

University of Arts Belgrade
Faculty of Dramatic Arts

Creativity and Innovations
in Theatre, Media and Cultural Production:
Visions and Values for the Future

November 17th-19th

BOOK OF ABSTRACTS



Creativity and Innovations in Theatre, Media and Cultural
Productions: Visions and Values for the Future
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On The Occasion Of The 60 Years Of The Department Of
Management And Production In Theatre, Radio, And Culture

Creativity and Innovations in
Theatre, Media and Cultural
Production: Visions and Values
for the Future

BOOK OF ABSTRACTS

Edited by: Ružica Radulović

Faculty of Dramatic Arts
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November 17th–19th 2021

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INTRODUCTION

After a whole year of the global crises caused by the pandemic of the coronavirus, it has become clear that it will have long-standing implications to all areas of life, including the field of artistic, creative, cultural, and media production and management. In relation to that, challenges closely tied with the need of transforming the existing, and establishing new models and practices in the field of arts, culture, and media have shown up. They have once again emphasized the need to constantly develop new forms of working and producing, which rely on creativity and innovations.

In this context, the international scientific conference **“Creativity and Innovations in Theatre, Media and Cultural Production: Visions and Values for the Future”** (Nov 17-19, 2021) is aiming to map and present the current state of affairs and the main challenges culture, media and theatre are facing today. This scientific conference is organized with the goal of gathering the leading experts, researchers, and academics, in order to exchange experience as well as research results on the topics of contemporary production and management in theatre, media, and culture. The conference consists of a series of presentations and panel sessions, building an interdisciplinary platform for discussing innovations, trends, and problems, as well as practical challenges and solutions in cultural management and policy, theatre, and media production. The initiator and the organizer of the conference is the department for Management and Production in Theatre, Radio, and Culture on the occasion of 60 years since it has been founded.

Through the prism of creativity and innovations, this event also contributes to proposing feasible solutions and discussing and advancing new ideas and suggestions for management, entrepreneurship, business models, cultural development and education, and related policies and practices.

KEYNOTE LECTURES

Darko Lukić

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Rethinking The Theatre In The Context Of “New Normal”

Our common understanding of what the theatre is (and what probably is not) was strongly challenged during the COVID19 pandemic. During the coronavirus outbreak, global audiences quarantine, public lockdown, global theatre, and festival shutdown, the phenomena often called “COVID crisis” or “corona crisis”, caused the closing of the theatres, postponing or canceling the productions, and simultaneously caused sudden, unexpected and unprepared, totally forced theatre migration to the web. During 2020 and most of 2021, the theatre lived, or better said, survived, almost exclusively in the virtual environment. Theatres and festivals answered the lockdown actively, almost immediately broadcasting older performances at their websites or from different video archives offering the new experience of global and free online theatre performances. Some could even experience it as the big global free theatre online festival. Gradually, the communication started to use different platforms, live-streaming, and more and more direct communication with the audiences on social media.

At the same time, or at least after the modest return to “normal” theatre performances and festivals, a new set of questions (artistic, theoretical, technical, aesthetic, philosophical, social, economical, political, managerial...) arose. What kind of performance is a live stream or video broadcasting? Is it the theatre at all? How much digital performance challenges the concept of engaging the audience? What is the immersion in such a kind of performance? How can it challenge the dominant performative strategies and cultural narratives? Is the theatre online even theatre, or just a digital image of the theatre? Is this nothing more but the substitution for live performance, or is it the completely new form of theatre performance? What is the impact of such media transition on the theatre, audience, performance, media, critics, theatre education, and cultural establishment?

The search for the answers most certainly requests the inter-disciplinary approach and open discussion between many different scientific fields and many different performative practices. The focus of this keynote paper is now, and here is the question: *What is the short and long-term impact of the corona crisis on the theatre in all the mentioned aspects?*

Keywords: theatre, COVID19, new normal, digital, performance, impacts

Darko Lukić (Ph.D.) is an academic researcher, teacher, trainer, consultant, and practitioner from Croatia, living in Germany and working around Europe. He is an expert in the Pool of multi-disciplinary experts in The Capacity Building for European Capitals of Culture. Since 2019, he has been a regional coordinator for EURODRAM. As an academic, he was a tenured professor at Academy of the Drama Arts University of Zagreb, department of production, guest professor at the Faculty of Philosophy, University of Zagreb - doctoral studies of theatre, film, literature, and culture, and a guest professor at Karl-Franzens-Universität Graz (Austria) - Institut für Slawistik. As a teacher, he also worked (lecturing, teaching, and leading workshops) in Argentina, Bosnia and Herzegovina, Brazil, Bulgaria, Costa Rica, Croatia, France, Germany, Italy, Romania, Slovakia, Slovenia, Spain, Serbia, Taiwan, USA, United Kingdom, and Venezuela. He was also a supervisor and trainer at the Audience development and Capacity building programs in Rijeka 2020 European Capital of Culture and educator in the ADESTE+ European program for audience development. Among many published pieces of research in drama and theatre, he is an author of the books "The War Trauma Drama", "theatre in its Environment 1 - The Theatre Identities", "theatre in its Environment 2 - Theatrical Intermediality and Interculturality", "Introduction on theatre Anthropology" and "Introduction on Applied theatre".

Jenny Mbaye

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Cultural Policy, Governance, And The Art For Understanding What Works

This keynote will delve into the concepts of the cultural polis and alternative institution-building to discuss the art of developing an acute, grounded, and educated understanding of who and what 'works' in the cultural and creative spheres. Policymakers extend beyond the remit of public officials and institutions to embrace the energies represented by civil society. Informed, alert and engaged citizens have been shaping the contours and horizons of what cultural policy looks like and what it does. In the same vein, governance reminds us how policy-making is a process that is not linear and how ideas can come from outside the government. The actual creation of policy goes to public authorities as the only organisations with a democratic mandate to represent the interests of the whole community, yet citizen engagement remains key in adding more diversity to knowledge claims and from a multiplicity of actors. Providing a framework and cultivating a critical understanding of these actors' practices is then one of the greatest challenges of cultural policy and governance.

Keywords: cultural policy, governance, cultural polis, alternative institution-building

Dr. **Jenny Mbaye** joined the City University of London as a Lecturer in 2015 and was promoted to Senior Lecturer in 2020. She does research in cultural policy and governance, the creative economy, and labour in relation to urban creativity, development, and transformation in African contexts. Her work focuses on urban popular cultures, entrepreneurship, and the music economy in Francophone West Africa. She joined the Centre for Culture and the Creative Industries (CCCI) in 2015 and currently is the Programme Director of its MA in Culture, Policy, and Management. Previously, she was a Postdoctoral Research Fellow at the African Centre for Cities (ACC), University of Cape Town (UCT), and the Recipient of the prestigious Ray Pahl Fellowship in Urban Studies (2013). Jenny worked in cultural and media organizations in Senegal and Burkina Faso and

as an academic researcher in Canada, the U.K., and South Africa. She is a policy consultant (UNESCO/HABITAT Culture Urban Future; UNDP/UNESCO Creative Economy Report 2013; Praia Declaration; UNESCO Creative Cities Network; Open Society Initiative for West Africa, British Council), a Jury Member for the African Art Lines artistic mobility fund, and a member of the Arterial Network Cultural Policy Task Group for which she acted as scientific advisor on its African Creative Cities Network pilot programme (2016-18). She holds a Ph.D. in Human Geography (urban cultural economy) from the London School of Economics and Political Science (LSE), 2011; a DESS (Graduate Diploma) in Management of Cultural Organisations from HEC-Montreal, 2006; an MA in International Studies (ethnomusicology) from the University of Montreal, 2005; and a BA in Sociology & Anthropology from Concordia University, 2003.

Chris Price

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Radio 4.0 - Broadcasting, Podcasting, and Streaming*

The fourth industrial revolution is changing the world, society, culture, and – media. In sixty minutes, we shall address the contemporary media market’s challenges, the adaption of the radio to the digital environment, the establishment of strong connections between the station, author, host, and audience, and the specificities of the audio production today. How did the radio adapt to the digital, interactive, multimedia market, and what did it gain and lose in that process? What are the strengths and weaknesses of the radio as the media in the digital era? Who is the radio audience today, and why does the audience still decide to listen to the radio programs? What is crucial for a successful radio – authors, the quality of production, content, and topics, availability, and/or the visual components? Today, who is the biggest competition to the radio – music streaming services, podcasts, or much broader, Netflix, YouTube, and social networks? What are the key forms of knowledge for future audiovisual producers? Dr. Ana Martinoli moderates the conversation.

As Head of Music for BBC Radio 1 and 1Xtra, **Chris Price** is the creative and editorial lead for the world’s most influential radio playlists, as well as for iconic live music brands such as Live Lounge, Radio 1’s Big Weekend, and 1Xtra Live. A music strategist of more than twenty years’ experience, Chris has a global reputation as a champion for new music. As Music Producer for BBC Radio 1 from 2000 to 2006, he developed the careers of UK talent such as Snow Patrol, Keane, and The Streets, as well as international artists including The Killers, Rihanna, and Scissor Sisters. In 2006 Chris joined MTV as Director of Music, assuming responsibility for the music policy of the network’s nine UK channels. At MTV, he and his team gave artists such as Adele, Calvin Harris, Florence + The Machine, and Mumford & Sons their first TV exposure. Later, as Head of Music for streaming service Last.FM, Chris was credited with introducing editorial to the platform for the first

* The title of the keynote is the paraphrased title of the book *The Radio Station: Broadcasting, Podcasting, and Streaming* (2018) by John Allen Hendricks and Bruce Mims.

time, launching video content hub Last.FM Originals. Re-joining the BBC in 2016, Chris helped launch the careers of Stormzy, Dua Lipa, Lewis Capaldi, and Billie Eilish. During early lockdown in 2020, he exec produced Radio 1's first charity song, 'Times Like These', reaching no. 1 in the singles chart and raising over £1m for Children In Need and Comic Relief. A lifelong music-maker himself, Chris is a trustee of the National Foundation for Youth Music, investing in music-making projects for children and young people in challenging circumstances. He is also an ambassador for suicide prevention charity CALM and a patron of Humanists UK.

Maja Ristić

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Crisis As A Challenge In Creating Innovative Theatre Programs

The global crisis caused by the Coronavirus pandemic has put the theatre in front of an existential crisis. Due to the ban on indoor gatherings, introduced by crisis medical staff across Europe, as well as governments as a mandatory measure to protect the population against this deadly virus, theatres had to “close their doors” and stop regular performances, losing audiences and revenue of the sold tickets, facing discontinuity in program and resource planning. Although theatres presented part of their production via digital platforms, the interactivity of theatrical performance and the survival of theatre was called into question. With this in mind, the main goal of the paper is to theoretically investigate the phenomenon of the crisis, as well as to determine in what ways the health, but also the special and economic crisis over the past two years has affected the work of theatre. The aim of this paper is to define the typology of crisis management and communication, but also to point out the importance of leaders in managing the institution’s crisis management. The subject of the research will include defining and evaluating the impact of the crisis on the work of the theatre institution based on theories of crisis management (Dragičević -Šešić, Jonathan Benston), but also studying the ways in which the crisis can positively affect the work of institutions. The paper intends to shed some light on the new models of production of theatre institutions. The basic hypothesis of the paper should indicate that the crisis was a challenge for theatres, which in the periods when the circumstances allowed it, performed their plays in open spaces, thus returning to their historical beginnings. In addition to the theoretical research of crisis management, the paper will describe the work (case studies) of the Belgrade Drama Theatre and the National Ballet and Opera in Sofia. The difficult circumstances encouraged the leaders of these theatres to find creative solutions for the realization of an exceptional program. Thus, the Belgrade Drama Theatre

opened a new open stage - Garage, continued the regional cooperation with theatres from Zagreb, Sarajevo, Ljubljana, Skopje, but also presented a significant number of premieres (Reader, Green tea of Montenegro), retaining the artistic direction of nurturing a strong contemporary theatrical expression. In addition to the regular productions, the National Ballet and Opera in Sofia designed and opened a new summer stage on Lake Pancharevo, near Sofia, where the regular repertoire was played throughout the summer. Ballet "Swan Lake", hit musical "Mama Mia" were the most-watched performances and were successfully performed and adapted to the open space.

Keywords: crisis, open-air theatre, crisis management, creativity

Maja Ristić was born in Belgrade. She graduated from the Faculty of Dramatic Arts, Department for Theatre and Radio Production as a student of the generation in 1996, and since then, she has been engaged in various professions in the field of Theatre Production. She was a professional associate, assistant, assistant professor, and in 2020 she was re-elected as the associate professor. She has a master's degree and a doctorate from the Faculty of Dramatic Arts. She has published over thirty scientific texts in the Proceedings of the Faculty of Dramatic Arts, the Proceedings of the Matica Srpska for Performing Arts, the Proceedings of the Matica Srpska for Social Sciences, the journal *Kultura* of the Institute for the Study of Cultural Development, as well as international journals in Banja Luka and Macedonia. She has published two scientific studies: *Musical Audience* and *Theatre Management - Human Resources In Shaping A Theatrical Play*. She is the co-author of the ARoma project, which researched the Roma theatre in Europe. She writes regularly for the Cultural Supplement of the Serbian newspaper *Politika*.

PAPER PRESENTATIONS

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Theatre As An Agent Of Change: Challenges Of The “Green” Theatre

The practice of scenic design for drama productions is a fairly recent development in the Ghanaian performing arts industry, having started around 1991. The practice has undergone some visible changes over its twenty-year journey. Yet, scenic design has been majorly dependent on materials from the forest reserves. In the light of the ever-burgeoning discourse on the climate crisis, it has become necessary to consider employing other materials as alternative resources to wood for the designing of scenery, particularly in line with the consideration for a greener theatre practice. “Green” theatre calls for, among other things, recycling, reuse, and repurposing of materials towards an environmentally friendly practice. However, very little has been done in the area of recycling, repurposing otherwise waste materials in the designing and construction of the scenery for performances. While as a designer, I have employed waste materials at various levels of designing the stage for previous performances, in this research, waste materials are considered the major resource for the entire stage design and performance space, and not only to serve as minor components of the entire setup. The waste materials which include, but are not limited to, plastics, paper, and glass products are processed through Janine Benyus’ theory of biomimicry which supports environmentally friendly designs. The waste materials are manipulated into forming flats which mostly serve as the building block for scenery design. In this research, I also question the precedence given to the “aesthetic value” of scenic design over its “use value” and in conclusion calls for a reconsideration of the straight-jacket of the “design process” laid out for designers in the practice of the craft.

Keywords: scenic design, sustainable, Ghana, biomimicry

Mawukplorm Adjahoe is a Ph.D. candidate at the Centre for African and International Studies, University of Cape Coast, Ghana, and a beneficiary of the DAAD-funded SDG-Graduate School entitled “Performing Sustainability: Cultures and

Development in West Africa". She is a performing artist with expertise in scenic design. She has some ten years of experience under her sleeves. She is currently researching how to promote and sustain an environmentally friendly theatre in Ghana. Her interest in her current research lies in exploring the use of waste materials as resources for the designing and building of the stage for a theatre performance. Her general research interests include eco-arts and the history of scenic design in Ghana.

Abdullah Afif

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Challenges And Emerging Challenges For The Theatre Of Yemen In Light Of The Ideological And Armed Conflict

This paper seeks to monitor the emerging challenges of the Yemeni theatre in light of the conflict that the Yemeni arena is currently witnessing. We also aim to find possible solutions to navigate the Yemeni theatre back to safety. It is noticeable that the Yemeni theatre is going through new challenges that are a result of political, ideological, religious, and tribal conflicts. The Yemeni theatre witnessed a remarkable development in the past thirty or thirty-five years, until the establishment of the third festival in the mid-nineties of the last century, when there was an understanding of the role of theatre, as well as a clear interest in developing it and enhancing its position in society, through missions that were constantly sent abroad. The intention of the paper is also to study the different theatrical arts, directing, acting, criticizing, and décor, which stopped completely in the past years, as a result of political and partisan conflicts and the latency of theatre and the arts in general. During the past ten years, Yemeni theatre began to take a frightening trend towards deterioration and painful decline, although many of us who are specialists in theatrical affairs have repeatedly tried, from an early age, to sound the alarm in order to draw the leadership's attention to the problem before it escalates.

Keywords: cultural legislation, cultural administration, theatrical arts department, cultural policies, the society's deficient view of the arts in Yemen, public development

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Cultural Heritage And Digitalization – Case Study National Museum Niš

Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge, and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time (Faro Convention, 2005). Interpretation of heritage gives added value, and without it remains only a significant cultural and historical artifact. Curators in museums or on localities have a key role in the processes of interpretation, and they give additional value to the heritage - they bring it to life in front of visitors, but that kind of interpretation, like performances, is ephemeral. In order to preserve, study and present it, digitalization plays a key role for some new generations. Creating documentation of cultural heritage is one of the important tasks of institutions of cultural heritage preservation, and digitalization enables new ways of presenting cultural heritage, new ways of its analysis, increases its accessibility, enables the creation of new cultural content and contributes to further popularization of cultural and museum heritage. 3D digitization is an almost completely new area of museum work and documentation, and it is a non-invasive and most often non-contact method, which is used for digitizing three-dimensional objects. As a result of 3D scanning, 3D models are obtained that can be further used for documenting cultural heritage, virtual presentation, virtual restoration and analysis, making 3D copies and replicas of different materials and in different scales using 3D printers or CNC machines, as well as for creating multimedia databases on museum and cultural heritage in general. Furthermore, it enables us to create new cultural and tourist itineraries - from the virtual ones to the

ones that include live, sometimes even *in situ*, viewing of different cultural and historical epochs, which lead to satisfied visitors. The goal of digitalization of cultural heritage, in addition to memory and preservation, should also be the enjoyment of cultural heritage. Several examples from the rich collections of the National Museum of Niš will show the importance of digitalization.

Keywords: museum heritage, interpretation, presentation.

Željko Anđelković (Ph.D.) was born in 1982 in Niš. He completed his bachelor of tourism studies at the Faculty of Science in Novi Sad. He defended his master thesis on the production of dramatic arts and media at the Faculty of Dramatic Arts, University of Arts in Belgrade, and my doctoral dissertation on the topic “The performance of a tour guide as a factor of tourist satisfaction in cultural tourism” at the Faculty of Science, University of Novi Sad, in 2017. He has been working at the National Museum of Niš since 2012, and he is currently the Senior Curator of the Museum. Željko has published papers in national and international journals related to cultural tourism, interpretations, museums. He is also a licensed tourist guide for Serbia, as well as a tourist leader for Europe. For several years, he has written for the theatre newspaper LUDUS. He is a member of the National Committee of ICOM Serbia and UDUS.

Aleksandar Obradović was born in 1978 in Titov Veles, North Macedonia. He works at the National Museum in Niš as a curator-documentary in the Documentation Department. Within the Department, he organizes and implements activities of digitalization of documentation, works on digitalization and multimedia presentation of the museum fund with the application of new technologies according to the modern standards in museology. He works specifically on 3D scanning and creating 3D models of museum exhibits in order to form a 3D collection and a virtual museum. He prepared and did several projects for which the National Museum of Niš applied to the Ministry of Culture and Information and the Assembly of the City of Niš. He was a member of the project team funded by the IPA cross-border cooperation program Bulgaria-Serbia “Digitalization and visualization of the most important museum collections of traditional costumes and jewelry by introducing the new 3D technology-Virtual Museum”. In addition, he participated in a number of exhibitions as a collaborator, in the development of the conceptual design, digital content, and realization of exhibitions.

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Dispersive Dramatics: Drama In Movement – Creating Video Theatre Projects

Since 2019 I have been creating video theatre projects, contextual short episodes merged in one thematic and narrative context, that have been screened in various locations – cultural, natural, urban, industrial heritage locations. The work in question includes video monodramas, highly efficient in creativity and artistic execution, with one or two actors/actresses and chamber crew. We have used the sun, daylight, city, monuments, everyday people, public spaces as our set – light design, extras, and contextual ambiance for telling the stories out of the dark chamber of theatre spaces.

Keywords: video theatre, indie budget, small mobile team, the economy of art and creativity

Ivanka Apostolova (Skopje, 1973) is an Associate (Visiting) Professor at Baskar, European University, Republic of Macedonia. She is self-employed in culture as an anthropologist of arts, program producer/director, visual dramaturg, translator, editor, author, educator. She is head of Macedonian Center of International Theatre Institute/PRODUKCIJA and creator of many awarded video theatre projects (*Destination: Skopje-Gabrovo/2020*; *Dispersive Dramatics in Skopje* (The theatre in Creative Industries)/2020; *Dispersive Dramatics: Poor Little Rich Drama in Kratovo* (Drama in Movement/2019). She teaches art and design history at the Faculty of Art and Design/EURM Skopje. She is editor/ author for the e-magazine *The theatre Times*. She is the author of the e-books: *theatre Comics*, *In Search of Lost Director*, *Anthropology of Experience in theatre*. She is a member of several national and international networks: ITI, ZDUS, ICOMOS, AICA.

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Development Opportunities Of Creative Industries In Serbia

The government of the Republic of Serbia recognizes the creative industries as a significant sector in the Serbian economy, with a share of 3.4% and 7.1% in GDP, 30,000 registered companies which employ more than 115,000 workers, of whom almost 70% are between 25 and 44 years old. Creative industries are one of the priorities of the Government, with the aim of supporting faster development of the sector with the systemic support of the state through constant open dialogue between the public, private and civil sector and professionals, better connection with other industries, creating a broad platform for interpretation of creators and innovators on the international scene, redefining cultural diplomacy, as well as repositioning Serbia as a center for artistic, creative and innovative development. Having these priorities in mind, this paper starts from the hypothesis that the development of creative industries in Serbia requires the existence of a quality institutional framework that creates a favorable environment for systemic development in this area, precisely because of the innovative nature, rapid growth, and creative values generated by creative industries. Since there is no unified strategy for the development of creative industries and this area in Serbia is “elusive”, the main aim of this paper is to explore the existing institutional framework of creative industries, which directly or indirectly affects their sustainable development. The subject of this paper is mapping relevant documents (Cultural Development Strategy, Economic Development Strategy, Tourism Development Strategy, etc.), legislation (Law on Classification of Activities, Law on Culture, etc.), international documents (UNESCO Convention on protection and promotion of the diversity of cultural expressions, European Parliament Resolution on cultural industries, etc.), fiscal policy, as well as mapping all actors - decision-makers in the public sector (Ministry of Culture, Tourism, Economy, Chamber of Commerce, etc.), which stimulate or limit the develop-

ment of creative industries. Referring to the theories of public cultural policy and its instruments, this paper will propose development opportunities and innovative instruments and strategies for the sustainable development of creative industries in Serbia.

Keywords: creative industries, public sector, cultural policy, cultural policy instruments, sustainable development

Dunja Babović is a research trainee at the Institute of the Faculty of Dramatic Arts and a producer at the Belgrade Youth Center. She completed her undergraduate and master studies at the Department of theatre, Radio, and Management and Production in Culture at the Faculty of Dramatic Arts, and she is currently a Ph.D. student at the same faculty. She had worked for numerous festivals (Belgrade Jazz Festival, March Film Festival, Mixer Festival) where she gained practical experience in cultural and festivals' management. Her current scientific research is based on the development of creative industries.

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Witches And Wonder: Borders And Immersiveness In A Women's Prison

Together with Professor Charlotte Scott, Dr. Aleksandar Brkić will be engaging in a creative and research project in HMP Styal women's prison in Cheshire, exploring the relationship between gender and persecution, sex and success. Using their previous experience from the "Open Book" initiative from Goldsmiths, University of London (i.e. drama project in HMP Isis prison in London), they will be working together with 6 women, out of which 4 have lifetime prison sentences, with the idea to produce a joint creative work that will concentrate on the voices of imprisoned women. The history of gender-based persecution will be explored through the figure of the witch and the changing cultural contexts in which women are deemed successful or demonic. The focus of the work is on inclusion, access, and understanding of art and drama as a social process rather than an elite experience. The women involved will re-imagine the historicized figure of the witch and the invisible stories of the communities in which they were both persecuted and celebrated. Various methods will be explored to engage women in the process of reflecting on their stories from different angles. This paper will present the work in progress and reflect on challenges, spaces, and borders that are explored as well as the notion of "immersiveness" in the space of the UK prison system. Results of this work will be used to develop future programs for the educational system in UK prisons. This project is supported by the Arts Council England.

Keywords: prison education, art in prison, witches, immersiveness in prison

Aleksandar Brkić, Ph.D., is a Professor in Cultural Policy and Management at the Institute for creative and cultural entrepreneurship (ICCE), at Goldsmiths, University in London. He is a visiting professor at the University of Arts in Belgrade, Ben M'Sik, Hasan II University in Casablanca, and at the Sibelius Academy

in Helsinki. He is an editor of the academic series „Routledge Focus on Global Creative Economy“ in the publishing house Taylor&Francis, and together with William Burns, he is a co-editor of the book „The Routledge Companion to Arts Management“. As a creative producer, he collaborates with the piano duo *LP Duo* from Belgrade and has more than twenty years of experience as a producer and cultural manager in Europe and Asia.

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Postcolonial Theatre - Dionysian Utopia And Dystopia

In the second year of the actual pandemic, it is already obvious that global measures of protection against a controversial virus are not only of a sanitary nature but also of a political, social, and cultural kind. Mandatory social distance and isolation, limiting and prohibiting public manifestations, and inauguration of health status as criteria of freedom – have changed a cultural paradigm. It led to a relative decline of film, music, and entertainment industries transforming them into Internet presentations. But it absolutely corrupted the art of theatre destroying the magic realism of Dionysian theatre. The defense of art and millennium tradition of that theatre of spiritual encounters in which people share emotions and worldviews searching a common catharsis – must start by rejecting any possibility of transforming the theatre into a digital interaction or live stream. The new management must seek a solution to return to a real and live theatre, towards reaffirmation of a Dionysian spirit and immediacy of the narrative in the changed conditions. Postcolonial times will surely have a totalitarian social-political impact and a dystopian mark. Therefore, the new theatre – if wanting to honor the Dionysian character of art - might survive in the narrow space between utopia and dystopia. This still fluid space in the theatre will enable the powerful interpretation of reality through human encounters and human performance. Therefore, the innovations in conception, performance, as well as in scenic, spatial, and textual approaches bear a chance to oppose contemporary menace towards expelling the theatre from a live realm into a virtual one.

Keywords: new management, magic realism, totalitarianism

Kamenko Bulić received his BA in journalism at the Faculty of Political Sciences (University of Belgrade). In exile, he studied anthropology and completed MA on migrants at the University of Amsterdam. Kamenko Bulić earned his Ph.D. at

the Amsterdam School for Social Science Research on global diaspora and the formation of its identity. Currently, he is doing research in media and culture, as well as being an independent consultant in programs and projects for the improvement of the mental health of vulnerable people like migrants, refugees, and traumatized individuals. Occasionally, he is working as a journalist and university lecturer.

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Academic Honesty And Knowledge Management In The Process Of Overcoming The Entropy In Education In Serbia

In this paper, we will start with the problem of entropy in the educational system in Serbia. To better understand the situation, we will ask several questions and try to give answers, or at least, initiate a debate: Is there a direct connection between education and professional career? Is there a strong connection between high success in school and a professional career? In what instance curriculum and the way of teaching in schools follow the evolution in society (television, internet, video games), or do our students become even more passive? In what way does the academic honesty of students and teachers affect the process of education? Can knowledge management find a way to show that information is not knowledge and that technology does not hold all the answers and that it has to entail cultural and organizational change as well as technological innovation? Is there a disharmony between admission policies and the policies of employment? Applying comparative and analytical methodology, we intend to prove the main thesis that a big crisis exists in the educational system in Serbia. By trying to get the answers to the applied questions, we will be closer to the truth that as the entropy grows the educational system stagnates.

Keywords: system, organization, media, technology, unity

Ivan Cvetanović was born in Niš. He completed his Ph.D. at the University of Illinois, Chicago, USA, at the Department of Baltic and Slavic languages and literature. He lectured at UIC and Harper College in the USA. From 2008 to the present time, he has been teaching at the Faculty of Philosophy, University of Niš, at the Department of Communicology and Journalism. He is an honorary writer, with 17 books published and over 60 scientific articles in the fields of literature, media, and interdisciplinary studies.

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Art Education As A Platform For Understanding The Phenomena Of The Digital Age

In the era of the domination of digital technologies, the development of numerous new media artistic practices, which are critically related to the phenomena of the digital age, is becoming more and more intensive. Therefore, education in the field of fine arts for high schools is a suitable platform for learning about these practices, while it incentivizes the direct development of media/digital literacy and critical examination of today's digital phenomena and techniques that it operates within human life. This research endeavor aims to point out that education in the field of fine arts can be of far greater importance for the quality of the entire educational process, and in that sense to identify possible good practices for improving fine arts education in secondary schools, as well as specific steps that can be adequately implemented within the curriculum for the subject of fine arts, educational standards for this subject, as well as the strategy for the development of education. The research method includes analysis of art education curriculum for secondary schools and the content of textbooks for gymnasiums and secondary vocational schools, evaluation of the representation of relevant new media/digital art forms, as well as drawing conclusions and recommendations for improving art education teaching, in order for education in this field to reach its full potential in the direction of more intensive education in the field of digital art. In this way, for example, through the study of practices that treat the phenomenon of surveillance capitalism - an economic phenomenon led by the development of digital technologies - students would be introduced to techniques of personal data commodification, digital exploitation of human nature, which carry the risk of losing control over private data and various forms of exploitation and abuse. In this sense, improving the educational process in the field of contemporary, new media fine arts that critically treats these phenom-

ena can help the young to acquire knowledge on how to act online as active and self-aware agents instead of being passive consumers and objects of a complex globalized internet marketing system.

Keywords: art education, new media art, surveillance capitalism, critical thought

Ana Ćemalović is an independent artist and arts and media theorist. She graduated from the Faculty of Applied Arts at the University of Arts in Belgrade and the joint master's program „Languages, business and international trade“ of the University of Belgrade and the University of Orleans, France. Currently, she is a Ph.D. student at the Center for interdisciplinary studies at the University of Arts in Belgrade, at the Arts and Media department, where she is finishing her Ph.D. thesis „Arts as a machine in the context of artificial intelligence“. She exhibits at many collective exhibitions in Serbia, participates in conferences, and publishes articles in scientific journals. She is a member of The applied artists and designers Association of Serbia (ULUPUDS).

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Creative Intermediaries In Ghana: Roles, Impacts, And Challenges

The role of creative intermediaries to the processes of production and consumption in creative and cultural spheres is becoming an area of growing interest for academics and policy bodies. However, such roles and their impacts have least attracted the interest of researchers and policymakers in Africa. Despite the growing acknowledgments of the importance of the intermediaries for cultural, social, environmental, and economic development, there is little knowledge on their roles, impacts, and how they interrelate with these development frameworks. This is specifically the case in Ghana where the role of creative intermediaries in constructing value by mediating how cultural and creative offerings are perceived and engaged with by audiences has been least emphasized. Using a case study approach to research, we rely on qualitative semi-structured interviews and desktop research to explore the roles and impact of creative intermediaries in value creation for audience development and sustenance. We also interrogate existing challenges that mitigate effective mediation processes between producers and consumers of creative offerings as they create value and sustain the audience.

Keywords: Creative intermediaries, creative offerings, policymakers, audience development, sustenance

Amos Darkwa Asare holds a Ph.D. in Ethnomusicology and Cultural policy from the University of Cape Coast, Ghana, and the University of Hildesheim, in Germany within the DAAD-sponsored SDG-graduate school: Performing sustainability, Cultures, and Development in West Africa. He is a performer and a pedagogue. He is well vested in Ghanaian artistic forms and has performed on various stages both at home and abroad.

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Museums Of Language In The World As A Response To Globalisation And/Or Ghettoisation

Museums of language are a relatively new thing in the world. In this paper, I shall try to ascertain whether the creation of these museums is directly related to certain aspects of globalization such as migrations, a sizeable diaspora, the fear of homogenization and transnational destabilization, loss of local characteristics. In other words, I shall try to ascertain whether the creation of museums of language is related to the feeling that constructs of national identities are being threatened. I shall look at the work of the Museum of Language in South Africa, the Museums of Language in America and Canada, I shall examine the question of why are there so many museums of language in Italy, I shall mention the Museum of Language in Bangladesh, Paraguay and finally, the exquisite Museum of Language in Germany dedicated to the Brothers Grimm. This museum speaks of the importance of communication and openness as well as the need to broaden our wider realities into concrete worlds. Interactivity and dialogue between diverse cultures are at the very base of this museum. In the end, I shall speak about the creation of the Museum of Language and Letters in Tršić and the omnipresent tendency to misuse this and other similar spaces for populist mobilization of cultural heritage and building constructs of national identities.

Keywords: globalization, museum of language, construct of national identities, communication, cultural diversity

Dajana Đedović was born in Loznica. She holds a graduate in philosophy and an MA in management in culture and mediation in the Balkans. She is the author of the project which saw the heritage site Tršić redefined where she opened the first House of Writers in Serbia, the Museum of Language and Letters, and the Museum of Vuk's Fairs. She also started the Summer School of Serbian Language aimed at students for whom Serbian is not the first language, the creative writing

school *A Long Summer for Short Stories*, and the sound workshop *Vuk and Sound*. She is the author of several exhibitions about language, cultural history, and the culture of remembrance. She is also the author of five books and various papers published in books and magazines. Her special areas of interest are cultural heritage and the culture of remembrance.

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The Strategic Directions Of Higher Education's Innovations In Cultural Management And Cultural Policy

In anticipation of the jubilee of the Department for Management and Production of Theatre, Radio, and Culture at the Faculty of Dramatic Arts in Belgrade, this text presents the development of the subjects *Cultural Management* and *Cultural Policy* within the department. The paper's goal is to point to the crucial events of the development and functional connections between the field of cultural management and cultural policy in research and higher education and contribute to an understanding of their inherent interdisciplinarity in the domain of social sciences and humanities. We analyze the innovations in these fields in a chronological perspective through five strategic lines: the innovations of curriculum, the development of the competencies of professors, scientific associates, and researchers, participation in the work of expert bodies, and drafting of the public policies' documents in the cultural field, science and education, the development of research projects, strengthening of international co-operation and broadening of collaboration with the academic community and local partners, development of programs for continued professional education in the cultural domain. In addition to the theoretical, empirical, and professional levels of activities, the uniqueness of subjects also reflects itself in the current project work of the department, defined by the cultural development programs, where the scientific and artistic research activities intersect. In the final part of the paper, based on the analysis, we provide visions for the future of higher educa-

tion in cultural management and cultural policy, following the ideas about the integration of learning and research processes, also in the direction of co-ordinated collaborative and participative research, learning and open pedagogy.

Keywords: cultural management, cultural policy, higher education, scientific research work, Faculty of Dramatic Arts.

Vesna Đukić (Ph.D.) is a Full Professor at the Faculty of Dramatic Arts, where she teaches the following subjects: *Cultural policy, Cultural management and cultural policy, Financial business in culture, Theory of cultural management and cultural policy, Cultural policy and sustainable development, Methodology of scientific research*, on all three levels of the academic studies. She graduated from the Faculty of Dramatic Arts in 1978, where she also obtained her magister's and doctoral degree in 1989 and in 1995. Her field of interests includes cultural management, cultural policy, cultural tourism, cultural memory, and identity policies. She has published six scientific monographs: *(Ka)ko smo, studije kulture pamćenja i politike identiteta u Srbiji* (2017), *Država i kultura – studije savremene kulturne politike* (first edition 2010, second edition 2012), *Kulturni turizam – menadžment i razvojne strategije* (2005), *Tranzicione kulture politike – konfuzije i dileme* (2003), *Pravo na razlike selo-grad* (1997), *Seoski turizam u Srbiji* (1992). She has participated in four national scientific research projects of the Faculty of Dramatic Arts, financed by the Ministry of Education of the Republic of Serbia: *Identitet i sećanje: transkulturalni tekstovi dramskih umetnosti i medija* (178012), *Funkcija umetnosti i medija u evropskim integracijama: Srbija 2000-2010* (149004), *Mediji i obrazovanje* (1799), *Medijska reprezentacija nacionalnog i kulturnog identiteta u Srbiji* (1312). From 2011 to 2015, she participated in the University of Arts in Belgrade's international scientific research project COST Action IS1007, *Investigating Cultural Sustainability*. She has published more than 100 scientific and professional papers in Serbian, English and Russian, in national and international printed and electronic journals: *Kultura, Baština, Glasnik Etnograskog muzeja, Zbornik Fakulteta dramskih umetnosti, Zbornik Instituta društvenih nauka, Zbornik radova Nove srpske političke misli, Zbornik Matice srpske za društvene nauke, The ENCATC Journal of Cultural Management and Policy, American Journal of Tourism Management, Sage Open, World Future, iNtergraph journal, UnDo.net, policy.hz, Ekologija kulturi*. She has participated in more than thirty scientific and professional conferences in the country and abroad (Russia, Bulgaria, Macedonia, Montenegro and other). She is a member of the Association of drama artists in Serbia (*Udruženje dramskih umetnika Srbije*) and of the European expert network on culture (EENC).

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tion to Cultural Management and International Cultural Relations. She received her Ph.D. in 2012 at the University of Arts in Belgrade in the field of international cultural relations. In addition, her research interests include: cultural diplomacy, Her research interests include: international cultural relations, cultural policy, and digital humanities. She is the author of the book *Cultural Diplomacy and the Identity of Serbia*, as well as a series of scientific papers. She participates in several international research projects and COST actions. She is a member of the Scientific Council of the Science and EU Fund COST Actions Review Panel Member.

Ksenija Marković Božović, Ph.D. (1982) is a Research Associate and International relations coordinator at the Faculty of Dramatic Arts. She graduated from the Faculty of Applied Arts, and received her Ph.D. degree in culture and media from the Faculty of Dramatic Arts - University of Arts in Belgrade. She is employed at the Faculty of Dramatic Arts at the Institute of theatre, Film, Radio, and Television. The core fields of her expertise include cultural policy and management in culture, sustainable development and theatre management, cultural and creative industries, politics of memory. As a researcher she participate in several ongoing international projects: Horizon 2020 project - Art and Research on Transformations of Individuals and Societies, COST Action - New Exploratory Phase in Research on East European Cultures of Dissent, and two Creative Europe projects: Stronger peripheries: a Southern Coalition and Reculture: Rebranding of western Balkan cultural institutions. In addition to her academic work, Ksenija has been an author and organizer of numerous projects intended for mapping and promotion of Serbian creative industries and cultural heritage. She is a member of the Green art initiative.

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Enduring Structures Of Traditional Management System In Africa

Due to Modernization, Urbanization, and Migration, many traditional managerial structures have been abandoned with a little attempt being made for repackaging them. This urban drift has created a set of people with little understanding of their cultural heritages, lacking also an understanding of the benefits of indigenous performances for national development. For centuries, however, social and ritual importance have taken pre-eminence over the economic potentials of indigenous festival performances, just as their means of funding and financial management have received little consideration. This study intensely interrogates two(2) indigenous performances of Ede-Land to understand how Management has contributed to their survival and continued existence. It highlights the management structure and organogram which reveals the funding and management patterns of the selected indigenous performances. Oral interviews were conducted with cultural groups and festival managers of the two festivals and results were collected and qualitatively analyzed. Findings show that there is an existing management tradition that dates back to centuries, and is jealously guarded by cult institutions of respective festivals. The festivals also have permanent sources of funding through traditional taxing and levying systems backed by royal directives. These festivals have tourism potentials that have not been explored. The study recommends a working synergy between the experienced indigenous management cadre (cult groups) and educated indigenes at home and in the diaspora to explore the tourism potential of these festivals to attract a more sociocultural development.

Keywords: Cultural Management, Socio-Cultural Development, Festivals, Tourism Potential

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Musical Theatre As A Platform Of Contemporary Drama Education

Contemporary drama education strives to develop a competent individual, who can meet all the requirements within the acting profession. The paper includes research in the field of interdisciplinarity of musical theatre with the aim to modernize the current curriculum of the Acting department of the Academy of Performing Arts in Sarajevo, in accordance with current market demands. Through international cooperation with related institutions and lecturers in this field, the paper primarily analyzes and compares the existing curriculum with the curriculum of other related institutions from the region and the world. The results of the research will highlight that the existing curriculum of the Academy of Performing Arts does not fully meet current market requirements and therefore it is necessary to create an innovative study program in the field of musical theatre, which will offer new models of education in the performing arts, following the example of other similar foreign institutions. The paper also seeks to draw attention to the contextualization of artistic processes, as scientific in education for the performing arts.

Keywords: musical theatre, education, performing arts, curricula

Alma Ferović-Fazlić graduated and obtained her master's degree at the Music Academy in Sarajevo – Department of Music Theory and Pedagogy. She also completed her postgraduate studies at the Royal Academy of Music in London – Musical Theatre Course, as the first and only Bosnian citizen to date. She was elected honorary Associate of the Royal Academy of Music in 2020 and is the recipient of the *Dr. Razija Lagumdžija* award by the Academy of Performing Arts in Sarajevo, for the greatest contribution in art, pedagogy, and science in 2020. She performed with Sir Elton John, a two-time Oscar winner A.R. Rahman, and starred in London's West End musical *Lord of the Rings*. From 2008 to 2017 she was an associate teacher on the subject of Music and Stage Projects at the Music Academy Sarajevo. Since 2018, she has been an Assistant Professor teaching the Voice

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Theatre As A Democratic Cultural Institution

The subject of this paper is theatre as an engaged cultural institution in Poland. Its engagement means not only producing critical art (although that is often the beginning of structural changes in an institution) but also, and perhaps most importantly, revealing and verifying the mechanisms of its own functioning. Entering into dialogue with the institution itself is the beginning of its evolution “from criticism to critical institution”. Involving the institution in this context means changing its functioning towards democratic practices. Speaking of democratization, we can think, on the one hand, of ways of winning the favor of the audience, involving them in the life of the institution, and forming alliances with them to protect the institutions from the temptations of the authorities. And on the other, of changing the modes of management. The democratization of the management process is primarily associated with the emancipation of theatre workers, meaning their self-organization, the need for empowerment, and the development of new management practices and decision-making processes. The empowerment of art workers seems to be an important step in order to “tear” art institutions from their manorial dependencies, which are common and very often invisible (also to employees of institutions), because they are the basis - as Andrzej Leder notes - for the functioning of Polish society. Manorial relations, of which the authoritarian model of management is a frequent manifestation, exist not only inside institutions (the director of an institution in his relations with a theatre company) but also at the junction of an institution and its organizer, i.e. local and state authorities.

Keywords: engaged theatre, institutional criticism, democracy in theatre, cultural policy

Aneta Głowacka is a doctor of humanities, specialized in cultural studies, and assistant professor in the Institute of Culture Studies, the University of Silesia in Katowice (Poland). Her theatrical research focuses on contemporary Polish the-

atre and drama, connections between art and institution, political theatre. Her work consists of 20 articles in polish and foreign publications, over 100 theatre reviews, and several conversations with artists. As a theatre critic, she cooperates with polish culture and theatre magazines. She is an editor in the Polish magazine "Opcje" (eng. Options), section theatre. She is also a member of the International Federation of Theatre Research, the Polish Association of Theatre Research, and a member of the International Association of Theatre Critics (Polish section).

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The Theatre Will Survive Everything! - New Approaches In Pandemic Theatre Projects Of The Students Academic Theatre Of German Language And Literature

The paper aims to present theatre projects created during the coronavirus pandemic, in which members of the Students Academic theatre of German language and literature of the Faculty of Philology and Arts of the University of Kragujevac participated. The subject of the paper is to point out the problems that this theatre faces during the pandemic, but it also shows new perspectives and possibilities for the realization of theatrical performances. The approach to theatre play of this amateur student group is based on the methodology of theatre pedagogy, the discipline with which students, according to the nature of their studies, get acquainted exclusively from German-speaking areas. Between pedagogy and theatre, theatre pedagogy has a methodological and didactic basis, so the emphasis during the theatre-pedagogical workshops is not placed exclusively on the final product but on the individual, social, and aesthetic developmental processes that students go through. In this way, students work on forming a theatrical event, but at the same time, they improve different skills and competencies. Therefore, the paper will present the following projects: „(re)constructed Self“ (ger. „(re)konstruiertes Ich“), a (non)verbal performance based on the multiplication of space, which is divided into live and virtual. Participants in this project are facing pandemic working conditions for the first time, so they learn how to use and master a different kind of media, so in the end, they could be able to create a theatrical performance in these new conditions. The performance was performed indoors in front of a limited number of audiences, but live streaming via virtual media was also enabled. After the performance, the evaluation of the audience that followed the play live and virtually was committed. In addition to that, the participation

and evaluation of the international project of improvised theatre in German called „Staying together“ (germ. „Zusammenbleiben“) will be presented, whose process and product is fully implemented on-line through the Zoom platform and in the end will be presented another performance based on improvisation, but this time is all about moves based on improvisation. At the same time, this performance represents an originally developed methodology within the Students Academic theatre of German language and literature.

Keywords: theatre pedagogy, amateur theatre, improvisation of methodology, corona, performance

Jelena Gojić earned her bachelor's and master's degrees in German studies at the Faculty of Philology and Arts, University of Kragujevac, where she also enrolled in Ph.D. studies in Literature science. She studied in Germany (Ludwigsburg, Berlin, Trier) and later expanded her scientific and practical knowledge in Germany (Ingolstadt, Ludwigsburg, Berlin, Trier), Romania (Cluj-Napoca, Brasov), Bulgaria (Varna) and Croatia (Zagreb). She is employed as an Assistant for German literature and culture at her home faculty but has been involved in theatre pedagogy for many years, which is why she has been managing the Students Academic theatre of German language and literature for seven years, within which she conducts theatre projects and scientific research with students. Her fields of interest extend to the field of Literary science, comparative literature, drama and theatre, and theatre pedagogy.

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Social Marketing In Sending Messages By Arts

The paper presents theoretical and practical aspects of social marketing in sending messages by arts. The focus of the paper is on developing theoretical aspects of social marketing in sending messages by arts. The theoretical part of the paper is based on modern literature in the field of social marketing in the arts. The key hypothesis of the paper is that arts send messages, thoughts, ideas, and values that otherwise could be unnoticed. In that way, it is important to improve strategies of social marketing, in order to raise awareness about arts messages and to support arts projects. The special aspect of the paper is the strategies of relationship marketing as a base for social marketing strategies in arts institutions. In the empirical research, the paper will present case studies about the implementation of social marketing in sending messages by arts. The empirical research will include results of questionnaire research about perception of arts messages in the public audience. The research in the paper will be qualitative and quantitative. The empirical research will analyze the impact of experience marketing, emotional marketing, and traditional social marketing strategies in raising awareness about arts messages. In the case studies, the paper will present good examples of social marketing in raising awareness about arts messages. The paper presents modern ways of the development of arts institutions. The paper will analyze the impact of social media on raising awareness about arts messages. Presented case studies are the exhibition *Loving Vincent*, about the work and life of Vincent Van Gogh, the exhibition *500 years of genius*, about work and life of Leonardo de Vinci, examples of the impact of literature in arts messages, examples of the impact of movies in arts messages, examples of opera, ballet and modern dance in arts messages and examples of the impact of music in arts messages.

Keywords: social marketing, marketing strategies, arts, arts messages.

Radmila Janičić (Ph.D.) is a professor of Marketing and Public Relations at the University of Belgrade, Faculty of Organizational Sciences. Radmila Janičić is visiting professor at University Mediterranean, Montenegro Business School. Main topics that she lectures are: Marketing, Strategic Marketing, Marketing in Art and Culture, and Media Communications. She is a mentor for graduate papers, master papers, and doctoral dissertations. She is the author of many scientific papers on international conferences and journals. She is a member of the editorial board of the International Journal for Literature and Arts. She is a member of the international scientific organizations International Management Teachers Academy and International Management Development Association at Bled Business School. She was a member of a workshop at Manchester Business School. She is a member of the American Marketing Association. She is a member of the international organization The House of Beautiful Business. She has organized seminars in the field of Marketing in Art and Culture. She is a member of the team for building strategies for developing a national brand of Montenegro. She is a member of the Serbian Marketing Association. Professor Radmila Janičić is visiting professor at the University of Split, Faculty of Economy. Professor Radmila Janičić is a member of Athens Institute for Education and Research, Atiner.

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European Capital Of Culture As An Opportunity For The Implementation Of New Models Of Organization In Culture

The subject of this presentation is the project of the European Capital of Culture as an opportunity for the implementation of new models of organization in culture, that is legacy processes and new practices in culture, which were initiated in Novi Sad by winning this prestigious title. Participation in relevant decision-making processes in culture and audience development, internationalization of the cultural scene, connecting and increasing the mobility of artists and culture workers, intersectoral and interdepartmental cooperation, creation of sustainable processes, are just some of the priorities that EcoC title cities must fulfill in order to build their own capacities and prepare for the title year. For the realization and implementation of the European Capital of Culture, the Panel of Independent Experts of the European Commission does not have a predefined unique mechanism, because each city has its own socio-cultural and other characteristics. Very often the public is not familiar with the fact that the EcoC project is not a priori financed by the European Commission, but it is an investment project of the EcoC title city and its country. This once again confirms that the will of decision-makers is necessary for the implementation of new models in culture. Therefore, during this presentation, we will consider possibilities of applying the experience of Novi Sad in other cities in Serbia, as well.

Keywords: participation, European dimension, sustainability, audience development

Lazar Jovanov (1984) graduated acting from the Academy of Art at the University of Novi Sad. In 2015, he finished his Ph.D. studies in the field of Art and Media Management, at the Faculty of Dramatic Arts in Belgrade. In 2016, Lazar joined

the team for the preparation of the candidature of the City of Novi Sad for the European Capital of Culture title. Currently, he is Head of the Artistic Curator Team in the “Novi Sad 2021 – European Capital of Culture” Foundation, after being Head of Participation in 2017. From 2012 to 2014 he worked as a Teaching Associate on the course Cultural Policy at the Faculty of Dramatic Arts in Belgrade. In 2015, he was a lecturer at the Faculty of Media and Communications, University Singidunum, on the courses Culture management and Cultural policy. Lazar has published 12 scientific papers in Serbian, English, and Slovak languages in national and international journals and post-conference magazines, and presented papers at more than 15 national and international conferences.

Vuk Radulović is a Ph.D. Candidate in EU Integrations at the University of Novi Sad and a Ph.D. researcher at the Humboldt University in Berlin. He has been involved in the preparations and development of the project European Capital of Culture since 2013. From the early phase of the project, he had been employed as one of the program managers and International Relations manager for the Novi Sad 2022 – European Capital of Culture project. Further on, he had been involved as the expert consultant for the projects of candidacy for the European Capital of Culture project in Osijek, Banjaluka, and Trenčín, but also as a team member of the candidacy of Varaždin for the European Youth Capital. Currently, he is part of the international research team which is conducting the analysis of the European Capital of Culture project from 2013 to 2020. He actively participated in several dozens of European and international projects in the fields of culture and arts. He is mainly focused on the fields of international cultural cooperation and cultural diplomacy.

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Universal Hall In Flames – Tragedy In Six Decades

On July 27, 2020, the day after the 57th anniversary of the earthquake in Skopje, the idea appeared that the building of Universal Hall in Skopje would collapse. This idea immediately sparked a social debate. What is the role of art when society debates? To answer the dilemma or to (ask) the question: What kind of society has led us to this situation? What kind of artistic form(theatre) should answer, or react to this situation? A collective of artists led by visual artist Filip Jovanovski and actress Kristina Lelovac, together with ten students of acting at the Faculty of Dramatic Arts in Skopje entered the building in the next two months and produced a theatre performance about/within the building (in the main role) and together with the audience created a collective action that designed public theatre event. *Universal Hall in Flames* is a performance essay about Jean Cocteau walking through the streets of Skopje, the poet who saved the fire in the fire, instead of the burning objects. The man who enjoyed despair, the despair that became popular with the songs of Charles Aznavour. This is an essay about Aznavour, known to the people of Skopje for his song that was to be broadcast on Radio Skopje on the morning of July 26, 1963. This is the story of the closed building of the Universal Hall, which has not been officially functioning for five years. But it is also part of the memory of the Universal Hall, amidst all the events in its long history. This is a representation of the new solidarity that these times demand: the fire, the tragedy, and the

catharsis from which new solidarity like the phoenix, born from Gramsci's ashes, is to be born.

Keywords: performance, activism, community, policy, politics.

Filip Jovanovski (1979) is a visual artist and cultural worker. He graduated from the Faculty of Architecture in Skopje. He holds an MA degree in painting from the Faculty of Fine Arts in Skopje. He often uses a curatorial approach in his works and creates socially engaged and interdisciplinary artistic projects, involving work with different communities. Jovanovski has held many solo exhibitions in the country and abroad, and participated in many group exhibitions. His project *This Building Talks Truly*, curated by Ivana Vaseva, which represented the Republic of North Macedonia at the 2019 Prague Quadrennial of Performance Design and Space won the prestigious Golden Triga award. He was one of the authors of the Macedonian pavilion titled *Freeing Space* which was presented at the 2018 Venice Biennale for Architecture. He is co-managing the organization for art and culture *Faculty of things that can't be learned (FR~U)*, available at www.akto-fru.org.

Kristina Lelovac (Skopje, 1985) is an actress and an associate professor at the Faculty of Dramatic Arts in Skopje. As an actress, she mainly participates in independent theatre productions and in film and television projects and collaborates in interdisciplinary research art projects. She has participated in domestic and international festivals, study visits, summer schools, and workshops, including MOT - Skopje, BITEF - Belgrade, ARENA International Festival for Dance, theatre and Performance - Erlangen, TESZT - Timișoara, IMPULSE - Düsseldorf, and others. At the Quadrennial for stage design and space in Prague, the Czech Republic, in 2019, she performed the *This building talks truly* performance, within the North Macedonia pavilion which won the Quadrennial main prize Golden Triga. She is a co-founder and editor of the performance program of the International Interdisciplinary Festival of Feminist Culture *ПРВО ПА ЖЕНСКО (FIRSTBORN GIRL)*. Her field of interest is professional actors' training, as well as (re)thinking of performance practices in the context of (contemporary) political realities. She is currently working on her Ph.D. in the field of theatre studies. She participates in scientific conferences, publishes texts on performing arts in scientific journals and professional publications, and occasionally writes reviews of theatre performances. She is a member of several activist and civic initiatives.

Ivana Vaseva (1984, Skopje) is a curator and researcher of cross-disciplinary, collaborative, and socially engaged works and programs in contemporary visual arts. She curated several exhibitions and programs both in the country and abroad and was an editor of several publications. She won the prestigious Golden Triga Award at the 2019 Prague Quadrennial of Performance Design and Space for the project *This Building Talks Truly* (curator of the project). She won the "Ladislav Barishikj" Award of AICA – Macedonia for the research project *Collec-*

tive actions as a political, and not organizational decision (2015, co-author), and the Special Architecture Award from the Association of Architects of Macedonia (2014, co-participant). She is the program director of the organization *Faculty of things that can't be learned (FR~U)* and is co-curator of the AKTO Festival for Contemporary Arts since 2006. Vaseva graduated from the Faculty of History of Art at the University St. Cyril and Methodius in Skopje and specialized at the Curatorial Program (2011/2012) at de Appel Arts Centre in Amsterdam, the Netherlands.

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The Framework Of Green Transformation Of Public Theatre

This paper will analyze transformation processes from the perspective of policies and measures taken by contemporary theatre systems, as well as their contribution to the sustainable development of the communities within which they operate, considering social, economic, and climate (in)equalities. For theatre to fulfill its role as a social agent, it is not enough to call attention to certain political or social issues of the community; theatre needs to upgrade its artistic strategies, or, simultaneously, redesign – in the context of climate challenges – its modes of production as elements and factors of theatre’s politicality. This two-way dynamic relation between policies and theatre enables us to analyze current theatre forms from the perspective of climate change and the possibilities of applying green concepts in social environments that do not associate strategic cultural development with sustainability. A change of paradigm can also be related to effective sustainable production and management, and their implementation in a cultural landscape that lacks broad knowledge and experience in applying green concepts, tools and guidelines, role models, and platforms, where policies are coming to the center of discussion. Thus, theatre becomes a more political, relevant, and prominent cultural voice, sustained in today’s society. Paper applies an empirical method that includes examining the green policies of eight public city theatres, focusing on their implementation of structural and non-structural measures in both the management of the institution and the process of producing performances. This research will analyze structural measures including house resource-saving measures and energy efficiency, procurement policies, concepts of reusing and recycling, followed by non-structural measures such as the representation of commu-

nicating sustainability and audience participation in creating a new narrative that is not necessarily related to artistic creation. In this context, narratives and messages are not just a matter of art itself. If we observe the role of theatre practice in the current social context as a platform for innovation, but also for initiating dialogue with the community on specific issues, this paper will identify the challenges and possibilities for theatre to act as an agent of change, in a framework where there is no clear and defined concurrence between environmental and cultural policies in rethinking a common future.

Keywords: green transformation, public theatre, sustainability, organization

Jovana Karaulić (Ph.D.) is a Teaching Assistant at the Faculty of Dramatic Arts, Department for Management and Production of Theatre, Radio, and Culture. She teaches the subjects related to the field of theatre production. She is an active member of the Laboratory for Interactive Arts, a member of the IETM network, where she is involved in the work of the immersive theatre group, and a member of the IFTR network. She has participated in the Faculty of Dramatic Arts' collaboration projects that are supported by Creative Europe: „Culture as A Unique Resource to Inspire, Outreach & Understand Science – CURIOS“ and „Stronger Peripheries“. She has produced a significant number of theatre, film, media, and artistic projects and initiatives. In 2020, she was a member of the program committee for the conference „Creative education – readiness for unreadiness“ („Kreativno obrazovanje spremnost za nespremnost“) organized by Bazart, and the president of the organizing committee for the scientific conference „Trans-media storytelling and digital mapping – history, memory, identity“, organized by the Faculty of Dramatic Arts. She has held a considerable amount of guest lectures within different institutions and organizations' programs in the field of arts and culture (Kulturni centar Beograda, Slobodna zona film festival, EU info centar Novi Sad, Valjevski filmski susreti, Femiks...). She is an alumnus of the EAVE program (European audio-visual entrepreneurs). She participated in the program Creative Mentorship (Kreativno mentorstvo) as a mentor from 2019 to 2020. At the beginning of 2021, she was chosen to be a member of the executive committee for the Assitej organization, an association for the development of the children and youth's theatre, and as one of two lecturers at the ELIA Academy. She is a co-founder of the Green artistic initiative. She received the City of Belgrade Award for achievements in the field of cultural production Universiade 2009. She is one of the founders of the newspaper „Lice ulice“. She has published scientific articles in the relevant scientific journals and collected papers.

Ksenija Marković Božović, Ph.D. (1982) is a Research Associate and International relations coordinator at the Faculty of Dramatic Arts. She graduated from the Faculty of Applied Arts, and received her Ph.D. degree in culture and media from the Faculty of Dramatic Arts - University of Arts in Belgrade. She is employed at the Faculty of Dramatic Arts at the Institute of theatre, Film, Radio, and Television. The core fields of her expertise include cultural policy and management in culture, sustainable development and theatre management, cultural and creative industries, politics of memory. As a researcher she has participated in several ongoing international projects: Horizon 2020 project - Art and Research on Transformations of Individuals and Societies, COST Action - New Exploratory Phase in Research on East European Cultures of Dissent, and two Creative Europe projects: Stronger peripheries: a Southern Coalition and Reculture: Rebranding of western Balkan cultural institutions. In addition to her academic work, Ksenija has been an author and organizer of numerous projects intended for mapping and promotion of Serbian creative industries and cultural heritage. She is a member of the Green art initiative.

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Media Production In Education: The Novel *The Master And Margarita* By Mikhail Bulgakov

The subject of the presentation is a presentation of a methodical approach in teaching the problem of reading and understanding the role of artists and art in a totalitarian society, as a possibility of the media in the implementation of totalitarian mechanisms of government. The artistic truth about two entities - the individual as a potential bearer of change (artist) and, in contrast, socially acceptable artists and intellectuals who put their artistic engagement for daily political purposes, has a starting point in today's perception of Mikhail Bulgakov's novel *The Master and Margarita*, by high school seniors. The focus of the presentation is on student media production and the creative use of ICT tools in teaching. The attitude towards the media is equivalent to the attitude of the narrator towards the narrative - from the presented original group works of students, we will map their possibilities of perceiving the resources that the media have before art and society in any totalitarian system. Trans-textuality, which is reflected primarily in biblical motifs in one of the layers of Bulgakov's story, prompted students to draw conclusions about the repetition of certain patterns in the history of civilization, present in today's societies. The opportunity to create their own truths about the key actors of the story with the help of various media forms and tools led the students to ask questions - who is telling the true story or have all the narratives been told a long time ago.

Keywords: media production, youth, totalitarianism, Mikhail Bulgakov

Violeta Kecman (1975), Assistant Professor Doctor of Arts, lecturer at the Higher School of Communications in Belgrade, in the field of Media. She is the author and co-author of several textbooks and manuals for students and teachers in the field of media literacy, Serbian grammar, language teaching methodology, and literature. As an expert in media pedagogy, critical thinking, and the implementa-

tion of media literacy in the education system, she is engaged in many projects in the field of educational policies. She is one of the creators of the curriculum for Media Literacy for the fifth/sixth grade of primary school and Language, Media and Culture, for the first grade of high school. She is the winner of the UNESCO award for innovative use of ICT in teaching (Paris 2010). Shee is the winner of the Saint Sava Award for the overall contribution to education in the Republic of Serbia (Belgrade 2015).

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Implementation Of Agile Project Management On Managing Bitef During The Covid-19 Crisis

The text explores the influence that the coronavirus epidemic has had on the management of international theatre festivals. A case study is based on the Bitef festival, for which purpose a comparative analysis has been made between the organization of the previous two festivals – the 53rd Bitef, held in 2019, under normal epidemiological circumstances, and 54th Bitef held in 2020 after the outbreak of the pandemic. Advancing the thesis that the changes were radical and led to the transformation of all the segments of work, the text delves into the modes of management in an attempt to identify the ones which would provide the best possible response to the challenge in question. Exploring the strategies and tactics of management which would prove most adequate, we start from the theoretical concept of agile project management. The principal focus has been placed on decision-making tactics under risky and uncertain circumstances, which we further develop using the theory of crisis management (Zoran Keković, Ph.D., Želimir Kešetović, Ph.D.) and the theory of human resources in theatre (Maja Ristić, Ph.D.). The research has shown that applying agile management in organizing an international theatre festival during the crisis caused by the coronavirus pandemic, represents an adequate model of management that produces successful results. Moreover, it has been noted that managers of theatre festivals generally work under “turbulent circumstances”, which renders the technique of decision-making process in theatre in a normal business environment similar to the technique of decision-making in a crisis situation, which has equipped theatre managers with an ability to find a way to survive under this crisis in an equally effective and efficient way. Exploring new theories and practical solutions, as well as developing innovative managerial and production models of managing international theatre festivals with an idea to overcome the crisis is, in our opinion, important not only because the coronavirus pandemic still is

still in progress but also because the work in theatre almost always implies working under adverse socio-political circumstances and crisis situations.

Keywords: theatre festivals, crisis management, organizational change, decision-making techniques

Jelena Knežević (Belgrade, 1983) graduated from the Department for Management and Production in Theatre, Radio, and Culture at the Faculty of Drama Arts in Belgrade. She is currently preparing her master thesis “European and International Policies and Crisis Management” at the University of Belgrade, and she is in the third year of her Ph.D. studies in Cultural Management at the Faculty of Drama Arts. Since 2019, she has been employed as an assistant at the Faculty of Drama Arts, where she runs practical work in the subject of the Fundamentals of Theatre Production. She is experienced in managing various projects and organizations in culture. Since 2004, she has been a permanent collaborator of Bitef Theatre and TkH (Walking Theory). She is currently in the position of the Executive Director of Bitef. She is a member of the Culture Forum of the European Movement Serbia and a member of the steering committee of the National Theatre in Priština based in Gračanica.

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Thinking About Cultural policy from Degrowth Lenses: Where The Cultural And Environmental Issues Meet

The contemporary political context in terms of development, public policy, theory and practice can be characterized as a permanent crisis and change. The imperative of economic growth is being criticized from theoretical-activist circles. From the Second World War until the 1970s, the emphasis on economic growth and mass industrialization led to environmental pressures. Instead of solving it, the previously mentioned developmental trend led to more profound social and economic gaps. Without respect for the endogenous context (knowledge, cultural and environmental context), global developmental universalities lead to globally growing concerns, criticism and interventions by social movements, relying on cultural and artistic expressions. The historical context of development enables to capture the relationship of ideology, power, culture and politics. This research aims to point out the importance of integrative approaches in imagining (beyond cultural) policies based on artistic and cultural practices that emerge as bottom-up, grassroots responses to contemporary challenges initiated by social movements involving the degrowth lenses. The historical analysis will cover the origin and evolution of cultural-ecological practices, environmental art, eco-art, activism and site-specific. Understanding the legal form, organizational design, and management specificity will help us identify the needed universalities based on successfully launched eco-cultural bottom-up subversive practices site-specific and brownfield. Mentioned examples are based on contemporary forms of combined cultural expressions, performative arts, installations etc. In the theoretical-practical sense, the research refers to critical cultural studies, cultural management, cultural policy,

critical development studies, degrowth, involving decades of activist practices and interventions in space (environmental context), combining culture, subversion and ecological issues. The Spatial Analysis and urban theories will enable a deeper critical discourse analysis regarding the relationship of relevant phenomena. By integrating the culture (content and intervention), environment and space (physical, industrial heritage, natural resources, revitalization) will contribute to multiperspective and transdisciplinary conclusions, important for future systemic solutions real utopias and alternatives.

Keywords: Cultural policy and degrowth, cultural subversion, social movements, eco-art, site-specific, brownfield

Milica Kočović De Santo worked as a research associate at the Institute of Economic Sciences in Belgrade since 2012. She finished the Faculty of Economic Sciences at Belgrade University, after which she attended a Ph.D. study program at the Faculty of Dramatic Arts, where she defended her thesis. She covers different scientific fields through her interdisciplinary research, from political economy, cultural studies, cultural policy, and management in culture, to political ecology and degrowth. She is a teacher on contract at the Faculty of Dramatic Arts master and Ph.D. study levels. Besides scientific research and teaching, she is an activist, involved in ORSP (*Defend the rivers of Stara Planina*).

Vanja Vujanović was born in 1994 in Šabac, Serbia, where he finished elementary school and Šabac's Grammar School. After high school he started studying at Faculty of Architecture of the University of Belgrade and graduated in 2016. That year he started Master studies in Integral Urbanism at the same faculty and while he was studying he was a teaching assistant. He obtained master's degree in 2018. Two years later he enrolled in M.A. Management in Culture and Media at Faculty of Dramatic Arts in Belgrade and completed the studies (2021) with a master thesis *Production features of theater performances in site-specific spaces*. This school year he became a Ph.D. student at the same faculty.

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Cultural Diplomacy Through The Prism Of Small Countries

This paper will discuss the current situation on the global cultural diplomacy map and debate approaches through the lens of small countries. The aim of this paper is to question the basic framework, definition, and functioning of the current approaches taken in the field of cultural relations of the relatively young country, such as Montenegro, located in the Western Balkans. Through the discussion, this paper will focus on Montenegrin cultural relations in the light of already established and existing approaches exercised by the dominant cultures. By discussing the concept of cultural diplomacy nowadays, this paper will examine the meaning of the term “cultural diplomacy” and its current definition in relation to the practices used in different countries. By using comparative analysis, this essay will explain different understandings of cultural diplomacy raise some questions concerning existing approaches and possibly create some space for the discussion. However, the concept of cultural diplomacy is not easy to define. Especially today, in the era of globalism, internet communication, and international connection, cultural diplomacy is changing and becoming much more diverse and complicated. The changes that moved the bipolar world of the Cold War into the current multi-polar world shifted cultural diplomacy from “communication between elites toward “many-to-many approach” which created even more uncertainty concerning the definition of cultural diplomacy. Aside from terminological issues, the theory that unpins cultural diplomacy and soft power is often based on achieving intangible effects like trust or influence, which can involve “seemingly indeterminate processes mechanisms and technics such as personal and convivial encounters”. Furthermore, the Western Academic research has been preoccupied with making a distinction between Cultural Diplomacy and Soft Power; which are closely associated with public diplomacy, cultural imperialism, and propaganda, therefore the terms are often overlapping and

blurry, mostly used by those who practice Soft Power and Cultural Diplomacy. Nevertheless, different countries have different approaches and goals. For many of them, cultural diplomacy is less “government business” and more engagement around values and ideas, completely dissociated from politics, explained with serious abstract nouns such as exchange, connection, or reciprocity.

Keywords: soft power, cooperation, relations, mechanisms

As a recipient of the Chevening award granted by the UK Government, **Nataša Kraljević** completed the MA programme in Arts Festival and Cultural Management at the Queen Margaret University in Edinburgh in 2020. She holds an LLM in Intercultural Human Rights, from the St. Thomas University, School of Law completed (May 2004) in Miami, FL/USA prior to which she earned Bachelor’s degree in 2003 at the University of Montenegro, School of Law in Podgorica. Nataša has broad experience within the context of international organizations. During the period of over a decade, she was responsible for accomplishing the responsibilities including creation of clear and attainable project objectives, through several international institutions (European Union, Council of Europe, and World Bank). In the past five years she was the Programme Leader in two EU funded projects led by the Royal Theatre Zetski dom: (Creative Europe programme: *EU Collective Plays!* and *ADNICH* project, IPA CBC Italy-Albania - Montenegro). She is the coordinator and creator of the international project *Cultural Diplomacy of Small Countries* in cooperation with the cultural organizations from five countries: Ecuador, Jordan, Ghana, Georgia and North Macedonia.

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Achievements Of The Public Media Service In The Promotion Of Cultural Content During The Pandemic: On The Example Of Radio Belgrade 2

This article is a combination of empirical research, observation, analysis, and making deductions about the influence of the pandemic on redefining program concepts and on managing Radio Beograd 2, a branch of Public Service Broadcasting of Serbia (RTS) dedicated to culture and art. For the first time in nearly a century of its existence and media presence, Radio Beograd, as well as many other institutions, have faced this kind of global challenge that, in the particular case of Radio Beograd 2, posed a specific professional challenge of sustainability of broadcast in a situation where all cultural and art events had almost vanished or were wholly minimized. This research was primarily focused on the scope and the capacities of the overall, and in particular, the program-related management of Radio Beograd 2, being a part of the public media service, RTS, during the outstanding conditions due to pandemics. The research goal was to establish, by detection and analysis of key activities of a segment of public service broadcasting found in irregular circumstances, its capacity to remain consistent with its internal principles, i. e. to define the standardized procedures to follow in an outstanding situation. In a methodological sense, this research was based on systematization and interpretation of the original empirical research of attitudes of RTS editors about the program content and the management of the public service broadcasting, and also on the analysis of the program content broadcasted on Radio Beograd 2 during the pandemics. It is expected that the results of this original research will provide a valuable record of a global, present-day phenomenon – the standpoint of media and media workers during pandemics; valuable also in the sense of the capacity to apply recommendations to management of public services broadcasting, especially in today's Serbia.

Keywords: PSB principles, production, format

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Man To Man Is A Bird

At the Russian theatre Show Golden Mask 2020, the performance “Birds University” of the Moscow Co-production theatre was different from most productions at the show. This staging also seems to be atypical for Russian theatres as a whole. At the same time, “Birds University” is very close to the productions of the European festival format, as seen in Lithuania, Croatia and Poland, both in terms of ecocritical views and access to the dramatic material. The authors of the production have defined it as immersive theatre, and it really corresponds to the principles of this theatre. However, the message of the show has expanded - the model of human-nature relations is seen as a symbol of human relations in a broad context. The language of Aesop, forgotten in the Western world, in this Russian production tells about the feelings of an internally free person in an environment where freedom is threatened at all times.

Keywords: Golden mask, University of Birds, immersive theatre, freedom

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Contact With The Audience And Realization Of The Public Interest Of The Theatre In Serbia During The Pandemic

This paper focuses on the realization of the public interest of the theatre during the pandemic when the crisis communications and program policy ensured the maintenance of the existing and the generation of new audiences through online performances. Relying on the theory of theatre sociology, general public values, crisis, and adaptive management, as well as cultural policy, the research intended to examine the narratives and digital communication of the theatres as well as the attitudes of the audience, directors, and critics. The main hypothesis of the paper is that Internet theatre, as a measure of crisis management, has the potential of a new program policy and audience development.

Keywords: internet theatre, responsibility, digital communications

Snežana Libong Ngai, formerly Krstanović, graduated from the Faculty of Dramatic Arts in 2004 and received her master's degree from the University of Arts in 2006 with the topic *Urban Regeneration and Local Cultural Policy*. She published an article in *CultureLink* magazine in 2007. She has been actively involved in numerous cultural and social projects in the last twenty years. She lived in Romania for seven years and worked on cross-border cooperation projects. He is currently a second-year Ph.D. student in Media and Culture Management at the Faculty of Dramatic Arts.

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Inventing Chineseness: Landscape Performing Arts And The Production Of National Identity

Landscape Performance Art (LPA) uses natural scenery in open-air performances, coupled with spectacular visual and sound effects, made by modern stage technology. It employs hundreds of local amateur performers, who display their culture and history in music and dance to the tourists. LPA highlights the Chinese Confucian philosophy of *Harmony between Humans and Nature*. The first LPA *Impression Liu Sanjie* was created by Zhang Yimou in 2003, upon the Li River, with the mountain landscape as a backdrop; it is characterized by residing in a fixed locality, giving diurnal performances. It is a great and ongoing success; consequently, hundreds of LPAs have developed all over China, each having a distinctly regional flavor. LPA is nationalistically claimed as a Chinese invention by LPA's elites, however, this statement can be challenged, since there are numerous spectacles based on the landscape concept which have occurred globally, such as the Bregenz Festival, also known as the *Opera on the Lake*. Emphasizing "invention" has become popular in China, a nation desperate to promote its creative potential to give the impression that it is a "Rising Power". This presentation is going to illustrate why LPA is called a "Chinese invention". The issue of employing traditions in the practice of this "invention" will be illustrated with a theoretical discussion, which in turn, explores the implications of considering LPA and Chineseness through the discourse of history, traditions, and timelessness. When LPA comes to position itself as a national brand, it navigates in the discourse of cultural timelessness to create a past-present-future nexus. However, this research has diagnosed the problematic assertion related to Chinese invention in temporality's trinity - where this invention parades the Chinese cultural tradition but is also contradicting the country's present and future.

Keywords: Chinese invention, nation-branding, cultural timelessness

Quan Liu's previous career was as a performing artist, a tenor singing both Chinese new opera; and Italian opera in the Shandong Performing Arts Group, China. Currently, he is Executive Producer of Dingsheng Cultural Investment Ltd's UK branch and commissioned to produce the immersive theatrical production in the relic of St Luke's Church. In the meantime, he is in the final year of his Ph.D. research in the School of Music, the University of Liverpool, undertaking his research on Chinese Landscape Performing Arts, with scholarship support from the Tung Foundation Postgraduate Scholarships scheme.

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Film Directing in Contemporary Nigeria: Note from the Field

Given the fact that the Nigerian film industry is still developing, unlike what is obtainable in Europe and the West where a producer is responsible for hiring a director and assembling other production crew members as well as financing the production, in Nigeria, most directors source for funds, assemble the production crew and take charge of the entire film production process. Film directing goes beyond the creative interpretation of the script by the director and is, therefore, an enormous task and not an all-comers' affair. This study examines the art of film directing in the Nigerian film industry, taking cognizance of the job of the director in the preproduction, production, and the postproduction stages of filmmaking. Drawing from interviews with a Port Harcourt-based filmmaker and director, Ejim Fortune Kezi, this qualitative research observed that many directors shy away from filmmaking due to the challenge of piracy. However, with the existence of film marketing channels such as film premiere, social media, press release, VOD (Video on Demand) Television Cable markets such as IROKOTV, DSTV, and Netflix, and the cinema, directors can now make money from producing films.

Keywords: production, filmmaking, director, video, Hollywood, marketing

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Media Literacy In The Digital Environment: Perspectives, Challenges, And Potentials For Audiences In Serbia

Recent public opinion polls indicate that the public's distrust in traditional news media is on the rise and that citizens increasingly turn to alternative information sources in the digital environment. Professional journalism—burdened by a multifaceted crisis—faces the challenge of maintaining a central position in the public information process. In this environment, media audiences may themselves produce media content and perform some journalistic functions, such as selection and verification of the news. These processes have the potential to contribute to the democratization of public information and to improve the critical capacity of citizens, which could help the public resist manipulation attempts from various political actors and organized interests. In such a context, improving media literacy is often discussed as a panacea for democratic challenges in the digital environment in both academic and media discourses. Similar to other countries, the popularity of media literacy programs in both formal and informal education is on the rise in Serbia. Recent empirical research shows that such programs are not a universal remedy and that their success is contingent on careful planning and setting realistic goals. The first aim of this study is to offer a critical review of the literature on media literacy focusing on theoretical and methodological diversity, as well as on the empirical findings regarding intervention effects. Based on this analysis, we will propose a research agenda with the aim of bridging the works of practitioners and researchers in order to increase the potential of

future media literacy programs to improve the civic capacities of digital audiences in Serbia.

Keywords: media literacy, media education, digital audiences

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Networking And Internationalization – An Opportunity And A Challenge For Art Organizations

Partnership orientation and internationalization strategy represent important segments of the work of art organizations today. This is especially emphasized by the affirmation of collaborative practices situated in the international framework through various normative documents of cultural policy and diverse international calls for funding projects in the field of culture and art. Therefore, organizations are encouraged to be part of international associations, initiate foreign co-productions, and participate in international projects (which are additionally “valuable” if they involve the cooperation of actors from different sectors, professions, and artistic disciplines). This contributes to the globally pleaded exchange of cultural expressions and building capacities for international positioning and identification of the organization (indirectly, contributes to the strengthening of their positions in local contexts as well). Such an orientation, in addition to the partnership, networking, collaboration, as a “keyword” includes diversification of funding sources, because deciding on project activities involving foreign partners and entering the international market, often is related to the motive of using donations from international and domestic bodies that support activities in this regard. However, besides the possibilities, this also implies many challenges for art organizations, whose structure, organizational culture, and procedures are often inadequate to the practices of internationalization. In other words, along with the strategic commitment to the development of international cooperation additional efforts are aimed at organizational transformation, which lead us to the question of the relationship between “invested and achieved” - the objective benefits of international aspirations and their implications for artistic development and innovation. We are discussing this topic at the level of the “Southern Coalition” network, which brings together 14 artistic and academic organizations from 10 EU countries, gathered around the

current Creative Europe project - "Stronger peripheries". We will analyze the results of the research "Connecting dots" conducted by the team of the Faculty of Dramatic Arts within this project, with the aim of identifying existing practices and practical development opportunities in the field of networking and internationalization of 11 performing arts organizations which operate in the form of a network, cultural center and/or an art troupe.

Keywords: partnership, international projects, performing arts

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The Ethical Design Of Digital Tools And Services – Between The Race For-Profit And The Wellbeing Of Users

Every user or consumer of a certain audio-visual content has daily 24 hours of attention at his/her disposal, and given the value and limits of this “resource”, the mechanisms and strategies used by the companies to “attract” them, often go beyond the borders of ethical conduct and they do not take into consideration the well-being of the receivers of these messages or the content users. The era of the plethora of content initiated a new term - “the attention economy”. Attention as a commodity or a currency has been discussed since the late 1960s. Using the basic logic of the supply and demand model, Herbert Simon states that the abundance of information “creates attention poverty and a need to effectively allocate attention to a significant amount of information sources, that can consume it”. With the emergence of the Internet and its breakthrough in the media and communications field, this thesis becomes even more topical and an object of further deliberation. Goldhaber believes that a huge amount of information made available thanks to the Internet transforms attention into a “deeply deficient” and, at the same time, valuable resource. As Tim Wu, a theoretician of digital media and lecturer at the Columbia Law School, warns, social networks, apps, and different digital services increasingly tighten the noose around our attention. Wu claims that social networks maximize profit, by creating products that aim to capture the users in a ceaseless flow of activities that do not lead to the ultimate satisfaction of a certain need. Social networks and various apps have been created that way that the time users spend on them is as long as possible. That is why they use more add-ons and options, that constantly attract our attention. The technical-technological solutions, designed to take

into account ethics and how and when the users use them, are getting more desirable, while the question of the ethical design of digital tools and services has become one of the key questions when it comes to the further development of content in the online environment. A crucial part of the contemporary online economy is based on attention and user engagement. That is why it is important to create the rules that shall simultaneously protect the interests of advertisers, platform owners, services, and apps that are competing for our attention, but also the interests of the users, consumers - citizens. The endless scroll, the impossibility for thorough content control, the notification system, the use of colors and shapes - these are only some of the ways for the apps and social networks to gain our attention and to cause some form of addiction with their users, the sense of discomfort when certain content is unavailable, a need to constantly check the profiles in a quest for some sort of emotional satisfaction. The proponents of the ethical design believe that it is possible to build an efficient and profitable model that shall, long-term, create a healthier attention economy, primarily for the users. While one current of theoreticians believes that the relation towards the digital possibilities depends solely on the will of the users (Eyal, 2021), others support the thesis that the design of services and apps that we use influence the way how and how much the users will be able to use their right to choose (Wu, Harris).

Keywords: ethical design, digital tools, and services, attention economy

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Marina Zec (MA) is in the second year of her Ph.D. studies (Culture and Media Management) at the Faculty of Dramatic Arts. Since 2020 she has been a scholarship awardee by the Serbian Ministry of Culture and Information, and as a scientific researcher, she has been engaged at the Institute of the Faculty of Dramatic Arts. She obtained her master's degree at the same faculty, where she defended her thesis "New hybrid forms of journalism in the digital environment". She graduated from the Faculty of Political Sciences, Department for Journalism and Communicology. She acquired her practical knowledge while working four years as a journalist at the radio station, Beograd 202. She is currently the editor of the magazine Oblakoder.

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Unpacking Fairness In International Cultural Relations And Communication

Cultural relations are woven into the complexity and uncertainty of our contemporary world. Nevertheless, various authors have pointed out an imbalance in cultural relations and to the existence of domination effects (Hampel, 2017; Wallrstein, 2000 among others) that produce suspicion around the real motivations and impacts of cultural cooperation. Furthermore, the Covid-19 pandemic has shed light on different inequalities in our societies, has challenged the way we think about collaboration, and has brought to the surface the need to search for new narratives and re-thinking our value systems. The paper is based on an action-research project on fair collaboration in cultural relations. In March 2021, EUNIC- the European Union National Institutes for Culture commissioned to a team of six experts the creation of a toolkit to provide concrete ideas, recommendations, and instruments to collaborate across borders in a just way. The research team designed and implemented a participatory, inclusive, and iterative research process engaging with practitioners and EUNIC stakeholders from different geographies and realities both in and outside Europe. The methodology included a literature review, which resulted in a “provocation paper”, roundtables with experts and practitioners, a video-survey, and individual interviews. The paper will present the main conceptual challenges and understandings in relation to fairness in cultural cooperation as articulated by actors and practitioners in the field. It will also provide an analysis of the main findings in regards to the current state of affairs in cultural relation practices and suggestions for finding new forms of working and producing internationally.

Keywords: cultural diplomacy, cultural diversity, intercultural dialogue, COVID-19, EUNIC

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Survival Strategies Of Performing Arts During The Pandemic In Latvia

The breakout of Covid-19 in Latvia in terms of performing arts has brought many challenges – economic, social, and artistic. And it has also stimulated emerging of some new or well-forgotten forms of theatre, as well as embracing the digital space in order to survive and to keep the show going on. The social distancing requirements closed all theatres and forced everyone to move to digital platforms. Unlike many other countries in Europe, Latvia did not go for a complete lockdown at first notice, however, the “second wave” took the most part of season 2020/2021 away. Nevertheless, there have been new projects striving to adapt to the new normality and different survival strategies have been applied in order to keep performers busy, maintaining their professional skills, which is crucial for anyone who makes a living on-stage – actors, musicians, dancers, etc. The paper aims to raise the debate on the present and future of performing arts in terms of digitalization and mediated forms, analyzing strengths, weaknesses, opportunities, and threats caused by the pandemic circumstances, based on few examples of survival strategies in Latvian performing arts, looking for discussion and comparison regarding the same process in other countries.

Keywords: going digital, mediatized performing, individual-collective experience, opportunities, threat

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Comedy And Reconciliation: New Point Of Departure In Theatre For Social Change

Bosnia and Herzegovina is not making news today. The war ended more than two decades ago. Still, contemporary Bosnian society is in a liminal position where the shooting has stopped, but society is still deeply affected by ethnic division and conflict. Young people have not experienced the war, but they grow up with its legacy. Everyday life is impacted by the low standard of living, high levels of administrative and political corruption, as well as dysfunctional political institutions due to the ethnocracy and country being an international protectorate. The progress of the reconciliation process is slow due to the one-sided official narration of the conflict, denial or relativization of the war crimes, consociationalism embedded in the international peace agreement as well as mistrust in international initiatives who too often interpreted the situation through stereotypes of Balkanism (Todorova) discourse. Drawing from my six-year-long research practice in creating community theatre projects with young people from Northern Bosnia, I will look at how collaborative theatre projects based on devised comedy can support the complex process of post-war reconciliation. While examining the ethical, artistic, and social implications of devising and performing comedy with segregated youth in the Prijedor area and outlining the difficulties this approach poses, I will consider the function comedy and humor play in recognition of the humanity and identity of the 'other' while dealing with serious subjects in a way that avoids trivialization. Suggesting that the peripheral position of comedy offers a valuable platform from which the issues of broken communication could be addressed, and the traditional authority and political myths of a single narrative questioned and disrupted. Finally, arguing for a happy ending is a significant component of hopeful politics and a long-lasting peaceful future. This interdisciplinary practice-research conversation is situated between theatre, comedy, and peacebuilding studies.

Keywords: authority, devising, improvisation, conversation

Maja Milatovic-Ovadia is a theatre director and a visiting lecturer at the Royal Central School of Speech and Drama, UK, where she is also writing her Ph.D. Originally from Serbia and currently based in London, she has directed numerous projects, worked in a range of contexts, including devised work, classical and contemporary text-based theatre, music theatre, experimental opera, and community theatre. Her socially engaged art projects are focused on the use of comedy and humor within collaborative theatre practice that supports processes of reconciliation. From 2009 till 2019 she worked as advisor and theatre director for Most Mira NGO that is using art to support the process of peacebuilding in post-war Bosnia and Herzegovina. Her articles on theatre-making were published in several theatre and peacebuilding journals.

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Media And Information Literacy In The Context Of Distance Learning During Covid-19

During the last few decades, the development of digital technologies has triggered fundamental transformations of educational processes and systems. As a result, the advancement of media and information literacy, i.e., the digital competencies of teaching staff, is an increasingly significant focus of the international organizations and national policies, by defining strategies, recommendations, and establishing practical training. This constant process of media and information literacy's progress in the educational system of the Republic of Serbia was put on a test in March 2020, when simultaneously with the beginning of the state of emergency due to the Covid-19 pandemic, the realization of educational programs switched from the traditional form to distance learning. A previously conducted survey showed that this was their first encounter with distance learning for more than half of the teaching staff. In addition, a third of the teaching staff had limited knowledge about the necessary skills for the execution of this type of teaching. In line with this, the goal of this paper is to indicate the possible directions of further advancement of digital competencies of teachers and provide concrete guidelines for acquiring teachers' media and information literacy, based on the examination of needs and self-assessment of teachers' competencies in Serbia during the 2020/21 school year. The paper is methodologically based on open questions by sixty teachers gathered through an online questionnaire distributed to teachers from forty schools in Serbia – primary, vocational and high schools. This research shows that teachers have pronounced needs

for different digital competencies for more effective execution of distance learning programs, especially competencies for managing online educational platforms, including digital tools for content creation, appropriate for educational purposes. According to this, the paper emphasizes that in order to advance the educational system, it is necessary to establish systemic measures for the enhancement of media and information literacy that can be developed as an upgrade to the support that the teachers were provided by the crucial national institutions during the last two years, through *ad hoc* training for distance learning and mentoring support for using the digital tools for learning.

Keywords: information literacy, digital competencies, online learning, Covid-19

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Artificial Intelligence And Art: The Impact Of Technology On Art

The paper considers possible answers to the questions: can artificial intelligence (AI) create a work of art on its own, or is artificial intelligence just a tool in the hands of artists? Can AI replace artists? Following the development of artificial intelligence and its influence in different types of art, with special reference to painting, possible approaches to this question are considered, as well as answers given by institutes dealing with the development of artificial intelligence and independent artists of various profiles.

Keywords: artificial intelligence, art, technology

Olga Mirković Maksimović is a Ph.D. student at the University of Belgrade, Department of Multidisciplinary Studies: History and Philosophy of Natural Sciences and Technology. With over 20 years of experience working in the IT and creative industries, she combines knowledge of IT technologies with art and the production of various content. The focus of her research is the history and philosophy of artificial intelligence in the former Yugoslavia. She marked her rich experience in product development, marketing, lectures, and creating a business environment in the positions of Director for New Product Development at Ringier Axel Springer, as well as the position of Executive Director of LimundoGrad. She is a TedX speaker.

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New Media On Video Games: Case Study Western Balkans

This paper provides an overview and analysis of new media models and practices – channels and forms of expression, as well as the content on video games they portray. The selected case study covers the countries of the Western Balkans that belong to the former Yugoslavia, primarily due to language similarities and connections, as well as cultural and economic specifics. Video games, as a participative, immersive creative (and artistic) digital form, are primarily presented – in the form of news, showcases, reviews, analyses, marketing, gaming/competition/convention broadcasts, etc. – in new media forms such as portals, social networks, podcasts, streaming services, etc. Research is oriented towards the current status, as well as the perspectives and transformation tendencies of the media forms and their content that follow gaming, which represents a dynamic and broad field of media, culture, and art. The analysis includes new media production in the countries of the region in order to determine their individual characteristics, establish parallels, and identify the similarities, differences, and growth tendencies going forward, especially in relation to world trends in this field.

Keywords: gaming, new media, Western Balkans, social networks, podcast, streaming, web portals

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Media Management Facing The Challenges and Risks Caused By The Pandemic

The global crisis triggered by the pandemic that COVID19 caused has strongly affected all aspects of society. The pandemic affects individuals and institutions, creators and the audience, economic and fundamental sustainability in life. The central question and the subject of this research is the impact of a multidimensional risk situation on electronic media and the challenges they impose on their management. The paper's starting point can be found in Nassim Nicholas Taleb's concept of „Black Swan“ as a metaphor for sudden phenomena, events with long-lasting consequences to which management must react and find solutions. The second theoretical framework and space of analysis are related to the notion of *risk society* by the theoretician Ulrich Beck, who recognized the modern society as a society of multiple risks, including those in connection with the endangerment of plants, animals, and humans, i.e., excessive use of the non-renewable natural sources. Beck emphasizes that while the key principle of industrial societies is the distribution of goods, „the key principle of the risk society is the distribution of risks“. The global pandemic 2020-2021 caused long-term consequences for society, and it is one additional risk that marked its history. It affected the activities and management of electronic media both in public and private ownership. In the pandemic conditions, the media were exposed to numerous challenges concerning the disturbed and re-defined social and professional environment, i.e., the uncertainty behind which was the fear for the life of every media worker and citizen. Unlike previous crises in our area: the civil war, NATO bombing, protests, and civil strifes, floods, earthquakes, and other natural disasters, the media had to report even more responsibly, precisely, and thoughtfully in the pandemic

conditions, they had to avoid mistakes that could cause inadequate interpretations, rumors, moral panic. On the other hand, the media workers were facing an extraordinary challenge, and the other citizens, being in a state of constant fear for their health, even life. Based on the theoretical starting points and empirical experiences, the paper intends to show the challenges and risks the Serbian traditional electronic media faced during the pandemic caused by COVID19 and determine the modes of adaption of the existing media management models in unpredictable circumstances.

Keywords: pandemic, media, media management, COVID19, risk society

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Milica Ilčić (MA) was born in Belgrade on March 25, 1990. She graduated from the Faculty of Dramatic Arts in Belgrade, in 2012, at the Department for Management and Production of Theatre, Radio, and Culture, where she obtained her master's degree in 2014. She is currently enrolled in the Ph.D. studies in Culture and Media Management at the same faculty. Since 2016, she has been working at the Faculty of Dramatic Arts as a Teaching Assistant for the subjects: The Basics Of Radio Production, Media Research And Marketing, And Radio In The Modern Media System. In addition, she has expressed her principal field of interest – public relations and media production – through her long-term involvement in PR and marketing companies. In addition, she founded her agency for communications and PR, „Fresh communication“, in 2019. She is married and has two children.

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The Contribution Of Children And Young People To The Preservation Of Cultural Heritage

The paper discusses the importance of preserving cultural heritage as well as the possibilities of involving children and youth in promoting its values on the example of theatrical workshop „In the World of Fairy Tales by Ivana Brlić-Mažuranić“. The literary work of this world-renowned writer is the main source for activities for Theatre and Concert Hall Ivana Brlić-Mažuranić, to produce and create a new theatre play for children and youth annually. Every year, around five thousand children and young people from all over the Republic of Croatia watch the play during the event „In the World of Fairy Tales...“ in Slavonski Brod. Children and young people, in addition to being consumers of theatrical performances, most often created and performed by adult actors, are in this case also the essence of the play. By participating in the play, the young artists primarily strengthen their artistic competencies, but also contribute to the affirmation and preservation of the artistic wealth left by Ivana Brlić-Mažuranić as a legacy to the whole world.

Keywords: children and youth, Ivana Brlić-Mažuranić, Theatre workshop “In the world of fairy tales...”, cultural heritage

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On The Issues Of Diversity Of The Repertoire Of Institutional Theatres For Children And Youth In Serbia And Problems Related To Them

What is the position of the theatres for children and youth in Serbia? Why do we think that if the theatres are intended for little children, they should be given a little money accordingly? What is the representation of institutional theatres for children and youth in the media? What do they offer to the audience (their target group)? Is there a diversity in their repertoires? Do we know what a theatre for children and youth can offer? What dramatic forms? Who hinders and encourages diversity? What are the possibilities for its application? What is the interest of young educated (drama) artists to work in institutional theatres for children and youth? Are there opportunities for their engagement? What is the cultural, educational significance of the diversity of the repertoire of institutional theatres for children and youth for society as a whole? How feasible is it for some theatres to take on the role of educating the instructors and teachers, special educators within their offer, through seminars? Can feasible solutions be found, business models for applying the diversity of the repertoire, and at the same time influencing the decentralization of culture and art for young people? Are there opportunities for cooperation of theatres for children and youth with different cultural (even those that are not) institutions, from which both institutions would benefit? How to execute small, creative, educational, fun, and family-oriented projects, which do not belong to the classic dramatic forms and which might require the use of technological innovations or the exit of the audience from the theatre building?

Keywords: culture, public, education, drama forms, cooperation

Marijana Petrović (Belgrade, 1957) graduated from the Faculty of Philology in Belgrade, Course of Studies: Yugoslav Literatures and Serbo-Croatian Language, and obtained her master's degree at the Faculty of Drama Arts, Department of

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The Dissemination Of Digitized Cultural Heritage In The Republic Of Serbia

The development of information technologies has increased the tasks set before the curators and opened new questions that have much influenced the re-examination of the theories and practices of traditional museology. The adoption of the Rulebook on closer conditions for the digitalization of cultural heritage in the Republic of Serbia, compelled the museum activity to adapt to the requirements of postmodern museology. The text of the Rulebook implies that the main tasks of digitalization are protection, storage, and dissemination of museum exhibits. No clarification is provided for dissemination, defined as “promotion and presentation of cultural heritage, increase in the number of users, creation of new content and introduction of new services”, even though it is the paramount goal of the procedure. This paper explores the theoretical assumptions of digital museology, processes, and regulations of the Republic of Serbia related to curatorial practices and digitalization, as well as those national cultural institutions that are examples of good management of digital surrogates. In the real world, the exhibits are managed by curators whose subjective interpretation of the artwork presents a set of information that is communicated to the observer. Mieke Baal and Norman Bryson called the curatorial interpretation “the given context of historical-artistic analysis.” If we consider Paul Ricœur’s re-examination of history, and art history is a historical discipline, the creation of art collections and the setting of thematic exhibitions can be characterized as their “organization in a narrative way”. For this reason, special consideration is given to the user interface as a new mediator between digitized content and the audience. The aim of this paper is to single out and present possible models of dissemination of digitized cultural heritage, as well as to consider new tasks and professional competencies of curators in the information society.

Keywords: curatorial practices, user interface, digital surrogate, museology

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Psychological Support In An Organization

Mental health in organizations has become an important subject, especially in the time of covid. Traumatic events at work are divided into physical and organizational stressors, problems related to the management style, interpersonal relationships, career development, and abuse. The consequences of these events at work are manifested through symptoms that can be part of a professional burnout syndrome or chronic exhaustion syndrome. Mechanisms of psychological support in an organization are carried out in two ways: the improvement of the organizational climate by respecting the basic needs of each individual and psychological empowerment of the individual. Experiences in the field of psychological support and coaching in organizations in Serbia so far, point to the importance of sensitizing the leaders of the organization in raising their awareness about the consequences of trauma for the benefit and productivity of employees. The aim of this discussion is to tackle the following topics: What are typical emotional problems in an organization? How can we improve mental health in organizations based on different psychotherapy models? What are the best practices in enhancing wellbeing at an organization?

Keywords: psychological support, organizational culture, burnout, well-being at work, performance

Mia Popić is a business psychologist, psychotherapist, and executive coach. She is currently attending Ph.D. studies where she specializes in the implementation of Cognitive behavioral coaching. In the last 12 years, she has provided her services to managers and executives of companies such as Roche, Pfizer, Microsoft, msg global, Netconomy, Endava, Addiko, Adecco, Raiffeisen, Nordeus, Byteout Software, Heineken, Bosh, Sber Bank, Innventa, City Facility, Sirogojno, Textil, Mona. and many others. Her field of interests includes psychotherapy, executive coaching, public speaking training, soft skills training, people development programs.

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Pure Theatre And Contemporary Theatre Spectator

Physical and social distance, assembly prohibitions, stopped numerous human activities. The greatest challenge in the field of cultural activities faced the art of theatre and other live performing arts for which the physical presence of the audience is a sine qua non. In all live performance arts, the human body is the medium and his behavior in the community with the others is their subject. It is also a reason why humans participate in a theatrical act, as the performers as well as the audience. The dialogue conditioned by many conventions is created through the sensations caused by the body movement and the conscious semiotic exchange. Like with most of the acts of human social life, the art of theatre also had turned to the experiments on the internet, with digital convergencies and other forms of mediated, go-between solutions. It could not replace theatre (ballet, circus, dance, opera, and other live music performances maybe the most!) Erica Fischer-Lichte undoubtedly and with a solid argumentation dismisses the possibility of the existence of theatre act created in a relationship between a machine and a human, no matter if it is an interactive sculpture, computer or other machine or ambiental setting. However, some examples of hybrid forms, from which many are from the times before the pandemics, have shown a high degree of possibilities in gaining the theatrical effect. They have drawn my attention to the technogenesis of theatre art and eventually the technological transformation process through the average theatre spectator has gone through in the last few generations, with the last acceleration during the pandemics. I have gotten inspired by a question of the relevance of the „pure theatre“ for an average contemporary theatre spectator. The return to the theatre event, especially the first performances, with the limited number of spectators and empty seats in between left for gaining physical distance, felt both touching and slightly uncomfortable. The material-semantic exchange in relations between

human bodies was taken out from its original conventional frame, a dispositive of actors and performers. This perceptive turn provoked the question of the importance of the autopoietic feedback loop which has been acting in the space of the audience, in the audience community solely.

Keywords: autopoietic feedback loop, audience, nonhuman performers, theatricality

Ana Popović (1987) is a graduated literature comparatist and theorist of literature and a graduated audiovisual artist in the fields of theatre and radio directing. She graduated with a Master's studies in 2015. at Faculty of Dramatic Arts with the thesis „Wayang kulit – tradition, identity, challenges“. The thesis was written after the results of the research during 2013. and 2014. in Central Java, with the scholarship support of the Republic of Indonesia's government. The field of the research was traditional Javanese shadow puppet theatre and its relevance for the Javanese community in postcolonial conditions. In the same year, with a group of colleagues, she co-founds a theatre organization Tri groša (Threepenny company), and since has been an active producer and director of theatre acts, as well as an active educator in the fields of children and young theatre audience development (Programs “Little Theatre Experts” (2016) and “Young Theatre Experts” (2019)). She started her Ph.D. transdisciplinary studies of contemporary arts and media in 2018. at the Faculty for Media and Communication University of Singidunum in Belgrade. She is interested in discourse crossing points of anthropology, theatre studies. and new media studies.

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The Ethnography Of Social Media: Mapping Tik Tok Culture In Serbia

In 2020, when the whole world found itself locked under the threat of a pandemic caused by the emergence of a new coronavirus, and when almost everything stagnated, TikTok became one of the growing phenomena. This controversial application by the Chinese company ByteDance, based on creating and sharing short videos that can be both witty and sarcastic, can depict routines, everyday life, or present trend dances, has become the most downloaded application and the global quarantine entertainment, and so far, its popularity has not declined. However, despite the global popularity, one mentions TikTok in the public discourse in a negative context, as an application associated with a non-transparent algorithm, endangered privacy, or with risks and a destructive impact on the behavior and mental health of young people. At the same time, while it is widely spread among the young, for the older generations that have not had the opportunity to encounter TikTok, so they are still unsure about what it represents and what is happening on it, the application is a sort of a black box. Having all of that in mind, and by relying on the theoretical interpretation, this paper aims at providing a close look at the application and its analysis, as well as the potentials and limits that are associated with it. More precisely, based on a month-long observation and ethnographic research, the paper is an attempt at giving answers to the questions about the nature of TikTok, its place in the new media universe, users, topics, movements, and questions that are presented in this social media, and finally, what this content can say to us about the world we are living in and its reach. In addition, the paper shall engage in the deliberation of the methodological challenges of the ethnographic research of social media and the Internet.

Keywords: social media, new media, youth, ethnography

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**Finding The Mindanao Body, In Introspect: Making
The Performance Piece Accessible Amidst The
Covid19 Pandemic Through Digitalization**

The paper looks into the digitized output of the self-reflexive dance piece entitled “Finding the Mindanao Body”, which was performed in the UK, Morocco, and the UAE before the COVID19 restrictions were implemented. In order to reach more people, the said piece was converted into a dance documentary that was initially launched in an international virtual dance festival in September 2020. The video not only highlights the performance but also provides an insight into the nature of dance choreographies as well as the challenges and realizations during the creative process. “Finding the Mindanao Body, In Introspect” narrates the reflections of a dance artist about Mindanao, Philippines, and the journey of its indigenous and Muslim communities amidst issues connected to cultural resources and ancestral territories. The reflections highlight the artist’s embodiment of learning conflicts between that of elders who were considered the ‘tradition bearers’ of the communities and that of professional teachers who were celebrated dance artists of the modern stage. It also dives into the conventional understandings of the performance and re-creation of ritual dances outside their original environment onto the modern setting, thereby creatively articulating many dance artists’ struggles and fears about the overlapping complexities of performing arts, choreographic practices, and intangible cultural heritage within continuously evolving contexts. Altogether, the objective is to present observations about the process of digital re-creation of a dance piece that was originally performed to a live audience and to enumerate differences or similarities. It also raises several questions about the ‘grey areas’ of the expanding field of applications in the arena of performing arts, alongside advantages and disadvantages brought by digital re-creation.

Keywords: digitalization, performance, dance choreography reflections

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Migrant Theatre Troupe Non-Aligned Dilettantes (Vienna, Austria) As An Artistic Mirror Of Their Own Community - Perspectives After The Pandemic

Migrant theatre troupes are the subject of works by many authors from various social sciences and humanities who have analyzed and interpreted their performances. The mentioned troupes most often perform plays in which migrants play about themselves and for themselves, thus interpreting the problems they encounter in everyday life. This presentation will focus on the migrant theatre troupe from Vienna, *Nesvrstani diletanti*, led by Darko Markov - writer, poet, director, actor, and taxi driver from Vienna. *Nesvrstani diletanti* was created in 2014 when Markov gathered friends and other Serbian migrants in Vienna to perform his plays - *From Vulcanizer to Manager* and *How to Become the Supreme Serb in Vienna*, which deal with the problems of the Serbian diaspora in Austria, parodying their way of life and emphasizing personal flaws or stereotypical depictions of the entire community of Serbian migrants in that country. Although they belong to the parody genre, these performances enable researchers to read the social reality of a particular cultural community and the entire socio-cultural system. In addition, they are essential for the migrants themselves, which is why we will present the plays *Nesvrstani diletanti* as a kind of artistic mirror in which the relationship between the play and everyday life is reciprocal - migrants, watching performances about themselves, performed by members of their community actions, operations and changes. At the same time, the performances themselves are inspired by their everyday life. Even before the pandemic, the work of *Nesvrstani diletanti* was uncertain for several reasons - the question of the enthusiasm of actors who work without financial compensation, the finances necessary for the organization of plays, the themes of plays, the problem of the language in which plays are performed, etc. After a pandemic and a nearly two-year hiatus,

their viability has been further called into question. Therefore, this presentation aims to present the migrant troupe of *Nesvrstani dilettanti*, point out their actions in the form of an artistic mirror, and re-examine the future of such art groups, taking into account additional problems encountered due to the COVID-19 virus pandemic.

Keywords: migrant theatre, amateur performances, consequences of a pandemic, art mirror, Unclassified dilettantes, Vienna

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Theatre Manager In Times Of Crisis: Experiences And Perspectives

The time of crisis, transition, or “turbulent circumstances” has been going on in Serbia for several decades. How theatre institutions function in these circumstances, and most of all how people who are in charge of these institutions, as their managers and managers, are treated according to these problems, is the main topic of this paper, in which we will discuss experiences and perspectives of theatre managers in the future. The crisis in our theatre institutions, as a rule, brought greater production of plays, higher employment of workers, and many new solutions/forms of financing, organization, etc. Was it all a reflection of creativity, which is said to be the initiator of social and economic change (Hartley, 2007:5). Bilton believes that creativity is innovation and individualism, but in theatre as an institution where everything is based on collectivity, where teamwork is the essence, the basis of functioning, and in management, “team” approach to innovation has become a recipe for success, but as with any well-prescribed recipe, it is impossible to keep the taste of original ingredients “(Bilton, 2010: 61). theatre managers, as managers of creative teams, face two main challenges: first, they must maintain the diversity and flexibility of repertoire and performances, suppressing the tendency towards individualism and self-sufficiency of creative team members, and second, they must “find a way to protect their team from excessive specialization or splitting ”(Bilton, 2010: 73). The strategy of creative management requires thinking and thinking outside of any cliché; it seeks differentiation, the leader must be a visionary, a revolutionary change of organization is required. Creative approaches to theatre strategy require a new and different emphasis on defining the organizational system and organizational complexity.

Keywords: theatre management, creative management, creative intelligence

Ljubica Ristovski graduated in Theatre Organization from the Faculty of Dramatic Arts in Belgrade in 1983, and in 1998 she got her Master's degree in Theatrology from the same faculty. In 2016, she defended her doctoral thesis on the subject of creating identity/codependency of organization culture, business philosophy, and theatre's visual identity at the Faculty of Dramatic Arts in Belgrade. During her professional career, she worked as a producer at the Sombor Youth Center and the Children's Theatre in Subotica, and as assistant manager and manager of the National Theatre in Subotica during the years 1998-2016. She received the following awards: the "Nikola Peca Petrovic" award for the best theatre manager in 2002, a medal for multiculturalism and interculturalism in 2014, and more than 30 awards for the production of theatre plays from the most prestigious Serbian and international festivals. She is an assistant professor of theoretical and artistic subjects at the Academy of Arts in Novi Sad.

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Digital Theatre In Latvia: New Forms And Challenges

2020 marks the year when theatre changed. The spreading of the global pandemic forced theatres to close their doors, at the same time opening various 'windows' for new, digital forms. In Latvia, too, theatre-makers started exploring the various possibilities of digitalization and e-performances - from live translations of productions played in empty theatre halls, to interactive digital projects, from Zoom performances to production recordings adapted for the pandemic times. This paper will offer a brief introduction to the different projects and strategies in the Latvian pandemic theatre. The main focus of the research is to analyze the new forms and ways of communicating with the spectator, as well as to highlight the challenges of digital theatre. The research will use a semiotic approach when analyzing the signs used by directors in different digital productions, as well as phenomenology when looking at the different reactions from the spectators who were cast away from theatre halls and forced to choose various screens to experience the new forms of theatre.

Keywords: digital theatre, pandemic theatre, theatre online, digitalization

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Intercultural Cooperation As A Next Evolutionary Step

Everything transforms. Evolution is a necessary process in every living organism, every society and community, and every institution. Cultural organizations developed in many ways in the recent past. The next step is to embrace intercultural cooperation with other institutions and organizations. Many examples proved that cooperative projects are beneficial for all participating parties. But for successful cooperation, all interested subjects need to understand the other side. How do both these organizations work? What are their goals and missions? When the cultural organizations understand management models of each other and compare each other's audiences, goals, and preferred outcomes, it will only help to create projects more attractive for the audience and more suitable for the financial supporters. Cooperative intercultural projects are now even more popular because they allow targeting audiences outside the natural target group of cultural organizations. For example, when classical ballet groups will cooperate with the contemporary art gallery, their audiences (the very broad spectrum) will meet at the same time at the same place. Meanwhile, the fusion between something they know may help them understand something new. There is also massive pressure from the government and local authorities who distribute the financial resources to create more intercultural and inclusive projects. Not only to mention the networking benefits of such projects. We can say that the only barrier between successful intercultural cooperation is a lack of understanding of the management models and project management within the cultural organizations themselves. This research focuses on management models of different cultural organizations and their value chains and how these could impact the possible cooperation projects. Even when there is a strong need for transformation of the management model within the cultural organizations, there are only exceptions who actually embrace these changes. Cultural orga-

nizations cannot change because they do not know all the benefits that could come up, and they do not understand the other cultural organizations and their management and living cycles. With case studies of successful cooperative projects and through the interviews with culture managers and artistic directors, I try to locate and name possible intersections of cooperation and possible common management practices that would facilitate such cooperation and could be applied to other cultural institutions. Based on my research of foreign projects (from different cultural environments), I am trying to follow the trends and describe different management of the cultural organizations so that these organizations could better establish intercultural cooperation. During my research, I have so far managed to find that intercultural cooperation is taking a little place in some organizations in the Czech environment. Unfortunately, this collaboration is uncoordinated, and non-conceptual and often involves only smaller and more progressive organizations. Large cultural organizations that offer much greater potential (human resources, finances, facilities, etc.) do not consider such cooperation because they do not want to turn away from the status quo. This is even when smaller projects of intercultural cooperation have proved to be successful and have brought the expected benefits. Abroad (mostly in the USA and west European countries), we are seeing a trend where interdisciplinary cooperation is not only being talked about, but projects of this nature are already being established, and cultural organizations are being set up and run so that interdisciplinary cooperation is a key part of their activities. However, so far, this activity is considered to be the next step in audience development and audience experience. The benefits for the individual organizations themselves are not so accentuated.

Keywords: cultural organization, cooperation, audience development, new management models

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Creative Management In Culture As A Need For Art Organizations And Cultural Institutions After A Pandemic

The paper emphasizes the importance of creative managers and transformational leadership within cultural institutions and artistic teams. Since the pandemic has especially threatened the field of arts and culture, it is the responsibility of cultural managers to encourage the creativity of the employed, with an aim to increase the efficacy, survival of the arts organizations, as well as the organizational innovations that can improve the business. The paper underlines that managers in culture have an impact on the creativity within the teams on an individual, group, and organizational level, influencing many inner psychological drives. The subject of this research is transformational leadership that implies creative approaches to management during turbulent and unexpected circumstances caused by the pandemic. The goal of the paper is to prove that creative and transformational leadership are most beneficial in the time of crisis and unforeseen circumstances, thus having a positive impact on the encouragement of new ideas in individuals and within the artistic organizations' teams. The purpose of the research is to disclose the connection between creative management and transformational leadership together with the creation of a psychological climate within the artistic teams and organizations that are suitable for the creation of new ideas. The aim of the research is to prove that in the turbulent circumstances that we are witnessing for almost two years before the pandemic, creative management and transformational leadership are forms of management that most effectively can contribute to overcoming crises within art and cultural organizations, as well as they are suitable for the creation of new, creative ideas and innovative solutions. The paper uses the general logical methods inherent to scientific research, such as analysis, synthesis, abstraction, and generalization.

The basic conclusion is that transformational leadership, which results from creative management, is a form of leadership that is most effective in times of crisis because it enables a quick reaction to changes, but at the same time, it creates a specific psychological climate that encourages the employed to create new, creative ideas and innovative solution, that represent possibilities for the organization to overcome the crisis caused by the pandemic.

Keywords: creative leadership, transformational leadership, creative problem solving, providing support, knowledge sharing, collective efficiency

During her professional engagement in the last seventeen years, **Ana Stevanović** (Ph.D.) gained work experience in the public and private sectors. She has participated in the production of more than thirty most important projects in the field of culture and art, and she has co-operated with dozens of cultural organizations. She got her formal education in Belgrade and has attended many programs and summer academies in Greece, the United States, Poland, and Sweden. Also, she has attended several professional programs in Romania, Austria, Slovakia, Spain, and Belgium. After she finished The 5th Belgrade High School, she enrolled in the Department for Production in theatre, radio, and cultural activities at the Faculty of Dramatic Arts in Belgrade, where she graduated in 2008. In November 2015, she defended her Ph.D. thesis *Managerial Creativity and the impact on organizational innovation of cultural institutions* and thus completed her Ph.D. studies.

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Theatre And New Technologies - Macedonian Experiences

The theatre is the longest-lived art. Created from many arts, perceived over the centuries, created by the inner human need to play, it is unique in its essence - it lasts only at the moment when one watches it. These days, these months, this year, we are living outside of the theatre and inside our homes. And the theatre is the most vulnerable because there is no theatre if there are no people playing in it and people watching it - live. In today's emergency, the theatre is the greatest victim of all the arts. We witness various creative solutions for creating, researching, searching for new theatrical forms with the application of new media, digitalization, and virtual worlds. This text is focused on the Macedonian experiences in the year of the pandemic and how the Macedonian institutional and independent theatres tried to create those new forms. First, the theatre Jordan Hadzi Konstantinov - Dzinot, with its project He and She, tried to find a solution for how the theatre should respond today. Then the Independent Wonderland theatre made the virtual play Illusions. What is theatre today? What will that theatre be called? Is it good to say online, virtual, digital theatre? What are the boundaries of the theatre, and can those boundaries be expanded in today's conditions? Theatre online, the recordings of theatrical performances, means that theatre has taken place in the traditional sense of the theatrical space and is now only transmitted through the virtual. Digital representation presupposes both virtual space and virtual/digital characters. If the idea of the theatre is to exchange emotion/energy from direct contact, can it be done today when the theatre is forcibly framed in the monitor space from where we follow what the theatre artists have done? This text will try to show the connection between the theatre and the new technologies in the Macedonian theatres through the prism of the new experience.

Keywords: theatre digitalization, online theatre, theatre platforms, new theatre, virtual art

Ana Stojanoska (1977, Prilep) theatrologist, writer, full professor at the Faculty of Dramatic Arts (FDA) in Skopje (teaches a group of subjects at all three degrees related to the theory and history of Macedonian and World drama and theatre). She is head of the Ph.D. studies program at the same institution. She graduated from General and comparative literature at the Faculty of Philology "Blaze Koneski" in Skopje (2001). She completed her postgraduate studies in theatrology at the Faculty of Dramatic Arts, where she received her master's degree (2003) and her Ph.D. (2007). She worked as a researcher and coordinator at the Institute of Theatrology at the Faculty of Dramatic Arts (2001 - 2011). She engaged actively in the research and study of drama and theatre. She specialized in theatrical museology. Author of: *Trogledalo* (theatre play, 2020, published in the selection of EURODRAM: New Macedonian drama); *Signature: Trepetlika* (poetry collection, Tri and *Antevo Pero*, 2020, she received the *Antevo Pero Award* for 2020) *Me and Lynn, after* (novel, Blesok, 2016; she received the Racin Award, 2017 and was a finalist for Novel of the Year Award; Second Edition, Kultura, 2019), *Dialogues in the Single* (Culture, 2019), *theatre - Challenge: Studies and Essays* (UKIM, 2018), *Dimitar Kjostarov - The Realistic Poetics and Aesthetics of a Director* (Monograph, FDA, 2014) and *Macedonian Postmodern theatre* (monograph, Faculty of Dramatic Arts, 2006). Editor of: *Plays by Dejan Dukovski* (Proarts, 2002) and *Contemporary Macedonian Drama* (Mycenae, 2008). Her monodrama *Glass Lamp* was first produced by *Theatra - Skopje*, 2013. Author of ninety studies and essays published in Macedonian and foreign periodicals, as well as co-author of several theatrical monographs. In 2019 she became a member of the Writers' Association of Macedonia. She is a member of several associations and organizations focused on research in literature and theatre. She constantly writes, not wanting to "mold" into any genre (scientific or literary), so she writes prose, poetry, and theatre plays.

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Practical Spectating – An Exploration Of Meaning-Making Techniques In Intermedial Performance

The process of experiencing theatre is shifting from watching to doing. As genre-busting performance work generates new modes of practical spectating, questions emerge about the evolution of the spectator and how we can reason about their new roles and responsibilities in the creation of meaning. This paper is informed by developments in participatory and immersive theatre – but it focuses specifically on the spectator of intermedial performance and explores their relationship to work in which digital and live elements are conjoined. In looking at the creative remit of the spectator, the paper examines the work of practitioners who use virtual reality (VR), immersive techniques, and 3D film. I suggest that modes of audience reception, provoked by intermedial performance merit specific forms of analysis that respond to the receptive processes they trigger. I explore how the Possible Worlds Theory, the historical methodology for considering alternative states of reality, can be applied to intermedial performances which are designed to give spectators bespoke experiences. I also look at how cognitive science's notion of conceptual blending can be deployed in considering practical spectating as a creative experience, in which a process of engagement operates ergodically to widen the interstitial gap between the author figure and their creation. With reference to ideas developed by thinkers ranging from Gottfried Leibniz and Umberto Eco to Nicolas Bourriaud and Jacques Rancière, I consider how the experience of spectating may be at once emancipatory and restrictive, but one which persistently provokes new questions about the production and reception of aesthetic meaning.

Keywords: immersive, theatre, possible worlds, participation

Dr. Elizabeth Swift is a UK writer and director of intermedial performance. She lectures in Drama at Gloucestershire University. Dr. Swift studied at Lancaster

and Exeter Universities. Recent publications include articles in *The International Journal of Performance Arts and Digital Media* and a chapter in the Palgrave Macmillan publication, *Framing Immersive Theatre and Performance*. In 2019, Elizabeth was selected to represent the UK at the British Academy's international forum on the Future of Storytelling in Australia. Recent performance projects include a digital opera, titled *The Two-Sided Boy*, which was presented at Glyndebourne as part of the conference 'Opera and the Media of the Future' and in London as part of the Second Movement opera platform. Other projects include an interactive performance in the Virtual World, Second Life, based on Jorge Luis Borges' short story, *The Library of Babel*. This was presented in 13 countries as part of the 1212 Upstage Festival of Cyberformance.

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Application Of Virtual Reality (VR) In The Improvement Of The Public Presentation Of Performative Art In The Age Of Pandemic

At the time of the general world crisis caused by the Covid 19 virus pandemic, there was a disruption of many human activities, including the public presentation of the performing arts. Authors (artists and performers), like most citizens, have been exiled to studios and ateliers, finding it difficult to present their work publicly. Theatres and other performing spaces have limited possibilities, which are reflected in the reduction of visits, or a complete dismissal of some planned activities. The problem of reduced and limited public presentation of artistic creation will leave consequences, which will be visible shortly. One of the possibilities to mitigate these consequences is the application of digital technologies, which enable the presentation of works of art to numerous recipients. One of the high potential technologies is virtual reality (VR). This technology requires 3D visualization of a specific performer's work, its virtual set-up and presentation via the Internet as an intermediary, and appropriate VR equipment, to potential recipients worldwide. There are three possibilities to use the presentation of the performing art prepared in this way: by downloading the content for the Android platform via a mobile phone and using the Gear VR equipment or the Oculus Go headset - which is the variant with the most limitations for users; download and install content, also via mobile phone, on your computer and use via the immersive virtual reality (HMD) headset and last, download and access the content directly via the headset (e.g., Oculus Quest 2) - which gives the greatest freedom

and the highest quality of immersive user experience. The specifics of different types and authorial approaches to the performing arts are also subject to their ways of virtual presentations. This paper aims to show possible guidelines to creators for changing the paradigm in creating performing projects and presenting them in VR to better communicate with distant audiences under pandemic conditions. The paper will also present the advantages and limitations of the application of VR technology for solving the specifics of the public presentation of various performing arts.

Keywords: performing arts, public presentation, VR technology, Android, headset

Predrag Šiđanin graduated from the Faculty of Architecture in Belgrade, received his master's degree from VR (1995), and his doctorate from AI and OODBS (2001) from TU Delft, Delft, the Netherlands. Long-term full professor at the Faculty of Technical Sciences in Novi Sad. Now, full professor and dean of the Faculty of Digital Production at University Educons in Sremska Kamenica. Author of several scientific and artistic projects related to the integration of VR with other disciplines. Five published scientific books and as many chapters in the books (Delft University Press, Taylor & Francis, Springer, IDEA books, etc.), and also a multitude of papers in journals and conference proceedings. Winner of the awards for scientific work. He also deals with visual arts, artistic performance, and publishing.

Maja Budžarov, MA (1970), graduated from the Faculty of Applied Arts, ceramics department, in Belgrade. Besides the classic media expression (ceramics, painting), she has been actively involved in performance, digital, and interactive, immersive media (VR). She is present at the local and world art scene as a member of the author pair *MP_art*, with a plethora of projects, performances, exhibitions, and festivals (Slovenia, Austria, Hungary, Slovakia, Italy, the Netherlands, Canada, Taiwan, Thailand). She is an associate professor at the Faculty for digital production, EDUCONS University in Sremska Kamenica, Serbia, where she teaches the subjects related to digital arts, interactive and immersive media. She is a co-founder of *Virtual.Unitu creative* VR laboratory (www.virtualunit.org).

Luka Tilinger, MA (1991), graduated from the Academy of Applied Arts, book design department, in Belgrade. His field of interest includes illustrations, book design, animation, programming, video games production, and AR/VR. He has had many independent and group exhibitions in Serbia and abroad. He is an assistant professor at the Faculty for digital production, EDUCONS University in Sremska Kamenica, Serbia, where he teaches the subjects related to gaming. He is a co-founder of *Virtual.Unitu creative* VR laboratory (www.virtualunit.org).

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Scamper Method In Encouraging Creativity And Critical Thinking Through Drama Pedagogy Aged 12 To 15 Years. Adaptation In The Digital Environment In The Context Of The Covid Pandemic 19

This article aims to analyze the process of adaptation of Helen O'Grady of Drama Academy acting workshops in the circumstances of COVID 19 using the SCAMPER tool. SCAMPER, an Anglo-Saxon acronym, is a concept derived from the previous "brainstorming" strategy. American author and publicist Alex Osborn, a pioneer in the world of modern marketing, is the founder of this method, later named and developed by Bob Eberle. His technique was developed by observing, monitoring, and recording people's daily habits, as well as exchanging ideas between them. Without a group, this activity cannot be done. How this method can be applied through acting pedagogy (ages 12 to 15/30 students) in an online environment due to a pandemic (exercises, games, improvisations, reading dramatic texts, researching performance concepts) is the main topic of this paper. Acting also relies on observing, analyzing, and artistically shaping everyday behaviors that encourage and develop innovative and divergent thinking, especially in the early teenage years when it comes from dealing with low self-esteem and confidence in one's own innovation and idea, especially in public expression and in their search for their role in society they face a whole series of emotional slides. Encouraging creativity through drama games and exercises in online acting classes, imperceptibly at the age of 12 to 15, under the guise of stage conditionality and borrowed identity, procedures and ideas that are on the line of SCAMPER methods are opened: replace, combine, adapt, change, suggest others users, delete, re-order.

Keywords: SCAMPER, digital, adaptation, theatre, children

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Head Principal of Helen O'Grady Academy Sarajevo. Art teacher and therapist. Other engagements include directing plays for kids and youth in cooperation with the NGO sector and Embassies cultural departments. She worked with disabled persons and youth from dysfunctional families. As a visual artist, she exhibited in several galleries worldwide (Italy, Germany, Netherlands, and S. Korea).

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Protection And Accessibility Of The Cultural Heritage Of The Republic Of Srpska Through The Prism Of Technological Development

Rapid developments of new technologies in the 21st century in all fields, including culture, have created prerequisites for digitalization of the cultural heritage, and that is, according to the UNESCO conventions, one of the key segments for recognizing and defining a country's cultural identity. In the Republic of Srpska/Bosnia and Herzegovina, although partial digitalization of movable and immovable cultural heritage has been performed, it still has not progressed sufficiently. In the Republic of Srpska, the Museum of the Republic of Srpska has been tasked with the digitalization of movable material assets and the Institute for Protection of Cultural, Historical, and Natural Heritage of the Republic of Srpska with the digitalization of immovable material assets. Analysis of plan and program realization in these institutions for the period 2016-2020 confirmed that digitalization in the Republic of Srpska has only started, taking into account several facts – the lack of technical prerequisites and personnel for digital storage of cultural heritage in the unique server in institutions for heritage protection, insufficient budget funding for rapid digitalization, non-existence of adequate cultural policy, i.e., legislation regulating digitalization in the field of culture. Additionally, an aggravating factor in the protection of cultural heritage is the political context in Bosnia and Herzegovina, although the Dayton Peace Accord placed it within the competencies of entities – the Federation of Bosnia and Herzegovina and the Republic of Srpska. The strengthening of capacities of institutions that work on cultural heritage digitalization, development of the new strategy and law that regulates this field, more budget funding for digitalization and development, and improvement of technical and personnel capacities are the primary goals that the Republic of

Srpska needs to achieve in order to cherish, save and promote the cultural heritage and to appear on the digital cultural map of the region, Europe and the world.

Keywords: culture, digitalization, cultural policies, cultural identity, cultural institutions

Dr. Natalija Trivić graduated from the Department of Journalism at the Faculty of Philosophy, the University of Banja Luka, in 2003. She completed her master's studies in 2008 from the Department for the Production of Dramatic Arts and Media at the Faculty of Dramatic Arts of the University of Arts in Belgrade, after which, in the same educational institution, in 2021, she received her Ph.D. in the study program of Culture and Media Management. Most of her professional work was achieved by employment and engagement in the media (television production). She was also a presenter, editor, and director of the Television Sector in the Public Broadcast Service of Radio-Television of the Republic of Srpska. She continued her professional activities in the media, culture, and marketing in the private and public sectors, and she continued her professional work and development as the current Minister of Education and Culture of the Republic of Srpska.

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Summer Scriptwriting Base - A New Type Of Learning Experience

Summer Scriptwriting Base is a unique combination of the immersive learning experience, creative journey, and rural retreat. It takes place in Bulgaria each summer. We gather artists and creative content makers from all around Europe for ten days of intensive learning, creating, sharing, and experiencing. The participants get a deep understanding and know-how on cutting-edge topics as interactive storytelling design, immersive experiences and immersive theatre, design of playful narratives, large-scale real-life games, and Life-Action Role Playing games. They work site-specifically with the architecture, the environment, the history, and the stories of the place in order to redesign and recreate narratives of the space. In 2021 the Summer Scriptwriting Base took place in an ex-boarding school for young criminals in the village of Gabrovtsi, close to the medieval Bulgarian capital of Veliko Tarnovo. The school now is run by a group of local land artists and is a surreal mix of rundown buildings and impressive pieces of land art. On the last day of the Summer Scriptwriting Base, it got transformed into a festival ground opened for the local communities. The communities were able to interact and to participate in the gamified narratives and thus to reimagine the history of the school. The festival is called Shangri-La, and it is named after the imaginary Himalayan village from James Hilton's book that became synonymous with Paradise on Earth. The building of the ex-boarding school became home to a new type of school we call an Immersive Creative Experience.

Keywords: immersive, site-specific, creative, participatory, public space

Dimitar Uzunov is a theatre director, storyteller, and producer. He holds an MS degree in Geology from the University of Sofia and a MA in Applied Theatre Studies from the University of Paris 8. He also studied Acting, Theatre Directing, and

Theatre Management at Brooklyn College (City University of New York). In 2008 he founded Famille Mundi theatre company in Paris, and since then, he has been its artistic director. He is also a co-founder and co-director of Arte Urbana Collectif, a Sofia-based artistic collective that produces and organizes various projects in Bulgaria and Europe. He is the organizer of Summer Scriptwriting Base, an Immersive Creative Experience for creative people in arts and creative industries. SSB is a holistic experience, and it gathers each summer for ten days of lectures and workshops participants, speakers, and mentors from all around the world. Dimitar Uzunov has directed and has written the scripts for ten theatre productions in France and Bulgaria and numerous multimedia stories. He gives regular workshops on creative and digital storytelling and theatre creation (France, Bulgaria, UK, USA, Egypt, Cyprus, Greece, Lithuania, and Azerbaijan). His latest production, "Creative Journey: How to Become Einstein in One Hour?" is a one-man show on Einstein's creativity and borrows elements from stand-up comedy, storytelling, and practical workshop.

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Digital Space As A Place Of Happening

Scenatoria is an Association of professionals that promotes endangered built heritage through the production of cultural “site-specific” events on locations of formally protected but dilapidated cultural monuments and education about these topics (www.scenatoria.wixsite.com/scenatoria). During 2020, Scenatoria implemented projects with the thematic frame *Powder Room - space of inspiration* for which were produced music events in the cultural monument *Powder magazine Joseph* in Suburbium of Petrovaradin Fortress. Concerts of a jazz trio and improvised music were organized during pandemics without and with a limited audience and adjusted in comparison with the original idea due to changes in circumstances (larger event with the audience on location). Thus, they were particularly carefully recorded and promoted on social networks. Since most of Scenatoria projects have space as focus and emphasize its potential through artistic activities that specifically point out qualities of a given place, the inability of the audience to experience spaces *in vivo* transformed the production of cultural events. Previously used methods and technologies - video, internet, social networks - were used as mediums to bring closer events to the audience. Their move to the internet has changed the duration of these events - the possibility of the postponed and repeated watch has transformed the relationship between performers and audience - from mutual live experience to isolated mediated events in the privacy of their own screens. The positive aspect here has been overcoming geographical distances (a simultaneous double negation of space), long-term availability, and later dissemination. The implementation of these projects, as well as planning of the next international one in changed circumstances, has posed a set of questions, including future of site-specific events, potentials of digitalization as a communication tool in cultural production, pro-

tection of built heritage in hindered mobility circumstances, digital format - online presentation of heritage space and cultural event, and many others. Through projects of Scenatoria Association, this text will offer examples of good practices in using digital tools in the promotion of (built) heritage, as well as analysis of positive and negative aspects of forced digitalization as consequences of pandemics within this specific niche - production of performing arts on built heritage locations.

Keywords: built heritage, site-specific, projects as examples of good practice, adjustment

Miljena Vučković's professional work deals with space and its scenic potentials, from theoretical studies to designing stage or movie sets, spatial interventions, and installations. She believes that designing temporary structures and spaces in the entertainment industry is an exciting task. She experiments with the unusual use of everyday materials in her work. Miljena is the vice president of Scenatoria - Organisation that documents the condition of built heritage in Novi Sad, promotes and (temporarily) activates it through staging (performative) arts in abandoned and neglected built heritage and educates about these fields through organized walks, publications, workshops, etc. Miljena is an author and a co-author of professional texts, lectures, and workshops about the scenic potential of architectural heritage and ambiental theatre. She considers continuous education crucial for professional development. Thus she regularly contributes to professional gatherings, conferences, and seminars like Prague Quadrennial - PQ and Berlinale Talents. She was a researcher in *Case Petrovaradin - Managing Historic Urban Landscapes* for Europa Nostra Serbia.

Katarina Dajč is an architect with a passion for architectural heritage and scenic arts. She is the president and co-founder of the Association Scenatoria, whose mission is to create cultural-artistic content with an aim to emphasize the value of architectural heritage. The vision of the association is the architectural heritage as a scene, and Katarina contributes to this through exploring, researching, and advocating for the "invisible spaces" - the neglected heritage in the city. Through various projects of space transformation and re-interpretation, heritage walks, research, and affirmation, Katarina intends to show the values and problems of the built heritage. She uses the ambiental theatre, new media, and contemporary art as tools for the creation of new ephemeral cultural spaces within the heritage locations. Her personal mission is to develop the ambiental theatre practices in the Petrovaradin fortress. In order to fulfill her engineering side, she works as a project manager of the documentation for the production and steel structures construction, and in order to fulfill her creative side, Katarina works as a scenographer and interior designer.

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Approaching Foreign Theatre Market Via The Live Streaming Platform: A Case Study Of ITALive And Its Chinese Audience Community

The global pandemic of Covid-19 has forced public cultural participation in its suspension since March 2020. Until the end of June 2021, the theatre has not fully reopened to the public, especially to the international touring. Theatre online, recorded or live, becomes the only option for the audience to participate in theatre productions, especially foreign ones. However, the enhancement in theatre broadcasting technology and publicity provides an opportunity for theatre institutions to introduce their works to some foreign lands. This paper introduces a case of a Dutch theatre institute, Internationaal Theatre Amsterdam (ITA), a relatively well-known organization, and how it has established connections with the Chinese theatre audience during the pandemic with the live streaming platform: ITALive. The broadcasting/streaming (live) theatre is not a pandemic outcome. As early as 1929, Eugene O'Neill expressed the hope to bring the theatre to each household via radio. And since BBC had blazed the trail by televising part of *West End play* in 1938, the attempt of bringing theatre to each living room has been widely practiced. Since the 2010s, the HD Live broadcasting of performing arts productions developed more integrative filming technologies with different media and digital platforms. The Met: Live in HD, NT Live, Broadway HD are the brands that make seeing a stage performance in a cinema the norm. The global pandemic has made theatre not only (digitally) more accessible for the global audience via the internet but also forced the institutions to follow the trend by reaching out to the wider audience via virtual community rather than international touring. From the first production of *Medea* (30 October 2020), there have been broadcasted 12 productions to the global audience via ITALive. Before the production of *Roman trag-*

edies (14 February 2021) went live, a group of Chinese audience members gathered in a virtual platform - WeChat, with a specific aim to experience this production together. There are some significant theatre social media influencers, and most of them are enthusiastic theatre-goers located in and out of China. Through observing and analyzing this community and some private conversations with the members, this paper will outline how ITA approaches the young Chinese theatre-goers through live streaming productions and how this relationship will impact the international marketing and branding for ITA in China in the future. Hopefully, this case study will help us understand the impact of live-streaming theatre platforms as an international marketing and branding strategy during and after the pandemic.

Keywords: audience; online live theatre experience; virtual community; theatre marketing; Covid-19

Dr. Fan WU: external post-doc in Erasmus University Rotterdam; Ph.D. in theatre audience studies within a cross-cultural context from the School of Performance and Cultural Industries, University of Leeds, UK. She is an experienced project manager and marketing consultant in cross-cultural theatre marketing.

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Experiencing Theatre In The Time Of Covid-19 Lock-Down

In February 2020, all theatre venues in China closed temporarily due to the outbreak of Covid-19, and, beyond everybody's expectation, this became the global norm. Theatres worldwide shut off the lights for the first time. For the theatre industry, the damage has been catastrophic. Up until June 2021, the European theatre venues were not fully re-opened, and theatre online remained the only option for the audience for over a year. And it is about time to understand how the experience of "theatre-going" at home has been for the audience. Since the lockdown is being widely applied in the world, the options for appreciating theatre productions via screens are far greater than before, both for theatre-goers and the general audience, regardless of the physical location. Recorded productions from the previous performances were the first waves of streaming theatre online, and it was the most common version of online theatre during the pandemic. With the development of the pandemic, there have emerged more productions that have adapted to the lockdown reality, Zoom play, live theatre streaming (e.g., ITA Live in the Netherlands), and other methods to represent the live theatre experience via a screen for the audience. This research focuses on how the audience experiences "theatre-going" at home. The research was based on a longer-term mixed-methods empirical research design since November 2020. Based on the questionnaire and the in-depth follow-up interviews, this research collected qualitative and quantitative data from China, the UK, the Netherlands, and other European countries. By June 2021, the questionnaire (between 01/12/2020 and 01/01/2021) collected 811 respondents, and 758 of them were considered valid. Forty-four audience members were interviewed from the questionnaire respondents who agreed to be contacted for interviews. The collected first-hand

data will help us in profiling (online) theatre audiences during the pandemic, their experience of theatre at home, and the expectation of post-pandemic theatre-going. This research will not only contribute to further understanding of theatre audiences, especially in engaging new audiences after the pandemic, but also provide insights for the theatre-makers to prepare for the changes when the theatre opens to the audience again.

Keywords: audience; theatre-going; theatre experience; theatre online; Covid-19

Dr. Fan WU: external post-doc in Erasmus University Rotterdam; Ph.D. in theatre audience studies within a cross-cultural context from the School of Performance and Cultural Industries, University of Leeds, UK. She is an experienced project manager and marketing consultant in cross-cultural theatre marketing.

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Hausa Home Videos For Peacebuilding: A Template For Global Peace

Conflict is a subject or, better put, a theme that primarily dominates Hausa home videos. Conflict in Hausa home videos is one of the sources of attraction to viewers, but do such films achieve anything? The Hausa home video industry in Northern Nigeria, popularly called Kannywood, has been making attempts by producing cultural products for consumption within and outside the country. The ability of the industry to connect issues of concern within the region is an effort to reckon with. This paper, therefore, examines how Hausa home videos on peacebuilding can serve as a template for peacebuilding. This is coming at a time when global attention to peacebuilding is increasing. The inclusion of peacebuilding as SDG Goal suggests the need for utilizing other approaches that can enhance peace in risk societies like Nigeria. The paper has based its arguments using the key proponents of the auteur theory—the director’s bias, thoughts, and sense of reasoning shape the issues emphasized in the home videos. The paper argues that the Hausa home video industry is one medium amongst the many producing discourses about peacebuilding, conflict, and justice, social cohesion, education, and understanding, as well as raising social consciousness on issues of public concern. It is the conclusion of the paper that Hausa home videos produced on sustaining peacebuilding in Northern Nigeria are cultural products that have become lenses to understanding the interplay between representations or portrayal of conflict and peaceful resolutions of the conflicting issues.

Keywords: Hausa home videos, Hausa, Kannywood, Peace & Peacebuilding

Ibrahim Uba Yusuf is a lecturer at the Department of Mass Communication, University of Maiduguri. He teaches broadcasting and film-related courses for undergraduate students. He has worked as a broadcast journalist with Nigeria

Television Authority (NTA) and served as the pioneer manager of the Nigerian Army radion station in Maiduguri used in counter-insurgency operations. He is currently a Ph.D. candidate at the Centre for the Study and Promotion of Cultural Sustainability. His Ph.D. research, which is funded by DAAD and the University of Hildesheim, is on the Contribution of Culture Industry to Peacebuilding through Hausa home videos in Northern Nigeria.

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Contemporary Trends In Live Theatre Practice In Nigeria: Bolanle Austen-Peters Waaka The Musical As Paradigm

Over the years, live theatre practice has witnessed a decline in Nigeria compared to the vibrant practice that was obtained in the past. This is due to paucity in funding, non-commitment as professionals, lack of theatre structures and facilities, especially in institutional-based theatre. Some theatre professionals still align with the old conventional theatre practice. Audiences go to the theatre to watch the same kind of stage effects in every production. Globally, the world has witnessed a growing rise of technology in modern theatre practice. The film has risen to become more prominent entertainment to Nigerian audiences, thereby making the cinema a profitable business venture despite the harsh economic realities. There is a need for theatre professionals to sustain the interest of the audience with the growing contemporary trends in live theatre practice and making theatre more captivating and accessible to all. This paper interrogates challenges facing live theatre practice and emerging trends in Nigerian theatre; hence the study is descriptive and analytical to examine Bolanle Austen-Peter's new approach to live theatre practice and response to the yearnings of the Nigerian audience.

Keywords: live theatre, Trends, Theatre, Practice, Audience

Musiliat Ozavize Usman is a theatre scholar and practitioner. She is a lecturer in the Department of Theatre and Media Arts at the Federal University of Lafia, Nigeria. She received a Bachelor of Arts degree in Theatre and Performing Arts from Ahmadu Bello University, Zaria, Nigeria, and a Master of Arts degree in Theatre Arts from the University of Lagos, Nigeria. Her research and pedagogical interests include dramatic criticism, gender studies, and applied theatre. More specifically, her works examine dramatic criticism ranging from theories to critical analysis. She has been involved in academic research conferences and workshops and collaborated actively with other researchers in other disciplines of Theatre Arts both internationally and locally. She is currently a member of the Society of Nigerian Theatre Artists and the African Theatre Association.

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Precarity: Management Of The Chinese Entertainment TV Production

Emerging studies on production cultures aim at understanding the everyday working practices of media practitioners from around the world. As more and more TV producers are looking for business opportunities in other countries, China has become one of the markets with the biggest potential for UK exporters. However, it remains difficult for academic scholars to explore the Chinese media industry's inner workings, and very few have conducted ethnography in the industry. This paper has explored Chinese entertainment TV's institutional management and the self-management of television practitioners facing challenges in their daily working practices. Television management, from above, expected cooperation from employees even when orders were unrealistic and inexplicit. Middle managers are especially caught up between policies and expectations from their subordinates. Since many employees are contracted yearly, they barely have a say in taking rest days as they are already informed that the nature of media jobs excludes the national holidays defined by laws. These management styles have had a far-reaching influence on television employees, not only on how they should work together but also on how they decide to work together. Many television practitioners have cleverly handled workplace relationships under a 'renqing' society and tried to turn things around under unfavorable working environments. In response to subjective management, practitioners have learned to build trust with colleagues via God-worshipping, hotel-sharing, and after-work socializing, to form workplace allies. The consequences of management and self-management are compromises or balancing acts between media managers, practitioners, and studio participants. In summary, this paper argues that Chinese entertainment's production practices depend on a careful balancing of decision-making processes and the everyday performances, even pretentiousness of all parties

involved. Such a situation has contributed to the Chinese television industry's precarious nature, and in turn, the industry has shaped its practitioners into the new precariat of Chinese society.

Keywords: television production, ethnography, management, Chinese entertainment, precarity

Sophia Zhang worked in China's state-owned television and private TV production companies. She is now a Ph.D. researcher in entertainment TV production, with a special interest in ethnography. She also has an MRes in Media and Gender Studies from Communication University of China and an MA in International TV Industries at Royal Holloway.

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Bring The Dead To Life: Folklore Performance, Digitalization And Cultural Resurrection In Zhejiang Museum

Apart from Beijing, Shanghai, and Guangzhou, modern China has so much more to offer. Zhejiang is a provincial state on the eastern China coast that faces the Japanese Okinawa Islands across the sea and is under a strong influence from outside. The local Yue people have a reputation of being the pioneers of the nations who bravely sailed to Southeast Asia and spread the Chinese Diaspora worldwide. With both the inexhaustible immigration and emigration, the people in Zhejiang developed a unique, diversified, and traditional culture during the long history. However, due to the prevalent geographical urbanization, economic globalization, and political centralization, more and more iconic handicraft and performance have disappeared. Zhejiang Museum is the provincial museum of Zhejiang, located in Hangzhou. It was established in 1929, and it currently houses over 100,000 items in its permanent collection. As the official cultural organization that both preserves and promotes the local and traditional cultures, the Zhejiang Museum spares no effort and boldly brings up many creative techniques. For example, it uses paintings, photos, videos, and interactive games to evoke the curiosity of the audience. Digital performance is literally blending into the scenery. In the meantime, the Museum also makes the lighting and sound like some kind of decoration that could add the glamour of the showpieces. When the audience enters the exhibition hall, he or she will be wowed by the immersive experience of the local and traditional art. This paper is based on my intense fieldwork inside the Zhejiang Museum and multiple-dimensional investigation. The research will reveal and answer the following questions: Why is Zhejiang different from Beijing? What are the unique characteristics of Zhejiang's folklore culture? What happened to Zhejiang's Culture during the Chinese Civil War and Cultural Revolution Era? How do the tangible art crafts represent and reflect the mainstream

ideology of the region and, in some sense, of the country? How did the Communist Party deal with the folklore cultures? How did the Zhejiang people preserve and promote the cultural heritage in the processes of digitalization? As a non-mainstream genre of culture, the Yue Culture is geographically separated from the mainstream Beijing Culture. Under the strong political influence from the Authorities, the Yue Culture was in a very awkward and neglected position. Especially during the Cultural Revolution and many waves of the Communism Movements, both the tangible and intangible forms of Yue Culture were seriously damaged and destroyed by the so-called People. Gone are the days of Mao's dictatorship. Something unspeakable collapsed overnight. With democratization and invisible globalization, more and more local officials realized the importance of cultural preservation and protection, therefore, the Zhejiang Museum, which was built during the reign of the Republic of China, transformed into a safe harbor during the reign of the People's Republic of China. Therefore, the exhibition, performance, and the immersive interactive experience in the Museum are a reflection of Chinese society and the Cultural policies of the government. The research not only reveals the methodologies in terms of promoting local culture in a politically centralized country but also analyzes the social evolution and how it shaped the cultural identity of the Chinese.

Keywords: Museum and Creative Industry; Cultural Preservation and Innovation; Identity and Political Correctness.

Hongliang Zhou is a Ph.D. candidate at Zhejiang University and a Visiting Scholar at Ohio State University. His research interests include theatre and Performance Theories, Early Modern Spanish Comedias, Chinese Operas, and Eastern Asian Literature. Hongliang is also an award-winning writer, a multilingual translator, a creative artist, and a dreamer.

PANEL DISCUSSIONS

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Drama/Theatre Pedagogy In Education - A Golden Bridge Between Normalities

What are the place and the purpose of arts education today - this is the question that many researchers and practitioners are posing as they observe the rapid prevalence of STEM subjects in school curricula worldwide. This question has its undoubtful merit in regard to the educational agendas in societies driven by ever more growing demands of neo-liberal economies; however, in the context of the Covid-19 crisis, when many school activities shifted online, the issue of arts education gained a new perspective, as the development of social-emotional competences of the students, that would normally be spontaneously enhanced and channeled through diverse social contacts and exchanges, largely has to fall to the arts education field. Among all art disciplines, the dramatic arts undoubtedly provide the most appropriate field for emotional and social learning since the 'human drama' is at their core, and their communication happens through holistic expression, identification, and empathy. Yet, this field is omitted from formal education in many countries, including Serbia, leaving this area of learning to extracurricular activities in schools - led by teachers with insufficient professional competencies in drama and theatre, or to the non-formal educational sector - where many artists engage, but again without adequate preparation for pedagogical work. The panel shall highlight the given issues through an exchange and reflections of an international group of drama/theatre pedagogues, artists, and cultural operators who pursued creative work with the young during the Covid-19 lockdowns. A special focus shall be dedicated to the academic education of qualified drama/theatre pedagogues and the opportunities for their educational work.

Keywords: creativity, participatory learning, social-emotional competences

Sunčica Milosavljević, Ph.D., is a theatre director with international experience in devised and applied theatre, interdisciplinary research, and cultural management. A graduate and postgraduate from the Faculty of Dramatic Arts in Belgrade and a graduate from European Diploma in Cultural Project Management, Sunčica works with the Representative Association in Culture BAZAART, on the development of the drama/theatre pedagogy field and the introduction of drama/theatre in education. As a program director, she pursues national and international projects aiming at the closer collaboration of education and culture, including the network of Local Teachers' Resource Centers (LOTRECs), the annual conference, and the edition *Dramagogija*. Laureate of the UNESCO Aschberg fund for residency at Darpana Academy of Performing Arts, India. Laureate of the international award „Grozdanin kikut“ for drama pedagogy. Member of the Presidency of the Association of Drama Artists of Serbia. Member of several working groups of the Ministries of Culture and Education.

Mojca Redjko is an expert in arts education, running a program for young audiences in National Theatre Maribor (<https://www.sng-mb.si/prvi-prizor/>). She studied languages and worked as a teacher for 20 years. In 1997, she established Theatre School, an innovative, creative environment with flexible forms of learning in the field of theatre art. In 2003, she upgraded it with a production program *Second Scene*. Both NGO programs attracted students (15-25). In the years 2009–2016, she worked as an artistic and managing director of Puppet Theatre Maribor. The theatre shortly became one of the well-known contemporary puppetry centers in Europe. She often works as a program associate with festivals, seminars, and other events at the crossroads of theatre art and education; gets involved in writing, translating, and editing; and deeply enjoys creative theatre processes (for young audiences) as an assistant director and/or dramaturge.

Adam Cziboly is an associate professor at Western Norway University of Applied Sciences, Bergen. He is a drama teacher, psychologist, and cultural manager. He led the DICE research (www.dramanetwork.eu), and he was the lead author of two key Hungarian handbooks on Theatre in Education and theatre pedagogy. Co-founder of InSite Drama.

Diana Kržanić Tepavac is an actress and the President of the Executive Board of the ASSITEJ Serbia. She is deeply involved in actions for the development of the theatre for young audiences through national and international projects and collaborations.

Nevena Mitranić is a teaching assistant and Ph.D. student at the Department of Pedagogy and Andragogy of the Faculty of Philosophy, University of Belgrade. Her interests are, among others, in the topics of Children's Play and Creativity. She is currently working on her Ph.D. Thesis - cultivating play in kindergarten. She is involved in the projects for developing early childhood education practice with the Ministry of Education of Serbia.

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Education In The Digital Era - New Models For Media, Culture, And Arts

The availability and democratization of tools and services for content creation and knowledge exchange and learning are trends that have marked the contemporary, participatory environment in which educational institutions operate and develop. Simultaneously, knowledge and skills are more frequently acquired through informal associations, non-institutionalized professional groups, in online communities where ideas and knowledge flow nonlinearly, often without a hierarchical system, and are being upgraded and established in interactive processes. These movements inevitably change the expectations and tasks of the formal educational institutions that are forced to adapt quickly, responding to the needs of a dynamic, networked multimedia market. This panel intends to explore chosen examples of good practices in education, primarily in the field of media production and media management, and that demonstrate a necessary interdisciplinary approach to the conceptualization of educational programs.

Keywords: education, participation, digital era, institutions

Đorđe Krivokapić (Ph.D.) graduated from the Faculty of Law, University in Belgrade, while he obtained his master's degree at the Faculty of Law, University of Pittsburg (USA). He finished his Ph.D. studies at the Faculty of Law, University in Belgrade, in 2016. He defended his Ph.D. thesis, "The conflict between law and jurisdictions as a result of reputational damage on the Internet," in front of an international board of examiners. Since 2009, he has been employed at the Faculty of Organizational Sciences, University of Belgrade. Since 2017, he has been working as Assistant Professor, while his work takes place at the Department to organize business systems. Since 2012, he has been the founder of SHARE Foundation, where he led a team of interdisciplinary researchers in more than a dozen projects as the program director up to 2017. SHARE Foundation promotes freedom of speech on the Internet, information privacy, digital security, and free access to knowledge through research, creation of public policies, regulatory reforms advocacy, strategic litigation, supervision of the competent authorities,

monitoring of Internet freedom and digital rights, legal and technical support for the organizations that enable free access to knowledge.

Maja Zarić is the head of the group for international collaboration, European integrations, programs, and projects in public information and media, Ministry of Culture and Information. As the Ministry of Culture and Information representative, she works in cultural policy creation in the media domain and information society in international organizations such as the Council of Europe, OEBS, and UNESCO. In collaboration with UNESCO, she organized the first international meeting for media literacy in Belgrade in 2019, which initiated the innovation of UNESCO's guide for media literacy for teachers from 2011. She is the co-editor and one of the authors of the guidelines for media literacy in the pre-university education that the Ministry of Culture and Information published together with the EU project *The support for media reforms (Podrška medijskim reformama)*. Together with UNESCO in April 2021, she organized the new edition of the UNESCO curriculum for media literacy and four expert panels. In addition, she prepared the Belgradian guidelines for the global guidelines for the curriculum for UNESCO's media literacy. In collaboration with USAID's project *New literacy (Nova pismenost)*, she develops a media literacy guide for different target groups such as parents, businesses, public authorities. During the observance of media literacy week, she regularly organizes and executes the Ministry of Culture and Information's workshops in the pre-school and school institutions.

Darko Soković is an entrepreneur, graduated film director with years of experience in production/communication. He is the founder and Managing Partner of Propulsion Fund. While still at school, Darko worked as a journalist, content editor, and live presenter on the radio. His next leap was into the world of PR and communications, in which he acquired plenty of practical experience before starting Propulsion Fund in 2010.

Ana Martinoli (Ph.D.) is a Full Professor at the Faculty of Dramatic Arts, Department for Management and Production of Theatre, Radio, and Culture. Her field of scientific interests includes media management and radio production. She teaches the subjects at all three levels of academic studies: Mass media communication, Radio Management, Radio Programming, Media-communication characteristics of electronic media, Theory and Practice of Digital Media, Contemporary Electronic Media Management. She has been teaching at the UNESCO Chair in Cultural Policy and Management since 2007, while she has been working at the Faculty of Dramatic Arts since 2003, where she was elected Full Professor in 2020. She graduated from the same Faculty in 2002, obtained her master's degree in 2007, and she defended her Ph.D. thesis "The Transformation Of Radio as a Medium and Radio Audience under the influence of new technologies" in 2010. She published a considerable amount of scientific papers and monographs, including *The first 15 years of podcasting: from an experiment to a sustainable media business model* (2020); *The commercial radio's programming strategies: how to create a good radio* (2015).

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Cultural And Media Literacy – Policies And Practices

This century can be described as the century of media culture. Computers and smartphones are part of the everyday life of even the most socially and economically deprived citizens. However, this digital realm has not yet found adequate legal and policy frameworks, neither on the national nor on the international level. The majority of citizens have been and are still educated according to the values of the Gutenberg galaxy, as Marshall McLuhan said already in 1962. The new digital galaxy, enabling the population to become not only users but creators of information and of different forms and genres of digital contents (video clips, photos, digital auto performances, stories, reportage essays, and other informational narratives), is praising itself for assuring liberty of expression for all citizens. However, most of the citizens do not know how to face misuse and resist different forms of media manipulation, coming not only from above, from powerful political authorities, but also from the bottom, from citizens seeking their five minutes of fame. Thus, education for media, cultural and information literacy became a need, a must at this moment, in order to prevent media hate speech from dominating both traditional media and social networks, but also to enter schoolyards and classrooms. The panelist will address numerous issues, controversies, and challenges that public policies and public cultural, media, and educational institutions are facing in this domain: from efforts linked to critical thinking development (through curricular and extracurricular education) to efforts to raise cultural literacy to prevent peer-violence, interethnic verbal and physical violence on social media, and develop an understanding of otherness, tolerance. Thus the panel will resume what is the rationale to speak today about cultural, media, and information literacy, discussing the state of the arts in the field of education for critical thinking in a digital era, answering numer-

ous questions from different perspectives, and opening new trans-disciplinary policy solutions.

Keywords: media literacy, cultural literacy, information literacy, education.

Dr. **Mirjana Nikolić** is a Full Professor at the Department for Management And Production of Theatre, Radio And Culture, Faculty of Dramatic Arts in Belgrade, and the Rector of the University of Arts in Belgrade. Her main research fields are Media studies, Management and production of electronic media, and Media ethics. She wrote three books *Radiofonija u Srbiji tokom Drugog svetskog rata* (*Radiophony in Serbia during the Second World War*, 2009), *Radio u Srbiji 1924-1941* (*Radio in Serbia 1924-1941*, 2006), and *Etar nad Beogradom* (*Air above Belgrade*, 1999). She published more than 30 scientific and professional texts in local and international journals and publications. She participated actively in the work of national and international gatherings and conferences and the scientific research projects of the Faculty of Dramatic Arts and the University of Arts. She was the director of the Institute for Theatre, Film, Radio, and Television of the Faculty of Dramatic Arts (2011-2017). She received many awards for her pedagogical and scientific work, including the Great plaque of the University of Arts (2016).

Gordana Zindović Vukadinović is a professor of pedagogy in retirement. She graduated from the Faculty of Philosophy, University of Belgrade, the Department for Pedagogy, in 1967. In 1972, she obtained her specialization at Ecole Normale Supérieure de Saint-Cloud, France, in the domain of education and media. In addition, she spent one summer semester at Berkley and San Jose State University in 1985. In 1993, she received her Ph.D. at the University in Novi Sad, in the field of pedagogy. She taught both at the Faculty of Philosophy and the Faculty of Geography subjects related to pedagogy, didactics, and methodology. She participated in both the national development and strategic projects conducted by the Institute for Improvement of Education of the Republic of Serbia and the international projects. She was a consultant of UNESCO and the chief editor of the journal *Nastava i vaspitanje* (*Studies in Teaching and Education*). She wrote numerous articles and monographs.

Aleksandra Đurić Bosnić graduated from the Department for general literature and theory of literature at the Faculty of Philology, University in Belgrade. She received her magister's degree in 2010 at the Department for Serbian literature, Faculty of Philosophy in Novi Sad. She obtained her Ph.D. degree at the Faculty of Dramatic Arts, University of Arts in Belgrade. So far, she has written a drama *Poslednji orden* (Dignitas, Cetinje, 1996), a collection of essays *Po-etička traganja* (Kulturni centar, Pančevo, 2008), a monograph *Poetika tamnog vilajeta – Radomir Konstantinović o duhu palanke u srpskoj književnosti* (Službeni glasnik,

Belgrade, 2011) and a monograph *Kultura nacije: Između krvi i tela* (University Press – Magistrat izdanja, Sarajevo, 2016). She has published numerous scientific articles and has edited a few essay anthologies. Since 2011, she has been the chief editor of the scientific journal *Interkulturalnost*.

Nada Zgrabljčić Rotar, (Ph.D.), Associate Professor, is the Head of the Department of Communication Sciences of the Croatian Studies University of Zagreb. She is also a faculty member of the graduate and postgraduate studies of journalism and media at the Universities of Ljubljana and Maribor and the doctoral studies of the Department of Information and Communication Sciences at the Faculty of Humanities and Social Sciences of the University of Zagreb. She is the founder and the editor-in-chief of the journal *Medijska istraživanja/Media Research* (founded in 1995). She is a researcher in many national, international and European projects. She is the author, co-author, or editor of the following books: *Digital Age. Mass Media and Digital Culture* (2011); *Croatian Media System - According to UNESCO's Indicators of Media Development* (2011); *Radio – Myth and Information, Dialog and Democracy* (2007); *Media Research and Media Discipline from 1995-2005* (2005); *Media Literacy and Civil Society* (2006), *Life with Media* (1999); *Kraljski Dalmatin – 200 Years of Journalism in Zadar and Croatia in European Context* (2007). She is also the author of numerous papers published in international journals. She is a member of the Council for Theatre, Film, Radio, and Television of the Croatian Academy of Sciences and Arts. She was the President of the Programme Council of the Croatian National Radio and Television, vice-president of the Executive Board of the Croatian news agency HINA and the associate member of the Media Board of the Croatian Parliament. She was President of the Croatian Association of Scholars of the French Government. From 1981 to 2006, she worked at the Croatian National Radio and Television.

Dr. **Milena Dragičević Šešić** (Chair of the Panel) is Professor Emerita at the University of Arts in Belgrade, Rector of the University of Arts in Belgrade (2001-2004), Head of the UNESCO chair in Interculturalism, Art Management and Mediation (2004-2019). She has been numerous times the director of the Institute for Theatre, Film, Radio, And Television at the Faculty of Dramatic Arts; Chair of the department for Management and Production in Theatre, Radio, And Culture of the Faculty of Dramatic Arts. She was a member of the National Council for Science (2006-2010), member of the National Council of the Republic of Serbia for UNESCO (2012-...). She has been a member of executive boards of many international organizations: European Diploma in Cultural Project Management (Brussels) & EQ-Arts, Amsterdam, and a member of the executive boards of the European network of the faculties for cultural policy and management (1992-1997), Interuniversity Center in Dubrovnik, IUC (2006-2016), and the European League of Institutes of the Arts. She is a guest lecturer at the universities around the world - Warwick University, City University London; Lyon II; ENSATT Lyon; I.E.P. Grenoble; Ecole de Commerce and BSB Dijon; Paris VIII; Columbia university; Buffalo university; NYU; Jyvaskyla & Helsinki; Hildesheim; Heilbron univer-

sity; Jagiellonian Krakow; Gdansk; the Art Academy in Brno, Vilnius, Tallinn, Riga; CEU Budapest, Moscow School of Social and Economic Sciences, Lasalle College Singapore... Dr. Dragičević Šešić is also an expert in cultural policy and management for UNESCO, European Cultural Foundation, and the Council of Europe. As an author, editor, and co-editor, she has published twenty books and more than 250 texts. She has been translated into 19 languages. She has realized more than fifty projects in the domain of cultural policy and development in Europe, especially in the Balkans, Caucasus, in the Arab countries, including the middle Asian countries, up to India and Cambodia, and since 2021, she has been actively working on projects in Thailand and Mali. She is a receiver of Ordre des Palmes académiques (2003), the Great Golden Plaque „Sreten Stojanović“ (2004) and the Great Plaque of the University of Arts (2019), and she is the first receiver of the ENCATC fellowship award for the lifetime achievement in the domain of cultural policy and management. At the University of Arts in Belgrade, she supervised more than thirty-three Ph.D. candidates, and was a co-supervisor and member of the board of examiners at six international universities (Warwick, University of South Australia, Bergamo, Jyväskylä, Grenoble, Vilnius).

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What To Do - Development Of Education In The Field Of Theatre Technique

In recent years, we have witnessed an increasingly difficult situation in the field of professional production in theatres, as well as complicated relations and cooperations between different sectors, and often a deep misunderstanding and disrespect between artists and theatre techniques. Although numerous steps have been taken in recent decades, the situation has not changed, and it “has not been enough to establish a better, more efficient, purposeful and fairer system of work in the technical sectors in our professional theatres”. At the panel discussion entitled *On the dialogue between the stage and its sides* which was held within the program of the 66th Sterijino Pozorje, representatives of schools and faculties, theatre managements, directors and actors, set designers, and stage workers talked about how it would be possible to “substantially transform the place, role, evaluation and way of technical work in theatres”. It was concluded that one of the key activities is the improvement of education in the field of theatre technique as the main step towards the better evaluation of technical production. Also, it was concluded that it is of the greatest importance to build a common platform that will consist of schools, faculties, and theatre institutions. Since then, a number of activities have been implemented, all related to the recognition and evaluation of technical production in professional theatres, cultural institutions, and stage events. A nomenclature of jobs has been defined, formal qualifications and core competencies have been established, workplaces in technical sectors for which there is no suitable educational or study programs have been identified, and educational institutions that have the capacities and interests to establish new study programs (from III to VIII degree) in the field of theatre technique have been identified.

Keywords: technical production, ScenTec, stage, competencies, procedures

Siniša Bokan (1965) is the Dean of the Academy of Arts in Novi Sad in Serbia. He graduated from the department for Film Editing at the Faculty of Dramatic Arts in Belgrade. As a film editor, he collaborated on the feature film *Wanderlust* (*Kud plovi ovaj brod*, 1998) by Želimir Žilnik and in his three other short documentaries. Dr. Bokan was also the film editor of the feature film *Licem u zemlju* (*Arccal a földnek*, 2001) by Szabolcs Tolnai and of the feature film *Party* (*Žurka*, 2004) by Aleksandar Davić, where he was also a producer. In 1996, he founded the independent production company Arbos, that produced numerous projects (documentary films, TV series, TV commercials and music videos). The feature film *Party* by Aleksandar Davić was the first feature film that Siniša Bokan produced. Since 2003, he has been teaching the subjects from the domain of Film and TV editing at the Academy of Arts in Novi Sad.

Ana Martinoli (Ph.D.), is a Full Professor at the Faculty of Dramatic Arts, Department for Management and Production of Theatre, Radio, and Culture. Her field of scientific interests includes media management and radio production. She teaches the subjects at all three levels of academic studies: Mass media communication, Radio Management, Radio Programming, Media-communication characteristics of electronic media, Theory, and Practice of Digital Media, Contemporary Electronic Media Management. She has been teaching at the UNESCO Chair in Cultural Policy and Management since 2007, while she has been working at the Faculty of Dramatic Arts since 2003, where she was elected Full Professor in 2020. She graduated from the same Faculty in 2002, obtained her master's degree in 2007, and she defended her Ph.D. thesis "The Transformation Of Radio as a Medium and Radio Audience under the influence of new technologies" in 2010. She published a considerable amount of scientific papers and monographs, including *The first 15 years of podcasting: from an experiment to a sustainable media business model* (2020); *The commercial radio's programming strategies: how to create a good radio* (2015).

Jelena Matić graduated from the University of Arts in Belgrade, Faculty of Applied Arts and Design, Department for the interior design and furniture, including from the Faculty of Forestry, University in Belgrade, Department for Wood Processing. She received her magister's degree at the University of arts and design, „Burg Giebichenstein“, Faculty for Design, Department for the interior architecture, Germany. She was the recipient of the DAAD scholarship (2001-2003), and the Republic Foundation for developing scientific and artistic youth's scholarship (1993-1996). She has been employed at the Faculty of Forestry since 2004. She is actively promoting students and their work in the country and abroad. She is leading the local and international student workshops, and in addition, she establishes contacts between the young experts and furniture producers in the region. From 2005 to 2015, she executed numerous projects with her students that received as many as one hundred awards, including the most prestigious ones: Architecture Salon Award, The Golden Key of the Furniture Fair in Belgrade, Award of the Chamber of Commerce in Belgrade, the ULUPUDS as-

sociation's awards. She is a member of ULUPUDS – Association of Painters and Applied Artists and Designers of Serbia (2001-...), Committee for the furniture standardization, Institute for the standardization of Serbia (2007-...), International organization *Youth for understanding* (2010-...), International organization *Balkan design network* (2014-...).

Jovana Karaulić (Ph.D.) is a Teaching Assistant at the Faculty of Dramatic Arts, Department for Management and Production of Theatre, Radio, and Culture. She teaches the subjects related to the field of theatre production. She is an active member of the Laboratory for Interactive Arts, a member of the IETM network, where she is involved in the work of the immersive theatre group, and a member of the IFTR network. She has participated in the Faculty of Dramatic Arts' collaboration projects that are supported by Creative Europe: „Culture as A Unique Resource to Inspire, Outreach & Understand Science – CURIIOUS“ and „Stronger Peripheries“. She has produced a significant number of theatre, film, media, and artistic projects and initiatives. In 2020, she was a member of the program committee for the conference „Creative education – readiness for unreadiness“ („Kreativno obrazovanje spremnost za nespremnost“) organized by Bazart, and the president of the organizing committee for the scientific conference „Transmedia storytelling and digital mapping – history, memory, identity“, organized by the Faculty of Dramatic Arts. She has held a considerable amount of guest lectures within different institutions and organizations' programs in the field of arts and culture (Kulturni centar Beograda, Slobodna zona film festival, EU info centar Novi Sad, Valjevski filmski susreti, Femiks...). She is an alumnus of the EAVE program (European audio-visual entrepreneurs). She participated in the program Creative Mentorship (Kreativno mentorstvo) as a mentor from 2019 to 2020. At the beginning of 2021, she was chosen to be a member of the executive committee for the Assitej organization, an association for the development of the children and youth's theatre, and as one of two lecturers at the ELIA Academy. She is a co-founder of the Green artistic initiative. She received the City of Belgrade Award for achievements in the field of cultural production Universiade 2009. She is one of the founders of the newspaper „Lice ulice“. She has published scientific articles in the relevant scientific journals and collected papers.

Romana Bošković Živanović is an architect. She graduated from the Faculty of Technical Sciences in Novi Sad (2005) and received a Ph.D. in scenic design from the University of Arts in Belgrade (2010). She works in the field of scene design and at the center of her interest is the architecture and technology of scenic space. She exhibited her artwork at national and international events (BELEF, Mikser, INFANT, BINA, S.U.T.R.A.). As a technical producer, she participated at BITEF and BELEF festivals. She worked as a lecturer at the Faculty of Dramatic Arts in Belgrade. She led the curatorial team of the Student Section of Serbia at the Prague Quadrennial 2019. She played basketball and played for the pioneer, cadet, junior, and young national team of Yugoslavia. From 2014 to 2018, she was

the President of the OISTAT Technology Commission, the International Association of Scenographers, theatre Architects, and Technicians. She is an associate professor at the Sub-Department of Art and Design, at the Department of Architecture and Urbanism, Faculty of Technical Sciences, where she is also the head of the master's academic studies in Scene Architecture and Technique.

REVIEWS AND EDITIONS

Sixty Years Of The Department For Management And Production In Theatre, Radio, And Culture: Anthology Of Essays: Past - Present - Future

Editor: Maja Ristić (Ph.D.), Associate Professor

Publisher: Institute For Theatre, Film, Radio, And Television of the Faculty of Dramatic Arts, Belgrade (2021)

Authors: Mirjana Nikolić, Maja Ristić, Jovana Karaulić, Vesna Đukić, Ljiljana Rogač-Mijatović, Ana Martinoli, Ksenija Marković-Božović, Milan Đorđević, Dunja Babović, Marina Zec

Science Written in Freestyle

The Anthology of papers, 'Sixty Years Of The Department For Management And Production In Theatre, Radio And Culture', includes scientific papers that investigate the development of the Department For Management And Production In Theatre, Radio, And Culture, since its foundation in 1961 up to the present day. As it is not possible to thoroughly present the Department's plans, activities of professors, assistants, projects, and, in fact, 'retell' the sixty years of the Department's existence, the active education of many generations of students, deliberation of topics included by the educational programs, but also the constant aspiration for the advancement of professions – of managers, producers, and organizers in theatre, culture, and media (radio) in Serbia, including the countries in the region, we have decided to present the Department's work from the standpoint of innovations in education for managers and producers, organizers in the field of culture, theatre, and radio (on the master's level – media), and the professors' constant tendency to enrich and complement the programs according to the newest tendencies in the field of theatre and cultural management research, including the changes in the media market and radio production. The first part of the Anthology is dedicated to developing every group of subjects individually, while the introductory text by dr. Mirjana Nikolić, Full Professor and the Rector of the University of Arts in Belgrade, Serbia, reflects and analyzes the most significant phases in the Department's development, the most important projects by professors and students, showing the Depart-

ment's mission – to be interdisciplinary and empowering towards its alumni. From the Anthology's first part, it is noticeable how the subjects have developed both in the theoretical and practical sense, and always according to all the changes in the culture and media market, intending to provide the students with interdisciplinary, applicable knowledge, rich, extensive education, but also skills, techniques, so that everything they have learned, they can use in the future, simultaneously advancing the whole theatre, cultural and media system of our community. After the texts that are analytically dealing with the development of individual subjects, the texts that follow present the most important scientific studies and monographs by the professors of the Department: dr. Milena Dragičević-Šešić, professor emerita, dr. Mirjana Nikolić, Full Professor, dr. Nikola Maričić, Full Professor, dr. Vesna Đukić, Full Professor, dr. Dragana Čolić-Biljanovski, Full Professor, dr. Ana Martinoli, Full Professor, dr. Maja Ristić, Associate Professor, and dr. Liljana Rogač-Mijatović, Associate Professor. From the texts by Research Associates, Milan Đorđević, Dunja Babović, Marina Zec, and Ksenija Marković-Božović (Research Associate), from the Institute for Theatre, Film, Radio, And Television, one can see that the professors provide the students with the basic knowledge from the fields the Department is dealing with, but also that every study is part of broader research: culture of resistance, alternative culture and theatre, management and history of radio, theatre audience, management of human resources, and theatre management, the history of institutional theatre in Belgrade, cultural diplomacy, and new media formats such as podcasts. In the Anthology, there is also a text by the teaching assistant in theatre subjects, dr. Jovana Karaulić, which explains the education through the creation of authorial student festival FIST, that the Department's students have realized very successfully and innovatively for the last fifteen years. The last segment of the Anthology, but no less important, is dedicated to the essays by the alumni of the Department written in freestyle; how they felt when they were students, how the professors and subjects they listened to made an impact on their future professional careers and what they remembered most vividly from their studies. When one just glances at the names of alumni: Beka Vučo, dr. Danka Muždeka-Mandžuka, Jasna Dimitrijević, Maša Mihailović, Boris Đurić, Ana Stevanović, Ana Vujanović, Darja Bajić, one can conclude that the students of the De-

partment For Management And Production In Theatre, Radio, And Culture are now leaders in the field of culture, film industry and production, theatre management, marketing agencies, but also in the media. The Department's alumni are radio and television hosts, journalists, teatrologists, politicians, festival producers. And thus, this brief contribution to the research of the education of managers and producers in theatre, radio, and culture does not end here because new generations of students are arriving. The world is changing at lightning speed, and therefore, the arts and media are changing too. All the professors and assistants of the Department are already preparing for the new studies: of the past, of the present, and by that, they create a better future.

Following The Traces Of Sound Heritage – The Digitized Audio Archive Of The Faculty of Dramatic Arts

Editor: Mirjana Nikolić (Ph.D.), Full Professor, Rector of the University of Arts in Belgrade

Publisher: Institute For Theatre, Film, Radio, And Television of the Faculty of Dramatic Arts, Belgrade (2020)

Authors: Aleksandar Korać, Nikola Maričić, Mirjana Nikolić, Ana Martinoli, Nebojša Mišković, Uroš Anđelković, Milica Ilčić

The project 'Following the traces of sound heritage – the digitized audio archive of the Faculty of Dramatic Arts' is the first activity of the Faculty in the domain of digital transformation of sound library and audio materials. The project's goal was to preserve and make available the diverse audio materials that inherit more than seventy years of existence and thirty-five years of production activities of our Faculty. By digitizing this material and making it accessible, an authentic virtual space has been created in which the material has been saved, archived, systematized, and ready for public presentation.

Thanks to the digital system for the material storage and archive management system, it provides easy access to the material that records the flow of time, succeeds in giving a subtle overview of the educational practices at the Faculty of Dramatic Arts, is a witness of time and content that have inspired the young artists and researchers, and represents a valuable contribution to both the institutionalized and general cultural memory. Even though initially the authors did not have that on their minds, the content on this platform is a valuable artifact that has witnessed the dominant topics that the Faculty's students and professors have been dealing with in an artistic and production sense, the methods and techniques used by both students and professors; it is even a testimony of the language and speech culture in the last three decades – that is how long the realization of broadcasting projects has been present in the Faculty's educational program.

The digital audio archive contains 356 audio recordings: radio dramas, shows, commercials, with a total duration of approximately fifty-four hours, but also twenty hours of documentary recordings of round tables, discussions, and conversations realized at the Faculty of Dramatic Arts during conferences, jubilee celebrations or during book promotions and other events. The first audio recordings on this platform are from 1985, while the last one is from 2019.

[...]

Out of everything mentioned, it is clear that the project 'Following the traces of sound heritage – the digitized audio archive of the Faculty of Dramatic Arts' is only a beginning of the active work on the systematic nurturing of audio heritage and preservation of the Faculty's cultural memory through the presentation and promotion of the broadcasting results. We believe that this platform and its content will significantly inspire the new generations of the Faculty of Dramatic Arts, but also the broader community, to research and actively create new broadcasting content within the Faculty's capacities that will be part of national heritage both in the functions of representation, preservation, and promotion of national identity.

The First Fifteen Years Of Podcasting In Serbia – From An Experiment To A Sustainable Business Model

Author: Ana Martinoli (Ph.D.), Full Professor

Publisher: Institute For Theatre, Film, Radio, And Television of the Faculty of Dramatic Arts, Belgrade (2020)

The research conducted by dr. Ana Martinoli operates on a few levels of analysis, clearly showing the transformational processes in the domain of change and emergence of new media formats, media markets, producers and consumers of the media content, as well as the corresponding regulatory policies. The focus of the research is on a relatively “young” media format - podcast, but by researching it, dr. Martinoli gives a broader picture of the dynamics of the new media and their audience, that is, at the same time, the producer of media content. Therefore, this research is not only unique in the local and regional frames, which is in itself enough to give the author significant recognition, but it is also topical in the European, even global frames.

Professor Dr. Dalibor Petrović,
Faculty of Philosophy in Belgrade

Dr. Martinoli’s scientific study is a modern monograph that, through an interdisciplinary approach, covers the concept of the podcast in the contemporary information society and represents a pioneering scientific work. By placing the podcast in the center of the research, approaching it from various scientific disciplines, the monograph attempts at giving a comprehensive picture for media theoreticians, audio-content creators, and for entrepreneurs interested in using podcasts in their work.

Assistant Professor,
Dr. Đorđe Krivokapić,
Faculty of Organizational Sciences in Belgrade

Topical, modern, and relevant literature, methodological precision and consistency, valuable data obtained through practical researches - these are only some of many qualities of this scientific monograph. The skill of combining the theoretical and practical findings and conclusions, a disciplined approach to the terms the author is using, noticing the specificities of the podcast in its relation to the media production, but also in its relation to the audience, all speak in favor of the claim that with this monograph, dr. Ana Martinoli produced an important academic, scientifically grounded text that helps the understanding of the contemporary media practice and communication processes.

Professor Dr. Lidija Vujačić,
Faculty of Philosophy, University of Montenegro

Starting from the emergence, genesis, and theorization of podcasting as a concept, the author analyzes its program, production, normative, commercial, but also sociological aspects. The monograph gives a scientific contribution to the field of media management, explicitly elaborating podcasting as part of the contemporary media market and its possibility to be a high-quality and economically sustainable media model that enters successfully in the market competition with the traditional media models, building its success and sustainability on the basis of its unique traits.

Professor Dr. Mirjana Nikolić,
Faculty of Dramatic Arts in Belgrade

Theatre Management – Human Resources In Shaping A Theatre Play

Author: Maja Ristić (Ph.D.), Associate Professor

Publisher: M. Ristić, Belgrade (2020)

We can altogether say that the book 'Theatre Management – Human Resources in Shaping A Theatre Play' gives a significant contribution to the professional literature in the field of cultural management, and especially theatre management, through an interdisciplinary approach (in addition to the knowledge from the fields of psychology, communicology, trauma studies); it sheds light on the broader field of the theatre activity in Serbia from the managerial viewpoint (from the alternative theatre at the so-called independent scene such as Dah teatar, to the classical repertoire and national theatre); it modernizes the scientific discourse, through its topics (women and leadership, transcultural approach to the organization), and through the covered phenomena (power accumulation, authoritarian leadership, insecurity, stereotypes, communicational pathologies). Used as a textbook for the young experts, but also as a guide for the professionals, the research conducted by dr. Maja Ristić shall educate and empower a significant number of theatre professionals and shall inspire them to care about people within and outside of the theatre, to nurture the values of cooperation, solidarity, fairness, equality, mutual support, empathy - by spreading those ideas through the audience, and then through the community and society they operate in.

From the review by dr. Nina Mihaljinac,
Faculty of Dramatic Arts in Belgrade

Performing Arts Between Politics And Policies: Implications And Challenges

Editors: Jovana Karaulić (Ph.D.), Teaching Assistant, Ana Letunić (Ph.D.), Assistant Professor

Publishers: Faculty of Dramatic Arts, Belgrade, Serbia/Academy of Dramatic Arts, Zagreb, Croatia (2020)

This collection explores questions of: what political discourses emerge in the context of current performing arts practices? What are the efficacy and political reach of performing arts? What are the contexts performances speak from, and what are the contexts they speak to? With these questions, the collection strongly emphasizes the political turn in Performance Studies. However, the book does not only reexamine the intrinsic link between politics and performance but considers the role of policy in this equation. Foregrounding this triangulation, the book examines a range of factors that underpin the relationship of politics, performance, and policy and the means through which political performances reach (or fail to reach) their target audiences and communities. The collection offers contributions from both established and emerging scholars that cover a range of different practical and theoretical aspects and concepts. The collection proposes new conceptual approaches by positioning the politicality of contemporary theatre in relation to questions of figurality; it addresses questions of ethics and responsibility of theatre and community theatre and issues of sustainability and diversity as shaped through theatre policies. It includes political dimensions of contemporary dance and queer performance, as well as those of 'directors' theatre.

Keywords: theatre, cultural policy, cultural management, performance studies

The Digital Horizons Of Culture, Arts And Media

Editors: Milena Dragičević Šešić (Ph.D.), Professor Emerita, Tatjana Nikolić (MA), Research Assistant

Publisher: Institute For Theatre, Film, Radio, And Television of the Faculty of Dramatic Arts, Belgrade (2021)

One can approach the understanding of the digital sphere and its impact on the development of culture, modern artistic practices, and complex interrelations in the media systems, including those operating on the global level and those that are established within nation-states, from many various standpoints and different scientific disciplines. Undoubtedly, when culture is in question, this is the moment where cultural policies and the state's institutional apparatus are of less importance than the algorithms that follow the tastes and behaviors of the audience as a consumer. Furthermore, they impose, encourage, "persuade" those non-aligned to engage themselves and become parts of a global trend. Thus, the first generation of citizens that grew up with a computer is fully operational today, and the previous generations have had to engage and adapt to the requirements of the new age. The Covid-19 pandemic has additionally supported this development because even those who have resisted working on computers or using computers for entertainment have been forced to do so. Therefore, we need transmedia literacy more than ever, both for ourselves and for everything we do, because many human professions and sciences will soon have a digital prefix: from the digital economy, culture, and arts, to digital humanities.

From The Prologue, by the editor:

The Anthology skillfully intersects knowledge, theory, and practical research from cultural policies, media management, and theory, arts. The authors' papers point to different future directions of the development in these areas. They primarily focus on the spaces for development and advancement of working and creating conditions that open themselves under the digitization's influence. Moving in the field of the most current theoretical knowledge, the Anthology's content

largely suggests, boldly predicts, and projects phenomena, new practices, and policies that might expect us in not that far future.

From the review by
dr. Ana Martinoli, Full Professor,
Faculty of Dramatic Arts

One should not doubt that this Anthology will be fascinating not only in the narrow academic frames but also to many colleagues in the domain of cultural practices, including the broad public interested in the phenomenon of digital transformation of culture, arts, and media.

From the review by
dr. Dalibor Petrović, Associate Professor,
Faculty of Transport and Traffic Engineering

The authors gathered in this Anthology cover the broad field of digital impacts on the sectors of culture, arts, and media with their texts and subjects of their researches. Moreover, their various and relevant affiliations show that it is indeed an Anthology of national significance, with limited but crucial high-quality participation of the authors from the region and abroad.

From the review by
dr. Sanjin Dragojević, Full Professor,
Faculty of Political Sciences, University in Zagreb

INTERNATIONAL CONFERENCE
Creativity and Innovations in Theatre, Media and Cultural Productions:
Visions and Values for the Future

Edited by:
Ružica Radulović

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