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| **Course code:** 701 | **Course name: Cultural management and producing for performing arts VII** | | | |
| **Cycle: I** | **Study year: IV** | | **Semester: VII** | **ECTS:** 8 |
| unsa logo transparent**Study mode: Obligatory** | | | **Total hrs. number:120**  Lectures: **60**  Laboratory/practical exercises: 60 | |
| **Teaching participants** | |  | | |
| **Enrolment preconditions:** | | - | | |
| **Course goal(s):** | | Mastering the process and specificities of producing a full-length feature film, characteristics of local and regional film scene, and production processes. Students also acquire the competency to understand and develop financial plans and budgets, and to understand the principles of European co-productions. | | |
| **Thematic units:**  *(if needed, the weekly work schedule is established taking into account the organizational units’ peculiarities)* | | Students get introduced to specific elements and characteristics of producing a full-length feature film, and the different requirements and methods of work. They apply the acquired concepts to films of contemporary regional production, and through the already mastered “reverse process” – from completed work to the idea - develop the competencies to define themes and concepts. The work is based on a specific combination of group and individual watching, oral and written analysis of selected pieces, and understanding of the process of creating a full-length feature film. A particular focus in this semester is on the financial aspects of producing, and on the understanding and practical application of knowledge from the domain of European law and the functioning of local and European funds.  Themes:  6. Dual nature of film  7. Main budget elements for a full-length feature film  8. Links between planning, budgeting and financing processes  9. Film industry of Bosnia and Herzegovina – analysis and specificities  10. Planning and development of budget and financial plan for a feature film  11. European co-productions  12. Financial plans – concepts and work method  Students are obliged to also follow contemporary cultural production and prepare written analyses – reviews and SWOT - of selected cultural events in different performing arts. | | |
| **Learning outcomes:** | | Students get introduced to detailed project development processes, using examples of a full-length feature film and a theatre performance. | | |
| **Teaching methods:** | | Lectures, exercises, seminars, workshops, case studies, master classes, individual exercises, tests. | | |
| **Knowledge assessment methods with grading system[[1]](#footnote-1):** | | Students’ activity is monitored by assigning points for every form of activity and by knowledge assessment during the semester, and on the final exam, according to the following monitoring elements:   |  |  |  |  | | --- | --- | --- | --- | | **Ord. no.** | **Monitoring elements** | **Number of points** | **Share in grade (%)** | | 1. | Attendance | 10 | 10 | | 2. | Student engagement | 10 | 10 | | 3. | Tests | 15 | 15 | | 4. | Seminar paper | 20 | 20 | | 5. | Final exam | 45 | 45 | | Total: 100 points | | | 100% |   Students’ knowledge assessment is organised in exam periods stipulated by the academic calendar.  Students who met the 55% criterion and performed other forms of activities during the semester (attendance, engagement, seminar paper) completed their duties under the course. The teacher formulates the final grade on the basis of all assessment elements.  Students’ final success, following all forms of knowledge assessment, is evaluated and graded as follows:  a) 10 (A) - outstanding success, carries 95-100 points;  b) 9 (B) - above average, carries 85-94 points;  c) 8 (C) - average, carries 75-84 points;  d) 7 (D) - generally good, however with more significant flaws, carries 65-74 points;  e) 6 (E) - fulfils the minimum criteria, carries 55-64 points;  f) 5 (F, FX) - does not fulfil the minimum criteria, less than 55 points.  The quality of teaching forms is monitored through a survey, discussions of professional bodies at the Department, following a review of work and practical exams, whereas success is measured by student pass rate. | | |
| **Literature[[2]](#footnote-2):** | | **Compulsory:**  Per Neuman, Charlotte Appelgreen: *The Fine Art of Coproduction*  Christine Vachon: *Shooting to Kill*  Jovan Marjanović: *Mapiranje filmske industrije BIH 2013*  John Howkins: *The Creative Economy*  **Optional:**  Harold Voegel: *Entertainment Industry Economics*  Angus Finney: *The International Film Business* | | |

1. **The system of points and the grading criteria for each subject shall be defined by the organizational unit’s Council prior to the commencement of the academic year in which the teaching activity is performed in accordance with the Article 64, paragraph 6 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-1)
2. **Acting on behalf of the higher education institution as a public institution, the Senate or organizational unit Council respectively, shall define the mandatory and recommended textbooks and manuals list as well as the other recommended literature as a basis for preparing and taking the examination by rendering a special Decision which is to be published on their websites before the start of the academic year in accordance with the Article 56, paragraph 3 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-2)