

NEW HORIZONS
Culture, Arts and Media in the Digital Environment
BOOK OF ABSTRACTS

On the occasion of celebrating 30 years of the Institute for Theatre, Film,
Radio and Television of the Faculty of Dramatic Arts in Belgrade

NEW HORIZONS
Culture, Arts and Media in the Digital Environment

BOOK OF ABSTRACTS

Edited by: Tatjana Nikolić

Faculty of Dramatic Arts
Belgrade, 2019

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900 x 600 x 1200 cm.

Wood: cardboard, youth, workers and the honest intelligentsia (items: 140); hammer and sickle, woven from red carnations; the inscription: "Fraternity and Unity"; the coat of arms of SFR of Yugoslavia; the coat of arms of SR of Slovenia; the coat of arms of SR of Croatia; the coat of arms of SR of Bosnia and Herzegovina; the coat of arms of SR of Serbia; the coat of arms of SR of Montenegro; the coat of arms of SR of Macedonia.

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Mrdjan Bajić: *La classe operaia va in Paradiso / Working class goes to Paradise*, terre cuite, aluminium, bois, corde, 45 x 30 x 18 cm, coll. Privée, 2008.
Photo Vladimir Popović

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INTRODUCTORY PRESENTATION

Milena Dragičević Šešić

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30 Years of Research at the Faculty of Dramatic Arts: from Field Trips (Site-Specific Studies) to Explorations of Virtual Spaces

The first book devoted to the scientific research of the University of Arts: *The Place of Theory in the framework of University of Arts Practices*, was written by professor Damnjanović in 1976 and devoted to Dragoslav Stojanović – SIP, artist and rector endorsing reforms of University of Arts, conscious of the importance of theory for high education and for art practices. Research was linked to creative production; theory and art practice complemented each other. Empirical research at the Faculty of Dramatic started in a post 68 atmosphere: cultural policy developed as theory and practice; processes of decentralizations raised; the journal *Culture, for the cultural policy and cultural theory* founded, thus, teachers wanted to engage to participate actively and responsibly in all cultural processes in society through action research projects... The Youth Researchers Movement was growing intending to explore reality, and to contribute to social changes. Intersectionality has been practised even before its scientific definition in the peripheral regions and communities of Serbia... At the same time were growing theoretical and historical research, and academic publishing. In all these processes actively, with non-conventional approach (not predefined by classical academic discipline) participated researchers from the Faculty of Drama, since 1989 under the umbrella of the newly created Institute for the Theatre, Film, Radio and Television. This paper will map research, pedagogical, artistic and cultural processes that were established and enhanced within Faculty of Dramatic Arts. Starting from the thesis that this ambient of permanent encounters of art practices and research had contributed to the qualitatively different development of scientific research enabling it to easily enter in a new digital world, in explorations of virtual spaces, of transmediality, transculturality... Interdisciplinary approach and cross-disciplinarity (linkage with artistic practices and artistic research) were enhanced with the open-

ing of several artistic research laboratories using new methods of knowledge production, innovative practices of digital humanities (exploration and mapping of phenomena through virtual worlds of internet, computer use in data analysis, digital archiving...).

Keywords: research; field (site-specific) research; transmediality; transculturality; cross-disciplinary artistic research; intersectionality; digital humanities.

Milena Dragičević Šešić, PhD is Professor at the Faculty of Dramatic Arts, Head of the Institute for Theatre, Film, Radio and Television of the FDA and Head of UNESCO Chair in Cultural Policy & Management at the University of Arts in Belgrade. Dragičević Šešić is former President of University of Arts, Belgrade (2000 – 2004) and member of the Boards of European Diploma in Cultural Project Management (Foundation Marcel Hicter, Bruxelles); Cultural Policy Research Award (ECF, Amsterdam) etc. Guest lecturer at numerous universities. Published 16 books, numerous essays (*Art management in turbulent times: adaptable quality management; Culture: management, animation, marketing; Intercultural mediation in the Balkans; Neofolk culture; Art and alternative; Urban spectacle; Horizons of reading...*). Translated in 17 languages. Member of National Council for Science (2006-2010), Commandeur dans l'Ordre des Palmes Academiques (2003).

OPENING PANEL

Monika Mokre

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If no vote, at least voice: digitization as a chance for participation of disenfranchised groups

In mainstream discourse cultural differences are seen as a fundamental threat to democracy and it is frequently argued that discourses in virtual space, above all in social media enhance these differences up to the development of parallel societies. From another point of view, however, the lack of political rights and, above all, voting rights for an increasing part of the population form a threatening democratic deficit further weakening representative democracy already affected by a lack of possibilities and interest of citizens to actively take part in political decision making. Against this background the paper describes an ongoing project to further political influence of people not allowed to vote. A well-known and used means to increase political information of citizens shall be reversed in its use: "Wahlkabine" is an Austrian digital voting advice application publishing parties' positions on relevant and timely political questions and giving voters the possibility to find out their respective affinity to parties standing for elections. In its reversed use, political positions of people not allowed to vote shall be collected and presented to political parties in order to find out up to which degree the positions of non-voters are represented in the political system. In this way, possibilities of digital communication can give people without a vote at least a voice. Furthermore, this application can be understood as a starting point for including people affected by political decisions (non-voters as well as voters) into policy design.

Keywords: democratic deficit, voting rights, inclusion, migration, digital voting help

Monika Mokre is Political Scientist. Senior Research Associate at the Institute for Cultural Studies and History of Theatre, Austrian Academy of Sciences. Lecturer at Webster University Vienna and the University of Graz. Lecturer and Module Coordinator at the Institute for Cultural Studies and Cultural Management, University of Music and Performing Arts, Vienna. Austrian Representative in the COST Action “Constitution Making and Deliberative Democracy”. Member of the Executive Committee of ROR-n, Refugee Outreach and Research Network. Research Fields: Cultural Politics, Asylum and Migration Politics, Cultural Translation, Theories of Democracy, Gender Studies. Recent Book Publication: *Postmarxistisches Staatsverständnis*. Baden-Baden: Nomos 2018 (jointly with Cornelia Bruell).

Adam Sofronijević

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Love, Work and Happiness in the Digital Era

The panel talk will address the broad range of issues defining the very nature of human existence in digital era. The end of economy and future of work, excessive leisure time and redistribution of machine created added value, dematerialization and growth paradigm, digitization of sex industry and adding of a D to LGBT, evolution beyond homo sapiens and populism, all things digital and all things physical that still exists in the digital era, converge to a triangle of love, work and happiness that defines the circumstances and predicament of each individual and of human species today. The death of God, the rise of the capital, ego and libido, multiplication of truth and negotiability of reality all lead to present milieu that is at the same time defined by and is enabling digital technologies. These technologies, free, perfect and instantly available are in turn destructive in regards to the milieu which is not perfect, usually costs money, blood and sweat to maintain and is lagging behind in delivery of promised. By presenting such a framework that defines digital era we all live in today the panel talk present the triangle of love, work and happiness as inextricably interrelated and defining for each individual today. Love, work and happiness are discussed to a point where it is obvious that the old definitions of the concepts related to these words are not applicable in digital era. Ideas steaming form global communities that are trying to catch up with these words are not yet defined into new concepts and the panel talk proposes the ideas of crucial importance of interrelatedness of these concepts and the need for their redefining in digital era.

Keywords: Future of work, Dematerialization, Digitization of sex industry, Digital technologies, Human predicament

Adam Sofronijević is currently deputy director of University library "Svetozar Marković". He earned his PhD in library and information science and his MSc in library and information science and MSc in management from University of Belgrade. Adam has over 60 refereed publications including journal articles and monograph chapters in impact factor publications. He has been presenting his research at scientific conferences in 14 European countries and gave lectures at numerous culture heritage conferences and workshops. He managed more than 10 national projects dealing with digitization of culture heritage and has been a part of several EU CIP ICT PSP and Horizon2020 projects and COST actions.

KEY NOTE LECTURES

Mary Chayko

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Superconnected: The Internet, Digital Media, and Techno-Social Life

In this keynote paper and talk, Professor Mary Chayko will explore what it means to be interpersonally “superconnected” in a modern digital society. She will provide an overview of her two decades of qualitative research, comprising over 200 in-depth, open-ended, multi-phase interviews (both electronic and face-to-face) that investigate the phenomenon of digital social connectedness and the emergence of what she calls “techno-social life.” Professor Chayko will look at the impact of physical distance, anonymity, and portability on the creation of social connections that need not be experienced face-to-face to be totally genuine, treated by those who make them as real in every way. She will highlight and explain her finding that people’s use of digital communication technology tends to strengthen social connectedness and prompt, not deter, face-to-face interaction and local community. Social networks that have both physical and digital components enhance this process, she finds. Professor Chayko will then discuss the ways in which digital (online) and face-to-face (offline) spaces become fully integrated in digital technology use and experienced as a single, enmeshed reality. She will highlight the importance of physical, face-to-face connections and relationships, and conclude that while nearly all modern interactions have technology-enhanced components, physical interaction is critical for the development of healthy individuals, relationships, and societies. Throughout the talk, professor Chayko will provide excerpts from her research, found in her most recent book *Superconnected: The Internet, Digital Media, and Techno-Social Life* (SAGE Publications, 2nd edition, 2018), to illustrate these concepts and findings. She will also place her work in context with that of scholars in a range of disciplines who have studied digital life. In short, this keynote paper and talk will explore the impact – both benefits and hazards – of living a “techno-social” life in a superconnected society.

Keywords: internet, digital technology, social media, social connectedness, community

Dr Mary Chayko is a sociologist, professor, and Director of Undergraduate Interdisciplinary Studies for the School of Communication and Information at Rutgers University (USA). She is also an affiliate professor in Rutgers' departments of Sociology and Women & Gender Studies, and has been honoured with the Rutgers University Presidential Award for Excellence in Teaching and as a Distinguished Contributor to Undergraduate Education at Rutgers. She received a B.A. in Communication and Psychology from Seton Hall University, Ed.M in Counseling Psychology, and an MA, and PhD in Sociology, from Rutgers University. Dr. Chayko's research is on the impact of the internet and digital technology on community, society, and self. She is the author of four books, most recently *Superconnected: The Internet, Digital Media, and Techno-Social Life* (Sage, 2nd Edition 2018, with translations in Serbian, Korean, and Turkish), plus many published articles. She speaks widely on digital connectedness and consequences, social media use, and the educational applications of digital technologies.

Joanne Garde – Hansen

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Mediating Protest Memory in a Digital World

The past fifteen years have borne witness to waves of protests on different scales. We have seen the development of protest cultures and an increased connectedness, pluralism and multi-directionality in protesting voices. Ranging across reactions to 9/11, the Arab Spring, the economic fallout of 2008, to the global SlutWalk movement, Black Lives Matter, #MeToo, student occupations and expressions of planetary politics; protest action can be productively envisaged as something remembered and/or forgotten, transmitted to new generations and linked back to memory as fundamentally social (Bartlett 1932) and creative through the ‘mnemonic imagination’ (Pickering and Keightley 2012). This talk offers reflections from the AHRC-funded *Afterlives of Protest: A Protest Memory Network* (2017-2019), established to create an inter-disciplinary and multi-sectoral network to address and connect two mnemonic capacities of protests. The first is that cultural practices of memory may be both sticky and shareable in new digital media ecologies (de Cesari and Rigney 2014), such as remembering protest online. The second relates to practices of cultural memory, in which sites of protest are consolidated through archives, commemorations, media collections, exhibitions and oral histories (Gutman 2016; Hajek 2013). I offer some thoughts on how protest memories may be stored, lost, mediated, selected and re-circulated in group settings, for old and new forms of resistance, having explored these issues with museums and archivists. The innovation of the network was to include scholarly, archival, practice-focused and memory perspectives on the issue of protest, digital media and the urgency of reflecting on art and activism.

Keywords: digital, memory, media, protest, archives

Dr Joanne Garde-Hansen is Director of the Centre for Cultural & Media Policy Studies, University of Warwick. She is principal investigator of the *Afterlives of Protest Research Network* (AHRC). Her research interests include media and memory, digital memory studies, media heritage and archives and media and water (flood, drought, weather data and storytelling). She has published extensively on media and memory.

Raphaela Henze

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Empowerment and Digitization

Empowerment is definitely one of the buzzwords in every arts management discourse nowadays. It is part of many lectures dealing for instance with community engagement, diversity, and (in)equality. Arts managers are meant to empower as many diverse people as possible being part of artistic processes. People in artistic projects should be enabled to make the most of their potential, dare to question existing power imbalances as well as privileges, and find new ways of overcoming prejudices (the list of social good that the arts can/should achieve is getting longer by the day). This is all very well – but how can arts managers strive to achieve this if they themselves have never been empowered? Do we empower our still relatively homogeneous group of arts management students in the classrooms? How could such empowerment look like? The keynote will inter alia address these pressing questions and propose ideas for changes regarding the curriculum as well as in the way we are teaching aspiring arts managers. We should try to prepare arts management students not only to be able to react to future challenges in the sector but to set their own agendas. These agendas will most likely be digital ones – digitization can help overcome barriers and gatekeepers. It can and already does help preserve cultural heritage. It can even start democratisation processes and research out to audiences that have so far – for various reasons – not been successfully integrated. But in order to really use the potential that digitization undoubtedly has, it needs a media literacy that we still too seldom teach our students. What exactly is this media literacy and how can it be taught by a generation of non-digital natives?

Keywords: media literacy, digitization, empowerment, democratisation, transcultural exchange

Raphaela Henze is a professor of Cultural Management at the Heilbronn University, Germany. Prior to joining Heilbronn University in 2010 she worked in several senior management positions in universities, ministries and foundations. Her main research focus is on the impacts of globalisation and internationalisation on arts management and arts management education. Raphaella studied law at Humboldt-University Berlin and Paris X-Nanterre in France, received her PhD from Ruhr University Bochum, was a postdoc at the 'Law, Media & Culture Project' at Yale Law School, USA, as well as at the National Institute for Educational Policy Research (NIER) in Tokyo, Japan. She has an executive MBA from the University of London. In 2016, she co-founded the international and interdisciplinary network 'Brokering Intercultural Exchange' www.managingculture.net. She is a frequent speaker at international conferences and visiting professor at universities in e.g. Denmark, Finland and Poland. Her research has been translated into several different languages.

ARTISTS TALK

Mrdjan Bajić

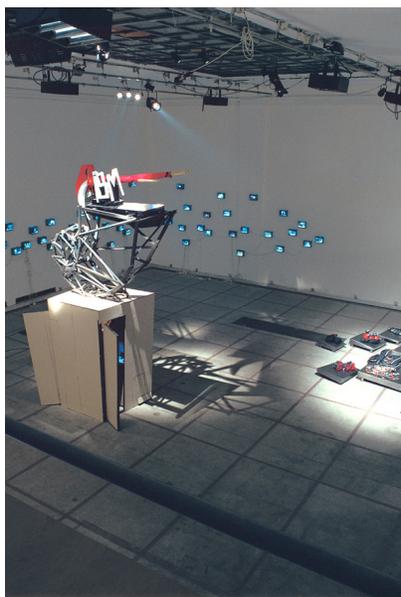
Public space: REPORT _ three attempts _ three decades

Yugomuzej an imaginary, self-proclaimed and self-financed institution that, in the late 1990s, in Milošević's Serbia, followed a clever intellectual instruction "in the culture of lies make up even a bigger lie". At the moment when all the newly born states reject, with disgust, every contact with Yugoslav memories, looking for a self-centered space of an isolated history, and long before the commercial waves of yugonostalgia from the two thousands, and still at the moment of disruption of the previous state's live tissue, Yugomuzej is trying to collect and bring together memories and crossing documentary material with fiction, create conglomerates of contradictory memories and reconsiderations. The attempt to make the first public presentation of Yugomuzej on Slavija Square within 1999 Belef Summer, immediately after Nato bombing, was short-lived: the installation was removed after just 3 days because it obstructed visibility of public transport. Yugomuzej had its very representative and off -performances, lectures, exhibitions, multiple internet presentations, really all around the world, but, except for the exhibition at the Center for Cultural Decontamination in 2001, actually no institutional presentation in the region. The last decade of the previous century.

Working class goes to Paradise, series of sculptures marked by a large non-permanent public installation in 2010, in private production of the Gallery Rima, on the street of Kragujevac, in which, at that very moment, Italian FIAT, with heavy subsidies from the local state, bought "ZASTAVA" a socialist almost ruined car factory that has produced the "FIĆA" car for decades, the ultimate Serbian licensed version of Fiat 500, a car that was the best-selling car in Yugoslavia and the first vehicle of the emancipated working class. Citation from the interview on the occasion of the exhibition (2010): *_One of your cycles was called Working class Goes to Paradise. Where did the local class go? _*Nowhere. It is just depressed by the realization that it was much easier to overtake exaggerated socialism than it is to survive exaggerated capitalism. Not completely without their own blame, or at least naivety, in half-disintegrated country, they are passively waiting for the promised better future which is

just around the corner. Tomorrow, then tomorrow, then again tomorrow but in two years time, and then may be sometime. And then, again, those impossible multi-party elections between half-intelligent and half-capable. The first decade of the new century.

The Arrow. This project is the first prize winner at the anonymous international competition for the monument to Zoran Đinđić, murdered Serbian Prime Minister, philosopher and politician. This audio-sculptural installation, done in cooperation with dramaturgue Biljana Srbljanović, provoked, much before its realization an avalanche, an unprecedented wave of discussion, polemics, and above all denials in the regional media, particularly on social networks. They all gave their opinion about an unfinished artwork; those who do not like modern sculpture, those who do not like Djindjic, those who do not like the authors, those who do not like this specific solution, as well as those who like all the above but can't stand the authoritarian administration framework and the state as the contest announcer, considering it as the insurmountable betrayal of the authors. Thus, an artistic proposal articulated the question how to behave in an authoritative society: whether to move or to be freeze, in other words are we, as a community, capable of perceiving any phenomena at all in our own society, beyond daily political divisions and insuperable intolerance. The second decade of the new century.



Mrdjan Bajić: Yugomuzej/Yugomuseum, CZKD, Beograd, 2001.
Photo Goranka Matic

Mrdjan Bajić, Professor, Faculty of Fine Arts, Belgrade, Serbia

Born in 1957. in Belgrade, Serbia.

1976/1983. completed the undergraduate and graduate studies at the Sculpture Department of the FLU Belgrade, studio of Professor Jovan Krathovil.

1985/1990. – Professor Assistant at the Sculpture Department of the FLU, Belgrade.

1990/1992 Cite Internationale des Arts, Paris.

1992/1993. – Usine ephemere, Asnieres, Paris.

1994/1995. – Pollock-Krasner Foundation Grant, Paris.

Since 1997 works as a Professor at the Sculpture Department of the FLU Belgrade.

1998/2002 – Works on the project Yugomuzej /www.yugomuzej.com/.

2003. “Theatre Sculpture”, lobby of Yugoslav Drama Theatre, Belgrade.

2007. Reset_, Padiglione Serbia, La Biennale di Venezia.

2006/2019 Kalemegdan Bridge Collaboration, Richard Deacon/Mrdjan Bajić, Belgrade. 2011/19.

Participant and selector at Beli Venčac / Mermer i Zvuci Symposium, Aranđelovac.

2015. Chevalier de l’Ordre des Arts et des Lettres.

2017. Together with Biljana Srbljanović won the international competition for the monument to Zoran Đinđić.

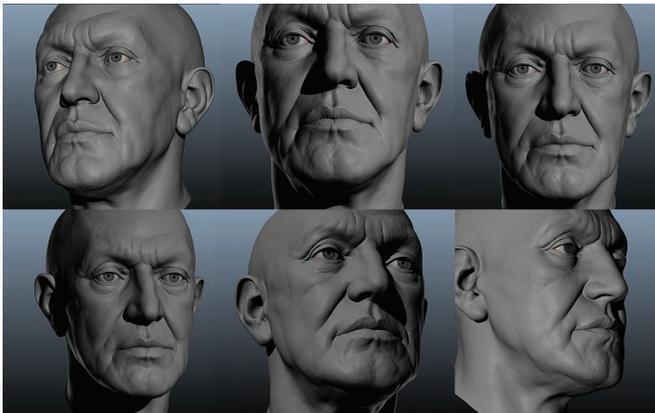
Exhibited on Venice Biennale /1900 and 2007/, Sidney Biennale /1990/, Sao Paolo Biennale /2002/, Cairo Biennale /2008/. Continuously exhibits in France/ Gallery RX, Paris/; in Italy/Galeria Paola Verengia, Salerno/; and in Serbia /Galleries Arte, Rima, Belart and Draco in Belgrade, Novi Sad and Kragujevac/.

Mina Cvetinović Pavkov

Virtual actor and architectural visualisation

In the first part, the talk focuses on the artistic approach and technical aspects included in the process of creating a virtual actor. The artistic, technical and legal aspects of creating a virtual actor resembling the late Ljuba Tadić will be fully presented. After that, we will go through virtual reconstruction of the missing architectural heritage of Novi Sad.

Mina Cvetinović Pavkov (1985) is an associate professor in the field of Animation and Visual Effects at the Academy of Arts in Novi Sad, Serbia. She has fifteen years of experience in the field of computer graphics. She has participated in the realization of over 40 promotional films and projects that contained computer-generated image (selected client list: Dolce&Gabbana, Tuborg, X factor, Telenor,...). She was a member of a visual effects team making thirteen feature-length live action films (selection: (2016) "On the Milky Road" directed by Emir Kusturica, (2014) "Sunstroke" directed by Nikita Mikhalkov). She held Izba's animated film workshop during which is made movie "Klackalica" (Seesaw) who won award for the best animated movie at international animated film festival "See a Paris" 2015, Paris, France. Her animated film „Kafana“ (Tavern) won award for the best student film at international animated film festival BALKANIMA 2008, Belgrade, Serbia.



Mirko Stojković

Immersive Theater

Mirko Stojković will speak about about pervasive games / immersive plays he made: “Fade Out” (FDA, Belgrade, Serbia 2015), “The Opening” (CDC, Deutsche Schule Beograd, Serbia, 2013) and co-authored: “Serb.I.Am” (London International Festival of Theatre, National Theatre, London, UK 2010), “Hajduks” (IgFest, Bristol UK, 2010), “Bright On!” (White Nights Brighton, UK 2010) and “Dragon Tail” (Belgrade Fortress, DKC, Belgrade, Serbia 2010/2011).

Mirko Stojković, DA is Head of Dramaturgy Department and Interactive Arts Laboratory at the Faculty of Dramatic Arts. Professor and author of curriculums of Film and TV Dramaturgy, Video Games Dramaturgy and Copywriting at BA level, TV Ad Dramaturgy at MA level and Dramaturgy 3 at Doctoral studies level at the Faculty of Dramatic Arts. Teaches Scene Design 5 at the Faculty of Technological Sciences and Video Games Dramaturgy at the Academy of Arts Novi Sad. Over twenty years of professional experience as screenwriter, director, game designer and copywriter in Serbia, Montenegro, Bosnia and Herzegovina, Macedonia, Hungary, Germany, UK and USA. An active member of SRN (Screenwriting Research Network), IETM (International network for contemporary performing arts) and Serbian screenwriter association.

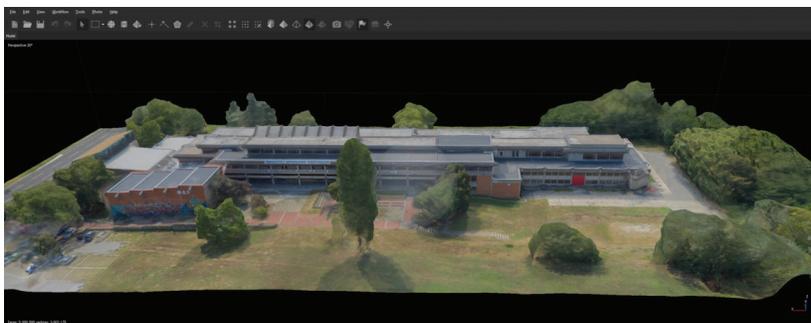


Branko Sujić

Horizons of Virtual Reality

Within the lectures on virtual reality, participants will have the opportunity to get acquainted with basic techniques of stereoscopic photography, 360 stereoscopic photographs, photogrammetry (volumetric photography), and current trends in the VR industry. The lecture will be held by Branko Sujić, an associate professor at the Faculty of Dramatic Arts in Belgrade (art field – cinematography and photography).

Branko Sujić (b.1980) is an associate professor at the Film and Television Camera Department at the Faculty of Dramatic Arts (University of Arts in Belgrade) and integral part of the Interactive Arts Laboratory. He is attending doctoral studies of drama and audio-visual arts at the Faculty of Dramatic Arts, concentrating on cinematography, photography and virtual reality.



CLOSING PRESENTATION

Ana Martinoli

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Meeting the challenges of media education in the 21st century: new knowledge and skills for a digital, interactive and participatory media environment

Digitalization of the media and democratization of tools and services that can be used to produce media content are trends that have created an environment more open and participatory than ever before, when it comes to communication, production and media content exchange. At the same time, knowledge and skills are increasingly acquired through informal associations, non-institutionalized professional groups or online communities where ideas and knowledge flow more freely. Often without hierarchically constituted organization, these learning processes are upgraded and established as interactive and multimedia. The outcome is the creation of participatory culture and society, in which individual creative expression are stimulated and the cultural expression of the whole community are diversified, changing relationships to intellectual property, affirming the remix culture and stimulating peer-to-peer learning. These trends inevitably change the expectations and tasks of formal, traditional educational institutions that are often adapting not quickly enough, making them unable to respond to the needs of a dynamic, networked, multimedia market. This paper aims to explore selected examples of good practice in higher education, focused on media production and media management, which demonstrate the necessary interdisciplinary approach to the design of educational programs. Knowledge and education, as specific categories of public goods or processes contributing to its development, must be the subject of strategic planning and fast adaptation and change. When it comes to media management and media production, a special emphasis is placed on establishing close links between education institutions and industry. That will enable students and teachers to get better insights into the latest technical and technological development trends, as well as provide education and practical work in line with the demands of the contemporary media and arts market.

Keywords: digital media, education, networking, media management, media production

Ana Martinoli is an associate professor at the Faculty of Drama Arts (University of Arts, Belgrade) and UNESCO MA Chair in Cultural Policy and Management. Founder and coordinator of MA course Digital transformation in media and culture at the Faculty of Drama Arts. Research interests: media management, digital media, media literacy, audience development. Published numerous papers focused on media production, new media landscape and media consumption, digital media audience. Besides theoretical and academic work, she has rich and exciting professional career in media business environment – worked for Radio B92 as a journalist, programme producer and program director (1997-2015). As a devoted radio listener fell in love with podcast decade ago, today is the podcast author for Belgrade-based web radio station RadioAparat producing weekly show Behind Your Screen. Currently working on a European Commission and Ministry of Culture funded media literacy interactive manual for elementary and college teachers, as well as on her second book – Podcasting – radio for the 21st century. Born in Belgrade, 1975.



B. Srbljanović / M. Bajić „88833“; competition proposal for a monument to Zoran Đinđić; 2017. Digitally generated photoediting by Mrdjan Bajić.

MAIN PROGRAMME

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What is a #realman? An exploration of gendered representations in online social networks among Portuguese users

Media representations of men are socially and semiotically constructed, and thus closely associated with hegemonic understandings of what a “real man” should look like and how he should behave. Whilst still perpetuating traditional gender roles and norms, ideas and representations of masculinity, in particular in the West, have, nevertheless, become gradually complex. In the last couple of decades, Western media representations of masculinities have gravitated towards an increasing presence of gay men, men who engage in domestic and caregiving work, and androgynous masculinities (e.g., man grooming and manscaping). More recently, the #metoo movement contributed to intensifying this trend. Hybrid representations of masculinities have therefore become more salient in the Western digital mediascape. This article turns to Portugal – where movements such as #metoo are yet to make an evident impact – in order to critically analyse how online social networks by Portuguese users currently represent masculinities. Beginning with an exploratory study, it will map these representations through the usage of specific hashtags (e.g., #realman, #macho, #édehomem) throughout a period of two months in 2019, and track live the way these representations are emerging and the discussions that ensue. By exploring Portugal’s example, this study

aims to contribute to a larger debate on emerging hybrid masculinities, imaginaries, and online sociability.

Keywords: masculinities, online sociability, feminism, Portugal, hashtag

Teresa Almeida Cravo is an assistant professor in International Relations at the Faculty of Economics and a Researcher at the Centre for Social Studies, both at the University of Coimbra. She is currently co-coordinator of the PhD Programme Democracy in the XXIst Century and an Academic Visitor at the African Studies Centre of the University of Oxford. She holds a PhD from the University of Cambridge. Her research interests include peace and violence, global interventionism, discourses and representations.

Sofia José Santos is a researcher at the Centre for Social Studies of the University of Coimbra, where she coordinates the DeCodeM project as a Principal Investigator. Since 2008 she has developed research on media and global interventionism; media and securitization processes; media and foreign policy; internet and technopolitics; and media and masculinities. She holds a PhD in International Politics and Conflict Resolution from the University of Coimbra, and a Diploma in Advanced Studies in Communication Sciences from ISCTE-IUL.

Sara Araújo is a researcher at the Centre for Social Studies and part of the coordination team of the research programme in Epistemologies of the South. She is also a member of the collective that coordinates the Popular University of Social Movements in Europe and co-coordinator of the Summer School on Epistemologies of the South. Her research interests included legal pluralism, decolonization of legal thought, popular education and non extractivist methodologies. She has fieldwork experience in Portugal, Mozambique and Timor-Leste. She holds a PhD on Sociology of Law from the University of Coimbra. In 2008 she was awarded with the prize Agostinho da Silva (Lisbon Academy of Sciences).

Damir Arsenijević

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Beyond computational thinking: how can humanities respond to this in post-war Bosnia and Herzegovina

Post-war Bosnia and Herzegovina is over-networked with promises of growth and development, the latest of which entails promises of employment for the young who are capable of programming and learning to code. Hackathons, co-work spaces, incubators: all are promoted to encourage neoliberal entrepreneurial spirit amongst the young people. In this scenario, public institutions are abandoned as slow, non-responsive, corrupt, and obsolete. Although this may be true, is it not in essence lying by using truth to declare the public institutions dead? Has the obsolescence of public institutions been proclaimed all too soon? Can we imagine of a different type of relationship to our legacy of public institutions – such as schools and universities – that will engage in knowledge production that goes beyond the injunction to quantify, which is the basis of computational thinking? In other words, what form of guardianship of the public institutions as our commons can we envisage beyond the neoliberal vision of computational thinking?

Keywords: computational thinking, knowledge production, public good, neoliberalism

Damir Arsenijević is a Professor of Anglo-American Literatures and Cultures at Tuzla University, Bosnia and Herzegovina. He is literary theorist and a psychoanalyst in training, working and practising in Bosnia and Herzegovina. He is a founder of the art-theory group “Jokes, war, and genocide” and his artistic and theoretical interventions are located at the intersection of art-academia-activism.

Aleksandra Avramović

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The potential of network feminism in combating sexual violence against women: a case study of the movement #MeToo

The subject of this study are feminist activist movements on social networks, with a special focus on hashtag movements dealing with the topic of fighting against sexual violence against women. The main goal of the study is to define the position of the movement, to explore and determine the potential in the process of initiating changes, as well as particular solutions for opposing violence both global and local. The basic hypothesis suggests that network feminism is an instrument of social activism as well as the form of the impact on women but also on general population in the process of assertive rights awakening, strengthening empathy and solidarity and establishing zero tolerance towards violence and strengthening collaboration and coordination of actions in order to achieve real, significant, long term changes. The paper defined the following research questions: whether the movement initiated the positive developments and changes in Serbian society and why, at the local level, the movement has not yet established itself? The outcome of study would determine that movements encouraged women, initiated conversation and influenced recognition of the problem, but did not lead to real changes and results for women victims of (sexual) violence in Serbia. The basic method of research is reduced to an empirical case study and interviews with activists and women victims. A case study that supports theoretical analysis is the hashtag movement #MeToo. The theoretical approach to the subject includes the theory of network feminism (Watson), the theory of networked society (Kastels) and the theory of radical feminism.

Keywords: network feminism, violence against women, hashtag activism, sexual violence, #MeToo

Aleksandra Avramović is a second year PhD student at the Department of Management and Production in Theatre, Radio and Culture, Faculty of Dramatic Arts, University of Arts in Belgrade. She holds master degree in cultural and gender studies from Faculty of Political Sciences, Belgrade University. Her research interests are centred on feminist performance art, applied theatre, activist performance and digital feminism. She takes multidisciplinary approach that encompasses the fields of gender, culture management, media, and culture studies. She was consultant on UNDP project and coordinator on CSR project „Energy of Knowledge”. She participated in many conference, seminars, and workshops.

Aleksandar Brkić

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From „neofolk culture“ to „the people’s hip hop“: Are Rasta, Senidah and Coby ruining your kids?

Popular music was a convenient mirror for the social, political and economic changes that were happening in Serbia since the dramatic 1990s. Turbofolk became a paradigm that explains everything. Binary social divides were a norm. The boogeyman of the '90s continued haunting the generation that was growing up at the times of civil wars, closed borders, nationalisms, (war) criminals and cultural values demolished – '90s were a cloud that just waited for the right moment to come back and even more divide perpetually divided society. The wars stopped (at least on the surface), economy got a bit better (for some), borders were opened (for those that could afford), and one had many choices (in theory). The new generations, born at the end of 1990's and especially after 2000's, didn't have any direct memory of the previous periods. But they did have an attitude – anything can go. This was a perfect background for a new wave of popular music to appear on the Serbian music scene – the one powered by the new digital distribution platforms such as IDJVideos and mix of Balkan/Oriental melos and hip hop. The leading force behind the movement became Bassivity Digital – a digital music label and publishing house representing Rasta, Coby and Senidah as the new stars of today in Serbia. Are the new ways of digital consumption of music bringing turbofolk back or the Serbian society is slowly moving to a better place? Using interviews with some of the key actors, the audience and critics of the new movement this article will explore the development of “the people’s hip hop” movement and the fluidity of the social values reflected through shifts in the music industry locally and globally, focusing on the digital aspects of the music production, distribution and consumption.

Keywords: the people’s hip hop, neofolk, Serbian popular culture, digital distribution

Dr Aleksandar Brkić is a scholar and lecturer in the fields of cultural/arts management and cultural policy, working at the Institute for Creative and Cultural Entrepreneurship (ICCE), Goldsmiths, University of London. His area of professional practice is arts management with significant international experience as creative producer working in the intersections of performing arts, visual arts and design. Aleksandar is currently working as a creative producer of LP Duo, piano duo from Belgrade and his latest book, co-edited with William J. Byrnes, »The Routledge Companion to Arts Management« is coming out in October 2019. Lives in London, floats around Belgrade and Singapore.

Vladimir Cerić

PhD candidate, Faculty of Dramatic Arts, University of Arts in Belgrade, Serbia
vladimir.ceric@yahoo.com

Transforming the Space in the Transmedia Storytelling

The work is focusing on the space in any text (novel, film, TV series, computer game, comic book, etc.) that can be very important for establishing relations among the characters, but also a significant element of creation of the storyworld. If such storyworld is designed for a transmedia storytelling, the space planning strategies require greater consistency in its building, having in mind the references (whether they are in the real or imaginary world). Especially the narrative space, the physical ambience in which the characters are moving and also living, is one of the preconditions for building the storyworld. If the space is seen as a container, there is a limited ambience that is enclosing a character, while the space as a network represents the dynamic environment for the movement of a character that also affects its formatting. In the transmedia storytelling of *The Game of Thrones*, thanks to the space, there is also an additional connection with the genre and its archetypical texts, which then withdraw the specific dynamics of the main narrative lines and ultimately enable the transfer of the storyworlds to the different Media (including the transfer from narrative to non-narrative texts). The HBO franchise's rights on storyworld, originate from the secondary TV text, in certain extent restrict the expansion of space in the transmedia storytelling, but simultaneously create a proliferation of the visual rendering of space through the corpuses of texts that rely on the primary text *A Song of Ice and Fire*, and by creation of the specific meta-spaces through the use of CGI in real environments.

Keywords: narrative space, storyworld, transmedia storytelling, Game of Throne

Vladimir Cerić is a PhD candidate at the Faculty of Dramatic Arts. He works as a teaching assistant at The School of Electrical and Computer Engineering of Applied Studies, where he teaches Multimedia, Graphics and Mass Media courses. His main fields of research are visual media and the process of transmedia storytelling, including theories of digital text.

Marijana Cvetković

PhD candidate, Faculty of Dramatic Arts, University of Arts in Belgrade, Serbia
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Digital paradigm in affirmation of new art practice: musealisation of contemporary dance

The work will deal with confrontation of culture of memory that characterizes two grand New York museums (MoMA and Whitney Museum of American Art) with numerous forms of culture of oblivion common to the institutions and other agents in the field of cultural heritage in the Balkans, using as the case study practices of preserving, archiving and historicization of contemporary dance. It is based on the research conducted in two New York museums and on experiences and results of the project of archiving regional dance initiated by the network Nomad Dance Academy. The goal is to prove the urgency for digitalization, not only to preserve the immaterial heritage of dance of 20th and 21st centuries in this region, but also to connect the bottom-up policies with institutional policies of museums and other heritage institutions for direct support to contemporary dance creation. The text also draws attention to indications of a struggle for leadership in progressive cultural policies within the Balkan Region through «co-opting» and appropriation of the common cultural heritage left in private archives, abandoned by the state institutions and thus erased from the collective memory.

Keywords: contemporary dance, museum, digital archiving, culture of oblivion, bottom-up cultural policy

Marijana Cvetković graduated in art history (Belgrade). Completed MA in management in culture and cultural policy (Belgrade and Lyon). Currently PhD candidate at the Faculty of Dramatic Arts. Co-founder of Station Service for contemporary dance and the Balkan platform Nomad Dance Academy. Cultural activist at the independent cultural scenes of Belgrade and Serbia, co-founder of associations *other scene* and Association of Independent Cultural Scene of Serbia. Actively participate in the initiatives Cultural Centre Magacin, zajedničko.org (platform for theory and practice of the commons) and independent dance scene in Belgrade. Writer, researcher, curator, producer, teacher in the field of culture and cultural policy.

Nikola Dedić

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Yugoslav heritage: a socio-economic approach

The presentation deals with the Yugoslav project through the analysis of socialism as a form of production. The basic thesis is that Yugoslavia was a very specific project that was fundamentally different from other historical socialisms. This difference was based on the rejection of a planned economy specific to most of the Eastern Bloc countries and the development of self-management as a very original ownership model over the means of production, and then of the market socialist economy that did not exist in other countries of Eastern Europe. This also caused a different place of cultural production in relation to other socialist countries of the second half of the 20th century.

Keywords: socialism, Yugoslavia, self-management, market, economy, culture

Nikola Dedić is an associate professor at the Faculty of Music in Belgrade. He graduated in Art History from the Faculty of Philosophy. He holds a PhD from the University of Arts, Belgrade, Serbia. He is the author of several books. He deals with the history and art theory of the second half of the 20th century, with a special focus on Yugoslav art after the Second World War, the materialistic theory of ideology and the philosophy of language. He is also Deputy editor-in-chief of Art + Media magazine for art and media studies. He is the winner of the best art critics "Lazar Trifunović".

Vesna Dinić Miljković

Faculty of Drama and Film Arts, Sinergija University, Bijeljina, Bosnia & Herzegovina
vesnadin@yahoo.com

3D film: challenges of a new aesthetics

Surpassing the limitations of 2D image has always been the goal of art. Renaissance perspective enabled the artists to create the illusion of space and distance on a flat surface, therefore making art resemble the reality. Film camera made perspective an integral part of film image from its inception, but breaking the fourth wall and pulling the spectator into a diegetic world was a task yet to be mastered. And even though the idea of 3D technology goes as far back as the time of Lumière brothers, it took almost a century for this technology to become a predominant way of experiencing films. Bringing depth into flatness of the screen, as a challenge well mastered by greatest film directors through history, now seems to be a given, and as such, an easy solution. As deep staging becomes a dominant playfield for a director faced with 3D film, André Bazin's thoughts on this matter have never been more alive. This paper will consider the challenges facing film aesthetics conditioned by 3D technology both from the point of view of those creating it and those experiencing it in the theatre. Is it possible that by gaining the dimension of depth film image doesn't necessarily gain the depth in meaning, as the notions of frame and offscreen space are being redefined? Does the immersive nature of 3D image inevitably draws the spectator inside the diegetic world, or paradoxically situates him more firmly outside by spatially disrupting his synesthetic engagement? As no technological advance is ideologically neutral, we are invited to consider this notion of distance revealing itself between the spectator and the screen, and also between the elements within a frame, as a broader symptom of our time.

Keywords: 3D film technology, 3D film space, immersive images, deep staging, synesthesia

Vesna Dinić Miljković earned her PhD from the Faculty of Dramatic Arts in Belgrade in 2015, after previously receiving a master's degree in film and television production from the same institution. Her thesis *Narrative Space as an Affection Image: Films of Lars von Trier* was published in 2016 by Film Centre Serbia. She presented her research both at conferences and in academic journals. Currently she is an assistant professor of film history at the Faculty of Drama and Film Arts, Sinergija University in Bijeljina.

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Art after digital and new research methodology

We as social researchers, can all agree on the phrase that “the digital age is transforming society”, but disagree when it comes to the extent to which our society has been transformed by this digitalisation. “Art after the internet” could be a broad title for numerous explorations and studies about how digital media has changed art production and consumption through a networked culture. The digital is transforming not only society and culture but also way how we undertake and approach social and cultural research. This is not just because requirements to engage with new issues (digital data, algorithms, networks, etc.) and also “old issues” (such as interview, questioner, etc.), needs to be reassessed, but also data neither old nor new is not neutral, the issue of bias: a source’s bias is always important. We researchers have a variety of methods and techniques in our social science toolkit. Combining and mixing research methods and techniques is methodology credo, but rarely fully applied. Why are we limiting our data collection methods? Is mixing methods superficially attractive but challenging in practice? Collaborative approaches across social science disciplines, digital media, and the arts open up alternatives to narrow, partial and limited approaches to collecting data regarding art and culture. Is it thinkable to reinvent/redesign ways of researching (describing, explaining) contemporary art practices and artistic interventions? Is artistic engagement with social life a potentially new form of social research? This presentation intends to examine these questions by way of presenting and exploring recent examples of artistic practice from: this year’s 58th Venice Biennale, Tate Modern, London and Ambika P3, CAM-RI, and the University of Westminster, in an attempt to explore examples that are successfully combining representation and intervention within artistic expression and social.

Keywords: network culture, art, representation in art, methodology

Aco Divac has BA/MA in Sociology from the University of Belgrade. For 10 years (1987 –1997) he was working as a researcher at The Centre for Study in Cultural Development in Belgrade. His main remit and research interest was research in the domain of sociology of culture, in particular, urban sociology and sub-cultural phenomena. He has published a couple of articles on those subjects. His current research interest is in the domain of exhibiting and curating contemporary art. His most recent work and writing has been included in collected papers “Situating populist politics: Art and Media Nexus” (2019, Institute of Faculty of Dramatic Arts).

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Trailer narrative and rhetoric: case study Guitar Art Festival

With the emergence of film as a genre and its distribution throughout cinemas, film trailers were established as a mean to attract audiences to buy tickets by showing them attractive and carefully selected sequences. The development of trailers inspired filmmakers to be creative and to form new works of art through this special type of narration. The question this paper analyses are whether music festival trailers follow the narration, rhetoric and form of film trailers, as well as whether the emergence of new media platforms affects their structure, size and length. Studying the Guitar Art Festival, this paper asks which elements of film trailers are not present in music festival trailers. The question that follows – is the musical component of such trailers becoming more important, what role does it acquire and what are the adequate terms in which the music relates to the picture. Also, the paper analyses to what extent music festival trailers are important and the reasons for their (non)existence in the domestic market, considering their double role – both artistic and commercial.

Keywords: Trailer, Teaser, Narrative, Rhetoric, (Non)Diegetic music, Belgrade Music Festivals, Guitar Art Festival.

During her 30 year career at RTS, **Nikoleta Dojčinović** created several hundred interviews, documentary programs, shows and reports with domestic and foreign musicians, both in the country and abroad. She worked in culture, news, entertainment, art and diaspora programs at RTS as a journalist and an editor for music. Currently she is editor in chief for music at Belgrade Radio 1 (Part of RTS). She was part of the jury for numerous music festivals and competitions. She worked for Forte EU project and is the coordinator for “Demusis” Erasmus + program on behalf of RTS. She is a member of Serbia’s Union of journalists. She graduated from the Faculty for Music of Belgrade University, and is currently doing her PhD in “Art and media theory” at the University of Belgrade, Faculty of Art.

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Application of digital marketing in theatres in Serbia – analysis of the situation and proposals for improvement

Marketing activity represents an integral part of the modern business in profit and non-profit sectors, which takes place in a very dynamic digital environment. In contrast to very expensive traditional forms of marketing, such as TV, radio or newspaper advertising, digital marketing is far more affordable and offers enormous opportunities for strategic promotion of cultural institutions and programs as well as animation of the existing and new audience. The authors of this work are interested in discovering whether, and how, theatres in Serbia use such favourable marketing opportunities. The aim of this work is to determine: 1) who is responsible for marketing activities within the new digital media in the theatre, and whether that person possesses the necessary qualifications for the job; 2) does the theatre have an updated website; 3) does the theatre strategically use the following social networks: Facebook, Instagram and Twitter.

Keywords: theatre, marketing, digital marketing, new media, social networks

Dušica Dragin has earned her Bachelor and Master degree at The Academy of Arts – Novi Sad, at the Production for Audio-Visual Media study program. She obtained her PhD with the doctoral thesis: “Planned socialization agents: school, theatre and media, and their influence on the development of interest for the theatre among secondary school students” at the Faculty of Dramatic Arts in Belgrade, in 2017. She works as an assistant professor at The Academy of Arts – Novi Sad, teaching Cultural Management and Marketing and placement of audio-visual forms. She has been a producer or a co-producer on several projects such as the movie “The apophenia”; scientific-educational series: “The city birds”; theatrical plays: “Lujza Mišić” and “The time machine of love”; the documentary film: “We and the birds that have survived”. She has also published several papers in domestic professional journals.

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 creating identity / codependency of organization culture, business philosophy and theatre’s visual identity at the FDA in Belgrade. During her professional career she worked as a producer at the Sombor Youth Centre and the Children’s Theatre in Subotica, and as an assistant manager and manager of the National theatre in Subotica during the years 1998-2016. Her work has been awarded with: the “Nikola Peca Petrovic” award for the best theatre manager in 2002, a medal for multiculturalism and interculturality 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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Narrative in the age of gaming

Starting from the belief that media-conscious narratology (Ryan, Thon 2014) has become necessary not only for understanding interactive digital art, but also some of the most salient features of our contemporary society, we will offer a reappraisal of some of the issues raised in the debate between narratology and ludology – two rival, though equally hegemonic approaches to video games. By taking into account the accelerated growth of the gaming industry, the video games' generic proliferation and their artistic improvement (ranging from classic games like *Final Fantasy*, *Wasteland*, *Planescape Torment* and *Half-Life*, to contemporary accomplishments such as *The Last Guardian*, *Hellblade: Senua's Sacrifice*, *Ghost of a Tale*, *The Awesome Adventures of Captain Spirit*), as well as the genesis of video game theory and cybertext poetics (Eskelinen 2012), we will try to show how these processes contributed to a major paradigm shift in classical narratology (Herman 1999) towards a new understanding of narrative as a transmedial phenomenon.

Keywords: postclassical narratology, media-conscious narratology, transmediality, video games, narrative, story

Dunja Dušanić is an assistant professor at the Department of Comparative Literature and Literary Theory, Faculty of Philology, University of Belgrade, where she teaches literary theory. She holds a BA (2010), MA (2011), and PhD (2015) in Comparative Literature and Literary Theory. She is the author of *Fiction as Testimony: The First World War in Serbian Modernist Fiction* (Belgrade, 2017), one of the editors of *Penser l'autofiction / Аymoфyкyиja y фoкycy кoмнapамyцтмyкe* (with Adrijana Marčetić and Isabelle Grell) and co-editor of *Immortelle and Brimstone: Two Military Diaries 1916-1919* (with Danilo Šarenac). Her research deals with contemporary theories of literary genre and fiction, narratology, and often involves a dialogue between cultural history and literary theory. She is a member of the editorial board of *Književni magazin* and *Književna istorija*, as well as a member of the research project *Knjiženstvo – Theory and History of Women’s Writing in Serbian until 1915*.

Stefan Alidini (Belgrade, 1993) is a PhD candidate at the Faculty of Philology at Belgrade University. He completed his undergraduate (2016) and MA studies (2017) at the department of Comparative Literature and Literary Theory. His research interests include modern literary theory (educational theory, digital humanities, methodology of comparative and general literature, theories of literary history, intertextual and fiction theories), Serbian and Yugoslav literatures in a comparative context, literatures of the Renaissance, and modern Western literature. He has a particular interest in Game Studies and transmedial narratology with a focus on the transformations of artistic narratives in video games.

Dajana Đedović

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Museum of Language and Letters - Critical Reevaluation of the Culture of Remembrance in a Digital Environment

The Museum of Language and Letters was opened in 2011 in Tršić to complement the already existing content around the Vuk Stefanović Karadžić memorial house, but also to create the possibility of open dialogue within a space rich with symbolism and myth so that the visitors could better experience their own knowledge. This new type of museum required us to form new collections – one such collection is our sound archive containing "The Sound Portraits of Modern Serbian Writers", speeches made at the closing of Vuk's Fairs as well as interviews with the visitors of the Museum on various subjects. The exhibitions and collections are made to be open to reactions and invite communication with the visitors in the hope to point out that culture of remembrance is a process which under understanding identity implies having a reaction towards The Other in a certain historical context. The unusual approach has opened up space for a critical reevaluation of sensitive subject matters in our history and our past such as our language, script (Cyrillic or Latin), and the "messianic" role of Vuk Stefanović Karadžić. Such collections change the mental image of the Museum as well as the experience of our visitors, allowing for them to see how their own selves, just like their identities, are constantly changing by coming into contact with social structures and individual fates.

Keywords: the culture of remembrance, language, networking, dynamisation, identity, imagination, new narratives

Dajana Đedović was born in Loznica. She is a graduate in philosophy and Msci. 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 interests are cultural heritage and the culture of remembrance.

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Strategies and instruments of changes in cultural policy and cultural management for the digital age

Digital environment is structurally changing a state and a society thus it is necessary to reflect on the changes it brings to the cultural policymaking in Serbia, as well as on strategies and instruments through which those changes could be effectively and efficiently managed. The change within the “family of decision makers” is followed by more active connections of a cultural system with other systems, which is largely helped by the new horizons of digitalization. This technical and technological change is not only limiting the role of the state bureaucracy and radically deforming public administration, but also cultural system (e-culture, digitalization of cultural heritage, virtual walking tours, multimedia 3D and 4D animations etc.), which connects cultural, technological and media policies stronger than ever, thanks to the digital media. In addition to that, influence of digitalization to the expansion of cultural and creative industries – together with cultural and creative tourism, puts culture in the focus of economic affairs in which liberal capitalism is the dominant principle. At the same time, culture and arts are strongly opposing those trends, being afraid that the state will back from financing cultural and artistic activities. Relevant question here is if economic policy understands its role in cultural and artistic development, but also vice versa: is cultural policy aware of its role in the economic development? Larger needs for education in the field of multimedia arts, informatics and communication sciences, cultural entrepreneurship, media management and digital arts production, bring to the new relations between cultural, educational and scientific policies. That further leads to the more significant number of scientific and developmental researches in these inter-disciplinary and transdisciplinary fields of technical – technological and social and humanities sciences as well as in the field of arts. Finally, the question is if the legal infrastructure is capable to ensure the rule of law in these inter-disciplinary fields and manage changes so that it covers all the necessary solutions for the issues of intellectual properties, copyright and other.

Keywords: strategies, instruments, cultural policy, changes, digital age

Vesna Đukić, PhD is a Professor at the Faculty of Dramatic Arts, University of Arts in Belgrade (Serbia). The interdisciplinary areas of investigative, scientific, educational and professional work of Professor Đukic include: science of dramatic arts, cultural heritage management, cultural policy and cultural tourism. She published six books: *How we are, who we are – a study of memory and identity policy in Serbia* (2017), *State and culture – studies of contemporary cultural policies* (2010), *Cultural Tourism – Management and Development Strategies* (2005), *Transitional Cultural Policies – Confusions and Dilemmas* (2003), *Right to a Difference – Rural and Urban Environment* (1997), *Rural Tourism in Serbia* (1992), along with 120 scientific and expert papers in domestic and international print and electronic journals and publications.

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Introducing new platform for university galleries

The focus of the research project is to compare and map benefits and limits of international networking, similarities and preferences in university galleries approach in order to understand how globalization and internationalization influence the cooperation among them. The purpose of the mapping is to compile comparable data and propagate best practices from selected design and art universities in order to both maintain and strengthen international cooperation and networking in design and art practices and perceptions and to find methods for collaborations within design and art student projects. This paper is dedicated to introduce the new platform for university art and design galleries in Europe as one of the possible tools in engaging with the cultural audience.

Keywords: communication, platform, networking, marketing, audience, public

Eva Gartnerová is a PhD student and the director of Communication agency at the Faculty of multimedia communication Tomas Bata University in Zlin. Furthermore, she works as a redactor at CZECHDESIGN, where she contributes with articles about contemporary local and also international design. She is tackling with cultural and creative industries in field of communication and public engagement, cultural management and arts marketing. Her doctoral studies are focused on mapping of university art galleries and participatory audience in there. In addition, she participated in international projects such as VACUM, RECcORD – Cultural recorders, or programs of European Cultural Academy dealing with improving skills of cultural managers and understanding the field of cultural management and international, interdisciplinary cooperations within art and design.

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Social Media, Literature and Cultural Policies

Social media not only change our everyday life, but also change our understanding of what is good literature. The new digital reality offers online poetry, twitter short stories and graphic novels. This paper deals with the question of the impact of social media on literature, but also how social media influence the cultural policies in Macedonia. Starting from the already adopted term “Facebook literature”, the paper will analyse the case of Darko Lesoski, whose poetry, published on Facebook, has gained numerous followers. He was appointed as director of the Struga Poetry Evenings by the Minister of Culture and immediately withdrawn, under pressure from the campaign led by writers and critics against his appointment. The arguments of that campaign relied on the clear border between the so-called. Facebook poetry and classical / canonical poetry that are considered to have aesthetic values. The campaign resulted in the appointment of the established professor Elizabeta Šeleva as director of the Struga Poetry Evenings. The latest edition of the Manifestation provokes the question: Can the old forms meet the new interests of the literature of the 21st century and whether literature cannot be considered an art form with a deep aesthetic value if it is not in accordance with the expected norms imposed by the literary canon? The conclusion is that what we call “Facebook Literature” with negative connotations often brings numerous, surprising ways of writing, reading and interpreting literary reality. This also raises a question that is present both in theory and among social media users: do social media kill literature or stimulate it and its popularity?

Keywords: social media, literature, cultural policies, Darko Leshkoski, Struga Poetry Evenings

Loreta Georgievska-Jakovleva currently works as a professor at The Institute for Macedonian Literature (Ss. Cyril and Methodius University in Skopje). Her specific areas of research interest include: Cultural Studies, Macedonian and Comparative Literature, Theory of Literature, Media and Gender Studies. Her teaching focus at the Graduate Program in Cultural Studies is centred on the following subjects (or courses): Introduction to Cultural Studies, Imagology, Gender and Culture, Globalization and Culture, and Academic Writing. She also teaches Macedonian Language, and The Basics of Proof-Reading and Writing at the State University of Tetovo. Her publications include: *An Open Circle (The Poetics of the Novels of Tashko Georgievski, 1997)*, *A Mirror of the Discourse (2000)*, *The Fantastic and the Macedonian Novel (2001)*, *Allegory, the Grotesque and the Macedonian Novel (2002)*, *Literature and Transition (2008)*. Textbooks: *Reformed High School Education: Macedonian Language and Literature for the 4th Year Student (co-author), (2004)*, *Comparative Literature (for the 4th Year of the Reformed High School Education as an Elective Subject) (co-author), Skopje: (2004)*. Editor-in-Chief of the Journal *Spectrum (Volumes 47 and 48)*, Editor-in-Chief of the Journal *Culture*, President of the Council of the Institute for Macedonian Literature (2002-2004).

Mishel Pavlovski, PhD, is a professor of cultural studies at the Saints Cyril and Methodius University of Skopje, Republic of Macedonia. His research interests include cultural studies, media studies, and theatre studies. He was the Head researcher of "The Macedonian Literature Data Base" and was Editor-in-Chief of the international journal *Spektar (2010–2012)*. One of the founders and member of Editorial board of journal *Култура/Culture*. Coeditor of the book *Creative Economies: New Knowledge for New Initiatives (2014)*. He has published the following monographs: *From an Original Idea to the Creation of a State (co-authored with Jovan Pavlovski, 1993)*; *Macedonia: Yesterday and Today (coauthored with Jovan Pavlovski, 1996)*; *Pure Play: Biomechanics in the Theatre System of V. E. Meyerhold (1998)*; *Theatre and Myth (2005)* and *The Thespis Worlds (2014)*. He is Secretary of the Macedonian Writers' Association. Honoured with The Mito Hadzi Vasilev-Jasmin State Award for the book *Macedonia Yesterday and Today (co-authored with Jovan Pavlovski) (1997)* and with the collective state award for science Goce Delchev for the publication *Macedonian Theatre in the Context of the Balkan Theater Sphere (2003)*.

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Hack the power back: notes from the shadows

In the paper „Learning from #Syllabus“ Graziano, Mars, and Medak emphasise how the place of actual political struggles can be found in the form of a new media object called “#_Syllabus“. Starting from this transgressive phenomenon of using online syllabus as a pedagogical tool of political subjectivation, special accent will be given to the project “Public Library” as a tactical trajectory of researching access to knowledge beyond the boundaries of intellectual property regimes, and as an intersection between librarians, artists and academic community. Finally, because the technoculture cannot be reduced to the aspects of digital media, the intention here is to suggest the insights into posthumanist practices which, according to G. Hall, not only reexamines the reconfiguration of the humanist subject in the light of pirate philosophy, but also serves as a presupposition for bridging over the ambivalences of digital technologies. In that light, the experimentations which question the normative, neoliberal humanist assumptions on how the researchers communicate are inseparable from researching the postdigital culture, because they accentuate the possibility and the importance of shifting the focus from the “digital” to the processes and infrastructures of shaping and organizing alternative forms of social critique, against the neoliberal subjectivity.

Keywords: pirate philosophy, postdigital humanities, public library

Mario Hibert is an associate professor at the Faculty of Philosophy, University of Sarajevo. He holds a PhD in Information and Communication sciences (University of Zagreb) and a Master's Degree in Human Rights and Democracy (University of Sarajevo / University of Bologna). His research interest covers different aspects of networked society, digital culture, information and media literacy. In 2018, he published a book „Digital degrowth and post-digital commons: critical librarianship, disruptive media and tactical education“. He was the program selector of the „Pravo Ljudski“ Human Rights Film Festival, co-author of documentary film „XXth Century Man“, and poetry book „Judas's Toys“.

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Memory regimes in the digital culture

The global victory of digital technologies since the end of the last century has made them today an indispensable part of the life of the postmodern man who spends – for one reason or another – increasingly more time in the digital realm. Behind this obvious change in the daily routine of the “digitized” man, however, there is a hidden radical transformation in the processes of transmission and creation of symbolic content and, ultimately, in the forms of governance and control of culture, “Culture 3.0” (Pierre Luigi Sacco). The least discussed and almost unnoticed, however, is the altered cultural memory regime, which has simultaneously developed a new extended generational horizon of “communicative remembrance” (if we re-adapt the concept of communicative memory by Jan Assmann), but also new options for social amnesia. Empowered by digital technologies, the contemporary man is creating his own digital memories containing more than three generations back of family history. As an outcome, there is a boom in “reviving” the past – by colouring the old black and white tapes; by creating photo albums with frames from old films... to name just few of the various ways contemporary people are reassembling and re-representing the past. If 19th century was defined as the age of history (Oswald Spengler) and museums (Benedict Anderson), it seems that 21 century is going to be the age of memorialization: the process of blooming of diverse collective memories based on accumulated digital “storages”. This concerns not only the way we perceive, think and remember, but also forget the life around us. Unlike the so-called homeostatic organization of cultural tradition in pre-literate societies, striving to “cement” the collective narrative with different mnemonic devices (Goody and Watt), in the present digitized world forgetting as a collective act, the other inevitable dark side of cultural memory, is never “final”: it is only a temporary retreat into the twilight of the neglected past, which can always be retrieved back in light. On the other hand, memory is equally linked to our ability to remember as well as our ability to observe. In other words, we remember as much as we see (or imagine we see), and we know as much as we remember. From this point of

view, although it is questionable whether digital technology could make our memory lazier, it will surely make our eyes more trained and our capabilities of observation and reflection stronger. This text will discuss the connection between the highly mediatized culture and the mechanisms through which we remember as well as the content of our memory in the conditions of a ubiquitous digital panopticon.

Keywords: digital panopticon, communication memory gap, digital memory

Svetlana Hristova is an urban sociologist and anthropologist, researcher and an associate professor at the South-West University, Bulgaria, initiator and chair of the Thematic Area Urban Management and Cultural Policies of the City at ENCATC (2008); a vice-chair of the Panel for the selection of the Bulgarian European Capital of Culture (2019); member of the expert group for the preparation of the Council Conclusions on the need to bring cultural heritage to the fore across policies in the EU, adopted in May 2018 within the Bulgarian Presidency of the Council of the EU; a member of the international panel for European Heritage Title. Her research interests in the cross-field of the sociology of culture, urban studies, and visual anthropology are exemplified in national and international projects devoted to public space, cities and their cultures. Member of the Editorial Board of the international journals *Tourismos* and *The Journal of Tourism, Heritage & Services Marketing*. Author and co-editor of publications in Bulgarian, Russian, English, and French.

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Software power plays and (my) documentary dilemmas

Radically transformed by advanced technologies, the emerging forms of documentary incorporate, transcend and defy the workings of conventional time-based and photographic media. There is an increasing need to understand how the new processes and software practices shape, influence and complicate documentary as both a discourse and a practice. This presentation reflects on the experiences of co-creating an interactive documentary with disenfranchised communities in northwest Bosnia-Herzegovina. Using practical examples and notes from the field, it aims to illustrate two things: first, how coding and interactive design practices enable new forms of political engagement via recording, organizing, and articulating collective experiences; and second, how they exhibit a tendency to silence, undermine or completely exclude certain discourses, actors and places. Particular emphasis will be put on the challenges of assembling and narrativizing a digital archive as a way of providing historical context to present-day struggles and elucidating political realities of the afflicted.

Keywords: new software practices, interactive documentary, digital archive, struggles for social justice

Amir Husak is a filmmaker and multimedia artist based in Brooklyn, New York. Combining emergent and traditional media, essay and experimental techniques, he explores documentary as social practice and investigates digital media representation of history and identity politics. His works have been shown at such diverse places as South by Southwest (US), Sundance Film Festival (US), Sarajevo Film Festival (Bosnia & Herzegovina), Stadtmuseum Graz (Austria), P.O.V./PBS (US), Cinemateca Distrital Bogota (Colombia), and TV Cultura (Brazil). Husak is both Fulbright and Jack Kent Cooke fellow and currently teaches in the Media Studies program at The New School in New York City.

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**Affective infrastructure and the digital challenge:
methods of struggle and active archives for the commons**

This paper posits the affective infrastructure as the category through which to analyse the experiences, lessons and theoretical insights concerning the period leading to protests and plenums in Bosnia and Herzegovina as well as its aftermath. Various interventions into conflict and social justice in the former Yugoslav region, as well as internationally, are challenging the governance of trauma and destitution with its old and new forms of political and economic authority and rationality, including adjacent forms of alienation permeating the social fabric. The affective turn in humanities and social sciences sheds crucial light on the politics and economies of emotions in contemporary grassroots social movements (labour, environmental, productive or reproductive struggles, etc.) transgress the logic of victimization as commodification and instead protest for production and protection of the commons. These struggles also attempt to trace the paths of emancipatory politics through digital landscapes, platforms and new technologies, based on critical digital humanities, new methodologies and open knowledge ecologies. Such attempts which reconsider, reimagine and redo the questions of method have underpinned such promising interventions in empowering transformative collective agencies and imaginaries locally (e.g. DITA Factory, Workers' University, BASOC, etc.). These also take form of current or planned digital archives such as The Archive of Associated Labour by the Workers University. The aim of the paper is to investigate how the problem of "affective collective" leads us to the issue of "affective infrastructure" in a novel and prescient way that repoliticizes the means of producing collective political protest today, and methods necessary for it, including the digital ones.

Keywords: affect, infrastructure, social movements, digital methodologies, commons

Jasmina Husanović is an Associate Professor of Cultural Studies at the Faculty of Philosophy, University of Tuzla, Bosnia and Herzegovina. She earned her PhD in 2003 at the University of Wales, Aberystwyth, UK. Her research interests and publications are in the field cultural and political theory dealing with the politics of witnessing, equality and solidarity, governance of life and culture of trauma, as well as emancipatory politics in the intersecting public spaces of cultural and knowledge production (critical pedagogies in art, academia and activism). She is involved in various international interdisciplinary platforms concerned with common goods and transformative social change.

Kristina Janković

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Constructing a successful ecosystem for developing video games and supporting competitiveness

Serbian Games Association (SGA) was established in March 2018, and since then has become a roof organisation for more than 50 small and medium teams and larger companies that are shaping Serbia's video game industry. This presentation will try to explain how we connected and empowered the *game dev* community (also having in mind cultural management) and how we initiated dialogues with the Government and international institutions including once in the creative industries field. In addition, we will present programs and initiatives designed to help further development of video games in Serbia, and to help make our members competitive on the global market that has undergone massive changes and expansion in the past decade.

Keywords: SGA, Serbia's video game industry, creative industries

Kristina Janković is an Administrative Manager at the Serbian Games Association. Her background in journalism and project management has equipped her with the skills necessary to navigate the waters of the ever-changing NGO sector. She is responsible for all SGA's projects and initiatives and is helping Serbia's gaming industry reach its full potential, through projects, events, communication, advocacy, funding, and programs. Outside of work, she is passionate about history, gaming, accessible education, and ocean preservation.

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Introduction to the studies of the new wave in SFRJ

Coming from the west, Ljubljana, Rijeka and Zagreb, the cultural tsunami hit Belgrade and created a local assortment of decadence, a particular *mélange* that was nothing more than an already porous idea of self-management mixed with recession leftovers of western countries from which punk and new wave originated. As every proper, true and brutal art movement this one, too, did not last long and was clearly distanced from any forms of nostalgia and sentimentalism. Specific in its *glocality* much the same as the Black Wave, though more encompassing and more pervasive, the New Wave and its artistic variety represented an accepted diversion. From rock'n'roll, fine arts, conceptual art, comic art, literature to film and video art, this short-lived movement presented the genuine accomplishment and synchronicity of Yugoslav (pop)culture in a way that no other movement had done before or has achieved after it. Lacking scientific, or any other, systematization, the New Wave remains on the level of mythomania and urban myths. It can be found in footnotes and sidelines of only two feature films, out of which one is the outline and the other a plot. Everything that happened before 1979 and after 1982 is neither cause nor influence, but rather a cultural tornado whose centre is as always worryingly calm, settled and all explainable.

Keywords: West, New Wave, Black Wave, Culture, Diversion

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From Production to Archive and Back

Based on the example of the theatre and film archive of the Academy of Theatre, Radio, Film and Television, University of Ljubljana, the authors describe how the method of archiving has evolved from analogue to digital. Through that evolution praxis confirmed that an archive does not stay in the process of »musealisation« but is integrated into the constant circling of archival material, which is an organism very much alive and can manifest itself as a construction material for a new theatrical or film event. The established method of archiving is dictated by the immanent characteristics of the theatrical event, which are uniqueness and elusiveness. All elements of the event have to be documented by a scientific method in order to reconstruct the actual event for the purpose of preservation, education and to provide practitioners material for artistic projects. Due to the use of modern digital technology in art, archives are now facing a number of issues related to the process of archiving, opening many still unanswered questions, such as: how to document and preserve modern digital art as a future cultural heritage, when it's set in hybrid spaces? Following the process of archiving the archive represents a bridge between artist and archivist, where they meet and discuss the relevance of the preserved material. In this creative process the archivist curates the material's new purpose. At the end we arrive to the beginning of the process of the archiving, that is detecting which object of observation is worthy of preservation.

Keywords: process of digitalisation, cultural heritage, theatre archive, film archive, digital environment

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Miha Grum graduated from German language and literature at the Faculty of Arts, University of Ljubljana (UL FF). He is employee of the Theatre and Film Studies Centre in UL AGRFT, where he administers the film archive and documentation. He co-managed and collaborated in the transmission to the digital environment the partisan archive, the film and TV student production. He also contributed the content regarding film at the permanent physical exhibition *AGRFT 70: Zavezani tradiciji in mladosti*.

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(Omni)knowledge in the Digital Space

The aspiration of people to accumulate various objects in one place, to collect human coatings as well as representatives of all plant and animal species, is probably as old as the human being. Ancient Museion, the Library of Alexandria, the Noah's Bar, theatres of memory, cabinets of curiosities, Encyclopedia or numerous contemporary scientific and art projects – are examples of many attempts of a man to gather all kinds of things, get to know and understand the World around and ultimately become its' sovereign. Each of these attempts has proven to be unsuccessful, no matter how many collections were numerous and lists endless, they would always remain unfinished, incomplete and immense. Nevertheless, the modern age and continuous development of information systems and digital humanities offer completely new ways of storing and classifying data, and new insights on how to use and combine them. Digital databases that are now being developed keep enormous amount of objects id est. information, while artificial intelligence manages to create those elements that are lost over time and missing. Following the relationship of a human to knowledge over time, and relying on the epistemological turns suggested by Michel Foucault, as well as exploring the potentials offered by today's digital space and modern technology, in this paper, we will research whether until recently utopian idea of gathering all the knowledge of the world in one place is, however, possible today. Also, we will explore if the relationship towards knowledge has completely changed in the digital environment.

Keywords: knowledge, collecting, episteme, digital humanities

Milena Jokanović is a researcher at the Art History Department, Faculty of Philosophy, University of Belgrade. She holds PhD in Art History and MA in Cultural Management. Her research interests therefore span the museology, theories of memory, use of the historical models of collecting in modern and contemporary art and cultural heritage management. She, has written many papers, curated several exhibitions and has created and managed few cultural projects.

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Theatre and new technologies: a turn or a challenge

Today's theatre has (or should have) the task of initiating a dialogue with community, but also that of experimenting and introducing new practices corresponding with contemporary social moment, increasingly placed in digital context. In accordance with this, today's theatre should create strategies contributing to better fulfilment of artistic goals and innovative creative results that impact audiences and their experience, but also new models of financing (e.g. Digital Agenda for Europe at the EU level etc.). Seen as such, the live character of theatre, along with the use of new technologies, opens the possibility of creating new artistic practices and professional trainings. However, even so, it is not rare for theatres to demonstrate certain resistance towards the new aesthetics and models of producing performances relying on concepts of new, digital technologies. The reasons for this distance can be numerous, potentially based on a unified fear that theatre practice and new technologies are in fact two different, often opposing, sides, speaking in entirely different languages. On the other hand, in the past decades, some brilliant (European) examples of introducing new technologies in performative practices lead to a shift in artistic categories and boundaries, both in terms of concepts of creativity and in terms of production and performance spaces. In spite of entirely indisputable opportunities digital surroundings offer in terms of marketing and reaching existing audiences and developing new ones, this paper is based on the analysis of the use of technology primarily from the point of view of artistic practices and their shared contribution to shifting the boundaries of the familiar. Using empirical methods, the paper analyses the use of new technologies in institutional theatre practices in Serbia in the past decade, through a mapping that observes the merging of theatre and new technologies as a separate ecosystem in which an entire chain of values is considered, including research, creativity, production, distribution.

Keywords: new technologies, new theatre practices, audience development, digital surroundings

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Cultural identity of adolescents in Serbia in digital environment

The aim of the paper is to determine the cultural identity of adolescents in the digital environment in Serbia at the beginning of the 21st century, to examine the impact of the social digital context on the cultural identity of young people, as well as pointing to the direction of further development of the identified collective transformations. The results of theoretical considerations and empirical research point to the strong connection of adolescents to digital media, the intent to personalize the media, the existence of stable models of interpersonal communication, and giving priority to media content in relation to the type of media. The cultural identity of adolescents in the digital environment, as well as the direction of its future changes, is significantly determined by the selection, reception and dissemination of media content by adolescents.

Keywords: cultural identity, adolescents, digital media, interpersonal communication, media content

Violeta Kecman is a PhD candidate at the Department of Theory of Dramatic Arts, Media and Culture, Faculty of Dramatic Arts in Belgrade. She completed the PhD dissertation on the topic *Media Literacy in Secondary Education: An Incentive for the Critical Thinking of Adolescents in Serbia at the Beginning of the 21st Century*. She is the author of several textbooks, handbooks and papers in the field of language, literature, media literacy and critical thinking of adolescents. She's a winner of the "Saint Sava's award" for the promotion of education in Serbia (Belgrade, 2015) and UNESCO prize for teaching methodology (Paris, 2010).

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**Interacting with institutions and memories:
An analysis of Facebook pages of history museums in Serbia**

Museums and other memory institutions are undergoing the process of transformation led by the demands to commercialize museum services, digitalize artefacts and practices, and democratize audience participation. Museum presence on social networking sites is cutting across all three demands and it becomes an imperative for them to use social media as channels for communication, promotion and user engagement. Starting from the concepts such as engaged museum (Black 2005), responsive museum (Reeve and Woollard 2006), participatory museum (Simon 2010), and connected museum (Kelly 2012), the aim of the research presented in this paper is to explore communication between Serbian historical museums and their virtual audience occurring on social networking site Facebook. Museum of Vojvodina, Historical Museum of Serbia, and Museum of Yugoslavia are selected for analysis because they represent different histories and geographies. Netvizz software is used to scrape posts, user comments, and other forms of engagement between 1st January and 31st December 2018. This allowed the analysis of type, volume and intensity of museums' online communication. In a subsequent steps, the research aimed to answer the questions: what are the roles in which museums discursively place their audience, and how museums and their audience discursively co-constructs each other. In doing so we rely on the genre-based methodological framework developed by Gronemann, Kristiansen and Drotner (2015), as well as on the conceptualization of audience roles developed by Livingston (2005).

Keywords: audience, interaction, participation, role construction, museum, Facebook

Jelena Kleut is an assistant professor at the Department of Media Studies, Faculty of Philosophy University of Novi Sad. She received MA and PhD in Communication Studies from the Faculty of Political Sciences, University of Belgrade. She is an editorial assistant in the journal *CM: Communication and Media* and coordinator of the Media Centre of the Department of Media Studies. She is currently involved in several research projects including also “Cultural heritage and identity in the context of modernization process, and socio-cultural and technological changes”. Her research includes audience studies, new media and critical discourse studies.

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Agile festivals – Applying Scrum to Bitef Festival Marketing Sector (Re)Organization

Over the last decade of the 20th century, the IT industry started developing its own managing system as a response to the traditional approach which turned out to be inadequate in the new, digital surrounding. The new approach in managing the development of software solutions is called agile project management and came as an alternative to the so-called “waterfall” project management. Scrum became one of the most represented agile approaches to the development of the innovative products and services. It was developed by Jeff Sutherland and Ken Schwaber, who introduced it in 1995 at the OOPSLA science conference. Although it was created as a “software development process”, Scrum soon spread onto other fields as well, and is now applied in other public management industries, healthcare, education. This work aims at exploring possible application of Scrum in the field of art and culture. The case study has been done on Bitef management. The work offers a concrete organizational model of Bitef marketing sector, modelled according to Scrum rules. The conclusion is that the new way of organizing marketing team and the assigned roles, as well as the incremental and iterative processes of Scrum, can be successfully applied to this festival’s marketing sector. However, one of the relevant conclusions is that the new model has not led to relevant changes in the work organization in Bitef, at least not in the way those changes managed to revolutionize the productive systems in other areas. The values, principles, and rules of agile project management are immanent features in art, which is why Scrum gave a scientific frame for the process which traditionally already exists in the management of art festivals.

Keywords: Agile management, Scrum, Bitef, festival marketing

Jelena Knežević (Belgrade, 1983) is currently a PhD student in the field of Culture and Media Management at the Faculty of Drama Arts. She has graduated Management and Production in Theatre, Radio and Culture at the same faculty. She has a diverse background in the fields of arts management and has worked as a freelance project manager and producer in performing, visual and community arts; in the public institution as well as at independent scene. Most of the projects were internationally oriented. She has been a permanent collaborator of Bitef Theatre and TkH (Walking Theory) from 2004. At the moment, she holds the position of Executive Director of Bitef.

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Walking Archive – Digital platform for archiving the contemporary independent art and cultural scene in Serbia

This work aims at exploring possible approaches in archiving, informatization and digitization of the archive material of the Walking Theory organization, with an idea to preserve and maintain it, as well as to make it more visible and approachable. As a possible solution, the work offers the development of a digital, multimedia, online platform which would contain systematically processed and organized archive material related to the work of the Walking Theory from 2000 to date. Walking Theory has been used as the case study since it represents a striking example of an organization which has been an important participant and an observer of the contemporary cultural and art scene in Serbia for the past 20 years. The development of Walking Theory digital archive platform offers a sustainable methodological and technological solution for a long-term and continuous preservation and promotion of the contemporary independent scene art. The solution considers the specific nature of non-institutional work, mostly reflected in its ephemeral nature, limited resources, and the lack of adequate legal solutions. Special attention has been paid to the exploration of the methods of archiving independent scene activism, as its important feature, in an attempt to confirm its importance for the cultural development of the contemporary Serbian society.

Keywords: digital platform, archives, contemporary independent scene, Walking Theory, activism

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Cultural political ecology and *degrowth* as framework for the narrative of activism in internet space

The contemporary economic framework and the concept of sustainable development (that often favors economic pillar, in comparison to the other two) have been recognized as the greatest challenges for cultural and ecological sustainability. Therefore, it was necessary to give a critical reflection on sustainable development, which from the conceptual and declarative idea of balanced development, leads to unbalanced outcomes in practice. In this paper, the main goal is to point out the important role of the internet for the activism narratives. Another goal is to propose a (new hybrid) framework of cultural political ecology, which is significant for concurrent views on cultural and environmental issues in theoretical and activist terms, but also it gives a possibility to ensure balanced development. To achieve cultural and ecological sustainability, the paper seeks alternatives primarily through the theory of degrowth, but also theories of cultural policy, cultural political economy, political ecology, ecological econometrics, etc. The importance of the research is seen through the parallel consideration of cultural and environmental issues, in both theoretical and activist sense. In societies where information is served from the public service media asymmetrically, the bottom-up approaches appear as a corrective factor. Having in mind previous the particular importance of internet space and social media is in spreading real and important information. The methodological approach is innovative because it reflects two types of information: those obtained by analyzing the media content of the video-clips made by activist group were crossed with the information and statements of the scientific community experts. It was concluded by research that mini hydroelectric plant is not a sustainable solution in any term. Social activism is based on exceptional values and virtue ethics, which are absent in the space of action related to the formal political elite. Moreover, in sector terms, it was possible to conclude that virtue ethic values exist in the civil sector and informal civil groups, while the private sector and formal political elite lack important societal values.

Keywords: activism, internet, de-growth, cultural political ecology, societal values

Milica Kočović De Santo finished her Bachelor studies at the Faculty of Economics in Belgrade in 2004/2009. She enrolled doctoral studies at the Faculty of Dramatic Arts in Belgrade, where she defended PhD thesis in January 2017 on the topic: The contribution of eco-cultural tourism to the sustainable development of protected areas with its associated natural and cultural heritage, within the department of Management in Culture and Media. She is engaged in interdisciplinary and multiperspective research that combines economy with culture and ecology, through theories of cultural policy, cultural political economics, political ecology, eco-cultural tourism, degrowth, cultural political ecology, participatory governance, commons, etc.

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New function of Yugoslav memorial heritage in contemporary digital surroundings

Yugoslav culture, at a time, established as a modern concept of the social system based on socialist ideology, induced total change of the image of the former society. The important aspect of this cultural project was the culture of collective memory and memorialization, in the function of establishing social values and consciousness. As a result, in contemporary society, numerous representatives of that time are present – memorial complexes, monuments, monumental-homes. Regretfully, this segment of the cultural heritage of Yugoslavia is extremely marginalized in contemporary society, as a consequence of the extreme ideological colouring. Even though contemporary society and culture recognize them as political symbols of “problematic” socialistic past, their real symbolics is based on historical foundations. On the other hand, the digital era opened new approaches to the recognition of their values. Extracted from their initial contexts, these monuments start to lose their original functions and their aesthetic and artistic form is placed in the focus. In that way, specific appropriation of the initial narrative was made. As a consequence of that, in media discourse, in response to the phenomenon, a specific social reaction occurs. This research tends to present the problems of new non-traditional functions of valuable monumental heritage, in terms of their promotion, revitalization, commercialization, even fetishization, and banalization. It is a fact that Yugoslav architectural objects have obvious modernistic and symbolic characteristics, and as such, they are representations of power, success, unity, stubbornness, bravery, eternity, freedom. The general ignorance and disrespect of their original values can lead to the further “labelling” and “banalization”, opening the question of societal and state responsibility and the need for the regulation of their current state, functions, and purpose in the contemporary society.

Keywords: Yugoslav heritage, memorials, narrative appropriation, media discourse, functions of architecture, revitalization, preservation

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Aleksandra Terzić PhD a research associate at the Geographical Institute "Jovan Cvijić" of the Serbian Academy of Sciences and Arts, Belgrade. The area of her expertise is in the field of Social Geography, Tourism, and Cultural Studies. Her special interests are related to the research of the Danube region and the Balkans, while most of her previous works are related to the cultural heritage evaluation models, management and sustainable tourism development potentials. So far, she has published over 80 scientific papers in International Journals and Conference Proceedings and one book. She was engaged on several national scientific projects and two tourism development projects since 2009.

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Barking at the illusion of choice: dialogue in video games

From being just a throwaway dialog that, ironically, players are going to be hearing the most often in the game, barks are becoming a type of video game dialogue that requires a fascinating, entirely new type of writing and programming. Since games give us worlds to inhabit and stories to experience, characters' dialogue must be much more flexible and reactive, and not only a crutch to be used in place of visual storytelling. The challenge game designers face when it comes to the interactive storytelling video games design is that player can play them multiple times, make different decisions and see if his / her choices can alter both narrative and the story. In addition, from designer's perspective, a nonlinear narrative may or may not be combined with narrative branching. Therefore, in order to increase the variety of the choices for the player, story designers still employ Dialog Trees painstakingly going through every decision even if some choices will turn out to be less preferable than the others. Furthermore, making such a huge variety of the story paths does not add to the replay value for any player type in Bartle taxonomy (Bartle 1996). By integrating "lexical barks databases" with AI-controlled life in Role-Playing Games we aim to match the semantics in the storytelling. Through aforementioned notion of repetition, and the resulting juxtaposition of narrative variations, two plot structures can be procedurally generated: one where links correspond to a choice of action within the story, and those where the links represent a choice of perspective (the discourse level), promoting both the story coherence and the players' creativity.

Keywords: bark response, interactive storytelling, lexicon database, semantics, AI-controlled life

Andrej Korenić was born in '84 in Belgrade, where in 2008 he completed his basic studies (bachelor and master) at the Faculty of Biology, University of Belgrade, and then defended his doctoral thesis in 2015 in the field of neurobiology. In 2017 he finished the Game Design course in Eipix Entertainment, and at the beginning of 2019, he began to actively engage himself with Machine Learning for the analysis of biological signals and data.

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Augmented Reality (AR) and Cultural Heritage: “Holograd” App as an Example of Application and Reception

Augmented Reality (AR) is an innovative digital tool that enables enhanced presentation of cultural heritage in an interactive way. Augmented Reality provides for the user a composite view that combines, in real time, the real-world scene viewed by the user with overlaid virtual content generated by the computer – “augmenting” the scene with layers of additional digital information that is tracked down in real space via GPS. The aim of this presentation is to outline briefly the theoretical and technological basics of AR and present ways in which it can be used in the context of cultural heritage, using “Holograd” mobile app as an example for the application of this technology. Reception of AR in this setting will also be discussed, with a Technology Acceptance Model presented in relation to it.

Keywords: augmented reality (AR), cultural heritage, technology acceptance

Nedeljko Kovačić was born in 1978 in Belgrade. Graduated as film and TV director at the Faculty of Dramatic Arts in Belgrade and finished his MA thesis at the UNESCO Chair in Cultural Policy and Management at the University of Arts in Belgrade. Worked extensively as freelance writer, director and producer on numerous short documentary and feature subjects, TV shows and feature series, commercials and music video clips. Also worked as film and media critic, writer and journalist for several printed and online media outlets. In collaboration with the Urban Development Centre from Belgrade, engaged in a number of projects that promote cultural heritage by using innovative technologies.

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Bitcoin: an anthropological contribution to reflecting on a techno-utopia

The aim of the paper is to map ethnographically the genesis and development, as well as to provide a preliminary analysis of a “deified techno-sovereign” – the bitcoin. With this aim in mind, the paper will draw on digital anthropology, which rests on the assumption that the study of the digital is a constitutive part of the broader anthropological approach to the question what it means to be human, as well as on digital ethnography, which rests on the assumption that the ethnographic method is applicable on spatially unbounded and fluid phenomena and groups. Bitcoin is an analytically relevant anthropological problem not so much as a (crypto)currency but as a social movement. Officially born in 2009, it will be dealt with in this paper as an extension of movements such as cypherpunk and crypto-anarchism, which owe their expansion to the spirit of the times: the 2008 financial crisis, a decline in trust in financial and state institutions without straightforward and sustainable alternatives that could replace them, surveillance systems, widespread sentiments of fear and insecurity, and lack of predictability and of the clear political and ideological direction in which contemporary society goes or should be going. Considering that digital ethnography posits that the aims and methods of research are circularly dependent, this paper will be based on a methodological bricolage of the general methodology of science, the studies of science and technology and the anthropology of hope, aiming to examine the hypothesis that the social movement formed around the bitcoin awards trust to it because it sees it as the fulfilment of Enlightenment and modernist hopes which is upgraded in keeping with the lessons learnt in the age of postmodernity/late modernity and tailor-made to fit the contemporary, information age.

Keywords: bitcoin, digital anthropology, digital ethnography, method, hope, trust

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Slobodan Milatović (1952-2019): A Super Star of Montenegrin alternative theatre

The title of this article refers to the show *Marko Kraljević Super Star*, a paradigmatic piece by the Montenegrin theatre director Slobodan Milatović. He contributed to the establishment and development of independent theatre in Montenegro through his artistic sensibility, specific programming and setting up and leading independent organizations. This article seeks to map theatre and artistic work of Slobodan Milatović, which was of key importance for independent theatre in Montenegro and the region, and which made a major contribution to social emancipation and theatre development in the turbulent times of the late 20th century. We also seek to explore the issues around theatre archive and memory in relation to work created before the digital, and in particular, the issues around accessibility and visibility of material which in case of theatre is marginalized or even non-existent in the overall cultural digital archive. This article contributes to the narrative of theatre identity and legacy that Slobodan Milatović left through his work.

Keywords: alternative theatre, theatre festivals, independent theatre, political theatre, culture of memory, DODEST, FJAT, FIAT

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Festivals with conferences and experience-driven culture as “consequences” of digital environment

Discussing topics related to digital environment, or culture shaped by using and exploring many possibilities enabled by new (digital) media, includes not only those situations brought directly by interaction with new media, but also those that are happening “in real life” and could be interpreted as “consequences” of digital culture. By this, I have in mind different phenomena, such as, for example, vinyl revival, dominance of live music events in music industry and fairly new occurrence of festivals with conferences. All of these phenomena appeared as reaction to the virtual experiences, or changes in music economy influenced by digital environment. Accent in this presentation will be on festivals with conferences as specific new type of music festivals (such as Reeperbahn Festival in Hamburg, Most Wanted: Music in Berlin, Indirekt Showcase Festival and Kontakt konferencija in Belgrade) primarily designed as a meeting point for actors of various profiles shaping contemporary music scenes, who otherwise mostly communicate in digital environment. On the other hand, difference between conferences in Germany and those in Serbia is noticeable in terms of importance given to new media as opposed to the role of radio television broadcasting system. Thus, festivals with conferences are taken here as a point of intersection for broader discussion on new media and digital environment.

Keywords: festivals with conferences, music industry, live music, new media/old media, digital environment

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Analogue processes – Contemporary Art Between Digital Code and Image

The aim of this paper is to point up the importance of a “gray zones” of continuous changes that are inherent to the avant-garde movements, but at the time of domination of new media and digital platforms, they are often left outside visual representations and remains unreflected. In terminological definitions that derive from the field of information technology, analogue processes are opposed to digital because they allow the establishment of an infinite number of intermediate value that cannot be absolutely and precisely defined. These changes are continuous as opposed to digital ones that are clearly graded because each digital value or data is actually rounded and fixed binary code. Today, different theoretical approaches point to the plurality and complexity of art practices which language is no longer are established as an iconic but as an informatics code within a digital network. However, formal, digital language, binary codes and algorithms never transparently expose their structure. They have already been translated, transformed through the interface or digital platform and distributed as images, sounds and texts. That’s why paradox can be pointed out: while digital images translate old meanings, texts and metaphors produced by analogue media, analogue images and “old” media can take over and transparently represent what is not visible. These are new procedures, strategies and tactics that the logic of the new media language continues to hide. Thanks to the openness and instability of analogue processes, an analogue image can also display bugs and glitches in digital data transmission. This function is important because despite the plurality of network connectivity, the effects of establishing non-transparent positions of power and permanent control become increasingly noticeable.

Keywords: analogue, digital, image, code, remediation

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Theater on the “big screen”: theatre socialization or gentrification of the cinema?

In the light of the changed cultural paradigm, which requires the reconsideration of the arts institutions functions, as well as the intensive work of their organizations in establishing a more complex relationship with the audience, non-commercial theatre production – and in particular public theatres, are faced with the task of re-examining their traditional ways of functioning and business strategies. The same imperative refers to organizations in the other domains as well, which – at the time of the network society (Castells 1996), knowledge-based economies (Foray and Lundvall 1996) and cognitive capitalism (Butang 2011), do have the obligation to adapt themselves to the modern development logic and practices based on a constant drive for innovation and risk taking. Adaptation to the “culture of innovation” (Bakshi, Throsby, 2010) in the system of (subsidized) theatre production particularly requires designing and implementing adequate strategic activities in the context of the use of digital technologies, while pledging to such an orientation is based on the thesis that they provide opportunities for improvements at the level of organizational and artistic processes, improvements in line with changes in cultural consumption patterns and improvements in the context of the imperative of expanding funding sources. Innovation conceptualized in this way goes beyond the frames of already “standardized” practices (such as: online booking, the use of social networks, or the use of modern software in monitoring and analysing audiences’ characteristics) and represents an innovative use of existing resources and capacities which perceived in the light of the digital environment possibilities implies with theatre’s new tasking and role. An example of this is the project “National Theater Live”, which began in 2009 by broadcasting (British) National Theater’s live performance “Fedra” in cinemas in London and other cities. The impact of this were far larger audiences, the interest of the younger population and affirmation of the desire to visit the theatre in those who do not represent the usual theatre audience, due to which this experience is diversified into various programs and projects

accepted as common practice in many other theatre houses. In this paper we analyse the experiences of the National Theater – London and the Royal Opera House and further examine “domestic opportunities” – the experiences of Cineplexx Serbia (broadcasting/cinema agency which offers such a type of program), as well as Belgrade National Theater’s potentials and obstacles in the adaptation of this type of permanent practice.

Keywords: theatre, cinema, culture of innovation, digital technology

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**Transmedial storytelling and cognitive metaphors:
the case of Branislav Nušić' comedy "Dr" and the film
"Masmediologija na Balkanu"**

The aim of this paper is to investigate some characteristics of transmedial relations between storyworlds of the comedy *Dr* by Branislav Nušić and its film adaptation *Masmediologija na Balkanu* by the director Vuk Babić, by focusing on its joint metaphors which are recognized as basic for the two storyworlds. The main methodological apparatus for the research is taken from the postclassical narratology (especially the transmedial narratology within it) (the concept of the storyworld), as well as the cognitive semantics, i.e. the conceptual integration theory (Fauconnier & Turner 1998, 2002), and a proposed supplement to the model (Hedblom, Kutz, Neuhaus 2015). Albeit the nature of a single media transforms information within storyworlds that are connected by the relation of transmediality, it can be hypostatized that some metaphorical patterns of the protoworld will be saved in the transfer process. The focus of this paper is on the notion of the generic space within the accepted model of the cognitive metaphor. According to this model, the mapping between paired counterparts of the inputs is not direct, but through the mediation of the generic space, which ascribe abstract roles and relations to the each counterpart, which may also include the image schemas (Lakoff & Johnson 1980). Even though the transposition relation (Ryan 2013) between a protoworld of a dramatic text and a storyworld of a film may lead to various substitutions of the inputs' counterparts with its equivalents (e.g. in the process of the „modernization“ of the story), what makes their metaphors equivalent are relations between counterparts of the given conceptual integration networks, as well as the image schemas, which hold the system together and motivate the mapping in the first place (Antović 2018). Besides from that, the image schemas are the basis for the elaboration of a blend, i.e. they are the basis of the narrative potential of a metaphor. In spite of the spacial and temporal transposition of the story in the transmedial storytelling, common elements and relations of both the storyworld of the Nušić's comedy as well

as the storyworld of the aforementioned film, may be recognized, in the reception process, as signs of the repetitiveness of the social and political situations in them. For example, one of the main metaphors in both comedy and the film is based on the replacement of the existential pair a being – an object and agent – patient within the generic space, which may be interpreted as a reference to the capitalistic logic which governs the storyworlds.

Keywords: cognitive metaphor, image schema, transmedial storytelling, Branislav Nušić, *Masmediologija na Balkanu*.

Olivera S. Marković (1989, Niš), a research trainee currently engaged at the Faculty of Philosophy of the University of Niš as a teaching assistant for the general literature subjects, and a PhD student at the same faculty. From 2018 engaged at the project *Poetics of Serbian realism*, which is financed by the Ministry of Education, Science and Technological Development, as well as on the project *Field research of the oral tradition of the Southeast Serbia*, financed by the SASA – Branch in Niš. Her field of interest include contemporary literary methodology (primarily, postclassical narratology), cognitive sciences, rhetorical aspects of a literary text, folklore.

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The resistance of pictures to the time: *Austerlitz* by W. G. Sebald

The recent opening of an Instagram account “Follow@Eva.Stories” for Holocaust commemorations in Israel has created a lot of stir. This memorial project is based on “a true story”, of a young Romanian Jew, Eva Heyman, deported to Terezín, then to Auschwitz. This 70-minute documentary-fiction was published as fifty stories on the Instagram account that were posted every thirty minutes on May 1 on the social network and are still viewable on the account. This profile has more than one million subscribers. The sponsor’s project idea was to see what would have happened if the girl, instead of having a pen and paper to write her diary, had had a smartphone and Instagram, and thus recreate her environment with a smartphone and share it over the days. This project has made waves in Israel and around the world, some Internet users criticizing including the use of a platform such as Instagram to address the theme of the Holocaust. One of the criticisms made is that of the instantaneousness of the photos and their sharing, and the accelerated forgetting: we look, we “like” and we move on to something else. We take a lot of pictures thanks to new technologies, but we also erase them, sometimes very quickly. What is left then? What the memory of societies conserves is a thin film of legitimized and formalized memories, commemorative simulacra that serve to conceal the immense abyss of the oblivion of millions of anonymous lives. Postmodern literature finds its place in the reflection on cultural memory because it encourages the insertion of photographs in fiction, thus contributing to the preservation of the cultural memory and the memory of anonymous lives, and thus becoming a form of testimony. My contribution will focus on the various ways in which literature and photography relate to W. G. Sebald’s novel *Austerlitz*. This novel takes into account both the individual and collective history of a recent past. I will try to show that this “novel”, an innovative blend of memoirs, travel stories and historical mosaics in which documents and photographs are inserted, “reflects” on the question of the duty to testify, while questioning the memorial value of different media and especially pho-

tography. In this context, photography is a means of privileged access to the repressed past of childhood of the main character in the novel, or to the unknown past of his parents, but also, and in fact, more frequently, a way to archive the survey, to register the trace of a memory effort most often doomed to failure.

Keywords: Sebald, Austerlitz, pictures, history, memory, cultural memory, postmemory

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Mosaic as a Membrane to the Visual: The Digital Environment as a Neo-Byzantine Realm

Based on Marshall McLuhan's concept of *mosaic* developed as a non-visual structure for media studies in the 1960s, this paper addresses a particular way of structuring the visual where mosaic principles, through the notion of additive synthesis, contributed to the passage from the actual built environment of construction to the image-based virtual environment of digital technologies, so characteristic of our highly interconnected world. The digital environment is necessarily a visual one and developed through a constructive modular approach that manipulates independent units of light to great effect; the architectonics of a digital graphic environment is comparable to Byzantine parietal mosaic by sharing an underlying structuring method. The traditional materiality of mosaic hovers between becoming image and surface from the modulation of thousands of independent units of composition and construction. It is an in-betweenness extremely relevant for the new materiality of digital technologies and virtual environments: between algorithms and data visualisation. Mosaic is seen by McLuhan as 'a multidimensional world of interstructural resonance' and at the centre of our electronic era. As a structuring mode for the digital, the mosaic offers a way of visualising code beneath our perceptual level, organising the surface and holding the image together, functioning as a membrane to the visual. This paper reveals a narrative for mosaic as a structuring mode in data visualisation and contemporary visual culture that is commonly hidden within the interstices of normative historical discourse and argues that the ancient tessera has evolved into the contemporary voxel.

Keywords: cognition, contemporary visual culture, digitality, iconophilia, installation art, media studies, mosaic, sculpture

Marcelo de Melo (1972) is a Brazilian artist and researcher based in Amsterdam. He is completing a PhD in Art Practice at the University for the Creative Arts, England. His interest in material and visual culture is eclectic, ranging from classical archaeology to contemporary art and digital aesthetics. He has published and exhibited in several countries. Awards in France (2016), Turkey (2013) and USA (2003). Collections: *Museu Nogueira da Silva*, Braga, Portugal; *Maison de la Mosaique Contemporaine*, Paray-le-Monial, France; *Museu Guido Viaro*, Curitiba and *Galeria de Arte UFF*, Niterói, Brazil; *Museo de la Cerámica Contemporánea*, Dominican Republic; and *ESP-Ravennarte*, Italy.

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Digital moving image as the subject of digital film, media and culture studies

The aim of this paper is to analyse the impact of the digitization process on the change in the nature of subject of film, media and culture studies, and the implications of these changes both on the theory itself and on the wider media and social domain. By moving to digital recording and processing of information, image (i.e. information) gained autonomy in relation to the physical reference, which radically changed the nature of its relationship to physical reality, and from the domain of reflection it transcends to the domain of phenomena (experiential phenomena). Because of this, there is a need for defining the concept of a digital moving image and ontological differences in relation to the concept of an analogue moving image. The process of digitization also involves the development of a post-screen media image that draws attention to the constructional nature of the concept of the image and the necessity of perceiving the role of subjective (cognitive, emotional and conative) processes in its creation and ontological positioning. These phenomena brought into question numerous theoretical assumptions and relativized numerous theoretical terms and concepts. The new theoretical discourse must take into account the current and future change in the nature of knowledge and existence, which can now be seen in the process of transforming media and society towards virtual (and simulated) reality.

Keywords: digitalization, ontology, digital moving image, virtual reality, post-screen image

Miloš Milošević was born in Belgrade, 1980. Graduated at the Faculty of Philosophy in Belgrade, department of psychology in 2007. Gained PhD at the Faculty of Dramatic Arts in Belgrade, department of Theory in 2019. Worked as a high school psychologist (2009-2017); and an assistant at the Faculty of Physical Education and Sport Management at “Singidunum” University since 2017. Director and screenwriter of the feature length documentary film “Who killed Santa Clause” (2010) and numerous short feature and documentary films. As author and co-author he published 3 monographs and 19 scientific papers in the field of humanities and medical sciences.

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Interactive storytelling trends and documentary web series

Aim of this paper is to explore opportunities of interactive audiovisual content through documentary web series *I-Island (I-Otok, Miha Čelar, 2016)*. Furthermore, this analysis will be framed within the context of West Balkan regional media industry development, by looking at its common goals, being the means to facilitate cooperation channels between the local and European audiovisual industry. With slightly nostalgic tone, this environmental web series depicts everyday life of last inhabitants of Biševo, a small island in Adriatic Sea, as they fight to preserve their unique community as well as freedom and peace of one of the last places in Europe. Their winter stories are filmed, edited and distributed in 13 webisodes from the island on interactive web platform *iOtok.eu*. This web series intertwines the interactive technologies with the social, cross-cultural and geo-political context and gives us an opportunity to engage in personal stories that translate into global digital metaphor of our own *i-islands*.

Keywords: interactivity, web series, documentary, new media platforms

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What remains to be remembered: the practices of digital archiving of contemporary visual arts in Serbia

Policies of digital archiving of contemporary arts can be seen as identity building policies or policies of creating narrative of the past. Starting from culture of remembrance on one hand, and cultural policy and cultural management on the other, the research categorizes and analyses the practices of covering and archiving of artistic productions in the field of contemporary visual arts in Serbia, that are applied in leading online platforms devoted to this topic (or in their individual sections). Among them are Supervizuelna, SeeCult.org, Arte, Gallery Shots!, BeforeAfter, Galerije i muzeji, Sceniranje (NKSS), Art zona (Radio-television of Serbia), Zlatni presek (Radio Belgrade), U nedostatku dokaza (Studio B). The research analyses models of financing and management of these archives, their media formats, editorial (curatorial) policies and cooperation policies (with domestic and international artists, galleries, curators, etc.). The aim is to critically analyse the extent to which digital archives cover current artistic production in Serbia, relevance and complexity of their editorial (curatorial) approach, contribution to the audience participation in cultural life (through critical- analytical texts), contribution to professional cooperation and internationalization. The research methods are: content analysis of these platforms, the questionnaire sent to all their editors, a comparative analysis with other similar platforms abroad, and a comparative analysis of the content of these platforms with current art production in Serbia in the last three years. Since both authors are active participants in events on the contemporary visual arts scene, they are familiar with the production through the method of observation and active participation. Through the answers to all these questions, it is possible to get a better insight into the

current memory policies in Serbia and furthermore, to find new proposals for innovative and democratic approaches to digital archiving.

Keywords: contemporary visual arts in Serbia, digital archiving, internet, editorial policy, memory policies

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Milan Đorđević is a student of PhD studies of Management of Culture and Media at University of Arts Belgrade, Faculty of Dramatic Arts. He completed his Bachelor studies at the Faculty of Fine Arts, Department of Painting, and his Master studies at the Department of the New Media. Since 2014, he is engaged as an intern in the Ministry of Culture, Department for Contemporary Creativity and Creative Industries where he worked on competitions from the field of the visual arts. Currently he is working as project manager of the Creative Europe Desk Serbia.

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Concert performance and music in video games: the relationship between audience and the new genre

Digital technology “opened the door” for the new creative approaches to various artistic disciplines. One of them is composing and applying art music for new media forms. The practice of using symphonic music in video games is present almost from the beginning of the use of sound in this medium, which points to the need for such music genre in this audiovisual form. In the beginning, this was mainly a non-diegetic music application, but with the development of video games that in itself share a lot of similarities with the film when it comes to certain aspects, the application of music itself has become even more important. Over time, composers began to apply the same principles as in composing music for film in composing music for video games, and frequently for an entire composition they use the complete symphony orchestra, with vocal soloists and choirs. In this paper, besides symphonic music composed for video games, we will also talk about compositions in video games that were not primarily written for the symphony orchestra, but because of their popularity, they are arranged in this way. In the last decade, the phenomenon of concert performance video game music is increasingly present, which additionally contributes to the popularity of this music genre. The most successful orchestras with prominent conductors perform works that were previously mainly used in video games. How does the process of transforming music from the digital media into the symphony orchestra score look like? Is there any element that stands out when it comes to the most popular compositions of video games music in orchestral performance? To what extent, due to the popularity of the concert performance of music in video games, the attitude of the audience towards the symphonic music is changing, and whether visitors to such concerts are exclusively people who consume games, are just some of the questions which we will try to answer in this paper.

Keywords: video games, music, symphonic music, concert performance, audience

Katarina Mitić is a PhD candidate at University of Arts in Belgrade, on Theory of Arts and Media department (Interdisciplinary Studies). She finished bachelor and master studies at the Department of Musicology, Faculty of Music in Belgrade. The focus of her research work is the question of the relationship between music and movies, series and video games, music industry and music in marketing. She worked for *Warner Music Group* music company and *20th Century Fox* film studio. Currently, Katarina is working in concert agency *Linia Contra* and she is also engaged on project *Rock Camp for Girls* in Serbia.

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The Theory Demon – video game studies methodology

Since the beginning of the massive playing in the 1970's, video games were largely "disqualified" as "frivolous" topic in academic circles. Writing and reflecting on this topic, as well as incidental theorization was done by the gamers, pop-cultural devotees and journalists. The second limitation was that in the academic circles (or at least some of them) video games were played negligibly, and have therefore remained a foggy field, about which authors who recognized the actuality of this phenomenon had had little or no knowledge from personal experience and learned about case studies indirectly. From the 1990's, and especially at the beginning of the twenty-first century, video games have been increasingly garnering attention of theoreticians as a media phenomenon, technical-technological subject, (pop) cultural artefact, and a narrative and dramaturgical practice that interacts with interactivity in canonical creation models, presentation, and reception of story worlds. Equally important is the study of other arts (music, graphic design, performance), economy, psychology, anthropology, sociology (from identity and gender studies to the recognition of video game addiction), and many other studies. In addition to the almost inexhaustible list of interdisciplinary fields and the theories from whose point of view different aspects of games are studied, the question arises whether video game studies have a separate theoretical corpus (a position on which ludology has been pretended) and whether it can be applied to the entire diverse game production. Bearing in mind the above mentioned, the aim of this paper is to provide a historical overview of the development of theoretical consideration and the expansion of the field of video game studies, so that a critical review of the study of this field from the perspective of the theory of dramatic arts, media and culture, to present some of the key theoretical and methodological questions (such as genre) and the problem of translation and localization of technical and theoretical terminology in our language area.

Keywords: video game studies, interdisciplinarity, terminology, ludology, video game genre

Biljana Mitrović holds PhD in Theory of Dramatic Arts, Media and Culture (Faculty of Dramatic Arts, Belgrade, thesis “Text identities and identities in the text of MMORPGs). She holds MA in Philology – Serbian Literature and Language & Comparative Literature (University of Belgrade, Serbia). In 2014, she was a visiting lecturer at University of Skövde, Sweden. She has participated in several conferences in Serbia and abroad. She is an author and co-author of papers published in proceedings and journals. Fields of interest: narratology, intertextuality, transmediality, video games theory, virtual worlds.

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The Potential of Using New Media in a Participatory Theatre

Though the use of digital technologies offers new opportunities for participatory approach in contemporary theatre, there is often a „switch of argument“, so intermedial participatory performances, instead to the idea of social change, contributes to maintenance the status quo, that is, technology instead of the way becomes a value by itself. The problem of relation between technology and society, and technology and contemporary art and theatre is field of complex and tense discussions. Social changes are inevitably reflected in theatre, which in the digitised world necessarily reconsiders its traditional function and structure. A feature of most discussions about theatre in the digital era is to point to the possibility of interactive narrative, that is participatory forms of theatre. In theatrical attempts of deconstructions, re-examination and conceptualization of contemporary collectivism, there is a evident increase in interest for urban identity and urban communities. This paper, based on the analysis of two participatory performances about cities, comparable in terms of possible theatrical responses to the reflection on the city as a paradigm of new sociability, places the thesis that it is necessary put the emphasis on „activism“ instead activity by itself, in order that potential of the participatory theatre as powerful transformative method to be used.

Keywords: new media, digital technologies, participatory theatre, contemporary collectivity, performances about cities

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The Construction of Individual and Collective LGBTQ+ Identity in Traditional and Digital Media as Exemplified by RuPaul's Drag Race

The essay features an in-depth quantitative analysis of nine seasons of the reality TV competition show *RuPaul's Drag Race*, which aired between 2009 and 2017 (117 episodes in total). The topic of research were methods of manufacturing a media spectacle that served to shape models of individual and collective identity in the TV programme *RuPaul's Drag Race*, which is based on LGBTQ+ and drag queen culture. The goal of this research was to learn which general factors play a role in the construction of collective and individual LGBTQ+ identities and what role media construction of social reality has in shaping the narrative of identity in this new digital environment. Despite the fact that *RuPaul's Drag Race* is a rare example of a TV programme targeted primarily at an LGBTQ+ audience, and as such is a tool for positive representation of queer identities in media, analysis also points to there being a great diversification of cultural identity narratives within the drag culture and LGBTQ+ community, as well as a number of digital platforms for the construction and reconstruction of ideas concerning identity posed in various TV programmes. Also of note is the presence of many stereotypes and other factors that point to the LGBTQ+ community being uniquely exclusive, similar to other groups in the real and virtual world.

Keywords: traditional and digital media, *RuPaul's Drag Race*, cultural identity narratives, LGBTQ+

Ivana Mrkić was born on 30th December 1993. in Zadar, where she completed her high school education in applied arts and design school, with her vocation as clothes designer. She continued her education in Zagreb at Vern' university, and in 2018 graduated as an bachelor of journalism. She does amateur drawing, has great love for comics and is recreationally engaged in yoga. Currently lives and works in Zagreb.

Astrid Nox (1973) studied Philosophy and Comparative Literature at the Faculty of Philosophy in Zagreb where she is now finishing her doctoral degree in Film Studies. The areas of her interest are media theory, film studies, photography, comics, animation, philosophy of film, writing and media production. She is a lecturer of Media Literacy and similar classes at the Faculty of Teacher Education in Zagreb. She also teaches at VERN' University and the Media Studies School. She organizes workshops for participants of all ages throughout Croatia (film, photography, comics, animation and so on). She started taking photographs in 1985. Since then, she has had a couple of solo exhibitions. She lives in Zagreb with her child.

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Bottom Text of RuPaul's Drag Race: Reality TV Shows and Internet Memes

This paper examines the links between a television text and digital memes based on it, using the example of RuPaul's Drag Race. RuPaul's Drag Race is a competitive reality TV show in which drag queens compete for the title of America's Next Drag Superstar. The show thrives in the digital environment, meaning its popularity and a wider, cultural significance are not measured only by television ratings, but also by fans' and viewers' online activity. This includes video streaming, site visits and retweets as well as active interaction with the content, which is – as in the case of the internet memes – mostly unofficial and unauthorised. I will map out the narrative, stylistic and formal elements of the show that make it susceptible and prone to online *memetization* using the theoretical concepts of *producerly text* and *spreadable media*, presented by cultural and media theorists John Fiske and Henry Jenkins, respectively.

Keywords: RPDR, meme, television, reality show, *producerly text*, *spreadability*

Dunja Nešović is currently finishing her MA in Film Studies on Faculty of Dramatic Arts in Belgrade. The subject of her MA thesis is *Representation of women as magical figures: Serbian film 2001-2016*. Dunja is one of the team members behind *Critical camp*, project consisted of annual workshops of film criticism and analysis for high school students. Besides this, she writes occasional columns, reviews and essays on film and digital media for a few web portals in Serbia. She was a jury member for International Queer Film Festival Merlinka in 2017 and 2018.

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Civil Memory: A Participatory Web Project (5th of October – home movies)

The period of civil protests from 1991 to the present time cannot be viewed from a time distance sufficient for historiography to give a definitive judgement about it. Collective memory is susceptible to manipulations on the part of the public media and political spheres, at the expense of civil liberties. Under the assumption that our memory is “the overcoming of time and space” as “a form of rebellion against transience” which makes possible a “turning to our advantage” (Šušnjić 2016), personal memory of 5th October 2000, democratic changes that preceded it, and civil protests that are still going on today, is a means for citizens to embrace their piece of freedom. The purpose of designing a public directory for keeping private archives, in the form of photographs and video recordings, as well as posting audio comments to these personal and private archives of civil protests, is to create archival materials alternative to the public materials available through the media. This will enable people who participated in the protests, and whose presence and marches in their environments breathed life into the demonstrations, to move freely through archival materials, which they created by participating in the protests and to freely create their interactive web narratives. The aim of the research is to explore the scope of personal memory and point at the importance of individual changes, whereas the goal of the participatory web project connected to this research is to confront personal memory and political memories in order to preserve the spirit of changes in citizens and enable civil protests, as well as to problematize “democracy” as a category which is wrongly perceived as the exchange of one political option for another.

Keywords: collective memory, personal memory, civil protests, interactive documentary film

Dragan Nikolić is the author of documentaries screened at 100+ festivals who won 18 awards, co-scriptwriter of short fiction film “Run Rabbit Run” (1st Cinéfondation Prize at Cannes) and author of plays “Transylvania” (13 years in Belgrade Drama Theatre’s permanent repertoire) and “I, American” (top five for Sterija Award). He is Head of Film Programming at Belgrade Youth Centre. He received his MA at the Department of Film and Television Directing, graduated from the Department of Dramaturgy, and is currently attending PhD studies in Theory of Dramatic Arts, Media and Culture at the Faculty of Dramatic Arts in Belgrade.

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Trusting media in digital environment

The question of trusting the media has been present from the time media was established. This relation can be seen in the core meaning of the word media, – a mediator, as well as an environment, which implies to the existence of an interspace with a mediator, who can impact one or the other side in his mediator role. Given the fact that the traditional and digital media are highly exposed to the pressure from political structures and market (audience and advertisers), there are causally consequential connections created that actualize the issue of trust in media. It questions their responsibilities and ethics, possible means of struggle relating the co/regulation, improving media quality on the one hand, and education of media workers and audience on the other hand. This paper is based on two surveys, which were conducted, by IPSOS and the European Broadcasting Union (EBU), conducted in January and May 2019, which presented comparative analysis of the positions of traditional and digital media and audience's trust in media. Considering the theoretical basis of the status of media in the modern society and two relevant surveys, the paper tries to answer these questions: Are we talking about the crisis of trust in the media or the crisis of the media themselves in contemporary conditions? Is the media putting effort in developing critical thinking? What is the magnitude of the influence of political elites and advertisers to the erosion of confidence in the media? Finally, how much do the digital media manipulate their capacities? At the same time manipulating the privacy and trust of the audience, and using the seductiveness of influencers and hyper production of entertainment content for building the bond of trust with the targeted audience?

Keywords: digital media, traditional media, trust, ethics, audience

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Android apps as marketing and/or young audience development tools within cultural institutions in Serbia

The paper is focused on the usage of Android applications by the cultural institutions, creative industry organizations / companies in Serbia and local governments, as well as the quality and success of these tools in cultural marketing and young audience development. In order to interpret the position and the potential of new technologies and Android applications in audience development, the research is based on theories and studies on cultural marketing, digital audience and its expectations, studies on media habits and information needs of youth. Assumptions are that Android applications are more present in cultural institutions of Belgrade and larger cities in Serbia; that private or independent apps are rare; and that apps are primarily targeting youth as the group that is mostly gathering information on cultural events through internet. Empirical research included analysis of 25 Android application in the field of arts & culture downloaded from the Google Play platform. Key question is if cultural institutions in the current working conditions have capacities (and competences) to recognize, embrace and make the maximum value of current media trends as well as to answer to the new requests and habits of their (potential) audience.

Keywords: marketing of cultural institutions, digital media, Android applications, young audience development, media habits of youth

Tatjana Nikolić (1990) is PhD student and Junior Researcher at the Faculty of Dramatic Arts, University of Arts in Belgrade. She also serves as secretary of the Department of Management and Production in Theatre, Radio and Culture and associate to professor Milena Dragičević Šešić in teaching first year Bachelor students at the same department in the subject of Introduction to Cultural Management since 2017. The topic of accessibility, diversity and equality within the cultural production interests her since 2010 and her study "Gender relations at the alternative music scene of Serbia and the region" was awarded and published by the Institute for Gender Equality of the Province of Vojvodina in 2016. She was a member of the national research team of Faculty of Dramatic Arts and Centre for Study in Cultural Development that undertook study on Models of Local Cultural Policies as a Basis for Improvement in Cultural Participation in 15 cities in Serbia in 2018.

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Digital platforms and archiving as a support system in education in cultural management

The work is developed around the possibilities for designing and structuring digital archive of first professional initiatives of the students of cultural management at the Faculty of Dramatic Arts during the previous decade and more. The action research that is preceding the creation of the archive – database is analysing the projects of the first years students at the Department for Management and Production in Theatre, Radio and Culture, which have been their first teamwork of as well as first practical lessons in their future professions. The data gathered through the research will give reflections on the previous 10 years of this educational practice at the Department, its influence and results. Furthermore, the database will have practical use in the teaching of the subject of Introduction to Cultural Management already from October 2019, contributing to the improvement of the methodology, offering more information to new students of the previous work, ideas and challenges of their older colleagues, as well as spreading word about some of the very relevant initiatives started by students at the very beginning of their professional life.

Keywords: digital platforms in education, digital archives, cultural management education, knowledge transfer, continuity, student initiative

Tatjana Nikolić biography – page 127

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Local cultural policies in digital environment

Digitization and the concept of digital environment more and more become the framework for all areas of social action. In this respect, culture and cultural policy must also adapt and intertwine with other areas, thus creating transversal fields of overall progress. In order to be able to talk about progress at all, it is necessary to identify the current state of cultural policy in the digital environment. This paper deals with the question of how many cultural policy actors take advantage of digital technologies, how much cultural statistics can improve future trends, how digital models of communication can encourage cultural participation, but also the advancement of creativity, and finally how much digital platforms can contribute to the operationalization, definition and affirmation of cultural values, programs, cooperation and final shaping of cultural policies at all levels. The work is based on the project *Local Cultural Policies Models as a basis for increasing cultural participation* which included visits to 15 cities in Serbia and discussions and interviews on cultural policy, organization and the state of local cultural scenes. The focus of the work is the potentials and capacities for using advantages of digitization and digital technologies in the work of the cultural institutions, communicating with the audiences, and finally creating an evidence-based model of cultural policy.

Keywords: digitalization, digital environment, local cultural policies, cultural participation, cultural institutions

Bogdana Opačić is archaeologist and researcher at the Centre for Studies in Cultural Development, a republic cultural institution. She participated in different projects: INTERREG IPA CBC Serbia-Romania project, 2013-2014, Culture for Development Indicators (UNESCO) 2015-2016, Local Cultural Policy Models as the Basis for Increasing Cultural Participation, 2018. She is a member of working group for Strategic Plan of the City of Pančevo, 2015 and since 2016. President of the Executive Board of the National Museum of Pančevo.

Bojana Subašić is sociologist and researcher at the Centre for Study in Cultural Development, a republic cultural institution. She participated in different projects such as: Local Cultural Policies in Serbia, 2009-2011, Strategic Plan for the Cultural Development of the city of Valjevo, 2011, Strategic Analysis of the Šabac Cultural System, 2011, Interreg IPA CBC Serbia-Romania project, 2013-2014. Culture for Development Indicators (UNESCO) 2015-2016, Local Cultural Policy Models as the Basis for Increasing Cultural Participation, 2018. She has been serving as a Point of Contact Within Centre for Studies in Cultural Development for the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

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Performance in the digital environment

This paper examines the transformation of performance in the era of digital media. Drawing upon the Erika Fischer-Lichte thesis that energy exchange between performers and audience – the autopoietic feedback loop – is an immanent characteristic of every performance, we intend to tackle the question of whether and to what extent the digital environment broadens the framework of *autopoiesis*. Our initial hypothesis is that *autopoiesis* may be created only through live energy exchange between people and animals, but that communication transmitted by new technologies may entail some aspects of energy exchange as well. For that reason, we shall examine the possibilities of creating feedback-loops between humans, on the one side, and robots, applications and digitally created characters (Hatsune Mike), on the other side, as well as the possibilities of creating autopoietic feedback-loops between avatars in virtual reality.

Keywords: autopoietic feedback loop, performance, digital media, Hatsune Mike, VR

Ognjen Obradović (1992) holds a Master's degree in Dramaturgy from the Faculty of Dramatic Arts in Belgrade. He is currently enrolled in a PhD programme in Theory of Dramatic Arts, Media, and Culture at the same institution, where he is a teaching assistant on the history of world theatre and drama. Published and accepted articles: *Representation of LGBT+ Community in RTS Drama Programmes* (2014-2018) (Anthology of Essays by FDA, 2019), *Mediatized Executions* (from the conference *Media Philosophy: Media and Conflicts*, 2019). Staged plays and radio-dramas: *Sunday: yesterday, today, tomorrow* (Belgrade Drama Theater 2013), *Trip to Lisbon* (Radio Belgrade 2015), *The Funeral* (Radio Belgrade 2016), *Chasing the Wolf* (Šabac Theater, 2018), *How to Care for Ficus Tree* (National Theatre Užice).

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The Use of Digital Technologies as a Tool for the Protection and Promotion of Cultural Expressions of Migrants

International law recognizes the right of migrants to participate in cultural life and calls upon States to respect their cultural identity, which also entails the promotion and protection of their cultural expressions. More specifically, these groups must have access not only to the cultural expressions of the host society, but also to their own cultural expressions. In this regard, the *2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (the 2005 Convention) encourages Parties to preserve cultural identity and promote the cultural rights of migrants and members of national minorities within their national territory. Since the beginning of the 21st century, the rise of digital technologies offers countless opportunities for the diversity of cultural expressions but also presents many challenges for Parties. The question that arises is to examine how Parties use digital technologies in order to protect and promote the cultural expressions of migrants and members of national minorities within their territory. One of the main objectives of our presentation is to analyse the measures and cultural policies adopted by Parties to the 2005 Convention, which aim to protect and promote the cultural expressions of migrants by using new technologies. Thus, an analysis will also be conducted concerning the impact of those policies and measures on intercultural dialogue and social cohesion.

Keywords: Cultural Expressions, Digital Technologies, Migrants, Cultural Identity

Ivana Otašević holds a PhD in international law and is a lecturer at the Faculty of Law of Laval University, Québec, Canada. Her research fields concern specifically the legal status of the concept of cultural diversity, the cultural dimension of sustainable development and the protection of the cultural identity of migrants in international law. Many of her research interests focus on the relationship between the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) and trade agreements. She is an assistant director of the UNESCO Chair on the Diversity of Cultural Expressions.

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**Narratives of Cultural Identity and Heritage
in the Digital Environment:
Exploring Local Culture of Remembrance Before and After
the Fourth Industrial Revolution**

The topic of the work is to analyse the methodology of research on local memory cultures in Serbia, especially those related to popular culture and urban life from the 1990s to the present in the context of the digital environment as a new research resource. Based on research on the history of local popular culture conducted in Kragujevac, Niš, Novi Sad and Kruševac, the work begins with the fact that digitization has greatly facilitated the insight and collection of primarily personal archival material from popular culture and civic history. It also raises the following questions: has the state of Serbia, currently committed to digitization as a national resource, included in its initiative and archived narratives of cultural identity and heritage? Who and in what way is engaged and who should engage in these activities – public institutions, civil sector or citizens? Is it important in this day and age of reduced appropriations for the culture of Serbia to open the question of creating an archive, or future centres for audio-visual memories? How to address copyright issues in a public presentation of a digitized cultural identity and heritage locally / nationally? The above relies on the thesis of the opening of new fields of research by oral history in the form of supplementing written sources, but also relevant testimony where none exist (Paul Thompson) and oral history, based on our practice, forms the backbone of exploring local narratives of cultural identity and heritage from the aforementioned areas that we collectively refer to as urban culture. The paper explores examples of good practice in the digital preservation of cultural identity and heritage in the fields of popular culture and urban life in individual Serbian cities and provides recommendations for their future establishment as well as the establishment of national centres.

Keywords: audio-visual memory, history of popular culture, digitization of local and national memory culture.

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Understanding *New Wave* today

The New Wave is the last phase of artistic transformations in former Yugoslavia. Though it emerged in subculture, ironically and even subversively positioned in relation to ideologically unregulated but in every way ideologically controlled state culture, New Wave – both as a local echo of European vibrations and an authentic expression of Yugoslav multiculturalism – made possible development of values that are still considered everlasting. Testifying to this is the influence New Wave had on new cultural tendencies. It was taken as a measure of all things while at the same time being an unreachable role model. Affirming this is a rather vast literature, be it academic or popular, researching and studying this phenomenon. From today's perspective, i.e. from a distance of several decades during which a complete, though yet unfinished, rearrangement of Slavic south occurred (in political/state, economic and socio-cultural sense) it is clear that New Wave is not to be interpreted only in codes of cultural history, especially not only as creative, in spite of it being dominant musical expression. It should be studied in the context of all other transcendental, creating tendencies during the phase of decadence of the former state. Inadvertently announcing the end of then dominant social, and even cultural model, New Wave confirmed the notion that true, innovative creativity comes from the fringes. In other words, newness in arts starts with nonacceptance, negation and/or critical commentary of established values. Therefore, New Wave is to be seen as a part of a wider, more epochal transformation of culture already historicized and operationalized under the term postmodernism; it should be understood in the wider context that includes literature, new media, theatre, film, performance and other artistic practices.

Keywords: New Wave, Yugoslavia, Subculture, Cultural model, postmodernism

Mihajlo Pantić, PhD, is a Professor at the Faculty of Philology in Belgrade, a short story writer and literary critic. he has published over 40 books (short stories, essays, critical reviews, studies and anthologies) for which he has been awarded a large number of literary prizes in Serbia. His short stories have been translated into over 20 languages. He teaches the History of Serbian and South Slavic Literature and Creative Writing at the Faculty of Philology. He is one of the vice-presidents of the Serbian PEN Centre. He is also the editor of well known literary editions and of several Serbian literary periodicals and magazines.

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Traditional Audiovisual Media in the Digital Age – Power Of Television

The Internet, previously understood as global network for data exchange and storage, has sneaked up to traditional media, advertising and to the communicating among people much faster and unpredictable than any media before that. Digital has become a new mantra and a new icon in the advertising world with revenues that exceeded the advertising revenue on television in 2017 (Kafka, Molla 2017). The print media was first felt by the relentless wave that changed their industry from the root, and the record industry was completely redesigned. The world has faced a lot of news that came with a new social communication phenomenon – “social networks”. The proof of somebody’s existence began to be measured by activities on social networks. Even institutions such as secret services have had to change their way of working from their roots. At a meeting that took place in 2007 (Wolf 2015) between representatives of the film and television industry from one and representatives of digital media on the other side, officially declared the war in which the digital was a well-known winner in advance. The only uncertain was the duration of that war. Today, 12 years later, the only thing we can say is that the winner, but also the defeated, if ever they would be, are no longer so predictable. This text on the subject has an analysis of the changes that have taken place in the world of electronic media, primary television, influenced by the Internet and digital media. In methodological terms, the analysis and comparative method will be used in explaining the development of both industries in the last decade. The basic hypotheses are that the digital age has brought new media and has shaken the old media from the root but did not destroy them. The aim of the text is to prove that television remains the strongest electronic medium and that its importance will continue to grow in the future.

Keywords: digital, media, television, radio, production, cultural industry

Goran Peković is a professor at the Faculty of Dramatic Arts in Belgrade and a professional with more than thirty years of experience in media and education. His career path is enriched with Producing, Directing, Acting, Copywriting and Creative Directing experience. During his career in the education field, Goran Peković has progressively become not only a leading professional in the field of television production education, but also prominent public figure and active contributor in the world of culture and media politics in Serbia. He published articles in the field of television management and marketing, media legislation, advertising, media literacy and professional development in culture.

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On new media and illusions

The author examines Manovich's theory of new media and his thesis that they build illusions into interactive control surfaces. Manovich starts with an insight that we are in a new digital paradigm which alters the overall forms of production and distribution of culture. This new paradigm is even more fundamental than the one usually called Gutenberg's Galaxy or the paradigm resulting from the advent of photography in the nineteenth century. Manovich indicates that this revolution of digital media affects all levels of communication and has an impact on all types of media. According to him, new media are the result of a symbiosis of computing and media technologies. He points out that in the twentieth century the production of illusionist performances was taken over by photography, film and video. Due to the primacy of optical and electronic machines in mass culture and media technologies, art has, according to Manovich, diminished the value of illusionism. Obviously, Manovich here talks about traditional arts, i.e. arts which still have what Walter Benjamin called "the aura of a work of art". Simultaneous movement through illusionist and interactive aspects of new media, in his words, introduces multi-tasking work as a new social and cognitive standard.

Keywords: Lev Manovich, new media, illusions, mass culture, art

Aleksandar Prnjat is a professor at the Faculty of Foreign Languages Alfa BK University (Belgrade) and a Vice-Rector for International Affairs. He has also served as the Vice-Rector for Science and Research. He has been a member of the editorial boards of fourteen scholarly journals and the Editor-in-chief in three journals (*Glasnik za društvene nauke*, *Kultura*, *Akadska reč*). His main interests are in the field of the value theory (social and political philosophy, ethics, aesthetics, philosophy of religion).

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**Sketches for understanding the contemporary:
digital culture as a research framework
in the anthropological perspective**

In recent decades, the rapid development of new information and communication technologies has transformed the fundamental segments of modern life – the ways we work and have fun, the ways we communicate and spend, the ways in which we create knowledge and learn, our understanding of politics and participation in public life. Thereby, 'digital' become not only the key word of the contemporary global culture in which we live, but also the living experience, the form of being in the world, as well the form of perception of the self and the world. In public but also in the academic discourse, this all-pervading character of digital initiated more discussions about the subsistence of a digital culture, as well discussions about opportunities and constraints stemming from new digital technologies. Relying on the anthropological and synchronic perspective, but also cross-cutting processes and events in the sphere of science, politics and economics, this paper reviews the emergence, role and significance of digital technologies. Technologies are seen as a common denominator of fluid contemporary and (co)participants in various aspects of everyday life in the same way as the technologies like rail, press, electricity or television in industrial modernity. Through the identification, research and appointment of key concepts and phenomena of contemporary, the paper further seeks answers to what digital culture is, what are its features, and how we can explore it. The main idea is to offer the concept of digital culture as a possible contextual framework of research and understanding the contemporary world and the phenomena in it.

Keywords: digital culture, globalization, new technologies, post-industrial society, anthropology of the contemporary

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Ready-made Boys – Retro “Idoli”

The subject matter of this paper, divided in two parts, is the specificity of one of the most prominent groups of Yugoslav New Wave “Idoli”. The first part is about photographic and media work by Dragan Papić and his promotion of The Boys concept, as forebears of a music band “Idoli”. Papić’s documenting work of New Wave scene by way of artistic happenings, affected the paradigm shift of new media during the 1980s. In addition, The Boys concept based on photographing then anonymous members of the future band “Idoli” (Divljan, Šaper, Krstić) and publishing in youth oriented and mainstream press, can be seen from today’s perspective as early precursor of the so-called reality culture. The second part of this paper discusses the band’s “Idoli” particular status by proposing a somewhat provocative argument of simultaneously “belonging and not belonging” to the New Wave phenomenon. In contrast to modern, progressive, and mainly pro-Western platform of the phenomenon, ‘paradoxical’ position of “Idoli” is based on discrete ‘appropriation’ of local culture’s different retro elements, both on formal and musical plans. Among many examples, we single out the image of ‘nice boys from the neighborhood’ (as opposed to ‘dirty and mean’ rockers) imitating the style of local (rather than Western) vocal performers of previous decades; likewise, relating to this is the band’s prefix VIS (Vocal Instrumental Band) “Idoli”, also after local pop bands from earlier decades. In terms of music, it is first and foremost leaning on local ethno-spiritual tradition. Finally, “Idoli”’s retro spirit is reflected in their flirting with the style and iconography of the bourgeoisie whose ideology does not fit the real new-wave/post-punk spirit.

Keywords: Dragan Papić, Dečaci, Idoli, New Wave, Retro

Ksenija Radulović graduated from the Department of Dramaturgy, received an MA and PhD from theatre studies at the Faculty of Dramatic Arts in Belgrade. An associate professor at the Faculty of Dramatic Arts in Belgrade, teaching History of theatre and drama. From 2001 to 2013 director of The Museum of Theatre Arts of Serbia, and editor-in-chief of the journal *Teatron*; 2010-2012 artistic director and selector of *Sterijino pozorje*, the leading national theatre festival; curator of Serbia focus programme – New drama festival in Bratislava (2009); selector of Show case – Bitef (2007). Published a great number of articles in Serbian and international journals. Vice-editor-in-chief of Anthology of Essays by FDA. The author of the books *A step ahead* and *A Cruel Classics* about contemporary directing. Received Sterija Award.

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Applied Theatre: the power of interactivity in the digital environment

The main objective of this paper is to investigate the forces applied theatre in the period of domination of new technology and mass culture. Although today traditional public theatre wondering how to form their own repertoire policy and attract a wider audience while maintaining the representativeness of the implementation of the repertoire policy and concept, considering that new technologies are threatening, applied theatre progressive ideas, new research and alternative art forms, radical activist ideas and interactive approach in dealing with the public, can contribute to the empowerment of individuals in psychological terms, but also in terms of strengthening its social integration more successful, than it does today, the classic institutional theatre. Applied theatre is an umbrella term for a large number of performing practices whose goal is not just to emotional or aesthetic experience any audience, but its basic idea of using a practical techniques and processes achieve social impact beyond the theatre which is focused on the phenomenon of displaying, presenting dramatic work, the author or the director's concept and aesthetic. Just a practical aspect of applied theatre and theatre tendencies that should belong to all citizens, and its strength. The course work will include research characteristics of all forms of applied theatre: theatre for development, education, health and theatre, psychodrama, museum theatre, theatre in prisons, activist theatre. Democracy in approach, open theatre forms, direct work with people in need of any social or psychological support to the forces applied theatre in the era of new technology, which is the basic hypothesis that we want to prove. In terms of methodology, the paper will be used theories applied theatre (Lukić, Adler, Prentki...), the theory of theatre of the oppressed of Augusto Boal and Jacob Morena theory. The empirical methods include case studies, peculiarities of work applied theatre in Serbia today, organizations like CE-DEUM, ApsArt, psychodrama centre, Spotlight Theatre, Arstis centre that specializes in museum theatre.

Keywords: Applied Theatre, New technology, Animation of the audience, Theatre for education, Theatre for development

Maja Ristić was born in Belgrade. She graduated at the Faculty of Dramatic Arts in 1996 as valedictorian and has been teaching at the Department of Management and Production in Theatre, Radio and Culture ever since, under different titles. She finished postgraduate and doctoral studies at the Faculty of Dramatic Arts and today is an associate professor. She has published scientific articles in diverse publications and participated in international conferences in Serbia, Banja Luka, Zagreb, as well as abroad. Her expertise is theatre management, while at the moment she also teaches human resources management. Ristić published a study on “Musical audience” (Zadužbina Andrejević, 2014). Her columns, interviews and author pieces were published in daily news papers “Politika”, “Danas”, as well as in Third Programme of Radio Belgrade.

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The change and implementation of a new digital age strategy at "Zvezdara teatar"

The use of marketing, approximately ten years ago, almost did not exist in theatre establishments (some rare examples excluded). However, today most theatres function in such a manner. Strategic marketing in a theatre should represent a modern approach to management, where it is understood that a theatre must continually adjust itself to correspond to a changeable environment, where such an environment permanently influences the theatre and vice versa, where theatre influences the community, which dictates terms of the adjustment. Intense development of digital media, especially the internet, brought also some new circumstances in rethinking and implementing marketing strategies. Some theatres responded with up to date marketing tools, some did not. The contemporary marketing demands that institutions do more than merely developing „the real product“, forming a real price or achieving a product's availability – the contemporary marketing insist that one must communicate to „one's customers“ (Kotler: 1989, 621). Therefore, each theatre is both a communicator and a promoter, and its results depend on the quality of the strategies intended and their implementation. The circumstances in which one theatre works continually change, therefore a continual analysis and research are necessary, as well as the innovations in marketing strategies. In the case of „Zvezdara teatar“ we shall see the 'beginning stage' of digital marketing, describe, analyse, demonstrate innovated strategies of the marketing management and its implementation in a theatre practice of a theatre which has in the meantime become a 'leader' of the theatre internet marketing.

Keywords: marketing management, marketing management strategy, digital marketing, online ticket sale

Ljubica Ristovski biography – page 55

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Open science in European research policy ecosystem

Open science is at the heart of modern European scientific research policy aimed at responsible research and open innovation. As a result the accelerated development of new digital technologies, to change of the paradigm of scientific research towards the creation and design parameters of knowledge in a new environment based on excellence is being at work. The main ambition of open science is to offer a more thorough evaluation of the traditional scientific publications, recognizing the quality and diversity of scientific results into new forms. In the applicative sense, this model of evidence based research policies is related to the establishment of open access to scientific publications, research data management, preservation and reuse of scientific information, as well as the infrastructure of open science. Along with the review of European research policy ecosystem, the paper offers analysis of individual factors and critical points in their implementation, with particular reference to the implications in the field of social sciences and humanities.

Keywords: open science, excellence, scientific publications, European research policy, the humanities

Dr **Ljiljana Rogač Mijatović** (1981) is Deputy Director and Senior Research Fellow at the Institute for Theatre, Film, Radio and Television at the Faculty of Dramatic Arts in Belgrade, and lecturer at master and PhD studies of the University of Arts in Belgrade. She is the author of the influential academic book *Cultural Diplomacy and Identity of Serbia*. She has published over 70 scientific papers in relevant national and international journals, edited numerous academic and professional publications. She has shown great results as member of the COST actions. She is member of the Editorial board of the journal Anthology of essays of the Faculty of Dramatic Arts. She is researcher at the national scientific project *Identity and memory* OI178012, financed by the Ministry of Education, Science and Technological Development.

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**Digital exhibitions: outlines and workarounds
of an ideological museum shape**

Digital exhibitions are currently becoming increasingly popular, both in museum institutions and outside. For instance, in France, an exhibition was dedicated to “Age of old cities, a virtual journey from Palmyra to Mosul” at the Arab World Institute (Paris), or another, called “Teamlab” took part at La Villette (Paris). Elsewhere those different places dedicated to culture and heritage, digital exhibitions take part in other kind of places, as shopping centres. For instance, in Nice (South of France), there was an exhibition dedicated to Yves Klein in Nice Etoile mall. This travelling exhibition will be installed in Japan next. Beyond the so-called “virtual” exhibitions, mainly online, these various examples bet on the embodying in places: digital becomes both a support and an exhibition object. In that way, it allows us to question the digital, as part of a current social imagination, fundamentally ideologized. To investigate digital issues in cultural mediation, we propose to analyse those different exhibitions from a communicational perspective. We use semiology and discourse analysis. In that way, we show how digital, by being used, quasi-systematically, is naturalized. Rather, it seems crucial to us to pull back from this habit. We investigate how mediation is being transformed, and conversely, how digital is often a source of false hope for change.

Keywords: semiotic, digital exhibitions, museums, discourse analysis, depublicitarisation

Camille Rondot is an assistant professor in information and communication sciences at CELSA, the communication school of Sorbonne University, and member of GRIPIC laboratory. Her researches are dedicated to the analysis of mediations: cultural and political. She got involved in different research projects in different cultural institutions: Louvre Museum and French National archives for instance. Since her PhD, devoted to the analysis of UNESCO's website, she has been investigating about the use of digital technologies: social media in libraries, archives digitalization, digital exhibitions, etc. Today she works more precisely on museums evolutions: links between museums and technologies, the development of the use of marketing tools, etc.

Marie Cambone is an assistant professor in information and communication sciences at GRESEC (University Grenoble Alpes, France) and PhD in Museology (UQAM, Canada). Her thesis focused on digital devices for the mediation of urban space and more particularly heritage sites. In addition, she has worked on assessments and digital device designs in the cultural and educational fields (Le Louvre, Institut du Monde Arabe, RMN-Grand Palais). In particular, she has conducted public studies and assessments of digital devices in these institutions.

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**New paradigms of practice in Digital Cultural Heritage:
Digital Invasions and Crowddreaming**

The paper will cover both the DIGINV (DIGigital INVasions for the Promotion of Cultural Heritage) project which valorises cultural interest and practices by engaging citizens, cultural institutions in digital tools and the Crowddreaming project which aims to encourage both teachers and their students towards the epochal digital challenges upon which the new generations are called to face. Both are Erasmus + projects. Crowddreaming raises awareness of the difficulties a modern challenge of young people, they who will be the first in history to find themselves passing down what is largely a digital cultural heritage. It aims to stimulate the adoption of new paradigms of thought which is required to operate cultural heritage in the digital dimension. Through collaborative work, participants will co-create digital monu-

ments which will be embedded with augmented reality technology in Europa Square. The Crowddreaming Europa Square will become an interdisciplinary experiment in order to create a long-lasting digital monument dedicated to European values. Digital invasions applies the principles of digitalization of production systems, digital storytelling and web-marketing, to promote cultural heritage in order to make it more accessible and competitive at local and international level, enhancing the tangible and intangible cultural heritage itself and the participants' development in a completely new way. The operators and partner organizations will have new tools for community involvement in enhancing cultural heritage, as well as the consolidation of the dialogue with the local authorities. Over 2,000 invasions have been organized since then and about 50,000 people have been involved across the countries. In the Crowddreaming, social initiative is also used as a tentative answer to several challenges in the Digital Age related to teaching skills and developing digital and cultural heritage related skills.

Keywords: digital cultural heritage, cultural heritage, digital skills, digital inclusion, content-based learning

Paolo Russo is a mathematician, who has been applying his analysis and complex systems modeling skills for over 15 years to inventing and creating cutting-edge digital solutions for arts and cultural heritage; designing and managing complex digital ecosystems and innovation projects for Italian governmental organization. He is dedicated to raising awareness about innovation by participating to educational projects in Italy and Europe. He is the inventor of the "Crowddreaming: Youth co-create Digital Culture" school contest, promoted by the Digital Cultural Heritage, Arts & Humanities School. Russo serves as the General Secretary of the Italian no-profit association States General of Innovation.

Pia Groenewolt joined ALL DIGITAL in September 2016 as a Project Officer. She is now coordinating the CODINC, Crowddreaming-CDDC, Open-AE projects and supporting eMedia project. She supported the Smart Women project and was in liaison with the National Coalitions in the context of the Digital skills and Jobs Coalition. She has a Bachelor's from the University of Calgary in both Sociology and Political Science, and a Master of Social Sciences from the University of Helsinki in Sociology specialising in ethnic relations, cultural diversity, and integration. She worked for the International Labour Organisation, Swiss Academy of Development, and the Finnish Ministry of Foreign Affairs; she has a strong experience in NGOs focusing on issues of inclusion, migration and integration, empowerment and dialogue.

Panagiota Polymeropoulou is Senior Researcher, member of the DAISSy Research Group of the Hellenic Open University, Greece, in EU funding Research & Development Projects. She has degree in Archaeology and History of Art, National and Kapodistrian University of Athens and holds a Postgraduate Diploma with honours in Cultural Informatics and Communication with specialism in Museology, University of the Aegean. She has been adjunct faculty in the Technological Educational Institute of Western Greece, teaching cultural heritage and museology. She has served for many years as archaeologist in the Service of Antiquities, Hellenic Ministry of Culture and Sports; published in scientific journals and in Conference proceedings; a member of ICOM.

Vicky Maratou has received a Physics degree and a Master degree in Medical Physics from the University of Patras. She also holds Master Degree in Information Systems from the Hellenic Open University. Her research interests and expertise are focused on e-learning technologies, instructional design, the development of educational simulations and games in 3D virtual environments. She has been involved in European projects of the Hellenic Open University and the Technological Educational Institute of Western Greece; educational online games for Project Management, Information Security and natural hazards awareness in 3D virtual worlds. She has been involved in the instructional design and development of Massive Open Online Courses (MOOCs). Currently works as a Researcher with the DAISSy research group of Hellenic Open University.

Sanjin Smajlović is a graphic designer, IT specialist and EU project manager in Centre of technical culture Rijeka (Croatia), a non-profit NGO encouraging and promoting technical education, computer science, and culture in general. CTK Rijeka's team has years of experience in carrying out EU projects, plenty of which are dealing with valorisation of cultural heritage. Sanjin and his team believe that technology can vastly improve cultural heritage experience as much as help promote it amongst youngsters and public. Their expertise and 26 years of experience in teaching and exploring new technologies is a good base to achieve this aim.

Marianna Marcucci believes that change can only come from exchanging ideas and opinions and is always striving to find unexplored connections between people to create new communities. Marianna focuses on helping develop projects linked to the world of culture and tourism while seeking fresh opportunities for communication. She co-founded in 2013 "Invasioni Digitali" (Digital Invasions), a bottom-up initiative promoting the value of and engagement with local cultural heritage using the power of internet and social media.

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**Cultural mediation and digital devices at the museum:
context, imaginary, reflexivity**

This research observes and explores the imaginary of digital devices when the latter are introduced, in the form of tablets or augmented reality browsers, to support mediation work in ethnography museums. The study examines how museum professionals position themselves in relation to the growing presence of digital devices in the exhibition space, which is underpinned by a technophile promotional narrative spun by the media and politicians who present the introduction of these technologies as highly desirable. An ethnographic study in two museums faced with the imposition of such technological agendas – the Museon Arlaten in Arles (France) and the McCord Museum in Montreal (Québec, Canada) – allows for an analysis of the expectations towards and imaginary of these devices by museum professionals. The concept of triviality, as defined by Yves Jeanneret, is used to compare the accompanying discourses on digital technologies with the discourses of professionals in the two ethnography museums, in order to highlight how discourses circulate, as do the imaginaries underpinning them. The comparison between the professionals' discourses and the accompanying discourses offered by the media and politicians revealed a discrepancy between the accompanying discourses on technological innovation in museums and the way in which the professionals from the cultural institutions talked about this issue. The narratives describing these technologies as revolutionary were not taken up by museum professionals; rather, they were significantly qualified by reasoned, adequate imaginary of technologies, alongside with an ambivalent perception of innovation, questioning the symbolic dimension of technological changes affecting mediation work in museums.

Keywords: mediation, imaginary, digital technologies, devices, museum, ethnography, project

Eva Sandri is a lecturer in information and communication sciences at Inalco University (in PLIDAM research laboratory). Her research focuses on the current challenges of cultural mediation and the imagination of digital devices in museums.

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Sharing open knowledge about Malta's contemporary art scene in the Digital Environment

In 2015 Fondazzjoni Kreattività, the organization that operates Malta's National Centre for Creativity, embarked on a research project geared to adequately preserve, document and make available the substantial number of art objects and associated ephemera it holds, which form part of the country's National Art Collection. Since the project began, a number of key ideas have been developed through community archiving initiatives that have involved workshops with artists, cultural stakeholders and the public. The initiatives put forward to develop the documentation and archiving processes of its own collection have afforded Fondazzjoni Kreattività the strength to serve as a key institution responsible for contemporary cultural heritage more widely in Malta. This is a major shift in terms of cultural policies on digital preservation and collective memory engagement in Malta, which can also be applied to the performing arts, film, literature, and other creative modes of expression. This presentation delves into the practical and theoretical side of contemporary art preservation policies from an institutional perspective, focusing on the methodology and actions that are being undertaken in this case, which involves aspects of citizen science in an attempt to move away from the conventions of grand institutional narratives. The process of the systematic preservation of the legacy of Fondazzjoni Kreattività employs wiki technology to gather and share knowledge on the modern and contemporary holdings in Malta's National Art Collection. Focusing specifically on the ways in which this online information community engages with Fondazzjoni Kreattività and its audiences, the project at the heart of this presentation is primarily based on the drive to disseminate information about the collection and ensure interactive opportunities for engaging with these works of art through exhibition and documentation, in the Digital Environment.

Keywords: digital preservation, cultural heritage policy, wiki, contemporary art, Malta

Dr Toni Sant is Director of the Digital Curation Lab at MediaCityUK with the University of Salford's School of Arts and Media. He is also the Artistic Director of Spazju Kreattiv, Malta's National Centre for Creativity. He has published widely on media archaeology and digital heritage preservation. His most recent book *Documenting Performance: The Context and Processes of Digital Curation and Archiving* was published by Bloomsbury in 2017. An associate editor of the *International Journal of Performance Arts and Digital Media* published by Routledge, he is also a founding member of the Wikimedia Foundation affiliated user group Wikimedia Community Malta, supporting Wikipedia and other Wikimedia projects in Malta.

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Changes in Cultural Policy and Cultural Management for the Digital Age

The digital era, brought with it transparency, plenty of information, interactivity, deletion of time differences and geographical constraints, global online networking, affects every segment of social life. Changes in the mode of communication formed by the Internet community have also led to changes in the design of cultural policies, which are reflected in the increase in agility and transparency that are key to the digital age. Additionally, digitization brings about the need to redefine the priority goals, that is, that countries stop financing short-term cultural projects. Information on cultural competitions is now available to people who are not in a cultural centre, so the way and selection of the people to be funded is changing, and opening the door for new players can be beneficial for both sides. It is clear that existing resources in the past have not been sufficiently exploited and that the time has come for their quality use. Decentralization, which digitization brings with it, and thus the involvement of local collectives in the creation of cultural policies, enables the higher cultural institutions, in our case of the Ministry, to deal with strategic goals and issues of national importance. Deleting geographical boundaries allows the content to be internalized, the artwork becomes available to a larger number of people, not only in the country but also abroad, contributing to the use of all available platforms. However, the fact is that the discussion of the digital age has been overcome and that we expect great changes in the post-digital era. In this paper we will try to answer the question of how cultural policies and cultural management will change in post-digital age.

Keywords: cultural policy, cultural management, digital age, post-digital age

Vida Savić Žilović graduated as a Master of Culturology, at the Faculty of Political Science. At the same faculty, she is currently attending PhD studies at the Department of Culture and the Media. She volunteered at various events, for example, exhibitions *Soft Control* and *Joko Lenon Tito*, the multimedia festival *Mikser* and documentary film festival *Beldocs*. Since 2016 she has been employed as Corporate Communications Manager in one domestic company. Vida feels fulfilled when she discovers new trends in communications and the media field. She loves to visit historical and cultural sites with her husband Ivan and their son Vasilije.

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Hypertext as a poetic landscape: the online possibilities of language

This paper proposes that hypertext can be read/viewed as poetry, as it is itself a non-linear and performative online material with a specific duration and rhythm. It aims to do so by integrating Gérard Genette's concept of the paratext as borderline segments of text (*Paratexts: Thresholds of Interpretation*, 1997) into the space of Web 2.0, using George P. Landow's remarks on ontology of hypertext (*Hypertext 3.0: Critical Theory and New Media in an Era of Globalization*, 2006) and Jerome J. McGann's depiction of poetry as a form which urges the reader "to decipher the text in spatial as well in linear terms" (*The Textual Condition*, 1991). The paper also tries to overcome the shortcomings of the classical literary understanding of poetic text as a verbal material: hypertext can manifest in written, visual, audiovisual and other modes that are produced through digital or electronic technology. Moreover, hypertext is in constant movement, not only on a concrete webpage or in-between the links, but in its ability to emerge and recreate in its entirety in front of users – it thus requires deciphering its forms, schemes and contents in both space and time. Finally, the poetic potential of hypertext lies in its paradoxical nature, as it simultaneously exists as the text and the paratext, whereas their mobility and transformative imagery become means of poetic expression.

Keywords: poetry, text, hypertext, paratext

Maša Seničić is a scriptwriter and a poet. She graduated in Dramaturgy at the Faculty of Dramatic Arts in Belgrade (2013) after which she completed MA in Theory of Dramatic Arts and Media with a thesis "*La jeunesse désaffectée* in Serbian film: 2010-2015". She has taken part in various international projects and interdisciplinary workshops, while creatively contributing to numerous festivals as a writer, programmer etc. In 2016 she enrolled PhD studies, where she is now pursuing her research with a strong focus on film theory and digital humanities.

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Vertical video – potentials of user generated audiovisual content

The paper will analyse the vertical video phenomenon and the manner in which user generated content establish new standards in media consumption. Nowadays, more than 90% people hold their devices vertically when recording video on smart phones, and the extent of these »stories« on social networks reaches billions annually, while the number of live videos also increases. In conditions of stressed competition in myriad of audiovisual stimuli, it is not enough only to devise quality and attractive content in order to accomplish higher visibility. The paper will consider strategic directions and tools in creating, placing and distributing vertical video in digital surroundings, as well as the potentials of using this all the more dominant communication among users. In order to better position oneself with video narrative, the user is directed towards frequent emission of short episodes that are the most adjustable for time efficient viewing. Will the physical format of audiovisual content be primarily determined by the format of the platform for which it is firstly devised?

Keywords: vertical video, digital platform, audiovisual format, user generated content

Vanja Šibalić, born on 6th of May 1970 in Belgrade. Graduated at the Department of Film and Television Production at FDA, Belgrade. Specialized in academic studies of „Advertising and Media“. Work as lecturer at Film & TV Production Department, fields: Film and Television Production. Won world second place in International Advertising Association global Climate Change Campaign Competition in 2009. Involved in production of numerous national PSA campaigns (MTV Adria Anti Trafficking campaign 2007, Character against Violence in Sport 2008-2009, Clean Serbia – Recycle 2010-2011, Blue Circle – anti diabetes campaign 2012, Belhospice campaign 2013, White Cane campaign 2014).

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In search of Museum of Television in Serbia: the role of socialist television heritage in digital environment

In 1950 Rudy Bretz, TV pioneer, asked a question “Is television really a new art?” For decades, we have repeated phrase about television as mass medium with three main functions: to inform, to educate and to entertain. However, in recent time we can make strong assertion that television has become central generator of 20th century’s collective memory. In order to underline the importance of television as cultural and aesthetic form, many scholars nowadays try to link art and television. There are actually *two* actions that happen when we talk about this connection: the first is artist’s intervention in the TV medium, and the second is television genres as new artistic forms. However, I’m not having special interest to discuss these connections in this paper. What I’m trying to do is to give an epistemological framework for consideration of history of television as art museum in digital contemporary world. Particularly, I’m interesting in Yugoslav socialist TV. Why? In the historiography of many communist countries, Yugoslavia is seen as the most interesting country with controversial transformation, politics and social orientations that existed in the 20th century. If we talk about Yugoslavia, we need to consider political, economic, cultural and aesthetic history of Television of Belgrade. Search of Museum of Television in Serbia last exactly three decades (1988-2018). The aim of this article is to outline and discuss idea, lack of realization, national context, international significance and implications on culture and society as a whole. The article also serves as turning point from traditional “object and place” perspective to postmodern digital open space and virtual symbolic frame of innovative TV museum.

Keywords: TV museum, TV Belgrade, television, socialism, Yugoslavia

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The influence of digitization on cultural policy discourse

In this article, the author is exploring the concerns, challenges, opportunities and limitations around the Digitisation in cultural field and its influence on cultural policy discourse. Digitisation has usually been understood as changing or modernising traditional views of communication, work style and culture. In the past more than 15 years, the development of information technology and rapid appearance of “social networks” became an integrated part of the daily life of the majority of the population in Europe. As pointed out by Vincent Miller (“Understanding Digital Culture”, Sage 2011), this development somewhat limits the potential of the now established digital culture for truly “alternative” changes in our societies. In the same time, new forms of art and art production based on digital technologies have emerged, which are now part of the mainstream culture. We are witnessing the fourth revolution, which is intensely changing our cultural perspectives, practices and experiences not only in terms of new information technology access, communication and art creation but also in terms of cultural policymaking. What kind of new dilemmas the cultural policy thinkers and decision makers should cope with in order to interfere with this “fourth” reality and find a proper solution for the new challenges? How these new perspectives can be translated into explicit cultural policies? Is this fourth revolution puts at risks the “cultural diversity” and the need for creating adequate environment for cultural content production and creativity in the digital momentum? The article elaborates and illustrates the current issues within the cultural policy discourse, and the consequences of the fourth revolution on it and gives some framework that could be further discussed.

Keywords: cultural policy, digitisation, new dilemmas

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The abolition of borders and transcultural identity in film (in the digital age)

This paper focuses on the concept of borders, which in modern times have become porous, permeable or even annihilated, whether they are individual or social borders. The digital age has changed the demarcation lines of the space, altering as well the (local) cultural specificities, which are becoming elements of the global. By using new technologies and intensified exchange of elements, expressions and content of diverse cultures, the phenomenon of the abolition of borders affects today's postmodern identity, which is experiencing significant and permanent transformation. In the digital age, geographical determinants cease to be a basis for understanding the identities, the world exists as one big heterotopia, and the significance of the centre – periphery divide is vanishing. The identities therefore suffer a dynamic change, and being continually in transition, they are located in a liminal space, as a place of new opportunities. W. Welsch speaks of the universal transculturality which results as well in hybrid identities. The prefix trans- represents a feature of this age, indicating a general permeation (of cultures). Accepting the new forms and introducing elements of otherness in the primary identity matrix, a new identity emerges that, given the significant impact of digital media and proliferation of different contents, remains fluid, as well as the border. European film is particularly important as a means through which to perceive, interpret and disseminate the elements of European culture and European values, even beyond the European continent, and it reflects a transcultural identity.

Keywords: borders, identity, trans-, hybridity, heterotopias, European film

Jagoda Stamenković is a PhD student at the Faculty of Dramatic Arts, University of Arts in Belgrade (*The theories and representation of European cultural identity of otherness in European film after the fall of the Berlin Wall*). Previously, she graduated from the Faculty of Philology and completed her MA studies of the UNESCO Chair in Cultural Policy and Management. She has worked at the Ministry of Culture and Media, since 2001, on international cooperation. In the period 2002-2006 she worked for the MFA, in the Serbian Cultural Centre in Paris. Previous work experience, since 1987, in the field of cultural management.

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Solaris in the Reflection of Pavel Florensky

The study *Solaris in the Reflection of Pavel Florensky* is a complex semiotic analysis rooted in the mathematical, philosophical and theological contemplations of Pavel Florensky and the outcomes of iconographic reading of particular scenes – images from the film *Solaris* by Andrei Tarkovsky. The study is based on Pavel Florensky's theological works on the poetics of the old Russian icon, reverse perspective and reverse time, spreading towards all other meanings. The objective of the study is to develop the complex architectonic aspect of the time-space context of *Solaris*, as the specific language and handwriting of Andrei Tarkovsky, as well as identifying *Solaris* as a symbol of helplessness of the modern materialist totalitarian world, faced with the contradictions of the digital chaos. Art has a cognitive function and talks about the world in a specific manner, primarily through the method in which a work of art is developed. The process of creation and reception of a work of art can be seen as process of pre-coding in several phases, which is why a work of art is perceived as a multilayer system. Information contained in an artwork depends on the modelling language and its structure, i.e. the sign – model. The structure of an artwork cannot merely be seen as its form; it is inseparable from its contents implemented in the information model. The thought establishes a system of signs. The semiotic school is not involved in conveying messages, but places an emphasis on the meaning of a message in the communication process. An artwork is an expressive form developed so as to be perceived through our senses or delusions; what it expresses are human feelings. Form means structure, articulation, an integral whole stemming from mutually interdependent elements and methods of piecing together such a whole. Artistic perception is an act of understanding, represented by a single symbol. Artistic perception is intuitive. Language is a system of symbols. Symbols articulate ideas. Semiotics is a philosophical discipline conceived as an active critical theory of signs. Semiotics offers a general language applicable to each specific language and each specific sign. Semiotics is characterized by interdisciplinarity. A work of art is an autonomous sign and a communicative sign.

Keywords: semiotics, aporia, ambivalence, reverse perspective, reverse time

Dragana Stanaćev Puača works at the Faculty of Fine Arts at Belgrade University as a Professor, teaching Drawing and Painting at graduate and PhD levels. She got her MA degree in 1986 and her PhD in 2013, at the same Faculty, with the topic "Architecture as a Symbolic Form. The Semiotics of a Tower". Exhibited and took part in the International Conference on Architecture and Exhibitions on Architecture, in the Gallery of the Serbian Academy of Arts and Sciences in Belgrade (2013-2016). Her works can be found in the collections of Neue Galerie, Graz, and the Zepter Museum, Belgrade. She has had 17 individual exhibitions. She does drawings, and her works are created in cycles.

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Networked image

Digital art history is usually associated with digital tools used to process a large amount of data, accompanied by a visualization interface enabling the presentation of results based on pattern recognition. This is why data visualization has such an important role in analysing a large amount of data. At the same time, the analysis is reduced to the technology (software), content to the dataset, and interpretation to data processing, which destabilizes the specificity of artwork as a certain kind of action and is reduced to information, data or image as a generic unit. The question, which arises, is how can visualizations be applied to interpreting an artwork as a specific piece of “information”, rather than just for just analysing a large amount of data? The starting point of this research is that one of the ways to achieve a qualitative advancement of interpretation is to connect it with network theory, complement to the methodology of digital humanities, as well as contemporary art. How does the theory of networked world correspond with contemporary art? The thesis is that the networked world is not only one of the possible theoretical discourses that can be applied to the interpretation of contemporary art, but also a key starting point for understanding, first of all, contemporary art – the way of functioning, but also the critical analysis of art in the digital paradigm.

Keywords: digital humanities, digital art history, avant-garde, contemporary art, data visualization

Maja Stanković (Belgrade, 1975) completed her PhD in art history at the University of Belgrade, Faculty of Philosophy, at the Department of Modern Art (2013). She is an associate professor at the Faculty of Media and Communications, Singidunum University, at the Department of Digital Arts. Since 2004, she has authored numerous texts published in scientific journals, as well as solo and group exhibition catalogues and co-authored the collection of papers on contemporary art *Slike/Singularno/ Globalno* (2013) and the collection on video art *Slika/Pokret/ Transformacija* (2013). Her field of interest includes contemporary art, theory and digital humanities. She has published a book *Fluidni kontekst: kontekstualne prakse u savremenoj umetnosti* (2015).

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New technologies in the legal framework of cultural policy in Serbia

Subject of the paper is the relationship between cultural policy and new technologies (ICT) in the field of cultural activities. Presence of ICT in the legal framework of cultural policy of Serbia from the beginning of 21st century has been analysed. The theoretical background of the paper is that cultural policy uses diverse legal-political and organizational instruments and that their stimulating, well-planned and well-designed implementation influences positively the functioning of actors in cultural field, as well as its efficiency and effectiveness. Legislative and normative regulations, as a legal-political instrument, are the foundation of using all other instruments and at the same time a framework for functioning of actors in cultural field. Evaluation, as an organizational instrument, makes it possible to see how the implementation of the instruments reflects to cultural policy's actors, as well as to the efficiency and effectiveness of a cultural policy itself, whether as a whole or its particular field, program or action. Analysis of the content of legislative framework shows that ICT have been introduced to the legal framework in Serbia quite late. The key hypothesis of the paper is that although ICT have drastically changed the context of behaviour and functioning of all actors a long time ago and they still do, legislation in the cultural field in Serbia has not recognized them in a proper manner. Because of that we can say that legislation in the cultural field in Serbia is to a certain extent anachronistic comparing to the contemporary trends in cultural policy. Only in the Law on Culture of 2009, information and communication technologies and digitalisation were introduced as part of the public interest in the field of culture. Applying of ICT has been further developed in regulations of 2017 and 2018, so activities in this field have started to intensify. There are different levels of progress related to the implementation of ICT within cultural activities. Examples in the field of cultural heritage draw special attention. While libraries are regulated by a separate law recognizing the application of ICT as crucial, institutions for protection of cultural heritage (archives, museums and institutes for protection

of monuments) are regulated by the Law on Cultural Goods of 1992 and they still have been searching for solutions of implementation of ICT in their everyday work. Thus, presence of these technologies in the legislations can be a criterion for evaluating cultural policies in the light of contemporary trends.

Keywords: Cultural policy, ICT, legal framework, cultural institutions, evaluation

Ana Stojanović graduated from the Faculty of Philosophy, Belgrade, in 2001, obtaining her BA in Art History. In 2007 obtained her MA in Cultural Management at the University of Arts, Belgrade. In 2016 obtained her PhD in Cultural Management at the Faculty of Dramatic Arts, Belgrade. From 2009 employed at the Centre for Study in Cultural Development as a cultural policy researcher. Her main areas of professional interests are related to cultural planning, local cultural policies, urban and regional development.

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Crypto Technology of Change

This paper is about a curiously announced cultural change that in the spirit of new wave expressiveness in film, literature, arts and, most certainly, popular music was unified by a peculiar Belgrade-coded poetic turn. At the centre of this turn is a special edition of student magazine "Vidici" published under the title "Vocabulary of Technology". A year after the death of Marshall Tito, the grandest son of South Slavic peoples, a turn in appreciation of forthcoming sensibilities as well as a transfer of forgotten cultural practices and political emancipations was put into practice by way of casual infusion. It was a lexical and strategic expressive power of coming to grips with state's ideology and Yugoslav federation, with its unquestionable prescription of self-governance. It was also a certain parallax for the impending questions and attitudes, which are a part of our present day anthropological fate. The path of this manifest united a number of authors and their peculiar aesthetization, which not only was the background of cultural new wave, but also an interrogation of principles, which failed to resolve a comprising part of, then started Anthropocene, layering and cultural intertwinement and concealment that were to follow and start spreading politically and existentially a decade later.

Keywords: Dictionary of Technology, Glossary, psychosocial earthquake, culture, violation

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Archive in a process of de-marginalization of artistic content on the independent scene

This paper will articulate perspective which concerns archive as a strategy to oppose the dominant politically driven policies in countries from ex-Yugoslavia where civil society is yet on the margins and not treated as a relevant participant in the creation of art and cultural content. Therefore, rarely there is a track on the content and discourses produced in the independent sector or 'interdependent' sector, moreover, there are rare examples where it becomes part of the institutional context. Civil society, being in such a position, started understanding the archive as a strategy, or a tactic for the opposition, as a civil disobedience, as a possibility to create new 'libraries' from where knowledge can be generated and produced. Thus, this paper will develop a perspective on how such archive can become a 'library of resistance' and in same time become a strategy to oppose (de)marginalization of the content of the independent scene. Being in such marginalized position, independent/interdependent scene, cultural workers and artists started creating spaces and projects which can enable visibility and serve as an environment to preserve content produced in the scene as crucial for the contemporary cultural and art discourse development. In the paper author will propose two aspects of archive strategies: a) one, through several spaces, artistic and curatorial projects as examples of "libraries of resistance" which are forming the 'culture of dissent' (Kino Kultura – projects space for contemporary performing arts and culture, Railway station/Cinema space (spaces), "Anonymous is the answer", "Living libraries", "5 minutes of independence" (projects)) b) other, private archive of contemporary dance, becoming part of institutional paradigm of MSUM Ljubljana, as example of 'collaborative archives' developed through public – civil partnerships.

Keywords: independent / interdependent sector, strategy of opposition, libraries of resistance, collaborative archives, public-civil partnership

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Avatar as a costume

The article examines in what way the technology implemented in costume can (trans)form and (re)examine the performing body in virtual space. Article relies on the theoretical concept of Joanne Entwistle dress as embodied practice and Aoife Monks's theories of costume and associates them with the phenomenon of avatar in the performative space of video games. The article further analyses the embodiment in the virtual spaces and how that enables experimentation with new visual and conceptual expressions in performance art by reflecting on the case study *Asphyxia* by Maria Takeuchi and Federico Phillips.

Keywords: wearable technology, costume, avatar, embodiment, performance art, virtual space, video games

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Intertext of the artistic text in the internet environment

In the work, we will deal with specific artistic (poetic) text in its closest environment, i.e. "inter-environment". We will start from the term "text" which, relying on modern scientific practices, N.K. Rjabceva defined as "to constitute / process a text; store text information; present information in a combination of texts, graphics, video and sound". We will especially look at the problem of text functioning, as "A text functions as a unity with respect to its environment", where the environment is understood as an informational, computer environment, which according to the opinion of J. Stepanov, unites the terms "Text-Intertext" and "Internet".

Keywords: text, intertext, inter-environment, internet

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**Croatian cultural policy in the digital age:
adaptation or abdication?**

The digitization processes in culture in Croatia have been underway for several decades, but the supporting research and evaluation about these trends have been done only sporadically thus it remains unclear to what extent has digital transformation affected the working practice of cultural organizations in Croatia. Croatian cultural policy can be described in large extent as implicit policy, as there are no official strategies for most areas while existing public policy instruments are insufficiently evaluated and thus their level of success is hard to assess. In the area of digital culture, official initiatives related to strategies and programs for digitalization were mainly focused on its technical aspects, and not on the vision of what kind of digital culture we want to develop and why. Linking the wider context of scientific researches on the digital transformation of modern society with the recent research overview of the current state of the digital transformation of the Croatian cultural sector, we will try to evaluate trends, obstacles, challenges and potentials for Croatian cultural policy in the field of digital culture.

Keywords: digital culture, digital transformation, policies for digital culture

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Medical Documentation: Private Memories

The paper examines the possibilities, limits and potentials of establishing a digital visual archive of photos and videos of various medical conditions, diseases (diagnoses), interventions, treatments, and recovery. Photos and video records from different time periods bear witness to the development of medicine, as well as photo and video techniques. The collection represent a historical document, a diagnostic and educational tool, as well as a rich scientific, theoretic and artistic material. One could say that the medical discourse, through its authority, creates a certain norm of forgetting. Visual unpleasantness and the privacy of medicine for all who are not an official medical expert is suggested. The lack of public records reduces the premediation of the patient to fiction, while memories remain subjective or private. Contrary to this, the paper examines whether an archive can represent a transformational activity for the de-subjectivation of memory, by means of which it transfers from the individual to the collective sphere. Bearing in mind that diagnosis is seen as a mediator between daily and cultural communication, the author will examine whether the archive engagement – by expanding the communication between the patient, doctor, and medical staff, which occurs solely through the process of archiving and continual re-archiving through search – has the potential to include individual memory into collective and open the possibility for its further transformation into cultural memory.

Keywords: archive, de-subjectivation, collective memory, cultural memory, engagement

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Strategies of Digitization and Knowledge Transfer: The Case of Alternative Film Archive Belgrade

In everyday practice of film archiving, essential questions emerge from two central problems: “the tension between the material and the conceptual artifact” (G. Fossati) and the problem of knowledge transfer between archivists. Questions become even more complex when posed from the perspective of archiving “alternative” film (i. e. amateur, avant-garde, experimental). Who is responsible for this film heritage when there is little institutional support for it? How to digitize these often marginalized, yet valuable films, without enough funding and resources? What is the “original” version and how to properly restore and present these films? How to transfer knowledge between generations of filmmakers and archivist, crucial for the process of archiving and presenting films, without any established methodology or systematic processes? The article presents and analyses various strategies for answering these questions developed in the Alternative Film Archive/Media Archive of the Academic Film Center in Belgrade, such as “dirty transfer” telecine, specific festival programs, recording, transcribing and printing round-table discussions and oral histories, organizing workshops tailored for knowledge transfer and bridging the generational gap, developing web-presentations of the collection...

Keywords: digitization, cine-clubs, archival film, alternative film, experimental film

Ivan Velisavljević graduated from the University of Belgrade with a degree in Comparative Literature and Literary Theory, and also Dramaturgy from the University of Arts Belgrade. He obtained his master's degree in Comparative Literature (with a thesis in film studies), from the University of Zagreb. He is a PhD candidate at the Faculty of Dramatic Arts Belgrade and works as a media archive curator at the Student City Cultural Center in Belgrade. He wrote *The Best Serbian films of the 21st Century* (2019, with Đ. Bajić and Z. Janković) and *Kritički vodič kroz srpski film* (2018, with the same co-authors), edited the book *Novi kadrovi: skrajnute vrednosti srpskog filma* (with D. Ognjanović, 2008) and a special issue of *Gradac*, dedicated to unusual bodies/disabilities in culture and society (2012).

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Media convergence – fundamental revolution in journalism

The digital transformation process has led to great innovations in all areas of business and the economy. During this process, vocations themselves, regardless of their type, define new forms of existence and methods of consumption and production. Journalism is perhaps the most exposed to evident changes. The convergence of media has led to fundamental changes in journalism as a profession, as it demands entirely new ways of placing information, but also of handling information in technical/technological sense. This is underpinned by new channels of communication between the media and the audience (reader/viewer). Convergence media implies the replacing of all old platforms with new ones, or with new platforms added to existing ones. The very term of convergence comes from the Latin verb *convergere*, meaning to gather, bring together and move in unison. With posts on the internet, it gains semantic depth, linking every term, syntagma or concept that already exists online. Along with all of this, journalism still requires archival recordings, checks and proof of credibility with other individuals or testimonies. By analysing several domestic newsrooms that have applied digitalisation, and thus gone from being classical media outlets to become modern media companies, I will try to prove the thesis of the revolution in journalism that is indivisible from convergence. This process is primarily measurable in the Belgrade newsrooms of companies B92 and Ringier Axel Springer. The journalist is the driver of newsrooms, responsible for performing several jobs simultaneously, and numerous surveys suggest that this situation has not made journalists happy. The relationship between digitally-literate young audiences and media outlets requires a completely new working dynamic and criteria for success. On the other hand, there is also an important section of the older audiences that has also survived the transition and switched from old to new forms of information. They are connected to the old brands of media outlets and expect media houses to remain loyalty and stable even under new circumstances when media production faces turbulent changes.

Keywords: convergence media, digitalisation, internet, journalism, audiences

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**Production of emotions in the age of media culture:
from management of media content
to emotional management**

This paper is discussing tendencies of the contemporary media culture, which seems to ever more penetrate the field of emotionality, thus produces and/or encourages emotional reaction. Content of media culture, as perceived by Kellner, do not represent only plain fun, but are also inseparably tied with ideological standpoints expressed through strategies, constructions and effects that many media formats reflect. Should media culture, based on the authentic media formats and content, participate in the formation of predominant images of ourselves, others and the world, the question is if management of media content necessarily integrates into itself emotional management. Theoretical background, in spite being interdisciplinary in its core, may be found in the field of sociology of emotions (Turner, Stats) and social media studies, and implemented in the field of media production, leading to the key research question: how media culture influences emotional life in individuals?

Keywords: media production, media culture, sociology of emotions, emotionality

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**The Crisis of Entertainment Industry
and the Digitalization of the End of Art**

A purpose of this paper is to problematize new relations that are being established between the Artworld, media, and entertainment, in regard to the emerging processes of digitalization of the entire cultural actuality. The recent crises of the entertainment industry – indicated by the significant financial losses of music and film, or in more general terms: media industry, caused by the rise of new media, i.e. Internet and social networks – led to the search for new solutions, which was followed by the new development in creative industries on the bases of digitalization. In that context, the processes of digitalization are being understood mainly in regard to their role in the renewal of the entertainment industry, to which they provide a new impulse for commercial and financial movement. Nonetheless, if these processes are being observed from the perspective of artistic creatorship, it is as if the digitalization of this sphere of action evokes Hegel's idea of the end of art, as well as Benjaminian (systematic) loss of aura of a work of art.

Keywords: philosophy of media, entertainment industry, contemporary art, digitalization, critique

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**Comments, emotions and culture of communication
on news sites**

This article is a case study of the turbulent discussions on Croatian press and news sites which were caused by the proposal of the Rector of the Zagreb University to award the Honorary Doctorate to mayor Milan Bandić. The proposal aroused great interest in the media and public participation. The reason was not only that it became a hot political subject for both sides of the story, but also because this topic combines both higher education and culture. Culture is closely related to politics, and in a similar way, it is an activity that requires a high degree of participation because it builds its own society and identity (Kellner, 2004). The culture of public communication is largely defined by the media, and in rhetorical terms, it presupposes the respect of the norms of language, avoidance of dialects, provincialisms, jargons (Škarić, 1988), while in the political and civic sense it means satisfying the criteria of public debate (Dahlberg, 2007). The subject of this research is the culture of communication on the three most widely read Croatian commercial news sites in the period from 27 November 2018 to 4 May 2019. The content analysis explores the culture of communicating from a rhetorical aspect in articles published by professional journalists. In the second part of the study the content analysis is used to explore public participation through comments on these articles. The characteristics of electronic texts, their spelling, rhetorical and professional value, authorship and journalistic ethics will be analysed, and on the other hand, readers' comments on these texts will be analysed, focusing on

their emotional dimension, the culture of behaviour and argumentation, and whether there is an interaction between professional and citizen journalism. The expected results of the study should show the culture of communication in the rhetorical sense and the extent to which readers' comments meet the criteria of public political debate.

Keywords: digital culture, news sites, culture of communication, Milan Bandić, citizen journalism

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“Zagorje, digital homeland” – digital and traditional culture convergence

Following the rise of the network society in our information age (Castells, 2010) and an extremely rapid development of new media (McQuail, 2006), traditional electronic media wander between their primary function to serve general interests and competitive markets (McChesnay 2013). On the other hand, the emerging convergence culture (Jenkins, 2006) made possible the creation of diverse media content items and independent online initiatives, including amateur websites featured in social networks standard packages. At the same time, post-postmodernism makes us face a global identity crisis on both individual and collective level (Burke-Stets, 2009), leading to new forms of searching for identity, be it in the real or virtual world. Social networks, especially Facebook, are suitable for the development of virtual groups and smaller local communities, where consumers become *prosumers*, taking an active part in the transformation of sociability (Castells, 2003). The proliferation of such virtual communities is particularly evident in Croatia in the last decade. This work tackles the example of one among them. It was created as a part of the online project by a non-profit association “Proksima”, entitled “Zagorje, Digital Homeland”, aiming to establish a virtual community of people originating in a village of Jakovlje, dislocated all over the world. Using the method of case study, a content analysis of the website and Facebook profile is done, along with in-depth interviews with the founder and a number of users. The goal of the research was to show in which ways a global virtual community based on a local background, as an amalgam of traditional and modern identity patterns, can create a new power of identity (Castells, 2010) and help revitalization of a real community. It also examines the complexity of motives for participating in a development of such community: from expat nostalgia

and discovering one's roots, to a natural human need to belong somewhere. This case study is an example of the convergence of traditional and modern cultural patterns, where the use of modern information technologies leads back to traditional values and cultural frameworks.

Keywords: social networks, Facebook, local identity, virtual community, traditional and modern cultural patterns

Zgrabljic Rotar, Nada biography – page 193

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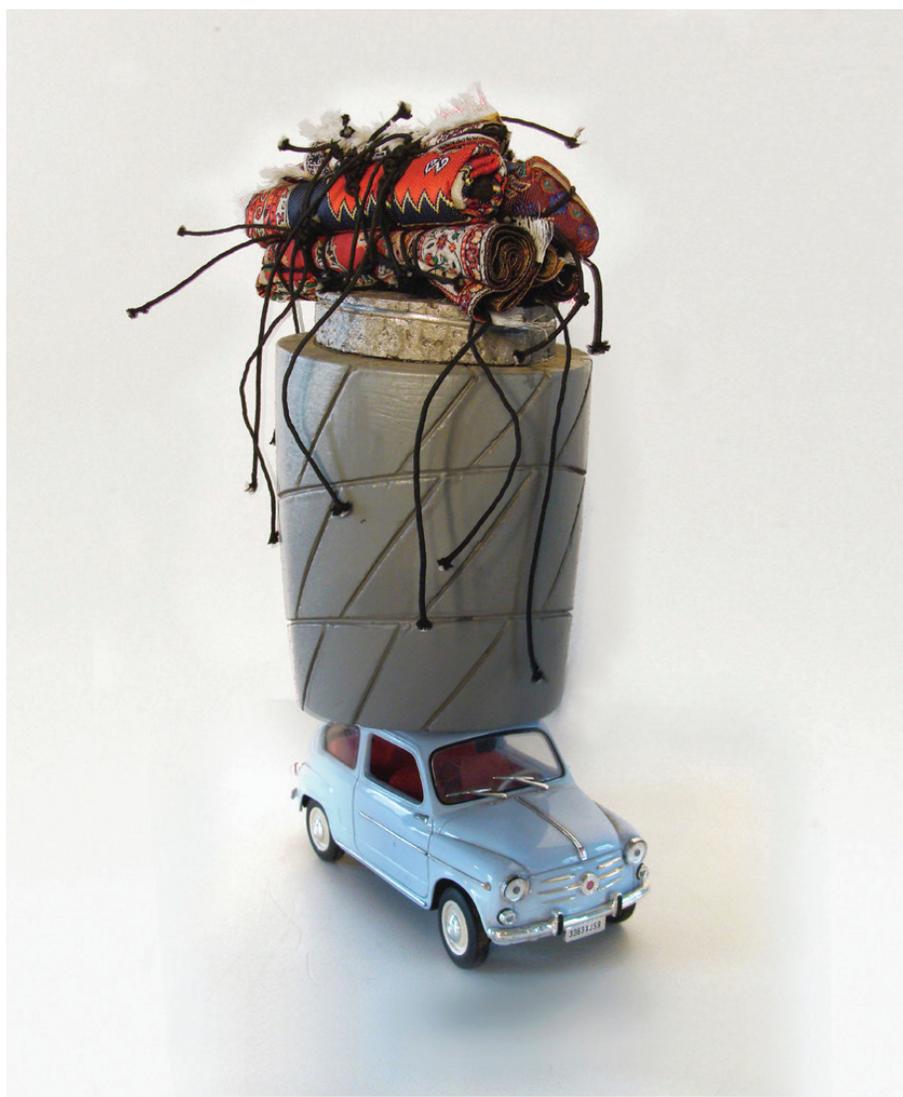
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Artificial Intelligence against Natural Stupidity

Digital space has allowed humans to communicate at staggering speed, while at the same time allowing for virtually instant reterritorialization. Service providers trawl for Big Data & sell them to the highest bidder, transforming the internet polis into a commodities market. As the future blockchains itself into existence, informational monopoly constitutes a new type of threat for the global semio-sphere. With the potential for unlimited computational power over the new cyber-reality comes also the potential for untold corruption affecting the very constituents of that reality. In the words of McKenzie Wark, “Information wants to be free but is everywhere in chains.” This is a maxim which applies doubly to an endlessly reproducible & readily transferable digital ontology which truly has nothing but its chains to lose. The Cathedral has its informers & its agents provocateurs, as much as it has its discontents: Aaron Swartz, Laboria Cuboniks, Alexandra Elbakyan, Library Genesis – these are some of the dissidents of the digital age, representative of a broader countermovement of direct action, copyleft, open source, gender hacking, transfuturism, redistribution, sabotage, appropriation, dys-information, glitching, etc. In standard parlance, the hack has become ubiquitous as a gesture of resistance, but how do we “hack back” against the algorithmic domination of everyday life? How to transpose the critical from the analytical into a radical poetics of insurrectionary imagination? How to recode the “unfit for purpose” cyber-polis from corporate-panoptic data-surveillance Police State to open-source polymorphous perversion rife with the unpermitted, the non-predetermined & the impenitent – in a world where these terms aren’t immediately reducible to alt.right reactionary extremism & commodified kitsch?

Keywords: Digital, artificial, memory of Culture, collective memory, cultural differences, similarities

Nina Živančević (born 1957) is a Serbian-born poet, playwright, fiction writer, translator, scholar, performer, curator and art critic. She apprenticed as a young poet with Allen Ginsberg and has gone on to work in various capacities as both a writer and scholar of experimental, underground and avant-garde literature. Živančević published her first book in 1982 for which she won the National Award for poetry in Yugoslavia. From 1980 to 1981 she worked as a teaching assistant and secretary to Allen Ginsberg. She worked as a literary editor for *East Village Eye* and *Theater X*, as a freelance journalist for *Politika*, *El Pais*, *L'Unita*, *Woman* (Spain), and *Nexus*, and as a contributor to *The New Yorker* and *New York Arts Magazine*. Besides having performed with The Living Theater (1988-1992) and La Mama Experimental Theatre Club, she co-founded in 1988 the Odiyana Theatre. She is author of more than twenty books and has translated notable works of poetry into Serbian. In 2001 she completed her PhD in Comparative Literature and Slavic Studies at Université Nancy 2 with a thesis on the modernist literature of Serbian writer Miloš Crnjanski. That same year she contributed the text 'Pandora's Box' to the Semiotext(e) reader *Hatred of Capitalism*, in which she addresses the war in Yugoslavia. In 2002 she received a Special Grant from the American PEN association of writers presided by Robert Creeley. She lives in Paris and teaches languages and the theatre of the avant-gardes at Paris University.



Gastarbeiter; terra-cotta, aluminium, textile / Travailleur à l'étranger, terre cuite, aluminium, textile, 33 x 209 x 16 cm, coll. privée, 2009. photo Vladimir Popović.

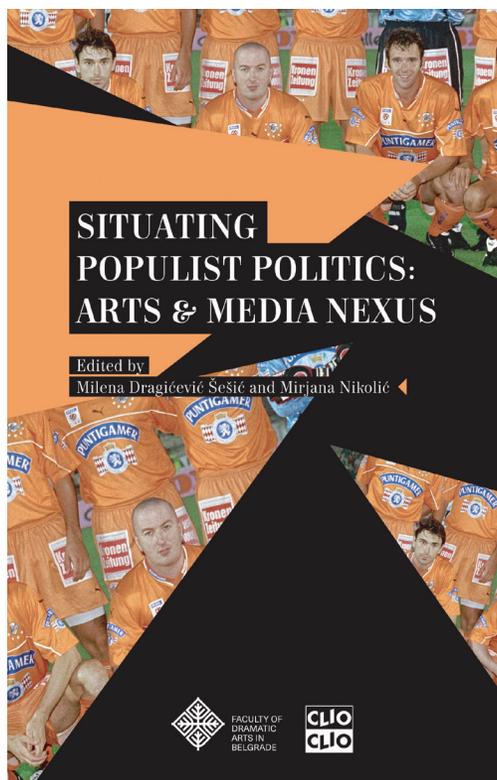
BOOK PROMOTIONS

Situating populist politics: arts and media nexus

Editors: Milena Dragičević Šešić, Mirjana Nikolić

Institute for Theatre, Film, Radio and Television of the Faculty of Dramatic Arts, Belgrade, and CLIO 2019.

Authors: Dušan Spasojević, Monika Mokre, Susanne Weichselbaumer and Andrassy Gyula, Danijela Vićentijević, Ana Milojević and Aleksandra Krstić, Nikola Mladenović, Marie Cazes and Mikka Pyykkonen, Dejan Mitov, Neda Radulović, Aco Divac, Strahinja Savić.



Mediji, kultura i umetnost u doba populizma

Editors: Mirjana Nikolić, Milena Dragičević Šešić

Institute for Theatre, Film, Radio and Television of the Faculty of Dramatic Arts, Belgrade, and CLIO 2018.

Authors: Mirjana Nikolić and Milena Dragičević Šešić, Zoran Lutovac, Goran Peković, Lidija Mirkov, Bojana Barlovac, Ana Martinoli, Nada Zgrabljic Rotar and Nina Ožegović and Ljubica Josić, Dubravka Valić Nedeljković, Slobodan Reljić, Kristina Malešević, Rafaela Henze, Džonatan Vikeri, Ana Letunić, Lidija Marinkov Pavlović, Dajana Đedović, Tamara Ognjević, Irena Šentevska.



Društveni mediji i upravljanje komunikacijama

Author: Vuk Vuković

Faculty of Dramatic Arts, Cetinje, Crna Gora, 2019.

Being clearly conceptualized in terms of methodology, this research is a precious upgrade to selected theoretical positions, as well as an overview and a most contemporary “diagnosis” from which it will be possible to follow the evolution of both us as users and our relations to the selected social media. From the review by dr Ana Martinoli, Faculty of Dramatic Arts in Belgrade



SIDE PROGRAMME

Interactive Arts Laboratory

Faculty of Dramatic Arts in Virtual Reality

Interactive Arts Laboratory has proposed many cultural heritage projects. It's interest in that particular line of work is mainly with conservation and presentation of large architectural units in a VR setting. As an example of what Laboratory is striving to produce, we present one of its current projects – The Faculty of Dramatic Arts in Virtual Reality.

Interactive Arts Laboratory is an artistic research hub for new media and technologies which has, in less than four years since its inception, created a ten part documentary TV series “In the Net” (produced by SHARE Foundation and aired in Serbia, Montenegro, Bosnia and Hercegovina), an immersive play “Fade Out” (a pervasive adaptation of James Joyce’s “Ulysses”), a VR installation “A Look Beyond the Foreseeable” (the first major virtual reality exhibition at the Yugoslav Film Archive Museum), a VR experience “Stroganj” (won First Prize at the world’s first Hyper Reality Hackathon organized by Bristol VR Lab and British.

Council), a VR experience “A VRoom with a View” (won First Prize at the biggest regional VR competition “Hackathon in the Port” in Porto Montenegro) and successfully completed “The FDA in Virtual Reality”, a project supported by the Serbian Ministry of Education, Science and Technological Development.

Active members: Mirko Stojković, DA; professor, founder and head of Interactive Arts Laboratory; Branko Sujic, associate professor, deputy head of Interactive Arts Laboratory; Pavle Dinulović, teaching assistant, secretary of Interactive Arts Laboratory; Jovana Karaulić, teaching assistant; Nikola Lukić; Karl Mickei, PhD, teaching assistant (Faculty of Technical Sciences, Novi Sad); Mina Cvetinović Pavkov, associate professor.

Branko Sujić

A Look beyond the Foreseeable

“A Look Beyond the Foreseeable – the boundary between still and moving images” is a PhD project of Branko Sujic, representing one of the first ventures of the Interactive Arts Laboratory at the Faculty of Dramatic Arts in the design of a gallery space in a virtual reality environment. The techniques used in the making of this project include 360 stereoscopic photography, stereoscopic photography, animation, as well as photogrammetry, or volumetric photography.

Branko Sujić (b.1980) is an associate professor at the Film and Television Camera Department at the Faculty of Dramatic Arts (University of Arts in Belgrade) and integral part of the Interactive Arts Laboratory. He is attending doctoral studies of drama and audio-visual arts at the Faculty of Dramatic Arts, concentrating on cinematography, photography and virtual reality.



Aleksandra Jovanić, Čarna Manojlović

Brave Women Travel Through Time

Eustahija Arsić, Katarina Ivanović, Marija Trandafil, Mina Karadžić, Savka Subotić, Milica and Anka Ninković, Draga Ljočić, Jelena Dimitrijević, Nadežda Petrović, Kasija Miletić, Jelisaveta Načić, Maga Magazinović, Mara Rosandić, Milunka Savić, Anica Savić Rebac, Ksenija Atanasijević, Zora Petrović, Danica Tomić and Soja Jovanović led exciting lives which should not be forgotten, because of their pioneering achievements in various areas, often in several at the same time.

Studying the biographies and the rich legacy of these important women who lived in the period between 1776 and 2002, authors of the project – Aleksandra Jovanić i Čarna Manojlović, were inspired to create imaginary scenes, invented images, to link different periods of time, heroines and historic events, and thus also explore the relationship between past and present in regard to the position of women in society.

The project is done in cooperation with photographers Ivana Tomanović, Maja Medić, Milica Mrvić, Ivan Todorovski, Dragan Mandić, Simona Pavlović, Nikola Majdak and Dalibor Tonković.

www.hrabrezene.com

Aleksandra Jovanić holds a PhD in Digital Arts and a BSc in Computer Science. In her research and artistic practice she combines various media, mainly focusing on interactive art, art games and generative art. As an assistant professor, she currently teaches at all three levels of studies – the undergraduate programme of the Faculty of Fine Arts in Belgrade, master studies of the Faculty of Applied Arts and art doctoral studies at the University of Arts in Belgrade. As a designer and computer programmer, she worked successfully on the development of prominent web projects, mainly in the field of culture and arts. Beside web design, she has been active in the area of graphic design and also designed film, theatre and concert posters and title sequences. Since

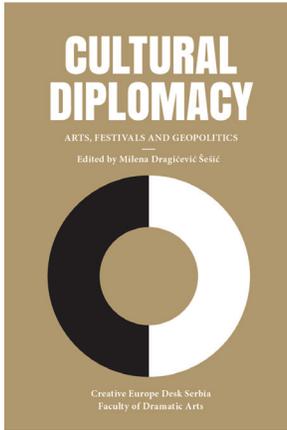
2003, she has had several solo and group exhibitions. Aleksandra won a European Digital Art and Science Network award, in national selection for 2015. www.aleksandrajovanic.com

Črna Manojlović is a film director. She was born in 1979 in Belgrade. In addition to writing, recording, directing and co-producing her own documentaries, she directed series of programmes on human rights, coordinated programmes and participated as a selector in several film festivals: “Žensko oko sveta” (“Women’s View of the World”) – the first women’s film festival in the Balkans, “Nova svetlost” (“The New Illumination”), a festival of amateur film production of young people in Serbia... Since 2009 she has worked as an assistant professor at the Department for Film and TV Directing, Academy of Arts in Belgrade. Her feature documentaries “Tri (u)lične priče” (“Three Street/Personal Stories”), “Miki Manojlović: filmska ostvarenja” (“Miki Manojlović: Films”) and “Milena” about the life and work of Milena Pavlović Barili were successfully screened at many local and international film festivals and events. She is a mum to two boys. www.tunafishstudio.com/tuna-tank/



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