1st Semester

Mandatory:

1. Curatorial studies (10 ECTS)
   Irina Subotic, PhD, professor emeritus, University of Novi Sad, with her guest lecturers

Aims of the module are to investigate and practice the multiple modes of curatorial theory and practices, to develop student’s awareness of curatorial tasks entailed in the production and presentation, especially in relation to international visual and performance art, to develop students’ skills for solving chosen curatorial tasks, to provide solo and group learning experiences and exercises critical for individual and collaborative curatorial research.

Themes of lectures:
   1. History of Curatorial Practices
   2. Theory of Curatorial Practices
   3. Basic Models of Contemporary Curatorial Practices: Simple Projects
   4. Developed Models of Contemporary Curatorial Practices: Complex Projects
   5. Cultural Politics and Curatorial Public Labour
   6. Art Concepts, Art Theory and Curatorial Institutional or Non-institutional Productions
   7. Genres of Art Critics and Curatorial Writings
   8. Genres of Art Critics and Curatorial Writings
   9. Genres of Art Critics and Curatorial Writings
   10. Managing Modes of Curatorial Labour
   11. Administrative Modes of Curatorial Labour
   12. Models of Exhibiting or Live Art Presentation: Individual Presentation
   13. Models of Exhibiting or Live Art Presentation: Group Presentation
   14. Curatorial Networking
   15. Evaluation of Projects

2. Management of intercultural art projects (10 ECTS)
   Jacques Bonniel, PhD, visiting professor, Université Lyon 2
   Milena Dragićević Šešić, PhD, full professor, Faculty of Dramatic Arts, Belgrade
   Marina Marković, full professor, Faculty of Dramatic Arts, Belgrade

The aim of this module is to enable students to make the work they do in the diverse Southeast European region stimulating and to enable them to realize the aims of their projects. The module is meant for future professionals who work in multicultural surroundings – it offers theoretical and practical knowledge for those who are involved in the production, development and implementation of projects in the cultural field. Special emphasis is placed on questions of artistic contribution, construction of national identities and the problems of multi-culturalism. The intention is to offer an introduction into the potential of art and to establish cross-cultural dialogue and mutual understanding. Another aim of this module is to examine and contribute to the analysis of redefinition of cultural identities and the multi-cultural society of Central and Mediterranean Europe. This will be achieved by focusing on two highly significant
aspects: regional and transitional development. During this course students will research how cultural differences sustain clear definitions of cultural identity (both individual and collective) and will thus enable communication between separate cultures. Difference and identity, in this context, represent processes of interaction that reflects changes in society.

Themes of lectures:
1. Defining inter-cultural artistic projects in contemporary culture and a project-based way of thinking
3. Redefining cultural identity
4. Cultural transition in South-eastern Europe: a new context of cultural development and interaction across cultures
5. Types and models of cultural projects
6. Analysis of inter-cultural projects and their culturological impact
7. Management and strategic development of inter-cultural projects
8. Development of the criteria and indicators necessary for evaluation of intercultural projects
9. Shaping project teas and establishing a project dynamic
10. Workshop: evaluation of the requirements placed on a project by foreign donors and evaluation of the requirements placed on a project by collaborators from the private sector. Cross examination.
11. Forming a project proposal
12. Partnership in a co-production and management of collaborative projects
13. Budget, marketing strategy and fundraising
14. Preparation of a sponsorship pack
15. Workshop: designing a proposal for an inter-cultural artistic project

3. Performance studies (10 ECTS)
Svetozar Rapajić, prof. emeritus, University of Arts Belgrade
Ivana Vujić, full professor, Faculty of Dramatic Arts, Belgrade
Nina Živančević, PhD, visiting professor, Université Paris 8

Aim of the module is to introduce the students with one of the contemporary methods and theories in the frame of the performance studies, young academic (post) discipline which represents the wider, critical redefinitions of discourses of other academic disciplines, for example studies of culture, gender studies, aesthetics, anthropology and theatrology, etc.

Themes of lectures:
1. Introduction to performance studies;
2. Performance and/or research, and knowledge production;
3. Performance in the age of culture and "terror" of pop culture;
4. Intercultural performance and postcolonial perspectives;
5. Performance and/or communication;
6. Society of spectacle, society games and public appearances;
7. New presentations of body;
8. Performance as a representation of identity / production of phantasms;
9. Performance as politics;
10. Performance and new market logic;
Electives (students choose two)

1. European past, present and future (5 ECTS)
   Jelena Todorović, PhD, associate professor, Faculty of Fine Arts, Belgrade
   Nikola Šuica, PhD, associate professor, Faculty of Fine Arts, Belgrade

Module Goals: What is the past? How do we differentiate between history and the past? What is memory, how it is created and how manipulated? Where are the origins of our understanding of space? Can the whole world be ‘in one cabinet shut?’ Can there be a space without time? How do we imagine and how do we explain spaces? All of those and other questions, fundamental for European culture would be addressed during this course. The students, in this term would research some of the universal concepts that are current in the European history that equally mark its past, its present and its future. The main aim of the course is to enable students to grasp the concepts of time and space in European cultural history; and to gain a deeper knowledge of these ideas, that are of such importance for the perception of our present, but also for the envisioning of the future.

   1. The past is a foreign country* – Understanding the past and history in European culture
   2. If you do not like the past* – change it! The manipulation of time in European culture
   3. The world of fragile harmony* - the longing for the erasure of time and utopia in European culture
   4. Monuments, memories and mementoes – memory and language in European culture
   5. Universal space or the space of the universe? Microcosms as the possession of the world in European culture
   6. Mnemosyne and peculiar case of Aby Warburg
   8. The end of time – apocalyptic depictions and infernal characters
   9. Classification of the space – Belgrade artist Leonid Šejka
   10. Die Abladeplaetze – Depostory film on Leonid Šejka
   11. Elegies of immigration – from writings to visual culture

2. Reading the image of the Balkans (5 ECTS)
   Nevena Dakovid, PhD, full professor, Faculty of Dramatic Arts, Belgrade
   Svetozar Rapajić, prof. emeritus, University of Arts Belgrade
   Miodrag Šuvaković, PhD, full professor, Faculty of Music, Belgrade
   Selena Rakočević, PhD, assistant professor, Faculty of Music, Belgrade

Balkan Cultural Studies are an analysis of the representative paradigms of the 20th century Balkans in the media and the arts, as functionally designated in relation to the construction and deconstruction of the nation and national/cultural identity. The aim of this module is to contemplate questions of culture, society and history in the Balkans through an analysis of representative texts – as a collection of intertwined system codes – held together by the all-encompassing triumph of context.

   1-2 National and cultural identity
   3. Music and the Balkans
   4. Balkan Operetta
   5-6 Fathers and dads – representation of the Balkans and of Balkan themes in literature
   7-8 Motion pictures: Balkanism in film and the media
   9. Video art – from conceptualism to post-modernism
   10. Impossible photography
   11-12. Balkanisation and Europeanisation
The Balkan genre as a meta-genre

3. Theory of exhibiting and representation (5ECTS)
Milena Dragićević Šešić, PhD, full professor, Faculty of Dramatic Arts, Belgrade

This course aims to acquaint students with various theories of meaning and purpose exhibition / representational activities, both from the standpoint of cultural studies, and from the standpoint of the theory of cultural management. Therefore, the question of exposure / presentation is treated from the standpoint of the construction of cultural identity (nation, environment, gender, generation, cultural and subcultural models), paying special attention to the presentation / representation in popular culture (Fisk) and society of the spectacle (Guy Debord).

Content of the course:
1. Theory of exposure and representation in the study of culture and media culture
2. The politics of identity - the construction and representation of cultural (national / urban / generational / gender ...) identity - theoretical aspects,
3. National Identities, Cultural Policy and Contemporary Art (Balkan and European traditions of representation),
4. Programming policy, regulation and mediation (the politics of identity, diversity, intercultural dialogue),
5. Conformist and subversive identities - popular culture and models of representation,
6. Memory culture and politics of representation - jubilee, monuments, places of remembrance, political "appointment"
7. The effects of globalization and the politics of representation - the identities of urban space and exposure through architecture,
8. Society of the Spectacle - festivals and politics of urban identity,
9. Workshop: artifact analysis (analysis of monuments, places of memory, architectural projects ... items of everyday life style, etc...),
10. Abraham Mol- Sociodinamics of culture - art and ways of its representation - a contextual analysis,
11. The institutional logic of representation - Adizes theory of change management - and global cultural institution (Venice Biennale, Avignon Festival),
12. Innovation management in the function of exposure and presentation of art outside the institutional context.
13-15. Reading assignments and discussion of the test papers.

2nd Semester

Mandatory
1. Curatorial studies (10 ECTS)
Irina Subotić, PhD, prof. emeritus, University of Novi Sad
(Equal with the 1st semester curriculum)

Electives (students choose one)

1. Management of cultural heritage (10 ECTS)
Tomislav Šola, visiting professor, University of Zagreb
Vesna Đukić, PhD, full professor, Faculty of Dramatic Arts, Belgrade

This module should provide an introduction to the uninitiated on the development strategies of cultural tourism and the scientific research of cultural heritage. The emphasis will be placed on the specific cultural heritage of the Balkans as well as European programmes for the revaluation and integration of this
heritage into contemporary cultural life. Programmes such as cultural routes, revitalization of industrial archaeology, ethno tourism etc. will be critically analysed and evaluated. Also, this module will acquaint students with the role played by marketing and management in museums and cultural heritage and the possibilities it opens up in terms of informing the public about exhibitions and other activities. The aim of this module is to provide students with the knowledge necessary to apply the models and mechanisms of cultural tourism and cultural heritage, as well as to enable them to develop the management methods necessary for further growth. Simultaneously, this module aims to acquaint students with the growth of consumer-awareness, enable them to observe and research museumgoers as consumers, and supply them with knowledge of museums and their prospects. This module will also enable students to adapt museum programmes and services to the needs of their users.

Themes of lectures:
1. An overview of the key terms and policies of cultural tourism
2. Managing cultural tourism
3. Workshop: presentation, analysis and discussion – “Recommendation of the Committee of Ministers to member states on the promotion of tourism to foster the cultural heritage as a sector of sustainable development”, Council of Europe, January, 2003
4. Inter-sector politics: culture, tourism, economics, and entrepreneurship through cultural tourism projects
5. Cultural heritage – an overview of key terms and policies
6. Components of collective heritage. The contemporary role of heritage
7. Material and non-material heritage
8. Case-study: Kalemegdan
9. Discussion: urban cultural policy and the multi-ethnic heritage of Belgrade as a function of tourism and cultural development.
10. Cultural tourism, cultural legacy and economic interests
11. The new museology and changes in the position of museums in the modern world, museums as a modern entertainment and urban symbols, searching for a South-East European museum identity.
12. Promoting museums and cultural heritage
13. Museums and cultural heritage as products
14. Patrons and money
15. Case-study: an analysis of Belgrade’s museums

2. Policies of the performing arts festivals (10 ECTS)
Ivan Medenica, PhD, assistant professor, Faculty of Dramatic Arts, Belgrade
Silvija Jestrović, PhD, associate professor, University of Warwick, Great Britain

This module intends to examine the explosion of festivals around Europe as well as their artistic, educational, economic and cultural/political aspects. The initial assumption is that of those numerous festivals not all have a clear purpose, role or precisely defined identity and that in many cases they exist merely for marketing or for profit. The second assumption that ought to be examined is that which regards festivals as an expression of the numerous contradictions inherent in contemporary cultural production and distribution. It is these very contradictions and the conflicting needs of sponsors that will be examined through examples of a few existing festivals. This module aims to acquaint students with the history of festivals, their status, function and significance in various contexts. Development students’ critical thinking during the analysis of certain concepts is conducted through case-studies. The module will also introduce students to various mechanisms for the conceptualization, realization and evaluation of significant festival-like manifestations in Serbia and internationally.

Themes of lectures:
1. The fall of the modern festival. From elite self-representation to cultural diplomacy. The Festival
Cold War.
1. Alternative and student festivals during the cultural revolution of the 60s and 70s.
2. Modernism and the culture of innovation. The development of the reflective function of some festivals.
3. The explosion of festivals after the end of the Cold War.
4. Purpose, function, position and interaction with content.
5. Artistic aims and restrictive factors.
6. Internationalisation and inter-cultural differences.
7. The politics of prestige. Interaction with the tourist industry.
8. Financing and sponsorship.
10. The search for continuity. Managerial solutions.
11. The festival and the educated audience.
12. The influence of the media on cultural capital.

Internship (10 ECTS)

Summer school in Finland (10 ECTS)

3rd Semester

1. Master thesis (40 ECTS)