The Imperialism of the Imagination</i></a>. Yale UP</li> <li>4. Todorova, Maria (1997). <i>Imagining the Balkans</i>. New York and Oxford: Oxford University Press./ (2010) <i>Dizanje prošlosti u vazduh</i>. Beograd: XX vek</li> <li>5. Daković, Nevena. 2011. "Imagining Belgrade: The Cultural/Cinematic Identity of a City on European Fringes" in Katia Pizzi, Godela Weiss-Sussex (eds), <i>The Cultural Identities of European Cities</i> Oxford: Piter Lang, pp. 61-77</li> <li>6. Vjelić, Dušan and Savić, Obrad (eds.) (2002). <i>Balkan as Metaphor: Between Globalisation and Fragmentation</i>. Cambridge Massachusetts: The MIT Press.</li> <li>7. Jelača, Dijana (2016) <i>Dislocated Screen Memory: Narrating Trauma in Post-Yugoslav Cinema</i>. Palgrave: Macmillan</li> </ol>			
No. of active classes: 3		Theory: 2	Exercise: -
Methods of teaching: lectures followed with workshops on text analysis, preparation of the final paper.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Attendance	30	Written exam	70
Project conception			

Course title: <b>EUROPEAN CULTURE – PAST, PRESENT AND FUTURE</b>			
Professors: Todorovic Jelena, PhD, full professor, Faculty of Fine Arts, University of Arts in Belgrade, Suica Nikola, PhD, full professor, Faculty of Fine Arts, University of Arts in Belgrade			
Course status: Elective			
ESPB: 3			
Condition: Enrolment to the adequate semester of this study programme or similar study programme for students in the the exchange programme.			
Course goals: 1) To give an overall insight into the European culture – overview of the key (past and present) problems and strategies (scientific, technical, political, artistic, philosophical, religious and ecological), their resolutions through history, as well as perspectives of European culture. It develops understanding on the basis of full insight, rather than of particles. 2) To create the context for other courses of this study programme. 3) To help students to see their own future (professional and identity) in the frame of European integration processes as long-term relations.			
Results of the course: 1) Understanding of European culture as culture that has gone through several phases (antiquity, Middle Age, modern times, 20th century and globalized world), in interaction with other cultures (Asian, African, South and North American). 2) Understanding that culture is in heart of European project and that cultural identities and communication means are basis of pan-European community and identity. 3) Support to strengthening of cultural and academic relations among the countries of SEE as well as of SEE with Europe generally. 4) Understanding that intelligent acceptance and critical attitude towards both local heritage and global society, can be real alternative to cultural isolation, tribalism and fundamentalism.			
Content of the course: 1. Search for new beginning – from Noah to ecocentrism; 2. Religious wars and tolerance among religions; 3. Romanticism and transcendentalists; 4. To whom belongs future (from futurism to postmodernism); 5. Man against nature in the context of European culture; 6. European ideas with global implications; 7. Shaping European identity; 8. Deconstruction of Eurocentrism; 9. Hopes and consequences of New Age period; 10. Mass media communication and information society; 11. Word against image – conflict and connections; 12. Body and identity in European art and culture; 13. Postmodern state and search for identity; 14. European perspective; 15. The end of history, clash of civilisations and multiculturalism.			
Literature 1. Jelena Todorovic, <i>The Realms of Eternal Present – the Hidden Legacy of Baroque Culture in Modern Literature</i> , Cambridge Scholars Publishing, Cambridge, 2017 2. Arrendt, Hannah (1951). <i>Origins of Totalitarianism</i> . New York 3. Ball, Hugo (1996). <i>Flight Out of Time: A Dada Diary</i> . University of California Press 4. Baudrillard, Jean (1981). <i>For a Critique of the Political Economy of the Sign</i> . St. Louis: Telos Press 5. Toffler, Alvin (1970). <i>The Future Shock</i> . New York: Bantam Books 6. Marcuse, Herbert (1962). <i>Eros and Civilization</i> . New York: Vintage			
Number of classes of active teaching: 2	Theory: 2	Exercise: /	
Methods of teaching A few days before each lecture students receive summary of the lecture with basic bibliography and references to the key texts in the reader in order to get to know the context and relevant questions of the given subject. After the lecture, they can ask questions and make discussions about individual themes and contents. Each lecture is connected to visual material presented during the lecture.			
Evaluation (optimal number of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
activity during the course	10	written exam	
attendance	20	vocal exam	70

Course Title: <b>MANAGEMENT AND PRODUCTION OF FILM AND MEDIA</b>			
Teachers: PhD Martinoli, A. Ana, assoc. prof. Faculty of Drama, Mitrović V. Jelena, docent, Faculty of Drama;			
Course status: Elective			
No of ESPB: 3			
Precondition: Enrolled master studies respectively for the corresponding semester of a similar study program for students in exchange program			
<p>Course aim</p> <p>The aim of the course is to map the global media trends and analysis of the evolution of electronic media, with an emphasis on film production and creative producer position as key participants in the process of production of the film content, from developing the initial idea to the distribution and placement of the finished product. The course will provide students with basic theoretical knowledge in the field of media theory and media production, research, media audiences, as well as concrete, practical and modern knowledge in the field of management of the film, it is necessary to understand the different forms of film production and their communication with the audience.</p>			
<p>Course outcome</p> <p>Understanding the global and local trends in the media and the film industry; Spotting potential weaknesses and media-film market from the perspective of production and distribution of content; The analysis of qualitative and quantitative research on the media-film market and audience research; Self design and theoretical / practical elaboration of model-media film project through all its stages, from production planning through funding for promotion and distribution.</p>			
<p>Course content</p> <p>1-2. Understanding New media, Theories of Digital Media (Baudrillard, Virilio, Manovich, Castells, Jenkins...), Networked Society, Web 2.0, Web 3.0, Media convergence; 3. Understanding (Digital) Media audience – Traditional &amp; Digital audience research ;4. Digital media: new production and distribution models – Rise of streaming services, Transmedia storytelling, Scripted and Unscripted genres, VR, print/radio/TV for 21<sup>st</sup> century; 5. Audience as a producer (prosumers), Crowdsourcing, Rise of personal media; 6. Virtual Identity, Second Self, Social Networks ; 7. Digital media audience: new habits and new expectations (binge watching, divided attention...); 8.Starting a film production: from the idea to first hand script. Script structure. Testing the international frameworks of ideas and stories. Script contracts and autors rights. Platforms and fondations for development of projects and scenerios 9. Creating producers package. Budget for project development. Pitching; 10. Project financing: Project budgeting - Expenditures over and below the line. Contracts with other employees on the project. Financial plan and financial resources; 11. Low budget films . Financing od documentariesa; 12. Co-production - financial and legal objectives. International funds and applications – Eurimages, Creative Europe - Media Desk; 13. Distribution and Promotion: How do distribution houses work and acquire movies.Principle terms in distribution and elements needed for distribution. Preparation of distributive marketing plan. Elements for the campaign - poster, trailer, PR material. Strategies for promotion and distribution; 14. Placement of film, festivals and festival strategy; 15. World Sales agents and selling of films - legal and financial aspects.</p>			
<p>Literature</p> <p>Jenkins, Henry, 2008, <i>Convergence Culture: Where Old and New Media Collide</i>, NYU Press, New York, USA          Couldry, Nick, 2010, <i>Media, Society, World: Social Theory and Digital Media Practice</i>, Polity Press, Oxford, UK          Fidler, Roger, 1997, <i>Mediamorphosis – Understanding New Media</i>, Pine Forge Press, New York, USA          Bolter, David &amp; Grusin, Richard, 2000, <i>Remediation</i>, MIT Press, London, UK          Hurt, Jacqueline, 2002, <i>Film Financing Strategy</i>, Seminar          Grove, Eliot, 2004, <i>Raindance Producers' Lab Lo-To-No Budget Filmmaking</i>, Focal Press, <u>Waltham, Massachusetts</u>, USA          Litwak, Mark, 2004, <i>Risky Business-Financing and Distributing Independent</i>, Hampstead Enterprises Ltd, London, UK</p>			
Number of active classes 2		Theoretical classes: 2	Excercise: /
Teaching methods: Lectures, excercise, guest visits by representatives from film and media sector			
Mark (max. no of points 100)			
Exam preconditions	30 points	Final exam	70 points
Participation in class	30	Written exam	70
Excercise		Vocal exam	



Course title: <b>MANAGEMENT OF CULTURAL HERITAGE</b>			
Professors: Milan Popadić, PhD, associate professor, Faculty of Philosophy, University in Belgrade			
Course status: Elective			
No. of ESPB: 5			
Precondition: Entered the second semester of this or similar master study program for students in the exchange program.			
<p>Course aim</p> <p>The goal of the course is to get students acquainted with necessary knowledge for application of instruments and models of cultural heritage, as well as to make them develop methods of management directed towards future cultural heritage development. In the same time, the goal is to get them to know about marketing, cultural heritage audience development, and programming and services adapted for the visitors/audience needs and expectations.</p>			
<p>Course outcomes:</p> <p>Students will get theoretical knowledge in this domain related to national cultural policy instruments, but also to those of UNESCO, the Council of Europe and European Union. In the same time, they will get practical skills for active participation, conceptualisation and realisation of projects in cultural heritage, with specific accent on intersectorial cooperation, and using effective and efficient management techniques.</p>			
<p>Course content:</p> <p>The course should familiarize the students with strategies of management of cultural heritage and the way of its preservation, as well as with museum management and marketing, in order to synchronize the needs of visitors with a series of practical activities. Using the theoretical and practical experiences, students should propose one of possible ways of museum reforms. On the other side, the emphasis is on specificities of the cultural heritage of the Balkans, as well as European and national programmes for its revalorisation and inclusion in contemporary culture. Programmes such as cultural routes, revitalisation of industrial heritage, ethno tourism, as well as connections of cultural tourism and cultural heritage management will be subjects of critical analysis and evaluation. The course will help students to get to know the role of marketing and management of cultural heritage and museums. The themes of the course are:  1-2. Cultural heritage of the Balkans; 3. Strategies of cultural heritage protection; 4. Monuments and archeological sites; 5-6. Management of cultural heritage; 7-8. Marketing of cultural heritage; 9-10. Museum management; 11-12. Museum marketing; 13. Planning of new or re-conceptualisation of the existing sites; 14. Cultural tourism and cultural heritage; 15. Contemporary art as a tool for redefinition of cultural heritage.</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. DCMS Great Britain (2007). Heritage Protection for the 21<sup>st</sup> Century. London: DCMS</li> <li>2. Ђукић Дојчиновић, Весна (2005). Културни туризам. Београд: Клио</li> <li>3. Glévařec, Hervé and Saez, Guy (2002). Le patrimoine saisi par les associations, Paris: La Documentation française</li> <li>4. Howard, Peter (2003). Heritage: management, interpretation, identity. London: Continuum</li> <li>5. Xavier, Greffe (1999). La gestion du patrimoine culturel. Paris: Presse Universitaire de France</li> </ol>			
No. of active classes: 3	Theory: 2	Exercise: 1	
Methods of teaching: interactive classes, presentations, research studies, case study analysis, discussion and debates			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Attendance	30	Written exam	70

Course title: <b>POLICIES OF PERFORMING ARTS FESTIVALS</b>			
Professors: PhD, Dragičević Šešić D. Milena, Faculty of Drama Arts, PhD Medenica T. Ivan, Faculty of Drama Arts, PhD, Silvija Jestrović, full professor, University of Warwick, PhD Jovičević B. Aleksandra, full professor, La Sapienza University in Rome (Università degli Studi di Roma "La Sapienza")			
Course status: Elective			
No. of ESPB: 5			
Precondition: Enrolment to the adequate semester of this study programme or similar study programme for students in the the exchange programme			
Course aim: Introduction to history of festivals, their status, function and importance in different contexts. Development of critical thinking of students when discussing and analyzing specific concepts through case studies. Emphasis on various instruments in conception, realisation and evaluation of important festival projects in Serbia and abroad.			
Course outcomes: Capacities for autonomous conception of a festival project, its planning and realisation, evaluation and critical analysis of its results.			
Course content: It is meant to study the explosion of festivals in Europe and their art, educational, economical, cultural and political aspects. The starting assumption is that in such number of festivals many of them do not have clear mission, role and precisely defined identity and that in many cases they are made for marketing purposes as well as like fundraising formula. The following themes are developed: 1. Fall of modern festival. From elitistic self-representation to cultural diplomacy; 2. Alternative and student festivals during cultural revolution in 60's and 70's; 3. Modernism and culture of innovations. Development of reflective function of some festivals; 4. Explosion of festivals after the Cold war; 5. Purpose, function, positioning and interaction with content; 6. Art objectives and restricted factors; 7. Internationalisation and intercultural differences; 8. Policy of prestige. Interaction with tourism industry; 9. Financing and sponsorship; 10. Clash fo local and global. Influence of society and audience development; 11. Search for continuity. Managers' decisions; 12. Festival and educated audience; 13. Influence of the media to cultural capital; 14. Festival as a co-producer. Emerging of «consorcium» of festivals. Strategies of transformation; 15. Future of festivals in Europe.			
Literature: 1. Billiard, Isabelle (1988), Espaces Publics. Paris: Documentation Française 2. Goldberg, RoseLee (1993). Performance Art. From futurism to the present. London: Thames and Hudson 3. Klaić, Dragan (2002). The Future of Festival Formulae. A background paper for the symposium of the same title organized by the Holland Festival in June 2002. 4. Klaić, Dragan (2002). Local interest, derived from a speech given at the EFA 50 <sup>th</sup> anniv. Conference. International Arts Manager, Dec 2002/January 2003. 5. Lacombe, Robert (2004). Le spectacle vivant en Europe, Modèles d'organisations et politiques de soutien. Paris: La Documentation française			
No. of active classes: 3	Theory: 2	Exercise: 1	
Methods of teaching: lectures, discussions, presentations, case studies, research tasks.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
activity during the course	30	Presentation of the student project	70
Project conception			

Course title: <b>CURATORSHIP AND CREATIVE PRACTICE: ART IN PUBLIC SPACE</b>			
Teachers: Ivana A. Vujić, full professor, Faculty of Drama Arts, Svetlana M. Volic assistant, Faculty of Fine Arts			
Course status: Elective			
No. of ESPB: 5			
Precondition: Enrolment to the adequate semester of this study programme or similar study programme for students in the the exchange programme.			
<p>Course aim</p> <p>This course aims to develop artistic skills of students and the development of critical and conceptual thinking. This is achieved by methods which include the student in a variety of processes, analysis of case studies relating to various curator procedures - production, design and in the preparation and realization of the artwork in a public space. The course will especially through practical artistic workshops introduce students to different techniques of conceptualization, implementation and evaluation of artworks and its curating in public space in Serbia and abroad. Students will be engaged through development of critical reviews, discussion and analysis of the selected art practices and research of various art practices in the public space, from their conception, implementation and evaluation (determining ranges of artistic CURATORSHIP in Serbia and in the world).</p>			
<p>Course outcome: Acquiring skills for independent research practice, curating and creative practice. Student will conceive events bearing in mind the artistic, economic, cultural, political and educational aspects and will acquire adequate knowledge and know-how to integrate event-spectacle-exhibition-Performance-installation in public space (taking into account many aspects in which performance builds the cultural and social spheres in the society). Students should be familiar with the different artistic practices and practices of curating, their status and functions in different environments. Student will be trained to independently develop the concept of artistic work in a public space, its planning and implementation, as well as evaluation and critical analysis of the results.</p>			
<p>Course content:</p> <p>It covers a number of areas since the introduction of the history of art poetics, with special emphasis on the realization of a work of art in public space; explore the relationship avant-garde, neo avant-garde and post-dramatic performances in public spaces; study of the status, the function and significance of various curating practice of spectacle; and finally the study of the relationship between curating spectacle and viewer. Meaning directing and curating spectacle in public spaces will be problematized through numerous historical and contemporary examples.</p> <p>Topics to be covered: 1. Introduction; 2. curating festivals in public spaces; 3. Concept &amp; celebration of context; 4. Phenomenology of stage design; 5. Architecture exhibitions and events; 6-7. Design out-theater spectacle; 8-9. Figure designing spectacle in-situ; 10-11. The City as a Stage - architectonics spectacle; 12-13. Spectacle and identity - curating and directing; 14. A process of cosmetic and cultural mediation; 15. Evaluation - the cultural and artistic results</p>			
<p>Literature:</p> <p>Janelle Reinelt, Shirin Rai, eds. (2014) <i>The Grammar of Politics and Performance</i>, London: Routledge</p> <p>Schechner R. (1988, 2003), <i>Performance Theory</i>, London: Routledge</p> <p>Eugenio Barba, (2010), <i>On Directing and Dramaturgy: Burning the House</i>, London: Routledge</p> <p>Getz, Dennis (2007) <i>Event Studies: Theory, research and Politics of Planed Events</i>. Oxford: Elsevier</p> <p>Quinn, Bernadette (2005) "Arts Festival and the City", in <i>Urban Studies</i>, Vol. 42 No. 5-6, pp. 927-943.</p> <p>Waterman, Stanley. "Carnivals for Elites: The Cultural Politics of arts Festivals", <i>Progress in Human Geography</i> 22 (1), pp. 55-74.</p> <p>Publ Hauptfleisch, Temple, Lev-Adalgem Shulamith, Jacqueline Martin, Willmar Sauter and Henri Schoenmakerset, eds. (2007). <i>Festivallising: Theatrical Events, Politics and Culture</i>. Amsterdam/New York, NY: Rodopi.</p> <p>Bachelard, G. (1994), <i>The poetics of space</i>, Beacon Press, Boston</p> <p>Carlson, M. Places of Performance (1993): <i>The Semiotics of Theatre Architecture</i>, Cornell University Press, New York.</p> <p>McAuley, G. (2000), <i>Space in Performance: Making Meaning in the Theatre</i>, University of Michigan Press</p> <p>Mackintosh, I. (2005), <i>Architecture, Actor and Audience (Theatre concepts)</i>, London: Routledge</p> <p>Kaprow. A. ed. (2003) <i>Essays on the Blurring of Art and Life</i>, University of California Press, Berkley, Los Angeles, London,</p> <p>Nick Kay, Nick (2000). <i>Specific Art: Performance Place and Documentation</i>, Routledge, London</p> <p>Kwon, Miwon (1997), <i>One Place after Another: Notes on Site Specificity</i>, The MIT Press, Cambridge</p>			
No. of active classes: 3	Theoretical classes: 2	Exercise: 1	
Methods of teaching: Lectures, discussions, presentations, case studies, research tasks. Students will work on this case to go through the different aspects of the analysis of specific historical and contemporary examples, as well as through practical workshops that will examine the directorial process and curator. Student will be through exercises and independent research familiar with all aspects of management, design, architecture and curating a spectacle.			
Mark (max. no. of points 100)			
Exam preconditions	40 points	Final Exam	60 points
Attendance/activity during the course	10	Presentation of the student project	60
Project conception	30		

Specification of the final Master Thesis

Number of ECTS: 14
<p>Requirements:</p> <p>All exams within the study programme passed, carried out internship with internship report, accepted master thesis title by the Council of Interdisciplinary Studies of the University of Arts and approved master thesis proposal by the Council of Interdisciplinary Studies of the University of Arts.</p>
<p>Aims of the final paper:</p> <p>The aim of the final paper is to show that a student has mastered research and analytical skills in evaluating complex issues of cultural policy and cultural management, and thus developed the skills of analytical and comparative interpretation of the transitional processes in the Balkans region, Europe and the world.</p>
<p>Expected results:</p> <p>It is expected that, through the writing of master thesis, a student has mastered theoretical framework of the thesis, research paper methodology, methodology of research and data processing, that he has been introduced to relevant domestic and foreign literature and gained abilities to contextualize his/her topic theoretically and practically.</p>
<p>General contents:</p> <p>Final master thesis presents an individual student's research work, in which he/she has been introduced to research methodology in the fields of cultural policy, cultural management, cultural studies and cultural sociology, as well as those fields closely related to the chosen topic (economy of culture, cultural rights, specific cultural fields such as museum work, publishing, performing arts, visual arts, cultural heritage etc.). After completed research, a student prepares the final paper in the form containing the following chapters: Introduction, Key words, Theoretical part, Research-Analytical part, Conclusion (interpretative-conceptual part), Abstract in English and French, Bibliography, Authors Biography. The final paper can be written and defended in Serbian, English and French.</p>
<p>Methods: Consultations with mentors, theoretical and practical research, data analysis, research of relevant resources and literature.</p>
<p>Mark (maximum points 100)</p> <p>The thesis is assessed by a total mark of the written part and oral defense.</p> <p>Written paper: 70 points</p> <p>Oral defense: 30 points</p>