

## SYLLABUS

**1. Course title:**

Theater production IV, Course: Marketing and management of theater.

**2. Code:**

TP IV

**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 IV.

**7. Class restrictions:**

Only students of the study program - Department of Production.

**8. Duration / semester:**

1

8

**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:****15. Course aims:**

- Marketing and theater management.
- Marketing and theater.
- Management and theater.

**16. Learning outcomes:**

Ability to present material and marketing content and management in the theater as a production segment.

**17. Course content:****Module 1: Marketing and Theater**

1. Op art art as a form of multidisciplinary creativity. Vocalists, ensembles and professional management. Subdivision of Vocal Artists by Voice. Work system with vocal artists. Instrumentalist - theater orchestra. Composition, hierarchy. The "fit" mode in the whole play. Executives, compatriots. Organization of work. Share in creating a fun show.

2. Ballet - as an art branch and discipline and characteristics of creative work and its organization. Ballet as an independent discipline and a special activity. Ballet as an integral part of the creative work. Ballet Structure. Managerial and Professional Hierarchy in Ballet. Work conditions, probation system, creation of a complete piece of work.

3. Definition of terms. Ad. Propaganda. Publicity. Marketing. Different approaches in defining marketing. Marketing-communication system. Basic marketing functions.

Marketing as a new opinion in the field of theater creation and placement of created values. Marketing in theatrical conditions. Marketing as a function of repertoire policy and placement policy.

5. Theater audience. Theater and audience. Public sociology and public study as the most elaborate part of sociology theater. Types of Theater Audience Investigation. The relationship between theater and audience. Relationship with the theater, objectified in the real behavior of the audience. Theater Auditorium.

6. Marketing of Art. Audience: available and unavailable. Marketing as a way of changing people's thinking. Theater propaganda. Advertising. Public relations. Sale. Price policy. Sales promotion. Attracting a New Audience. Marketing theaters.

7. Lobbying. Defining the notion of lobbying. Lobbying as lobbying and lobbying as winning. Lobbying strategy. Methods of lobbying. Lobbying participants. Theater and lobbying. An Ideal Lobbying Team in the Field of Theater Creation. The roles of lobbyists. Functions.

Semester Review - Seminars + Colloquium

**Module 2: Management and Theater**

8. Methods of obtaining financial resources for activities and programs (projects) in the field of culture and art. Forms of financing in the field of theater creation. Budget financing. Own revenues. Donations. Donations of foundations and funds. Campaign. Sponsorship. Patronage and Defense

9. Cultural Sponsorship. Contemporary issues in the field of financing of culture and art. Defining the concept of sponsorship. Strategies and concepts in the sphere of culture sponsorship. Examples of cultural sponsorship in the world today.

10. Fundraising. Defining the concept of fundraising. Providing resources for activities and programs. Theater Creation and Fundraising.

11. Art Management in Transition Conditions. South East Europe as a turbulent region and cultural context in turbulent areas. Regional Cultural Policy. Organizational development of art, especially theater, in turbulent circumstances. Raising the capacity of cultural organizations and individuals. Goals and priorities. Methods. Strategic planning and strategic reflection in the development philosophy of artistic, especially theater organizations.

12. Play Management in America. Essential types of theater in America (commercial, non-commercial) and peculiarities, the essential characteristics of each of them. Typology of the theater. Typology of managerial, productive affairs in American theater.

13. Politics and theater. The social being and the theater as a constituent part, the macro organization of the given social system. The basic constellation, the basic characteristics of the interrelationship of politics and theater. The meaning and function of the theater as institutions of culture and art in one society.

14. Theater politics and theater politics.

15. The playful policies of European countries on the example of Macedonia, Russia, Italy, Holland, Turkey, Germany, Great Britain and France. Theater life in Macedonia (drama literature, theaters, theater school system, festivals, etc.) Theater life in Russia (historical review, management, financing). Theater life in Italy (types of theater, organizational structure, funding, management, work of the competent Ministry). Playful life in the Netherlands, Turkey, Germany, Great Britain and France.

Final Exam: Seminars + Oral Exam

**18. Learning methods:**

Teaching methods:

- Lectures
- Exercises
- Seminars
- Consultation

**19. Assessment methods:**

- Semestral Review of Work I.
- Semester Final Exam - Overview of Work in Optimal, Study Conditions.
- Semestral correction exams I and II.

**20. Assessment components:**

- Semestral Review of Work I.
- Semester Final Exam - Overview of Work in Optimal, Study Conditions.
- Semestral 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, Sponzorisane 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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