



University of Arts in Belgrade
Faculty of Applied Arts

Master studies

Study program **Conservation and Restoration**

Modules: **Conservation and restoration of paintings and works
of art on paper**
**Conservation and restoration of sculptures and
archaeological objects**

Name of the study program	CONSERVATION AND RESTORATION
Independent higher education institution in which the study program is organized	University of Arts in Belgrade
Higher education institution in which the study program is organized	Faculty of Applied Arts in Belgrade
Field of scientific/artistic education	Arts
Scientific, professional or artistic field (according to the list adopted by National Council)	Applied arts and design
Type of studies	Master studies
Volume of studies in ECTS credits	60 ECTS
Professional title, abbreviation (According to the list of titles of National Council)	Master of conservation and restoration M.Cons.Rest.
Duration of studies	1 year (2 semesters)
The year during which the study program started	2012/2013
The year during which the study program will start	2014/2015
Number of students on this study program	
Planned number of students to be enrolled to this study program	14 students
Date on which program has been approved by competent body	By decision of Academic and Artistic Council of FAA of 24 March 2014 Senate of the University of Arts in Belgrade 27 March 2014
Language of the study program	Serbian
Year during which the program has been accredited	
Website containing information about the study program	www.fpu.bg.ac.rs

Structure of the study program

Study program **master studies of CONSERVATION AND RESTORATION** falls within the scope of teaching and artistic field of Art, domain of Applied art and design and contains all the elements provided by the law.

The objective of the study program is to allow students to consolidate the knowledge they acquired, which is necessary for professional work in the field of protection of cultural heritage, to further develop necessary personal skills and prepare for possible future education.

Academic and professional title awarded to graduate students is **Master of conservation and restoration**, abbreviated as **M.Cons.Rest.**

Detailed specification of acquired professional competences and awarded qualifications is provided in the appendix to a diploma and refers to one of the two possible specializations: **Conservation and restoration of paintings and works of art on paper; Conservation of sculptures and archaeological objects.**

After the subject is approved, the second semester is used to prepare the thesis. After completing the thesis, at the end of semester and school year, the student defends the thesis before commission. Selection of the subject, selection of mentor and co-mentor, as well as defending of thesis is regulated by the **Rulebook on registration and defending of thesis on master academic studies on the FAA.** By defending the thesis, a student, who previously passed all the exams from the study program, collects 60 ECTS in total.

School year consists of 2 semesters, each 15 work weeks long, and **1 ECTS represents 30 work hours** of student workload.

The program includes **modules** which have **compulsory subjects, optional subjects and thesis.**

Within each module certain **main theoretical-artistic subjects** are selected, which are considered particularly important for specialization and selection of the subject of the study research and independent Thesis.

Optional subjects are available in both modules and allow students to expand their knowledge depending on personal preference, as defined by the plan of the study program. The manner in which optional subjects are selected is defined by the Rulebook on the Mode of Study.

All subjects last for one semester and each subject has a defined structure explained in the subject specification which includes: number of ECTS credits, requirements for enrolment, goals, outcomes, theoretical and practical contents, literature, weekly number of active teaching classes, teaching methods and the continuous grading method. Detailed description of credits awarding procedure and final examination is defined by the Rulebook on the Mode of Study.

Conditions and procedure for enrolment are provided by **Rulebook on Undergraduate and Master Studies of the Faculty of Applied Arts in Belgrade.**

Purpose of the study program

Protection of cultural monuments and cultural heritage is a civilizational achievement of every society, since the cultural heritage has very significant part in its creation and development.

Study program Conservation and restoration represents the starting point in education of restorers/conservators (according to the definition of the occupation ICOM-CC¹), an expert who after completing the studies is competent and qualified to perform independent research and practical activities in the field of protection of cultural heritage.

Conservation-restoration is a very old artistic trade that has always been present around great artistic, building, cultural-historical achievements, allowing them to last longer. Using its methods and activities, this specific activity stops destructive process by applying vast knowledge from the scope of all technologies of applied art, painting techniques and other trades. It examines and interprets all destructive and other process happening to the work of art, starting from selection of materials used for creation of such work until the moment the question of its conservation and restoration arose due to conditions in which it has been kept. This activity requires high general painting culture and creativity, it is a multidisciplinary form and includes several professions.

Modern conservation and restoration became a symbiosis between art and science, by expanding the scope of its activities to all types of cultural goods: architectural and monumental heritage, natural environment, archaeological sites, museum items, archive and library items, cinematographic material and intangible heritage. Growing impact of science on conservation practices is the consequence of the need of using the exact methods to determine and eliminate reasons of deterioration of works of art and finding reliable methods for their restoration. Therefore, it is necessary for conservators-restorers to acquire extensive, interdisciplinary professional education, in order to achieve balance of art and science in this profession.

Assessing the professional education in the field of conservation and restoration profoundly influences resolution of complex problem of protection of cultural goods FACULTY OF APPLIED ARTS in Belgrade has as early as in 1978 introduces subject from this field of 4th and 5th year of study on the Department of Wall Painting. After becoming aware of the realistic need for professionals in the field of protection of cultural goods, the Faculty of Applied Arts in 2003 adopted a decision on foundation of the Department for Conservation and Restoration.

Purpose of the **master studies of CONSERVATION AND RESTORATION** is to gain necessary competences and professional qualifications for conservation and restoration, i.e. for protection of cultural heritage. Students who successfully complete the studies acquire the academic title of: **Master of conservation and restoration** which allows student, according to their selected specialization (Conservation and restoration of paintings and works of art on paper and Conservation and restoration of sculptures and archaeological objects) to find a job, further educate and professionally develop themselves by applying acquired combined knowledge and understanding, skills and creative abilities. Among other possibilities provided they have with the master diploma, they have the following:

- to get employed as expert associates in institutions with organizational unit for protection of museum, immovable, archive and library heritage (museums, institutes, galleries, libraries, archives...);
- to participate, individually or as expert associates in team work, on research and actual activities related to protection of cultural heritage in the field;
- to pursue an independent career, after acquiring a licence, by establishing and managing own conservation studios;
- to continue education on doctoral studies, research programs in the same or similar field, either on parent or any other faculty in country or abroad;

¹ definitions: The term conservator-restorer first appears in the document “Conservator-restorer: Definitions of professions, ICOM-CC, Copenhagen 1984”.

- to continue their professional development by applying for scholarships, student exchange programs and other activities and jobs.
- to work as teachers in elementary and secondary school.

Objectives of the study program

Main objective of the study program is to allow students to perfect and specialize for the activities in the field of protection of cultural heritage, in accordance with their preference, and within selected discipline, by applying and integrating previously acquired knowledge, personal traits and key creative skills. In this way they will be taught how to independently conduct expert and research work, as well as prepared for further persona and professional development.

The education is based on the highest ethical standards of profession, which strive to respect the unique nature of the cultural heritage and its aesthetic, artistic, documentary, environmental, historical, social or spiritual importance. By independently solving highly-complex practical problems at this study level, students, in addition to previously acquire knowledge and technical skills, develop the ability to work independently, which is particularly important when researching type and use of materials and procedures characteristic for specific discipline:

Conservation and restoration of paintings and works of art on paper (research and practical work on protection of museum heritage and immovable cultural heritage, in particular easel paintings executed on canvass or wood, wall paintings and mosaics, as well as works of art on paper).

Conservation and restoration of sculptures and archaeological objects (research and practical work on protection of museum heritage and immovable cultural heritage, in particular sculptures and archaeological objects made from different materials).

Important objectives of the study program:

- acquiring theoretical knowledge and practical skills regarding type of materials, their application and characteristic procedures for specific discipline;
- development of personal traits, as well as preparation for project management and individual conservation-restoration studies;
- acquiring the ability to articulate and synthetize knowledge through development of special skills of verbal and written communication and visual presentation;
- developing awareness about the necessity of continuous education and development in the field of protection of cultural heritage
- support and development of aesthetic sensibility and creativity as a precondition for developing the ability of observation and visualisation, determining and solving problems, as well as of critical opinion;
- achieving appropriate level of integration between practice and theory and encouraging critical and intellectual approach of practical workers to their scope of work, by gaining knowledge from the field of art history and other contents that are related to professional context;
- development of critical approach to thinking with the ability to analyse and synthetize in order to find the best solutions

Competences of graduate students

Diploma of the **master academic studies of CONSERVATION AND RESTORATION** confirms that a master of conservation and restoration has mastered, expanded and integrated practical skills and theoretical knowledge from the undergraduate studies and developed the ability of independent research and project management. The diploma defines the role of the professional with autonomous technical-scientific education based on code of ethics and specifically stipulated behaviour towards cultural goods. By learning certain theoretical knowledge and practical skills, a master of conservation and restoration is professionally trained to work independently and act in the order to achieve protection of cultural heritage while complying with the concept of authenticity, reversibility and recognition of restoration procedures.

Graduated student will gain both general abilities and abilities specific for certain subjects.

During undergraduate and master studies students gain 36 ECTS credits from pedagogical and methodological subjects and methodological practice, they receive relevant theoretical, pedagogical and methodological knowledge and skills, as well as the qualifications for teaching in educational institutions.

General abilities

After completing the study program the student will have the following general abilities:

- **self-organization** - ability to learn independently and set own goals, to successfully handle workload and completes tasks within time provided, as well as to adjust to changes and work in unclear, uncertain and new situations;
- **critical thinking** - the ability to analyse information and experiences, independently reason and formulate logical arguments through thinking, assessment and evaluation; giving reasoned answers to critical opinion of other;
- **interpersonal and social skills** - the ability to establish successful interactive relationship with other through collaboration, team work.
- **communication and presentation skills** - the ability to formulate visual, verbal or written ideas and information in reasonable way, as well to present the ideas to others and work under various circumstances;
- **information skills** - the ability to find, collect, select, assess, handle and manage information from different sources, as well as to select and use appropriate information and communication technologies;
- **ethics** - ability to think and act in accordance with professional ethics.

Specific abilities

In addition to competences acquired after completing undergraduate studies, a graduate master student is capable of

- developing programs, projects and studies in the field of conservation and restoration
- providing advice and professional help from the field of protection of cultural goods
- preparing expert reports on cultural goods
- engaging in scientific research
- presenting the public with the results obtained based on examination, applied procedures or research work
- promoting deeper understanding of the field of conservation-restoration

Curriculum

Curriculum of **master studies of CONSERVATION AND RESTORATION** is based on learning and research, combined with practical work which is the basis of understanding and mastering the traditional and modern professional knowledge and skills required for a career in protection of cultural heritage.

Curriculum is planned to particularly encourage independent research, as well as to further develop the ability of independent learning through new media and information technologies. With its new teaching units, the curriculum provides for gradual development of students' independence, who are given practical tasks of solving more complex conservation problems of original works of art and archaeological objects. Practical work on original works of art encourages students to take full responsibility for solving problems by applying acquired theoretical knowledge and practical skills.

Activities based on work in the studio are the most important part of education. They allow efficient individual and group work of students with professors in studios and specialized workshops where they can exchange experiences as partners in the process of learning. Teaching methods include lectures, practical classes, demonstrations, seminars, teamwork in combination with individual consultations which spurs learning and development of basic skills, in general.

Curriculum includes: **Elective modules** which consist of **compulsory common subjects, optional subjects and individual thesis**. By selecting a module, when enrolling, a student opts for one of the following specialisations: **Conservation and restoration of paintings and works of art on paper; Conservation of sculptures and archaeological objects**.

Main forms of teaching in the curriculum include: **lectures and practical classes**. Active classes during which a mentor prepares, instructs and guides a student through research and preparation of the study for realization of set conservation-restoration problem are defined as **study research work**.

Main theoretical artistic subjects within selected specialization, teach students practical and theoretical knowledge and skills, while other subjects teach theoretical, artistic, professional and methodological knowledge.

Master thesis

The work on the thesis starts by selecting a mentor and accepting the subject and includes: conservative research and examination, preparation of a study-proposal for conservation work, conservation-restoration treatment, preparation of mandatory documents and preparing for defending the thesis before a commission. Master thesis is considered an integral part of the studies and the end of this level of education. It should therefore present student's ability to work independently in the profession, to lead projects and manage every other aspect of work.

Curriculum by module

No	Module - Conservation and restoration of paintings and works of art on paper	S	Status	L	PC	SR	OTC	ECT S
Semester 1								
1	Applied multimedia art 1	1	C	2	2	0		3
2	Optional subject (2 out of 3)	1						16
3	Optional set S1 or P1	1						11
Total active classes during semester							22	30
Optional subject (2 out of 3)								
1	Conservation and restoration of wall paintings and mosaics 1	1	O	3	0	3		8
2	Conservation and restoration of easel paintings 1	1	O	3	0	3		8
3	Conservation and restoration of works of art on paper 1	1	O	3	0	3		8
Optional set S1								
1	SR 1 Conservation and restoration of paintings and works of art on paper	1	O	0	0	6		8
2	Marketing 1	1	O	2	0	2		3
Optional set P1								
1	Art teaching methodology 1	1	O	1	0	1	0	8
2	Art teaching methodology - practice 1	1	O	1	0	2	0	3
Semester 2								
1	Applied multimedia art 2	2	C	2	2	0		3
2	Optional subject (1 out of 3)	2						8
3	Optional set S2 or P2	2						11
4	Thesis - Conservation and restoration of paintings and works of art on paper	2	C					8
Total active classes during semester							23	30
Optional subject (1 out of 3)								
1	Conservation and restoration of wall paintings and mosaics 2	2	O	6	0	2		8
2	Conservation and restoration of easel paintings 2	2	O	6	0	2		8
3	Conservation and restoration of works of art on paper 2	2	O	6	0	2		8
Option set C2								
1	SR 2 Conservation and restoration of paintings and works of art on paper	2	O	0	0	14		8
2	Marketing 2	2	O	2	0	2		3
Optional set P2								
1	Art teaching methodology 2	2	O	1	0	1	0	8
2	Art teaching methodology - practice 2	2	O	1	0	2	0	3

No.	Module - Conservation and restoration of sculptures and archaeological objects	S	Status	L	PC	SR	OTC	ECT S	
Semester 1									
1	Applied multimedia art 1	1	C	2	2	0		3	
2	Conservation and restoration of sculptures 1	1	C	2	1	4		8	
3	Conservation and restoration of archaeological objects 1	1	C	2	1	4		8	
	Optional set S1 or P1	1						11	
		Total active classes during semester					24.5		30
	Optional set S1								
1	SR 1 Conservation and restoration of sculptures and archaeological objects	1	O	0	0	6		8	
2	Marketing 1	1	O	2	0	2		3	
	Optional set P1								
1	Art teaching methodology 1	1	O	1	0	1	0	8	
2	Art teaching methodology - practice 1	1	O	1	0	2	0	3	
Semester 2									
1	Applied multimedia art 2	2	C	2	2	0		3	
2	Optional subject (1 out of 2)	2						8	
3	Optional set S2 or P2	2						11	
4	Thesis - Conservation and restoration of sculptures and archaeological objects	2	C					8	
		Total active classes during semester					23.0		30
	Optional subject (1 out of 2)								
1	Conservation and restoration of sculptures 2	2	2	4	0	4			
2	Conservation and restoration of archaeological objects 2	2	2	4	0	4			
	Option set C2								
1	SR 2 Conservation and restoration of sculptures and archaeological objects	2	O	0	0	14		8	
2	Marketing 2	2	O	2	0	2		3	
	Optional set P2								
1	Art teaching methodology 2	2	O	1	0	1	0	8	
2	Art teaching methodology - practice 2	2	O	1	0	2	0	3	

List of subjects

No.	Code	Name
1	M250	Conservation and restoration of easel paintings 1
2	M254	Conservation and restoration of easel paintings 2
3	M258	Conservation and restoration of archaeological objects 1
4	M261	Conservation and restoration of archaeological objects 2
5	M249	Conservation and restoration of wall paintings and mosaics 1
6	M253	Conservation and restoration of wall paintings and mosaics 2
7	M257	Conservation and restoration of sculptures 1
8	M260	Conservation and restoration of sculptures 2
9	M251	Conservation and restoration of works of art on paper 1
10	M255	Conservation and restoration of works of art on paper 2
11	M151	Marketing 1
12	M157	Marketing 2
13	M152	Art teaching methodology 1
14	M158	Art teaching methodology 2
15	M153	Art teaching methodology - practice 1
16	M159	Art teaching methodology - practice 2
17	M150	Applied multimedia art 1
18	M156	Applied multimedia art 2
19	M205	SR 1 - Conservation and restoration of sculptures and archaeological objects
20	M206	SR 2 - Conservation and restoration of sculptures and archaeological objects
21	M205	SR 1 - Conservation and restoration of paintings and works of art on paper
22	M206	SR 2 - Conservation and restoration of paintings and works of art on paper
23		Thesis - Conservation and restoration of paintings and works of art on paper
24		Thesis - Conservation and restoration of sculptures and archaeological objects

Study programme:	Conservation and Restoration				
Type and level of studies:	Master academic studies				
Course:	Conservation and Restoration of Easel Paintings 1				
Taught by:	Svetislav S. Nikolić				
Course status:	compulsory / optional				
ECTS:	8				
Enrolment conditions:	none				
Course objectives:					
Application of theoretical-methodological and professional practical knowledge acquired at the undergraduate academic studies related to the problems of conservation and restoration of easel paintings. Solving concrete problems using the latest conservation methods with respect to modern conservation and restoration principles.					
Course outcomes:					
Students' ability to properly select materials, methods and procedures based on analyses, syntheses and acquired knowledge. Through practical work, students are capacitated to properly use contemporary apparatuses, tools and devices for conservation and independent production of professional photo and textual conservation documentation, which includes documentation of the current state, previous interventions and performed treatment.					
Course contents:					
Lectures					
The content of the course is divided into several parts:					
Conservation and restoration ethics; Contemporary conservation principles; New methods; Minimal interventions; Contemporary apparatuses, tools and devices; Repetition of previously performed conservation interventions; Contemporary materials in the conservation and restoration of easel paintings; The latest methods for treating wooden panels.					
Practical classes					
Practical work is carried out on the originals (paintings on wooden support and canvas – study material). Conservation and restoration interventions are practiced on paintings with characteristic damages in order to better understand conservation problems and improve conservation methods. All the stages of the conservation treatment are documented and recorded for the purpose of making compulsory conservation documentation.					
Relevant literature:					
1. Sigo Summerecker, <i>Podloge štafelajske slike</i> , Univerzitet umetnosti u Beogradu, 1973					
2. <i>Strukturalna konzervacija slika na platnu</i> , Zbornik radova GMS, Novi Sad, 2006					
3. Robert Massey, <i>Recepture za slikare</i> , Univerzitet umetnosti u Beogradu, 1980					
4. Nemanja Brkić, <i>Tehnologija slikarstva, vajarstva i ikonografija</i> , Univerzitet umetn. u Beogradu, 1991					
5. Glasnik društva konzervatora Srbije 1-31					
6. Gustav A.Berger, William H.Russell, <i>Conservation of painting: Research and innovations</i> , Archetype Books, 2000					
7. Mikkel Scharff, <i>Report on the Construction of a Low-pressure-frame</i> , Konservatorskolen Det Kongelige Danske Kunstakademi, 1986					
8. N.P.Stanley Price, M. Kirby Talley Jr, Alessandra Melucco Vaccaro, <i>Historical and philosophical issues in the conservation of cultural heritage (Research in conservation)</i> , Getty Conservation Institute, 1996					
9. Salvador Munoz-Vinas, <i>Contemporary theory of conservation</i> , Butterworth-Heinemann, 2004					
10. Wieslaw Mitka, <i>Portable mini Low-pressure apparatus for the treatment of paintings</i> , Studies in Conservation 30, 1985					
11. Puccio Speroni, <i>Structural Restauration of Paintings on Canvas</i> , ICOM Committee for Conservation, 1990, Working Group 2.					
12. Manual on the conservation of paintings, Archetype Books					
Number of active teaching classes				Other classes: 0	
Lectures: 3	Practical classes: 0	Other type of classes: 0	Individual study & research: 3		
Teaching methods:					
Lectures with photo / video screenings, demonstrative practicals, individual exercises under supervision.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points

Lectures – participation record	5	Exam	30
Practical classes – participation record	5		
Practical assignment	60		

Study programme:	Conservation and Restoration
Type and level of studies:	Master academic studies
Course:	Conservation and Restoration of Easel Paintings 2
Taught by:	Svetislav S. Nikolić
Course status:	compulsory / optional
ECTS:	8
Enrolment conditions:	Conservation and Restoration of Easel Paintings 1 exam passed
Course objectives:	
The main objective of the course is for students to expand their knowledge related to the problems of conservation and restoration of easel paintings. Application and improvement of theoretical-methodological and professional practical knowledge with focus on the individual solving of concrete problems. Application of traditional and the latest conservation methods with respect to modern principles of conservation and restoration.	
Course outcomes:	
Students' ability to work independently and create a conservation and restoration elaborate that implies a proper choice of materials, methods and procedures based on analyses, syntheses and acquired knowledge. Through practical work, students are capacitated to properly use contemporary apparatuses, tools and devices for conservation and independent production of professional photo and textual conservation documentation, which includes documentation of the current state, previous interventions and performed treatment. The necessary conservation examinations should be realized by the students through cooperation with experts of different profiles (interdisciplinary approach).	
Course contents:	
Lectures	
The content of the course is divided into several parts: Application of acquired knowledge related to conservation testing and recording; After the research, students start with the practical solution of the conservation and restoration problem on the original artwork from the category of cultural goods. Contemporary conservation principles; Traditional and contemporary methods in the structural conservation of easel paintings; Minimal interventions; Modern tools and devices; Repetition of previously performed conservation interventions; Contemporary materials in the conservation and restoration of easel paintings; Conservation and restoration ethics; Contemporary approach to restoration interventions (Reconstruction); The latest methods for treating wooden panels.	
Practical classes	
Practical work is carried out on the selected original (painting on wooden support or canvas – study material). Conservation and restoration interventions are practiced on paintings with characteristic damages in order to better understand conservation problems and improve conservation methods. All the stages of the conservation treatment are documented and recorded for the purpose of making compulsory conservation documentation.	
Relevant literature:	
<ol style="list-style-type: none"> 1. Sigo Summerecker, <i>Podloge štafelajske slike</i>, Univerzitet umetnosti u Beogradu, 1973 2. <i>Strukturalna konzervacija slika na platnu</i>, Zbornik radova GMS, Novi Sad, 2006 3. Robert Massey, <i>Recepture za slikare</i>, Univerzitet umetnosti u Beogradu, 1980 4. Nemanja Brkić, <i>Tehnologija slikarstva, vajarstva i ikonografija</i>, Univerzitet umetn. u Beogradu, 1991 5. Glasnik društva konzervatora Srbije 1-31 6. Gustav A.Berger, William H.Russell, <i>Conservation of painting: Research and innovations</i>, Archetype Books, 2000 7. Mikkel Scharff, <i>Report on the Construction of a Low-pressure-frame</i>, Konservatorskolen Det Kongelige Danske Kunstakademi, 1986 8. N.P.Stanley Price, M. Kirby Talley Jr, Alessandra Melucco Vaccaro, <i>Historical and philosophical issues in the conservation of cultural heritage (Research in conservation)</i>, Getty Conservation Institute, 1996 9. Salvador Munoz-Vinas, <i>Contemporary theory of conservation</i>, Butterworth-Heinemann, 2004 10. Wieslaw Mitka, <i>Portable mini Low-pressure apparatus for the treatment of paintings</i>, Studies in Conservation 30, 1985 11. Puccio Speroni, <i>Structural Restauration of Paintings on Canvas</i>, ICOM Committee for Conservation, 1990, Working Group 2. 12. Manual on the conservation of paintings, Archetype Books 	
Number of active teaching classes	Other classes:

Lectures: 6	Practical classes: 0	Other type of classes: 0	Individual study & research: 2	0
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Teaching methods:

Lectures with photo / video screenings, demonstrative practicals, individual exercises under supervision.

Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Conservation and Restoration		
Type and level of studies:	Master academic studies		
Course:	Conservation and Restoration of Archaeological Objects 1		
Taught by:	Mina Jović		
Course status:	compulsory		
ECTS:	8		
Enrolment conditions:	none		
Course objectives:			
Application of theoretical-methodological and professional applicative knowledge acquired at undergraduate academic studies related to the problems of conservation and restoration of archaeological objects. Solving concrete problems using the latest conservation methods with respect to modern conservation and restoration principles. The necessary conservation exploration should be achieved through cooperation with experts of different profiles. Students do research and are able to understand and explain the use of certain procedures and their advantages.			
Course outcomes:			
Students' ability to properly select materials, methods and procedures based on analysis, synthesis and acquired knowledge. Students are capacitated to use the literature correctly and independently develop a proposal for conservation and restoration procedures on the exhibit.			
Course contents:			
Course teaching is defined by a specific problem for each student, based on affinity, interest in certain material (bone, terracotta, stone, metal, wood, glass and textile) and the knowledge student has shown at undergraduate studies. On the basis of the defined topic, students will be assigned an exhibit to conduct practical lessons.			
1. Theoretical research, the use of literature conditioned by the exhibit which is the topic of the final work			
2/3. Research and analysis of existing forms of documentation related to the exhibit			
4. A record on the current state of the exhibit			
5. Creation of photodocumentation of the current state of the exhibit			
6. Macroscopic research			
7/8. Microscopic research			
9/10. Analysis of samples			
11. Defining interventions necessary on the exhibit			
12/13. Selection of materials for conservation and restoration procedures (trials, tests)			
14/15. Writing a conservation and restoration process proposal on the exhibit (with explanations).			
Relevant literature:			
1. <i>Nanotechnologies in the Conservation of Cultural Heritage</i> , Piero Baglioni, David Chelazzi and Rodorico Giorgi, Springer Science+Business Media Dordrecht 2015			
2. BROMEC- Buletin of research on metal conservation			
3. <i>Conservation and Restoration of Glass</i> , Sandra Davidson, Elsevier Ltd, 2003			
4. <i>Corrosion of metallic heritage artefacts</i> , group of authors, Institute of materials, minerals and mining, 2007			
5. <i>Cleaning techniques in conservation practice</i> , group of authors, Donhead Publishing Ltd, 2005			
6. <i>The archaeologist's manual for conservation</i> , Bradley A. Rogers, Springer science + business media inc, 2004			
7. <i>The restoration of ancient bronzes</i> , J. Paul Getty trust, Erik Risser and David Saunders, 2013			
8. <i>Conservation wise guide</i> , The institute for museum and library services, 2000.			
9. <i>X – rays for archaeology</i> , M. Uda, G. Demortier and I. Nakai, Springer, 2005.			
10. <i>Wood science for conservation of cultural heritage</i> , Proceedings of the International conference held by cost action IE0601 in Florence (Italy), 2007.			
Number of active teaching classes			Other classes:
Lectures: 2	Practical classes: 1	Other type of classes: 0	
Teaching methods:			
- Practical work of students on solving, creating or presenting tasks (in specialized teaching premises such as: ateliers, modeling workshops, computer classrooms, laboratories, etc.)			

- Mentoring / individual corrections and consultations;
- Guided group discussions and reviews about work and research;

Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Conservation and Restoration			
Type and level of studies:	Master academic studies			
Course:	Conservation and Restoration of Archaeological Objects 2			
Taught by:	Mina Jović			
Course status:	compulsory			
ECTS:	8			
Enrolment conditions:	Conservation and Restoration of Archaeological Objects 1 exam passed			
Course objectives:				
In their independent work students go through all the stages of conservation and restoration of the archaeological object in the material they have chosen, with the greatest emphasis, in addition to practical work, to the conservation documentation and photodocumentation, as well as the problem of presenting the exhibits to the public.				
Course outcomes:				
Students are able to independently solve specific conservation and restoration problems on the exhibit (with the understanding of certain advantages and disadvantages of each used treatment), propose storage and transport measures, as well as perform a quality presentation of the exhibits.				
Course contents:				
On the basis of the study within Conservation and restoration of archaeological objects 1 course, in which students proposed and explained the treatments of conservation and restoration of exhibits, they proceed to monitored practical work which consists of the following phases:				
1. Mechanical exhibit cleaning treatments				
2/3. Chemical exhibit cleaning treatments				
4. Consolidation of materials				
5/6. Adhesive bonding of fragments				
7. Loose layers injection filling				
8/9. Solving the structural stability of the exhibits				
10. Anchoring				
11/12/13. Restoration of missing parts				
14. Restoration of minor damage to the exhibits				
15. Protection; proposal of conditions for depot keeping and manner of presentation				
During all these treatments, students keep textual, technical, photo and computer documentation of all the phases that will become part of the final work, master's thesis, and the presentation of the exhibits themselves.				
Relevant literature:				
1. <i>Environmental Restoration of Metals-Contaminated Soils</i> , I.K. Iskandar, CRC Press, Boca Raton 2000				
2. <i>Kako se piše diplomski rad</i> , Uberto Eko, Narodna knjiga alfa, Beograd 2000				
3. <i>Copper and Bronze in Art: Corrosion, Colorants, Conservation</i> , David Scott, Getty Conservation Institute, New York 2002.				
4. <i>Digital Imaging for Cultural Heritage Preservation Analysis, Restoration and Reconstruction of Ancient Artworks</i> , Filippo Stanco, Sebastiano Battiato and Giovanni Gallo, Taylor & Francis Group, Boca Raton 2011.				
5. <i>The Journal of Conservation and Museum Studies vol 1-12</i> , the Journal of the American Institute for Conservation, Ubiquity Press, London 1996-2014.				
6. <i>Treating Bones: The Intersection of Archaeology and Conservation</i> , Stephanie Berger, LAP LAMBERT Academic Publishing, London 2014.				
7. <i>BROMECA</i> Buletin of research on metal conservation issue 1-35, University of Warwick, Warwick 2002-2015.				
Number of active teaching classes				Other classes:
Lectures: 4	Practical classes: 0	Other type of classes: 0	Individual study & research: 4	0
Teaching methods:				
- Practical work of students on solving, creating or presenting tasks (in specialized teaching premises such as: ateliers, modeling workshops, computer classrooms, laboratories, etc.)				
- Mentoring / individual corrections and consultations;				
- Guided group discussions and reviews about work and research;				

Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam		30
Practicall classes – participation record		5			
Practical assignment		60			

Study programme:	Conservation and Restoration
Type and level of studies:	Master academic studies
Course:	Conservation and Restoration of Wall Paintings and Mosaics 1
Taught by:	Samardžić D. Radomir
Course status:	compulsory / optional
ECTS:	8
Enrolment conditions:	none

Course objectives:

The main objective of the course is to extend the students' knowledge related to the problems of conservation and restoration of wall paintings and mosaics. Application and improvement of theoretical-methodological and professional practical knowledge with the individual solving of concrete problems. Application of traditional and newest conservation methods with respect to modern principles of conservation and restoration.

Course outcomes:

On the basis of acquired theoretical and practical knowledge in the field of conservation and restoration, students are fully prepared for the independent execution of conservation and restoration works on all techniques of wall painting, as well as for participation in the work of professional teams.

Course contents:

Expanding the acquired knowledge through solving the most specific conservation and restoration problems present in wall painting; getting acquainted with contemporary trends of conservation and restoration in the world; research team work in cooperation with other professions whose activity is related to conservation and restoration; staco, strap, and masello removing of wall paintings; removing overcolour layers from the original; problems of humidity in our cultural and historical monuments and the most contemporary ways of their resolving; processing the back of the wall paintings using new materials and their transposition; presentation of wall paintings "in situ" and in museum conditions, contemporary materials used in our country and in the world; modern tools and devices in the service of conservation and restoration; following legal regulations during the elaboration of research works, as well as conservation and restoration works on wall paintings; production of professional, textual, technical, photographic and computer conservation and restoration documentation.

Practical classes

Practical classes follow theoretical classes, with the constant presence of subject teachers, expert consultation and directing of students in solving conservation and restoration issues, selection of procedures and materials, as well as the treatment itself which is to be applied. Practical work will include student participation in the work of teams of students who will produce the final work within this course, on the originals of cultural-historical and artistic works of wall paintings and mosaics.

Relevant literature:

1. Ashurst J., Ashurst N., *Practical building conservation: English Heritage technical handbook*. Vol. 3 Mortars, plasters and renders, Gower technical Press, 1995
2. Dragutinović Komatina S., *Konzervacija zidnih slika u grobnicama i pećinama*, Zadužbina Andrejević, Beograd, 2004
3. Medić M., *Stari slikarski priručnici I, II, III*, Republi~ki zavod za zaštitu spomenika kulture, Beograd, 1999, 2002, 2005
4. Mora L., Mora P., Philippot P., *Conservation of wall paintings*, Butterworths, London, 1983
5. Knut N., *The restoration of paintings*, Konemann, Keln, 1998
6. Massey R., *Recepture za slikare*, ART public, Beograd, 1991
7. Curk. F., *Štetni agensi u konzervaciji*, Narodni muzej Niš, 1997
8. Krajger Hozo M., *Slikarstvo, metode slikanja, materijali*, Svjetlost, Sarajevo, 1991
9. Brkić N., *Tehnologija slikarstva, vajarstva i ikonografija*, Umetnička akademija, Beograd, 1973
10. Dragičević LJ., *Savremeni materijali u zaštiti spomenika kulture*, RZZSK Beograd, 1996
11. Dragičević LJ., *Polimeri u zaštiti spomenika kulture*, Hemijska industrija Prvi maj Čačak, 2000
12. Kostić V. I LJ., *Hemijsko-tehnološki leksikon*, IRO Rad, Beograd, 1980
13. Summerecer S. *Tehnike emulzione tempere*, 1975
14. Turinski Ž., *Slikarska tehnologija*, Univerzitet umetnosti, Beograd, 1987
15. Radosavljević V., *Tehnika starog pisma i minijature*, Narodna biblioteka Srbije, RZZSK, Beograd
16. Radosavljević V., Petrović V., *Konzervacija i restauracija*, Arhiv Srbije, Arhiv Vojvodine, 2000
17. *Saopštenja*, RZZSK Beograd
18. *Glasnici Društva konzervatora Srbije* 1-31

Number of active teaching classes				Other classes:	
Lectures: 3	Practical classes: 0	Other type of classes: 0	Individual study & research: 3		0
Teaching methods:					
Lectures with photo / video screenings, demonstrative practicals, individual exercises under supervision.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Conservation and Restoration
Type and level of studies:	Master academic studies
Course:	Conservation and Restoration of Wall Paintings and Mosaics 2
Taught by:	Samardžić D. Radomir
Course status:	compulsory / optional
ECTS:	8
Enrolment conditions:	none

Course objectives:

The aim of the course is theoretical and practical expansion and improvement of students' knowledge acquired at undergraduate academic studies; introduction of students to a wide range of complex conservation and restoration problems on all techniques of wall painting (original works of art), types and causes of their damaging; solving conservation and restoration problems using the latest methods and the most modern tools and devices; production of the necessary conservation and restoration documentation on the existing state of the work of art, previous interventions, interventions performed and the state of the artwork after the interventions performed. Necessary conservation examinations should be achieved through students' cooperation with experts of different profiles, who play an important role in contemporary conservation practice.

Course outcomes:

Based on the acquired theoretical and practical knowledge in the field of conservation and restoration, students are fully prepared for research, for solving the most complex conservation issues, for developing projects, for independent conservation and restoration works on all the techniques of wall painting, as well as for participation in professional teams which are engaged in conservation and restoration of wall paintings and mosaics.

Course contents:

Familiarization with contemporary trends in conservation and restoration in the world, the latest conservation and restoration methods and materials, scientific research and the contribution to the development of contemporary conservation practice. Expanding and improving the acquired knowledge through solving the most delicate conservation and restoration problems, present in the original wall paintings and mosaics; encouraging independent research work and its application in practice; engaging in team work with other experts whose activity is related to conservation and restoration; application of modern treatments, materials and devices used in conservation and restoration; organization of fieldwork and professional team members; production of professional, textual, technical, photographic and computer documentation; development of research conservation and restoration projects, as well as projects of conservation and restoration on wall paintings and mosaics.

Practical classes

Practical classes will follow all theoretical classes, with the constant presence of subject teachers in order to develop students' individual approach to solving conservation and restoration issues – with the tendency to become independent in the profession, as well as to, with full readiness, become part of expert teams. Practical work will include participation of students in the work of professional teams that perform works on the cultural-historical artwork originals in the field of wall painting.

Relevant literature:

1. Ashurst J., Ashurst N., *Practical building conservation: English Heritage technical handbook*. Vol. 3 Mortars, plasters and renders, Gower technical Press, 1995
2. Dragutinović Komatina S., *Konzervacija zidnih slika u grobnicama i pećinama*, Zadužbina Andrejević, Beograd, 2004
3. Medić M., *Stari slikarski priručnici I, II, III*, Republi~ki zavod za zaštitu spomenika kulture, Beograd, 1999, 2002, 2005
4. Mora L., Mora P., Philippot P., *Conservation of wall paintings*, Butterworths, London, 1983
5. Knut N., *The restoration of paintings*, Konemann, Keln, 1998
6. Massey R., *Recepture za slikare*, ART public, Beograd, 1991
7. Curk. F., *Štetni agensi u konzervaciji*, Narodni muzej Niš, 1997
8. Krajger Hozo M., *Slikarstvo, metode slikanja, materijali*, Svjetlost, Sarajevo, 1991
9. Brkić N., *Tehnologija slikarstva, vajarstva i ikonografija*, Umetnička akademija, Beograd, 1973
10. Dragičević LJ., *Savremeni materijali u zaštiti spomenika kulture*, RZZSK Beograd, 1996
11. Dragičević LJ., *Polimeri u zaštiti spomenika kulture*, Hemijska industrija Prvi maj Čačak, 2000
12. Kostić V. I LJ., *Hemijsko-tehnološki leksikon*, IRO Rad, Beograd, 1980
13. Summerecer S. *Tehnike emulzione tempere*, 1975
14. Turinski Ž., *Slikarska tehnologija*, Univerzitet umetnosti, Beograd, 1987
15. Radosavljević V., *Tehnika starog pisma i minijature*, Narodna biblioteka Srbije, RZZSK, Beograd

16. Radosavljević V., Petrović V., *Konzervacija i restauracija*, Arhiv Srbije, Arhiv Vojvodine, 2000
 17. *Saopštenja*, RZZSK Beograd
 18. *Glasnici Društva konzervatora Srbije* 1-31

Number of active teaching classes				Other classes:
Lectures: 6	Practical classes: 0	Other type of classes: 0	Individual study & research: 2	0

Teaching methods:

Lectures, visual presentations, demonstrations of conservation and restoration treatments, practical individual work under supervision, participation in the work of expert teams dealing with the conservation and restoration of wall paintings, learning from non-academic sources (the internet, exhibitions, contacts with branch professionals, etc.) .

Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Conservation and Restoration		
Type and level of studies:	Master academic studies		
Course:	Conservation and Restoration of Sculptures 1		
Taught by:	Mina Jović		
Course status:	compulsory		
ECTS:	8		
Enrolment conditions:	none		
Course objectives:			
Application of theoretical-methodological and professional applicative knowledge acquired at undergraduate academic studies related to the problems of conservation and restoration of sculptures. Based on the interest in a particular material, students are introduced to the complex problem of conservation and restoration of the materials they have individually chosen. Solving concrete problems using the latest conservation methods with respect to modern conservation and restoration principles. The necessary conservation examinations should be achieved through cooperation with experts of different profiles. Students do research and are able to understand and explain the use of certain procedures and their advantages.			
Course outcomes:			
Students' ability to properly select materials, methods and procedures based on analysis, synthesis and acquired knowledge. Students are capacitated to use the literature correctly and independently develop a proposal for conservation and restoration procedures on the exhibit.			
Course contents:			
Course teaching is defined by a specific problem for each student, based on affinity, interest in certain material (plaster, terracotta, stone, metal, wood, and plastic masses) and the knowledge student has shown at undergraduate studies. On the basis of the defined topic, students will be assigned an exhibit to conduct practical lessons.			
1. Theoretical research, the use of literature conditioned by the exhibit which is the topic of the final work			
2/3. Research and analysis of existing forms of documentation related to the exhibit			
4. A record on the current state of the exhibit			
5. Creation of photodocumentation of the current state of the exhibit			
6. Macroscopic research			
7/8. Microscopic research			
9/10. Analysis of samples			
11. Defining interventions necessary on the exhibit			
12/13. Selection of materials for conservation and restoration procedures (trials, tests)			
14/15. Writing a conservation and restoration process proposal on the exhibit (with explanations).			
Relevant literature:			
1. <i>Epoxy resins in stone conservation</i> , Charles Selwitz, The J. Paul Getty Trust, Los Angeles 1992			
2. <i>Painted Wood History and Conservation</i> , group of authors, The J. Paul Getty Trust, Los Angeles 1998			
3. <i>Karakteristike laserske tehnike i njene prednosti u odnosu na konvencionalne metode čišćenja umetničkih dela</i> , Vanja Jovanović, Magistarski rad, FPU, Beograd 2000			
4. <i>Conservation of bulding & decorative stone</i> , John Ashurst and Francis G. Dimes, Elsevier Linacre House, Oxford 2006			
5. <i>Conservation outdoor painted sculpture</i> , proceedings from the interim meeting of the modern materials and contemporary art working group of ICOM-CC, Kroller-Muller museum, Otterlo 2013			
6. <i>The treatment of Tulio Lombarod's Adam: A new approach to the conservation of monumetal marble sculpture</i> , Metropolitan museum journal 49 pages 49-116, The Metropolitan Museum of Art, New York 2014			
7. <i>Nanotechnologies in the Conservation of Cultural Heritage</i> , Piero Baglioni, David Chelazzi and Rodorico Giorgi, Springer Science+Business Media, Dordrecht 2015.			
8. <i>BROMECA</i> Buletin of research on metal conservation issue 1-35, University of Warwick, Warwick 2002-2015			
Number of active teaching classes			Other classes:
Lectures: 2	Practical classes: 1	Other type of classes: 0	
Teaching methods:			
- Practical work of students on solving, creating or presenting tasks (in specialized teaching premises such as:			

ateliers, modeling workshops, computer classrooms, laboratories, etc.)

- Mentoring / individual corrections and consultations;

- Guided group discussions and reviews about work and research;

Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Conservation and Restoration			
Type and level of studies:	Master academic studies			
Course:	Conservation and Restoration of Sculptures 2			
Taught by:	Mina Jović			
Course status:	compulsory			
ECTS:	8			
Enrolment conditions:	Conservation and Restoration of Sculptures 1 exam passed			
Course objectives:				
In their independent work students go through all the stages of conservation and restoration of the sculpture in the material they have chosen, with the greatest emphasis, in addition to practical work, to the conservation documentation and photodocumentation, as well as the problem of presenting the exhibits to the public. Through teaching and constant consultations, the focus is on developing students' autonomy in professional work.				
Course outcomes:				
Students are able to independently solve specific conservation and restoration problems on the exhibit, with the understanding of certain advantages and disadvantages of each used treatment and material. They make projects for the conservation and restoration of sculptural works, proposes storage and transport measures as well as ways of presenting the exhibits.				
Course contents:				
On the basis of the study within Conservation and restoration of sculptures 1 course, in which students proposed and explained the treatments of conservation and restoration of exhibits, they proceed to monitored practical work which consists of the following phases:				
1. Mechanical exhibit cleaning treatments				
2/3. Chemical exhibit cleaning treatments				
4. Consolidation of materials				
5/6. Adhesive bonding of fragments				
7. Exhibit loose layers injection filling				
8/9. Solving the structural stability of the exhibits				
10. Anchoring				
11/12/13. Restoration of missing parts of the exhibits				
14. Restoration of minor damage to the exhibits				
15. Final protection of the exhibits; proposal of conditions for depot keeping and manner of presentation				
During all these processes, students keep textual, technical, photo and computer documentation of all the phases that will become part of the final work, master's thesis, and the presentation of the exhibits themselves.				
Relevant literature:				
1. <i>From marble to chocolate: The conservation of modern sculpture</i> , Jackie Heuman, Arhchetype Publication, London 1995				
2. <i>Material Matters: The Conversation of Modern Sculpture</i> , Jackie Heuman, Tate Gallery, London 1999				
3. <i>Kako se piše diplomski rad</i> , Umberto Eko, Narodna knjiga alfa, Beograd 2000				
4. <i>The chemistry of degradation and conservation of plastic artefacts</i> , Ezio Martuscelli, Edizioni Paideia, Firenze 2010				
5. <i>Pur Facts: Conservation of Polyurethane Foam in Art and Desing</i> , Theo van Oosten, University Press, Amsterdam 2011				
6. <i>The Journal of Conservation and Museum Studies vol 1-12</i> , the Journal of the American Institute for Conservation, Ubiquity Press, London 1996-2014				
7. <i>Modelling the failure mechanisms of Michelangelo's David through small-scale centrifuge experiments</i> Journal of Cultural Heritage 16 pages 26-31, ELESEVIER, Melbourne 2014				
8. <i>E conservation</i> yournal issue 2, Laboratory HERCULES, Evora 2014				
Number of active teaching classes				Other classes: 0
Lectures: 4	Practical classes: 0	Other type of classes: 0	Individual study & research: 4	
Teaching methods:				
- Practical work of students on solving, creating or presenting tasks (in specialized teaching premises such as:				

ateliers, modeling workshops, computer classrooms, laboratories, etc.)

- Mentoring / individual corrections and consultations;

- Guided group discussions and reviews about work and research;

Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Conservation and Restoration				
Type and level of studies:	Master academic studies				
Course:	Conservation and Restoration of Works of Art on Paper 1				
Taught by:	Tijana P. Lazić				
Course status:	compulsory / optional				
ECTS:	8				
Enrolment conditions:	none				
Course objectives:					
The main objective of the course is to extend the students' knowledge related to the problems of conservation and restoration of works of art on paper acquired at undergraduate academic studies. Students are introduced to the chemical composition and properties of paper and parchment, paint layer and ink. Through the lectures and practical classes, classical and contemporary conservation procedures and methods, research work in the field of analysis of paper, ink and paint layer are cultivated and developed.					
Course outcomes:					
Acquiring new knowledge about the features and structure of works of art on paper and developing the ability to detect the root causes of damage by analyzing the existing state of the paper support and the paint layer on it. Training for practical solving of specific problems through proper selection of materials and application of classic and modern methods of paper conservation and restoration, as well as the application of modern methods of analysis of paper, ink and paint layer.					
Course contents:					
Lectures					
Ethics in conservation and restoration; Contemporary approach to conservation and restoration of works of art on paper (principles, methods, materials); Concept of minimum interventions; Contemporary tools and devices; Pigments and binders; Inks in a handwritten book; Binding through history; Conservation of watercolors and pastels; Physico-chemical tests and analyses.					
Practical classes					
Physico-chemical tests and analyses (paper, paint layers, inks, etc); Performing conservation and restoration interventions on the originals (watercolors, pastels, various graphic techniques, handwritten books, etc) – practical work on damaged material is performed on pieces which have characteristic damage in order for students to better understand conservation problems, improve conservation methods and develop conservation skills; Production of text and photo documentation (all stages of the conservation treatment are recorded and documented).					
Relevant literature:					
1. <i>Kožni povezi srpske ćirilске knjige</i> , Zagorka Janc, Beogradska zajednica kulture, Beograd, 1974					
2. <i>Materials for Conservation</i> , V. Horie, Routledge, London, 1987					
3. <i>Miroslavljevo jevanđelje – studije u vezi sa tehnologijom izrade, stanjem i zaštitom</i> , Vera Radosavljević, Narodna biblioteka Srbije, Beograd, 1994					
4. <i>Historical and Philosophical Issues in the Conservation of Cultural Heritage</i> , Priedili N.P.Stanley Price, M. Kirby Talley Jr, Alessandra Melucco Vaccaro, Getty Conservation Institute, Los Angeles, 1996					
5. <i>Konzervacija i restauracija arhivske i bibliotečke građe</i> , Vera Radosavljević, Arhiv Srbije, Beograd, 2000.					
6. <i>Conservation Skills: Judgement, Method and Decision Making</i> , Cris Caple, Routledge, London, 2000					
7. <i>Contemporary Theory of Conservation</i> , Salvador Munoz-Vinas, Routledge, London, 2004					
8. <i>Pigment Compendium: A Dictionary and Optical Microscopy of Historic Pigments</i> , Nicholas Eastaugh, Valentine Walsh, Tracey Chaplin, Ruth Siddall, Routledge, London, 2008					
Number of active teaching classes				Other classes:	
Lectures: 3	Practical classes: 0	Other type of classes: 0	Individual study & research: 3	0	
Teaching methods:					
Lectures with photo / video screenings, demonstrative practicals, individual exercises under supervision.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Conservation and Restoration				
Type and level of studies:	Master academic studies				
Course:	Conservation and Restoration of Works of Art on Paper 2				
Taught by:	Tijana P. Lazić				
Course status:	compulsory / optional				
ECTS:	8				
Enrolment conditions:	Conservation and Restoration of Works of Art on Paper 1 exam passed				
Course objectives:					
The main objective of the course is to extend the students' knowledge related to the problems of conservation and restoration of works of art on paper. The course focuses on solving concrete problems by using the latest conservation methods with respect to modern conservation and restoration principles. Students carry out the necessary conservation examinations through interdisciplinary approach, in cooperation with experts of different profiles.					
Course outcomes:					
Students are capacitated for independent work whose professional approach to conservation problems is reflected in the analysis and synthesis of acquired knowledge – the correct choice of materials, methods and procedures. Students are educated to properly use modern equipment for conservation and restoration. The course of the work is followed by the compulsory production of conservation and restoration elaborate – photo and textual documentation (existing state, proposal of intervention, performed treatment, storage proposal).					
Course contents:					
Lectures					
Application of acquired knowledge related to physico-chemical tests and analyses; After the research, students commence with the practical solution of the conservation and restoration problem on the original artwork from the category of cultural goods.					
Practical classes					
Physico-chemical tests and analyses of the specific original artwork; Conservation and restoration interventions on the selected part; Production of text and photo documentation (all stages of the physico-chemical examinations and conservation treatment are recorded and documented).					
Relevant literature:					
1. <i>Deterioration and preservation of library materials</i> , Howard Winger, Richard Daniel Smith, The University of Chicago press, Chicago, 1969					
2. <i>Tehnika starog pisma i minijature</i> , Vera Radosavljević, Narodna biblioteka Srbije, Beograd, 1984					
3. <i>Zaštita i čuvanje bibliotečke i arhivske građe</i> , Vera Radosavljević, Narodna biblioteka Srbije, Beograd, 1986					
4. <i>Štetni agensi u konzervaciji</i> , Franc Curk, Narodni muzej Niš, 1997					
5. <i>History of the Restoration and Conservation of Works of Art</i> , Alessandro Conti, Helen Glanville, Routledge, London, 2007					
6. <i>Fungal Facts: Solving Fungal Problems on Heritage Collections in Museums and Archives</i> , Mary-Lou E. Florian, Archetype Books, London, 2007					
7. <i>Priručnik preventivne zaštite umjetnina na papiru</i> , Želimir Laszlo, Andreja Dragojević, Muzejski dokumentacijski centar, Hrvatski restauratorski zavod, Zagreb, 2010					
8. <i>Paper and water: A guide for conservators</i> , Gerhard Banik, Irene Brückle; Routledge, London, 2011					
Number of active teaching classes				Other classes:	
Lectures: 6	Practical classes: 0	Other type of classes: 0	Individual study & research: 2	0	
Teaching methods:					
Lectures with photo / video screenings, demonstrative practicals, individual exercises under supervision.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Master academic studies
Course:	Marketing 1
Taught by:	Maja Vukadinović
Course status:	optional
ECTS:	3
Enrolment conditions:	none

Course objectives:

The objectives of the course are to familiarize and capacitate students in: following contemporary trends in market communication; mastering marketing methods and techniques; acquiring theoretical knowledge and skills in marketing planning, research and marketing management for their own, as well as the needs of applied art and design in the production and social context in which they operate; development of creative approach to market communications; theoretical learning about all factors of marketing and communication strategy and tactics, marketing products, marketing mix, target groups and the characteristics of the socioeconomic and media environment in general.

Course outcomes:

Students will learn basic theoretical marketing postulates and integrated marketing communications. It is expected that the acquired knowledge will serve students as the basis for further learning and understanding of marketing as a science, discipline and profession.

Course contents:

The concept and character of marketing. The emergence and development of a marketing concept. Strategic marketing. Marketing environment. Target groups. Segmentation and selection of target markets. Differentiation strategy. Positioning strategy. Concept and content of market research. Marketing mix. Product design and packaging. Product life cycle. Brand Features. Value of the brand. Promotion as a marketing tool.

Relevant literature:

1. F. Kotler, K. L. Keler, *Marketing menadžment*, Data status, Beograd, 2006
2. D. Džober, DŽ. Fahi, *Osnovi marketinga*, Data status, Beograd, 2006

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 2	0

Teaching methods:

Lectures, discussions, interactive learning.

Grading (maximum points earned: 100)

Pre-exam obligations :	30	total points	Final exam :	70	total points
Lectures – participation record		10	Oral exam		70
Seminar paper		20			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Master academic studies
Course:	Marketing 2
Taught by:	Maja Vukadinović
Course status:	optional
ECTS:	3
Enrolment conditions:	Marketing 1 passed

Course objectives:

The objectives of the course are to present more complex view of marketing issues and to link theoretical concepts with modern marketing practice. Moreover, its aims are to expand students' marketing knowledge and familiarize students with the principles of advertising, public relations and the role of the media in the marketing process, as well as to work on application of acquired knowledge in practice.

Course outcomes:

Preparation of students for independent and successful solving of practical problems from the marketing of applied arts and design, especially in the field of the selected study program/module.

Course contents:

Setting up a marketing project in order to solve specific problems. Integrated marketing communications. Elaboration of marketing mix, especially propaganda and publicity; learning about the means and techniques; establishing good relations with the environment. Public relations. Advertising. Planning an advertising campaign. Creating a message. Choosing media for advertising. Evaluation methods. Multimedia marketing. Media as an element of the marketing communication system.

Relevant literature:

1. G. Ognjanov, *Marketinške komunikacije*, Ekonomski fakultet, Beograd, 2013
2. F. Džefkins, *Oglašavanje*, Klio, Beograd, 2003
3. T. Vlastelica, *Medijska kampanja – publicitet i oglašavanje*, Zadužbina Andrejević, Beograd, 2007

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 2	0

Teaching methods:

Lectures, discussions, interactive learning.

Grading (maximum points earned: 100)

Pre-exam obligations :	30	total points	Final exam :	70	total points
Lectures – participation record		10	Oral exam		70
Colloquium – practical assignment		20			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Master academic studies
Course:	Art Teaching Methodology 1
Taught by:	Sanja Filipović
Course status:	optional
ECTS:	8
Enrolment conditions:	none

Course objectives:

Preparing students for inclusion in current educational practice – techniques of observation, analysis and evaluation of methodological models and approaches; techniques of planning, preparation, realization and evaluation of artistic activities in the work with children and young people; learning about the criteria for evaluating teacher and professional competences for work with children, creative individuals and groups; learning about the methodology of application of theoretical knowledge, skills and attitudes in the formal educational process and alternative forms of education for art purposes; learning about the criteria for developing a plan and operating the action research in the current educational practice.

Course outcomes:

At the end of the course students will be capacitated to:

- observe, critically analyze, compare and evaluate different approaches to the teaching and learning processes;
- understand, apply, analyze and evaluate the aspects of the lesson plan in accordance with the criteria set in the evaluation list;
- understand, interpret and evaluate the requirements of interdisciplinarity, individualization in teaching and specificities of the process of art education and education in the current educational practice;
- research and create a plan for involving students in school culture and cooperation with parents;
- understand, interpret and apply the basic requirements of the action research – techniques of lesson design and data collection.
- distinguish, explain and use the set criteria for evaluating teacher and professional competencies through self-evaluation;
- present and evaluate the results of realized practical activities from the methodological practice through evaluation.

Course contents:

Lectures:

- Requirements and criteria for organization of methodological practice in preschool and primary school institutions – observation, planning, organization, realization and evaluation of art activities and art lessons.
- School culture – Introducing students to the life of the school and their involvement in the improvement of school culture, school development plans and cooperation with parents.
- IEP - Inclusive Educational Program and individualization in art education.
- Action research in the teaching of art – teacher as researcher and research projects in the work of art pedagogue. Basic settings of action research.
- *Preparing students for inclusion in the work of preschool and primary school teachers:*
 - Introduction to different approaches in lesson planning and methodological preparation design;
 - Familiarization with the criteria of the *Evaluation list for the analysis of the lesson plan* and the implementation in accordance with the given criteria;
 - Developing a plan for involving students in school culture and cooperation with parents;
 - Introduction to the criteria for evaluation of methodological practice and self-evaluation of students – organization and realization of the educational process, products of artistic activities, realization of the plan for inclusion in school culture and cooperation with parents, individualization, interdisciplinarity, innovations in the educational process ...;
 - Teacher's portfolio – criteria and contents;
 - Learning about the techniques of creating and operating the action research plan in the current educational practice.

Relevant literature:

1. Grupa autora (2013): *Smernice za pristup usmeren na učenje i razvoj kometencija*, Razvionica - projekat podrške razvoju ljudskog kapitala i istraživanju – opšte obrazovanje i razvoj ljudskog kapitala, Beograd.
2. Kamenov, E. (2006): *Vaspitno-obrazovni rad u dečjem vrtiću* - Opšta metodika, Dragon, Novi Sad.
3. Kenedi, D. (2007): *Pisanje i upotreba ishoda učenja*, Savet Evrope – kancelarija u Beogradu.
4. Kovač-Cerović, T. (2012): *Upravljanje školom i socijalna inkluzija*, Fakultet za edukaciju, Cenar za obrazovne politike, Ljubljana.

5. Stanković, D. i dr (2013): *Nastavnik kao istraživač - priručnik za nastavnike*, Razvionica - projekat podrške razvoju ljudskog kapitala i istraživanju – opšte obrazovanje i razvoj ljudskog kapitala, Beograd.

6. Filipović, S. (2011): *Metodika likovnog vaspitanja i obrazovanja*, Univerzitet umetnosti u Beogradu i izdavačka kuća Klet, Beograd.

7. Filipović, S. (2014): *Metodička praksa - planiranje, organizacija, realizacija i evaluacija metodičke prakse budućih likovnih pedagoga*, autorizovana skripta, Flu, Beograd.

NB: Other literature selected by students, in accordance with the course contents.

Number of active teaching classes				Other classes:	
Lectures: 1	Practical classes: 0	Other type of classes: 0	Individual study & research: 1	0	
Teaching methods: lectures (oral presentation, work on the text), problem-solving method, discussions, debates, workshops, visual presentations and demonstrations, reporting, analysis of written and visual materials, research study.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – attendance record		10	Presentation of methodological practice 1 and evaluation of results		20
Evaluation of different approaches to lesson planning and implementation of the Evaluation list		20	Exam (oral)		10
Creating a plan for student involvement in school culture		10			
Development of action research plan		30			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Master academic studies
Course:	Art Teaching Methodology 2
Taught by:	Sanja Filipović
Course status:	optional
ECTS:	8
Enrolment conditions:	none

Course objectives:

Preparing students for inclusion in current educational practice – techniques of observation, analysis and evaluation of methodological models and approaches to teaching art in high school; acquiring and strengthening teacher and professional competences for working with children, creative individuals and groups in non-institutional forms of education for art purposes; techniques for creating a teacher's portfolio and presenting the results of teaching practice; implementation of the action research plan and presentation of results.

Course outcomes:

At the end of the course students will be capacitated to:

- understand, apply and critically evaluate the requirements and criteria for teaching art in high school;
- analyze and interpret the function and importance of non-institutional forms of education for art purposes and value their achievements – museum didactics, art workshops, projects, seminars, educational programs, etc.
- distinguish, explain and use the set criteria for evaluating teacher and professional competencies through self-evaluation;
- apply the set criteria and create the contents of the teaching portfolio;
- present and evaluate the results of realized practical activities from the methodological practice through evaluation;
- implement an action research plan; apply data processing techniques; interpret, analyze and draw conclusions;
- use literature, different sources and techniques for writing research reports;
- produce and present the results of the action research in written or oral form.

Course contents:

Lectures:

- Requirements and criteria for organization of methodological practice in high schools – observation, planning, organization, realization and evaluation of art activities and art lessons.
- Non-institutional forms of art education – museum didactics, art workshops for children and youth, projects, seminars, educational programs, etc.
- Teacher's portfolio - function, criteria and content.
- Action research in the teaching of arts – Techniques for data processing, interpretation, analysis and drawing conclusions. Using literature and various sources. Techniques for writing reports and public presentation of research results and their implementation in current educational practice.
- *Preparing students for inclusion in the work of teachers:*
 - processing data from action research, interpretation, analysis, concluding with the use of literature and various sources, writing research reports and proposing ways of implementation in current educational practice;
 - development of teacher's portfolio – children's artworks, lesson plans, materials, visual presentations, professional development plan, etc;
 - evaluation of methodological practice – critical analysis of processes and products of classes of fine arts students in cooperation with teacher / mentor in high school and teacher of methodology at faculty;
 - organization of a didactic exhibition and its presentation from the student's methodological practice standpoint in the public space (faculty, galleries, museums, cultural centers ...).
 - presentation of innovative didactic models and results of action research at faculties, professional and scientific meetings, journals, proceedings, etc.

Relevant literature:

1. Grupa autora (1979): *Saradnja škola i umetničkih muzeja*, Zavod za udžbenike i nastavna sredstva, Beograd.
2. Buchberger, F. (2014): *Mentorski rad u toku školske prakse budućih nastavnika*, Univerzitet u Helsinkiju.
3. Grupa autora (2011): *Standardi kompetencija za profesiju nastavnika i njihovog profesionalnog razvoja*, ZUOV, Beograd.
4. Stanković, D. i dr (2013): *Nastavnik kao istraživač - priručnik za nastavnike*, Razvionica - projekat podrške razvoju ljudskog kapitala i istraživanju – opšte obrazovanje i razvoj ljudskog kapitala, Beograd.
5. Filipović, S. (2014): *Metodička praksa - planiranje, organizacija, realizacija i evaluacija metodičke prakse budućih likovnih pedagoga*, autorizovana skripta, Flu, Beograd.

NB: Other literature selected by students, in accordance with the course contents.

Number of active teaching classes				Other classes:	
Lectures: 1	Practical classes: 0	Other type of classes: 0	Individual study & research: 1	0	
Teaching methods: lectures (oral presentation, work on the text), problem-solving method, discussions, debates, workshops, visual presentations and demonstrations, reporting, analysis of written and visual materials, research study.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – attendance record		10	Presentation of methodological practice 2 and evaluation of results		20
Action research results report		20	Exam (oral)		10
Creation of a teaching portfolio – a summary overview of the results of students' methodological practice and innovative approaches in teaching		30			
Didactic exhibition – presentation of innovative approaches and results of methodological practice		10			

Study programme:	Applied Arts; Design; Conservation and Restoration			
Type and level of studies:	Master academic studies			
Course:	Art Teaching Methodology – Practice 1			
Taught by:	Sanja Filipović			
Course status:	optional			
ECTS:	3			
Enrolment conditions:	none			
Course objectives:				
Inclusion of students in current educational practice in pre-school institutions and primary schools – observation, analysis and evaluation of methodological models and approaches in the teaching of fine arts; planning, preparation, realization and evaluation of artistic activities in the work with children and young people; acquiring and strengthening teacher and professional competences for working with children, creative individuals and groups; application of acquired theoretical knowledge, skills and attitudes in the formal educational process and alternative forms of education in the field of art, in accordance with the basic requirements of teaching competencies.				
Course outcomes:				
At the end of the course students will be capacitated to:				
<ul style="list-style-type: none"> • observe, critically analyze and evaluate different approaches to the teaching and learning processes; • independently or in the team plan, prepare and implement art activities in educational practice in relation to the given criteria; • explore, experiment, create and apply various educational models in current educational practice in the field of art; • understand, interpret and apply the interdisciplinarity and specificity of the process of art education in current practice; • apply communication, team work and co-operation skills; • apply and adhere to the standards of professional ethics of the teaching profession; • show good personal, social and emotional adaptability; • show the ability to appreciate diversity, multiculturalism, empathy, and human attitudes. 				
Course contents:				
<i>Lectures are held as part of practical work.</i>				
<i>Practical classes</i> – involvement of students in the work of preschool and elementary school teachers:				
<ul style="list-style-type: none"> • Observing the lesson of the teacher / mentor; implementation of the <i>protocol for observing lessons</i> and evaluation; • Lesson planning and methodological preparation; • Analysis of the lesson plan with the teacher / mentor according to the given criteria – <i>Evaluation list</i>; • Realization of lesson / art class – individual or team work; • Creation of portfolios - products of creativity of children and youth, visual examples from methodological practice, lesson plan, lesson observation protocol, evaluation list, PPT and other written and visual materials. 				
Relevant literature:				
1. Grupa autora (2013): <i>Smernice za pristup usmeren na učenje i razvoj kometencija</i> , Razvionica - projekat podrške razvoju ljudskog kapitala i istraživanju – opšte obrazovanje i razvoj ljudskog kapitala, Beograd.				
2. Kenedi, D. (2007): <i>Pisanje i upotreba ishoda učenja</i> , Savet Evrope – kancelarija u Beogradu.				
3. Lowenfeld, Viktor & Brittain, W. Lambert (1975): <i>Creative and mental growth</i> , Macmillan Publishing Co., Inc., New York.				
4. Filipović, S. (2011): <i>Metodika likovnog vaspitanja i obrazovanja</i> , Univerzitet umetnosti u Beogradu i izdavačka kuća Klet, Beograd.				
5. Filipović, S. (2014): <i>Metodička praksa - planiranje, organizacija, realizacija i evaluacija metodičke prakse budućih likovnih pedagoga</i> , autorizovana skripta, FLU, Beograd				
Additional literature:				
Art culture – contents of official curricula for primary, secondary vocational and comprehensive schools, Official Gazette of RS – Educational Gazette; Textbooks and handbooks for fine arts for all primary and secondary schools; other literature selected by students according to the subject contents.				
Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 0	Other type of classes: 0	Individual study & research: 2	
				0

Teaching methods:

problem-solving method, discussions, debates, workshops, visual presentations and demonstrations, reporting, analysis of written and visual materials, research study.

Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures and practical classes – attendance and participation record		10	Student's portfolio – art teaching methodology: practice 1		30
Lesson plan (preparation) in writing		30			
Practical work – teaching – at school		30			

Study programme:	Applied Arts; Design; Conservation and Restoration		
Type and level of studies:	Master academic studies		
Course:	Art Teaching Methodology – Practice 2		
Taught by:	Sanja Filipović		
Course status:	optional		
ECTS:	3		
Enrolment conditions:	none		
Course objectives:			
Inclusion of students in current educational practice in secondary vocational-art schools and comprehensive schools – observation, analysis and evaluation of methodological models and approaches in the teaching of fine arts; planning, preparation, realization and evaluation of artistic activities in the work with children and young people; acquiring and strengthening teacher and professional competences for working with children, creative individuals and groups; application of acquired theoretical knowledge, skills and attitudes in the formal educational process and alternative forms of education in the field of art, in accordance with the basic requirements of teaching competencies.			
Course outcomes:			
At the end of the course students will be capacitated to:			
<ul style="list-style-type: none"> • observe, critically analyze and evaluate different approaches to the teaching and learning processes; • plan, prepare and implement art activities, independently or in the team, in educational practice in relation to the given criteria; • explore, experiment, create and apply various educational models in current educational practice in the field of art; • understand, interpret and apply the interdisciplinarity and specificity of the process of art education in current practice; • apply communication, team work and co-operation skills; • apply and adhere to the standards of professional ethics of the teaching profession; • show good personal, social and emotional adaptability; • show the ability to appreciate diversity, multiculturalism, empathy, and human attitudes. 			
Course contents:			
<i>Lectures are held as part of practical work.</i>			
<i>Practical classes</i> – involvement of students in the work of school teachers:			
<ul style="list-style-type: none"> • Observing the lesson of the teacher / mentor; implementation of the <i>protocol for observing lessons</i> and evaluation; • Lesson planning and methodological preparation; • Analysis of the lesson plan with the teacher / mentor according to the given criteria – <i>Evaluation list</i>; • Realization of lesson / art class – individual or team work; • Creation of portfolios - products of creativity of children and youth, visual examples from methodological practice, lesson plan, lesson observation protocol, evaluation list, PPT and other written and visual materials. 			
Relevant literature:			
<ol style="list-style-type: none"> 1. Grupa autora (2013): <i>Smernice za pristup usmeren na učenje i razvoj kometencija</i>, Razvionica - projekat podrške razvoju ljudskog kapitala i istraživanju – opšte obrazovanje i razvoj ljudskog kapitala, Beograd. 2. Kenedi, D. (2007): <i>Pisanje i upotreba ishoda učenja</i>, Savet Evrope – kancelarija u Beogradu. 3. Lowenfeld, Viktor & Brittain, W. Lambert (1975): <i>Creative and mental growth</i>, Macmillan Publishing Co., Inc., New York. 4. Filipović, S. (2011): <i>Metodika likovnog vaspitanja i obrazovanja</i>, Univerzitet umetnosti u Beogradu i izdavačka kuća Klet, Beograd. 5. Filipović, S. (2014): <i>Metodička praksa - planiranje, organizacija, realizacija i evaluacija metodičke prakse budućih likovnih pedagoga</i>, autorizovana skripta, FLU, Beograd 			
Additional literature:			
Art culture – contents of official curricula for primary, secondary vocational and comprehensive schools, Official Gazette of RS – Educational Gazette; Textbooks and handbooks for fine arts for all primary and secondary schools; other literature selected by students according to the subject contents.			
Number of active teaching classes			Other classes:
Lectures: 1	Practical classes: 0	Other type of classes: 0	
			Individual study & research: 2

Teaching methods:

problem-solving method, discussions, debates, workshops, visual presentations and demonstrations, reporting, analysis of written and visual materials, research study.

Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures and practical classes – attendance and participation record		10	Student's portfolio – art teaching methodology: practice 2		30
Lesson plan (preparation) in writing		30			
Practical work – teaching – at school		30			

Study programme:	Applied Arts
Type and level of studies:	Master academic studies
Course:	Applied Multimedia Art 1
Taught by:	Miroslav S. Lazović
Course status:	compulsory / optional
ECTS:	3
Enrolment conditions:	none

Course objectives:

Introducing students to basic principles of multimedia art. Acquiring the theoretical basis for dealing with multimedia art and applying the acquired knowledge in the creation of students' own work, which implies the relationship of different media lines in the multimedia work.

Obtaining the professional ability to apply acquired knowledge in the field of applied art through several media, with the aim of creating a multimedia work and thus establishing a synthesis with other types of art.

Course outcomes:

Students are familiar with the ways and possibilities of creating multimedia work; they recognize quality incentives from the environment and use them with their own potentials in the design of the project, complementing their artistic expression.

Course contents:

Introducing students to theoretical knowledge in the field of multimedia art through examples of already conducted multimedia artworks. The development of artistic solutions using different media and their merging into a multimedia whole.

Practical classes – work of students on the development of individual multimedia artwork. Developing the conceptual task through consultations and realization of simpler project tasks that are based on the collision and linking of the two one-line media – production, analysis, correction.

Relevant literature:

1. Etjen Surio, *Odnosi među umetnostima-problemi uporedne estetike*, Svetlost, Sarajevo, 1958
2. Miško Šuvaković, *Pojmovnik teorije umetnosti*, Beograd, Orion Art, 2011
3. Vladan Radovanović, *Vukovizuel*, Beograd, Nolit, 1987
4. Ralf Šnel, *Leksikon savremene kulture: oblici i institucije od 1945 do danas*, Beograd, Plato, 2008
5. Piter Bruk, *Prazan Prostor*, Beograd, Lapis, 1995
6. M.Ristić, *Videosfera-video-društvo-umetnost*, Beograd, SIC, 1986

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	0

Teaching methods:

- lectures with illustrations / practical examples; practical demonstration of techniques, methods and procedures;
- mentoring / individual corrections and consultations;
- practical work of students on solving, producing or presenting assignments (in specialized, purpose-specific premises such as ateliers, modeling workshops, computer classrooms, laboratories)
- guided group discussions and reviews about work and research;
- learning from non-academic sources (the internet, exhibitions, competitions, contacts with artists from other professional-vocational artistic fields)

Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Participation record		5	Exam (final assignment)		30
Attendance record		5			
Practical classes		60			

Study programme:	Applied Arts
Type and level of studies:	Master academic studies
Course:	Applied Multimedia Art 2
Taught by:	Miroslav S. Lazović
Course status:	compulsory / optional
ECTS:	3
Enrolment conditions:	Applied Multimedia Art 1 exam passed

Course objectives:

Students complete their artistic expression and broaden the field of their artistic work by synthesizing with other types of art, gaining the ability to create an independent applied multimedia work. They are directed to the study of modern methods of work in this field and their application in the context of the assigned task, as well as to recognizing their own sensibility and transferring personal experiences into the creation of an artistic multimedia work.

Course outcomes:

Students are capacitated to manage independent artistic interventions and projects by applying different media in the making of complex tasks, accepting their own as well as the experiences of the creators around the world. They are able to analyze given artistic problems and, using modern means and various media, create original multimedia artwork.

Course contents:

Acquisition of extended theoretical knowledge in the field of multimedia art through the introduction of students to the latest works and literature in the field of multimedia art.

Practical work – analysis of already completed students' tasks by the teacher and other students. Creation of conceptual projects through their analysis, elaboration and realization. Team work on the design and realization of more complex projects using different media and their merging into the multimedia whole, as well as their realization.

Relevant literature:

1. Etjen Surio, *Odnosi među umetnostima-problemi uporedne estetike*, Svetlost, Sarajevo, 1958
2. Miško Šuvaković, *Pojmovnik teorije umetnosti*, Beograd, Orion Art, 2011
3. Vladan Radovanović, *Vukovizuel*, Beograd, Nolit, 1987
4. Ralf Šnel, *Leksikon savremene kulture: oblici i institucije od 1945 do danas*, Beograd, Plato, 2008
5. Piter Bruk, *Prazan Prostor*, Beograd, Lapis, 1995
6. M.Ristić, *Videosfera-video-društvo-umetnost*, Beograd, SIC, 1986

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	0

Teaching methods:

- lectures with illustrations / practical examples; practical demonstration of techniques, methods and procedures;
- mentoring / individual corrections and consultations;
- practical work of students on solving, producing or presenting assignments (in specialized, purpose-specific premises such as ateliers, modeling workshops, computer classrooms, laboratories)
- presentation of multimedia art and its application for the given space;
- guided group discussions and reviews about work and research;
- learning from non-academic sources (the internet, exhibitions, competitions, contacts with artists from other professional-vocational artistic fields).

Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Participation record		5	Exam (final assignment)		30
Attendance record		5			
Practical classes		60			

Study programme:	Conservation and Restoration				
Type and level of studies:	Master academic studies				
Course:	SR 1 – Conservation and Restoration of Sculptures and Archaeological Objects (Study&Research)				
Taught by:	Teachers of the C&R study programme – C&R module				
Course status:	compulsory / optional				
ECTS:	8				
Enrolment conditions:	none				
Course objectives:					
The course is a part of the final work, master's thesis, in a certain narrow artistic field. Its role is to guide and direct students in the application of acquired artistic, theoretical-artistic, vocational-artistic and theoretical knowledge, skills and abilities in the preparation, planning and organization of the creation, presentation and defense of the final work.					
Course outcomes:					
Students are qualified to apply theoretical-methodological and professional practical knowledge related to the problems of conservation and restoration of works of art and museum exhibits. Students research the problem and its complexity, and on the basis of the conducted analyses make conclusions, give suggestions, solutions and arguments about possible ways of solving it. Students are also able to write and present an elaborate (proposal) on the execution of conservation works for a particular selected artwork or museum exhibit.					
Course contents:					
During the study & research process, students use professional literature related to the chosen topic. Based on the research, students choose materials, propose methods and procedures based on performed analyses, syntheses and acquired knowledge. Students need to realize the necessary conservation examinations through cooperation with experts of different profiles, and need to present results through professionally produced documentation. After the research, students start with the practical solution to the conservation and restoration problem on the original artwork from the category of cultural goods. All the stages of the conservation treatment are recorded and documented for the purpose of making compulsory conservation documentation.					
Relevant literature:					
1. <i>Teorija restauracije</i> , Čezare Brandi, Italijanska kooperacija, 2007					
2. <i>Štetni agensi u konzervaciji</i> , Franc Curk, Živan Nedović, Prosveta, 1997					
3. <i>Ikona-pogled u večnost: Filozofija i tehnologija slikarstva</i> , Pavle Turinski, Teološki pogledi, 1979					
Literature – additional:					
4. <i>Airborne particles in museums (Research in conservation technical report)</i> , W.W. Nazaroff, M. P. Ligocki, L.G. Salmon, G.R. Cass, T. Fall, M. C. Jones, Harvey I. H. Liu, Getty Conservation Institute, 1992					
5. Robert L. Feller, <i>Accelerated aging: Photochemical and thermal aspects (Research in conservation technical report)</i> , Getty Conservation Institute, 1994					
6. <i>Historical and philosophical issues in the conservation of cultural heritage (Research in conservation)</i> , N.P. Stanley Price, M. Kirby Talley Jr, Alessandra Melucco Vaccaro, Getty Conservation Institute, 1996					
7. <i>The science of paintings</i> , W. Stanley Taft, James W. Mayer, Springer, 2001					
8. Terry J. Reedy, Chandra L. Reedy, <i>Statistical analysis in art conservation research</i> , Getty Conserv. Institute, 1998.					
9. Salvador Munoz-Vinas, <i>Contemporary theory of conservation</i> , Butterworth-Heinemann, 2004					
Number of active teaching classes				Other classes:	
Lectures: 0	Practical classes: 0	Other type of classes: 0	Individual study & research: 6	0	
Teaching methods:					
During the study and research course, mentor provides necessary instructions to the student, recommends chosen literature, helps in the selection of methods of research, analyses, processing and making correct conclusions. Student also has additional consultations with other teachers dealing with issues related to the topic of final work. Mentoring – individual corrections and consultations. Practical work takes place in the atelier (laboratory) and workshops of relevant institutions (National Museum, Republic Institute for the Protection of Cultural Heritage, etc) where the necessary contacts and preconditions for future team work are made.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points

Lectures – participation record	5	Exam – (oral) Seminar assignment defense	30
Practical classes – participation record	5		
Seminar assignment	60		

Study programme:	Conservation and Restoration			
Type and level of studies:	Master academic studies			
Course:	SR 2 – Conservation and Restoration of Sculptures and Archaeological Objects (Study&Research)			
Taught by:	Teaching staff of the C&R study programme – C&R module			
Course status:	compulsory / optional			
ECTS:	8			
Enrolment conditions:	SR 1 – Conservation and Restoration of Sculptures and Archaeological Objects exam passed			
Course objectives:				
The course is a part of the final work, master's thesis, in a certain narrow artistic field. Its role is to guide and direct students in the application of acquired artistic, theoretical-artistic, vocational-artistic and theoretical knowledge, skills and abilities in the preparation, planning and organization of the creation, presentation and defense of the final work.				
Course outcomes:				
Students are qualified to apply theoretical-methodological and professional practical knowledge related to the problems of conservation and restoration of works of art and museum exhibits. Students is autonomous and responsible for the development of a conservation and restoration work that implies a proper selection of materials, methods and procedures based on analyses, syntheses and acquired knowledge. Students research the problem and its complexity, and on the basis of the conducted analyses make conclusions, give suggestions, solutions and arguments about possible ways of solving it. Students are also able to write and present an elaborate (proposal) on the execution of conservation works for a particular selected artwork or museum exhibit.				
Course contents:				
During the study & research process, students use professional literature related to the chosen topic. Based on the research, students choose materials, propose methods and procedures based on performed analyses, syntheses and acquired knowledge. Students need to realize the necessary conservation examinations through cooperation with experts of different profiles, and need to present results through professionally produced documentation. After the research, students start with the practical solution to the conservation and restoration problem on the original artwork from the category of cultural goods. All the stages of the conservation treatment are recorded and documented for the purpose of making compulsory conservation documentation.				
Relevant literature:				
1. <i>Teorija restauracije</i> , Čezare Brandi, Italijanska kooperacija,2007				
2. <i>Štetni agensi u konzervaciji</i> , Franc Curk, Živan Nedović, Prosveta, 1997				
3. <i>Ikona-pogled u večnost: Filozofija i tehnologija slikarstva</i> , Pavle Turinski,Teološki pogledi, 1979				
Literature – additional:				
4. <i>Airborne particles in museums (Research in conservation technical report)</i> , W.W. Nazaroff, M. P. Ligocki, L.G. Salmon, G.R. Cass, T. Fall, M. C. Jones, Harvey I. H. Liu, Getty Conservation Institute, 1992				
5. Robert L. Feller, <i>Accelerated aging: Photochemical and thermal aspects (Research in conservation technical report)</i> , Getty Conservation Institute,1994				
6. <i>Historical and philosophical issues in the conservation of cultural heritage (Research in conservation)</i> , N.P.Stanley Price, M. Kirby Talley Jr, Alessandra Melucco Vaccaro, Getty Conservation Institute, 1996				
7. <i>The science of paintings</i> , W. Stanley Taft, James W. Mayer, Springer, 2001				
8. Terry J. Reedy, Chandra L. Reedy, <i>Statistical analysis in art conservation research</i> , Getty Conserv. Institute, 1998.				
9. Salvador Munoz-Vinas, <i>Contemporary theory of conservation</i> , Butterworth-Heinemann, 2004				
Number of active teaching classes				Other classes: 0
Lectures: 0	Practical classes: 0	Other type of classes: 0	Individual study & research: 6	
Teaching methods:				
During the study and research course, mentor provides necessary instructions to the student, recommends chosen literature, helps in the selection of methods of research, analyses, processing and making correct conclusions. Student also has additional consultations with other teachers dealing with issues related to the topic of final work. Mentoring – individual corrections and consultations. Practical work takes place in the atelier (laboratory) and				

workshops of relevant institutions (National Museum, Republic Institute for the Protection of Cultural Heritage, etc) where the necessary contacts and preconditions for future team work are made.

Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – (oral) Seminar assignment defense		30
Practical classes – participation record		5			
Seminar assignment		60			

Study programme:	Conservation and Restoration		
Type and level of studies:	Master academic studies		
Course:	SR 1 – Conservation and Restoration of Paintings and Works of Art on Paper (Study&Research)		
Taught by:	Teachers of the C&R study programme – C&R module		
Course status:	compulsory / optional		
ECTS:	8		
Enrolment conditions:	none		
Course objectives:			
The course is a part of the final work, master's thesis, in a certain narrow artistic field. Its role is to guide and direct students in the application of acquired artistic, theoretical-artistic, vocational-artistic and theoretical knowledge, skills and abilities in the preparation, planning and organization of the creation, presentation and defense of the final work.			
Course outcomes:			
Students are qualified to apply theoretical-methodological and professional practical knowledge related to the problems of conservation and restoration of paintings and works of art on paper. Students research the problem and its complexity, and on the basis of the conducted analyses make conclusions, give suggestions, solutions and arguments about possible ways of solving it. Students are also able to write and present an elaborate (proposal) on the execution of conservation works for a particular selected artwork.			
Course contents:			
During the study & research process, students use professional literature related to the chosen topic. Based on the research, students choose materials, propose methods and procedures based on performed analyses, syntheses and acquired knowledge. Students need to realize the necessary conservation examinations through cooperation with experts of different profiles, and need to present results through professionally produced documentation. After the research, students start with the practical solution to the conservation and restoration problem on the original artwork from the category of cultural goods. All the stages of the conservation treatment are recorded and documented for the purpose of making compulsory conservation documentation.			
Relevant literature:			
1. <i>Stari slikarski priručnici 1</i> , Milorad Medić, Republički zavod za zaštitu spomenika kulture,1999			
2. <i>Stari slikarski priručnici 2</i> , Milorad Medić, Republički zavod za zaštitu spomenika kulture,2002			
3. <i>Stari slikarski priručnici 3</i> , Milorad Medić, Republički zavod za zaštitu spomenika kulture,2005			
4. <i>Teorija restauracije</i> , Čezare Brandi, Italijanska kooperacija, 2007			
5. <i>Ikona – pogled u večnost: Filozofija i tehnologija slikarstva</i> , Pavle Turinski,Teološki pogledi,1979			
Literature – additional:			
6. <i>Airborne particles in museums (Research in conservation technical report)</i> , W.W. Nazaroff, M. P. Ligocki, L.G. Salmon, G.R. Cass, T. Fall, M. C. Jones, Harvey I. H. Liu, Getty Conservation Institute, 1992			
7. Robert L. Feller, <i>Accelerated aging: Photochemical and thermal aspects (Research in conservation technical report)</i> , Getty Conservation Institute,1994			
8. <i>Historical and philosophical issues in the conservation of cultural heritage (Research in conservation)</i> , N.P.Stanley Price, M. Kirby Talley Jr, Alessandra Melucco Vaccaro, Getty Conservation Institute, 1996			
9. <i>The science of paintings</i> , W. Stanley Taft, James W. Mayer, Springer, 2001			
10. Terry J. Reedy, Chandra L. Reedy, <i>Statistical analysis in art conservation research</i> , Getty Conserv. Institute, 1998.			
11. Salvador Munoz-Vinas, <i>Contemporary theory of conservation</i> , Butterworth-Heinemann, 2004			
Number of active teaching classes			Other classes:
Lectures: 0	Practical classes: 0	Other type of classes: 0	Individual study & research: 6
0			
Teaching methods:			
During the study and research course, mentor provides necessary instructions to the student, recommends chosen literature, helps in the selection of methods of research, analyses, processing and making correct conclusions. Student also has additional consultations with other teachers dealing with issues related to the topic of the final work. Mentoring – individual corrections and consultations. Practical work takes place in the atelier (laboratory) and workshops of relevant institutions (National Museum, Republic Institute for the Protection of Cultural Heritage, etc) where the necessary contacts and preconditions for future team work are made.			

Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – (oral) Seminar assignment defense		30
Practical classes – participation record		5			
Seminar assignment		60			

Study programme:	Conservation and Restoration				
Type and level of studies:	Master academic studies				
Course:	SR 2 – Conservation and Restoration of Paintings and Works of Art on Paper (Study&Research)				
Taught by:	Teaching staff of the C&R study programme – C&R module				
Course status:	compulsory / optional				
ECTS:	8				
Enrolment conditions:	none				
Course objectives:					
The main objective of the course is for students to extend their knowledge related to the problems of conservation and restoration of works of art on paper. Students are introduced to the chemical composition and properties of paper and parchment, paint layer and ink. Research work in the field of analysis of paper, ink and paint layer, classical and modern conservation methods and methods related to mechanical and manual restoration of paper are fostered and developed through the lectures and practical classes. The necessary conservation examinations should be achieved by students through cooperation with experts of different profiles.					
Course outcomes:					
Acquiring new knowledge about the features and structure of works of art on paper and developing the ability to detect the root causes of damage by analyzing the existing state of the paper support and the paint layer on it. Training for practical solving of specific problems through proper selection of materials and application of classic and modern methods of paper conservation and restoration, as well as the application of modern methods of analysis of paper, ink and paint layer.					
Course contents:					
Lectures					
1. Pigments and binders, 2. Old recipes (recipes for colors in a handwritten book), 3. Conservation of watercolors and pastels, 4. Instrumental methods of chemical analysis of a paint layer.					
Practical classes					
During practical work, students practice on original artworks on paper (watercolors, pastels, lithographic and other techniques, manuscripts) and through demonstration are referred to the use of instrumental methods of chemical analysis of ink and paint layer. Practical work on damaged material on paper contributes to a better understanding of conservation problems and the development of conservation skills. All the stages of the conservation treatment are recorded and documented for the purpose of making compulsory conservation documentation.					
Relevant literature:					
1. Dr Vera Radosavljević, <i>Konzervacija i restauracija arhivske i bibliotečke građe</i> , Arhiv Srbije, 2000					
2. Dr Vera Radosavljević, <i>Miroslavljevo jevanđelje – studije u vezi sa tehnologijom izrade, stanjem i zaštitom</i> , Narodna biblioteka Srbije, 1994					
3. Dr Franc Curk, <i>Štetni agensi u konzervaciji</i> , Narodni muzej Niš, 1997					
4. Dr Vera Radosavljević, <i>Zaštita i čuvanje bibliotečke i arhivske građe</i> , Narodna biblioteka Srbije, 1986					
5. <i>Restoration and preservation of library resources – documents and books</i> , Israel program for scientific translation, 1965					
6. Dr Vera Radosavljević, <i>Tehnika starog pisma i minijature</i> , Narodna biblioteka Srbije, 1984					
7. Zagorka Janc, <i>Kožni povezi srpske ćirilске knjige</i> , Beogradska zajednica kulture, 1974					
8. Howard Winger, Richard Daniel Smith, <i>Deterioration and preservation of library materials</i> , The University of Chicago press, 1969					
9. C.E.Waters, <i>Inks</i> , US Department of commerce, 1940					
Number of active teaching classes				Other classes:	
Lectures: 0	Practical classes: 0	Other type of classes: 0	Individual study & research: 14	0	
Teaching methods:					
Lectures with photo presentations, demonstrative practicals, individual exercises under teachers' supervision.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			

Colloquium – practical assignment	40		
Colloquium – oral/written test	10		
Seminar assignment	10		

Study programme:	Conservation and Restoration
Module:	Conservation and Restoration of Paintings and Works of Art on Paper
Type and level of studies:	Master academic studies
ECTS:	8
Enrolment conditions:	All the relevant exams from the first semester passed
<p>Aims: The main aim for students is to practically carry out a conservation and restoration treatment on an original artwork at their choice (wall painting, mosaic, easel painting, work of art on paper) and thus integrate the knowledge and skills acquired during the studies. Students choose a method of work based on previously performed examination works. Other goals are to make students independent in their work with respect to an interdisciplinary approach in professional conservation and restoration practice.</p>	
<p>Expected outcomes: During the individual, independent preparation and defense of the final work, students are expected to show:</p> <ul style="list-style-type: none"> - ability to integrate different theoretical / practical knowledge and skills, as well as their application in the work on the topic assigned; - ability to research and identify the conservation and restoration problem; - ability to formulate technical-methodological solutions for all stages of work that will provide the best practical solutions; - ability to respect the basic principles of conservation and restoration in accordance with the conditions and objectives derived from the research and the elaborate assigned; - ability to produce a professional presentation that will present a solution of the final work in a clear, effective and acceptable way, to the professional and non-professional auditorium. 	
<p>General contents: The structure and the content of the final work consist of:</p> <ul style="list-style-type: none"> • proposal for performing conservation and restoration works on a concrete artwork (Study in A4 format); • the original artwork on which the works were carried out; • conservation documentation on the works performed (textual report and photo documentation) <p>Defense of the thesis: Candidate publicly defends the final work/thesis before the commission. Defended thesis participates in a public exhibition of master's theses defended at the Faculty of Applied Arts, while one copy of the complete defended thesis documentation is submitted to the Faculty Library.</p>	
<p>Working methods:</p> <ul style="list-style-type: none"> - independent students' research and practical, project-based work; - independent work of students on presentations and reports on the results of work on the project; - mentoring / consultations and feedback corrections of professors / associates during project work. 	
<p>Grading (maximum points earned: 100)</p>	
<p>Research and research report – 25 points Project realization – 50 points Project presentation and explication – 25 points</p>	

Study programme:	Conservation and Restoration
Module:	Conservation and Restoration of Sculptures and Archaeological Objects
Type and level of studies:	Master academic studies
ECTS:	8
Enrolment conditions:	All the relevant exams from the first semester passed
<p>Aims: The main aim for students is to practically carry out a conservation and restoration treatment on an original artwork (sculpture or archaeological object) and thus integrate the knowledge and skills acquired during the studies. Students choose a method of work based on previously performed examination works. Other goals are to make students independent in their work with respect to an interdisciplinary approach in professional conservation and restoration practice.</p>	
<p>Expected outcomes: During the individual, independent preparation and defense of the final work, students are expected to show:</p> <ul style="list-style-type: none"> - ability to integrate different theoretical / practical knowledge and skills, as well as their application in the work on the topic assigned; - ability to research and identify the conservation and restoration problem; - ability to formulate technical-methodological solutions for all stages of work that will provide the best practical solutions; - ability to respect the basic principles of conservation and restoration in accordance with the conditions and objectives derived from the research and the elaborate assigned; - ability to produce a professional presentation that will present a solution of the final work in a clear, effective and acceptable way, to the professional and non-professional auditorium. 	
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<p>Working methods:</p> <ul style="list-style-type: none"> - independent students' research and practical, project-based work; - independent work of students on presentations and reports on the results of work on the project; - mentoring / consultations and feedback corrections of professors / associates during project work. 	
<p>Grading (maximum points earned: 100)</p>	
<p>Research and research report – 25 points Project realization – 50 points Project presentation and explication – 25 points</p>	