

## SYLLABUS

**1. Course title:**

Theater production III, Course: Normativism and publicity in theatrical production.

**2. Code:**

TP III

**3. Cycle of study:**

1

**4. ECTS credits:**

5

**5. Type of course:** Mandatory  Elective**6. Prerequisites:**

Completed pre-requisites. Seminars. Colloquia. Semester review of TP III.

**7. Class restrictions:**

Only students of the study program - Department of Production.

**8. Duration / semester:**

1

7

**9. Weekly contact hours:**

9.1. Lectures:

2

9.2. Seminars:

2

9.3. Laboratory/Practice classes:

**10. Faculty:**

Academy of Dramatic Arts

**11. Department/study program:**

Production

**12. Lecturer:****13. Lecturer's e-mail:**

**14. Web site:**

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**15. Course aims:**

- Normativism and publicity in theatrical production.
- Norms and theater productions.
- Organizational charts and the public at the theater.

**16. Learning outcomes:**

Ability to present and interpret the material and normative content that determine the area of theater production and elements of the public in the theater.

**17. Course content:****Module 1: Norms and Theater Production**

1. Actual regulation of theater creation and theater activities as a general social community attitude towards the orchestra and theater culture, in the example of the law on theater activity in the region.
2. The main areas of theater work and creation, defined by the laws on theater activity, on the example of selected laws in the region.
3. The basic characteristics of the Law on Theater Activities in Bosnia and Herzegovina, for example, Sarajevo Canton.
4. The basic characteristics of the Law on Theater Activities in Bosnia and Herzegovina, on the example of the Tuzla Canton.
5. The basic characteristics of the Law on Theater Activities in Bosnia and Herzegovina, on the example of Republika Srpska.
6. Basic characteristics of the Theater Act of the Republic of Croatia.
7. Basic characteristics of the Act on Theater Activities of the Republic of Montenegro.

**Semester Review - Seminars + Colloquium**

8. Basic Characteristics of the Law on Kosovo Theater.

**Module 2: Organizational charts and the public at the theater**

9. Structure, organizational scheme, functioning and manner of ministries of culture. An example of a state Ministry of Culture. An example of a cantonal Ministry of Culture.
10. The competences of the ministries of culture, internal organization, the role and importance of stage activities, staff structure, ways of financing artistic projects.
11. How to perform in public. Basic assumptions. Attract media attention. Press-conference. Motivating journalists. Send a call. Conference time. The press conference course.
12. Public Relations. Theater and Public Relations. Public Relations in Theater. Announcement for the public. Press statements.  
Public appearance.
13. Definition of terms. Ad. Propaganda. Publicity. Marketing. Different approaches in defining marketing. Marketing-communication system. Basic marketing functions.
14. Basic management principles. Managers and their roles. Management Capabilities.
15. Financing of Theater Art. The Role of the State in Theater Financing. Dominant models of state relations on the issue of theater funding.

**Final Exam - Seminars + Oral Exam**

**18. Learning methods:**

Teaching methods:

- lectures
- exercises
- seminars
- consultations

**19. Assessment methods:**

- semestral examinations of work I.
- semester final exam-examination of work in optimal, study conditions.
- semester correction exams I and II.

**20. Assessment components:**

- semestral examinations of work I.
- semester final exam-examination of work in optimal, study conditions.
- semester correction exams I and II.

**21. Required reading list:**

## Professional literature:

1. Alojz Ujes: Organizacija scensko-umetničkih delatnosti, Beograd, 1981.
2. Danka Muždeka Mandžuka: Projektna organizacija u pozorištu, Beograd, 2000.
3. Sanja Topić, Sociološki aspekti teatarskog života Lenjingrada u sezoni 1990/91. godine, FDU, Beograd, 1991.
4. Kit Gigl, Marketing umetnosti, Clio, Beograd 1998;
5. Mišel Klamen, Lobiranje. Vodič kroz tehnike uticanja. Clio, Beograd, 2004;
6. Barbara Krol, Kristijana Fine, Uspešan fandrejzing, Clio, Beograd, 2005;
7. Andrew McIlroy, Ulaganje u budućnost;
8. Peter Rot, Sponzorisanje kulture, Clio, Beograd 1996;
9. Milena Dragičević-Šešić, Sanjin Dragojević, Menadžment umetnosti u turbulentnim okolnostima, Clio, Beograd 2005;
10. Gordana Beka Vučo, Organizacija pozorišta u Sjedinjenim Američkim Državama, "Scena", br. 3, Novi Sad 1986, 129-142;
11. Philippa Keil, Jedan ostvariv san: američko nacionalno pozorište, "Scena", br. 3, Novi Sad 1986, 143-146;
12. dr Aleksandar Dundjerović, Menadžment u pozorištu, MPU, Beograd 1993;
13. Stephen Langley, Theatre Management in America: Principle and Practice, New York, Drama Book Publishers, 1990.

**22. Web sources:**

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**23. Applicable starting from the academic year:**

2013/14

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**24. Adopted in the Faculty/Academy session:**

19.06.2013.

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