



University "Mediterranean" Podgorica
Faculty of Visual Arts & the Faculty of Foreign Languages

KNJIGA APSTRAKATA LIBRO DEGLI ABSTRACT BOOK OF ABSTRACTS

**MEDUNARODNA
KONFERENCIJA**

**Umjetnost
kao refleksija
društva:**

uticaj umjetnosti
u oblikovanju kulture i
stvaranju društvenih
promjena

**CONFERENZA
INTERNAZIONALE**

**L'arte
come riflessione
della società:**

l'influenza dell'arte sulla
formazione della cultura
e sulla creazione di
cambiamenti sociali

INTERNATIONAL CONFERENCE

**Art as a Reflection of Society:
Role of Art in Shaping Culture
and Sparking Social Change**

ARS-UM 23
5–6 December 2023
Podgorica

University “Mediterranean” Podgorica, Faculty of Visual Arts & the Faculty of Foreign Languages, in cooperation with the Italian Embassy in Podgorica are organizing

II INTERNATIONAL CONFERENCE (ARS-UM 23)

5-6 December 2023. Podgorica

Umjetnost kao refleksija društva: uticaj umjetnosti u oblikovanju kulture i stvaranju društvenih promjena / L'arte come riflessione della società: l'influenza dell'arte sulla formazione della cultura e sulla creazione di cambiamenti sociali / Art as a Reflection of Society: Role of Art in Shaping Culture and Sparking Social Change

Montenegrin (Serb/BH/Cro) English & Italian language/hybrid: live and online

Conference Goals:

Art has always reflected the cultural, political, and social reality of the time in which it was created. Whether it captures the struggles of marginalized communities, exposes social injustices, or highlights political unrest, art becomes a mirror through which society can reflect and face its challenges. Throughout history, artistic movements have challenged conventional notions, provoking new perspectives and inviting dialogue, thereby serving as a catalyst for social change, pushing boundaries, and questioning social norms. By presenting alternative narratives and challenging deeply held beliefs, art has always inspired individuals to question existing systems and advocate for a fairer and more just society. Given that art overcomes cultural and language barriers, encourages understanding and empathy between different communities, and serves as a universal language, this international conference will bring together a large number of local and foreign artists, researchers, experts, and specialists in order to create a space for shared experiences, different perspectives, nurturing tolerance, acceptance, and appreciation of diversity.

Conference Topics:

The influence of Art on shaping today's society: Art as a vehicle for social change

Cultural democracy: different perspectives in cultivating tolerance and appreciating diversity

Cultural memory: Values we must not forget

Artistic and Cultural Exchange in an Interconnected World

University "Mediterranean" Podgorica, Faculty of Visual Arts & Faculty of
Foreign Languages

5-6 December 2023. Podgorica

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- ✓ mr Katarina Laković, prodekanica Fakulteta vizuelnih umjetnosti
- ✓ prof. dr Maja Delibašić, dekanica Fakulteta za informacione tehnologije
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OPENING WORDS	1
Andreina Marsella, Ambasciatore d'Italia a Podgorica	1
KEYNOTE LECTURES	2
I: Influenza delle pratiche artistiche contemporanee nel plasmare la società: l'arte come mezzo di cambiamento sociale	2
Tolledi F. <i>Pratiche di teatro sociale e di comunità</i>	2
Savini M. <i>Arte transgenica. Una "nuova natura" come esperienza estetica</i>	3
Viezzoli D. <i>L'arte come mezzo di cambiamento sociale: 3 casi studio a Trieste per muovere le coscienze e innescare il cambiamento</i>	4
PAPER PRESENTATIONS	6
II: Artistic and Cultural Exchange in an Interconnected World	6
Blumenreich U., Gobel O. <i>Freedom of Artistic Expression - how meaningful cultural exchange could look like</i>	6
Introini M. <i>"All in One" - cultural democracy and not, one global standard for all</i>	7
Janičić R. <i>Social marketing & communication</i>	8
III: Kulturna demokratija: različite perspektive u cilju osnaživanja tolerancije i uvažavanja različitosti	9
Džoganović M. <i>Art terapija</i>	9
IV: Cultural democracy: different perspectives in cultivating tolerance and appreciating diversity	10
Lindemann J. <i>Managing the Arts of Independence: investigating the importance or purpose of arts management within arts activism</i>	10
Jovovic T., Lilova O. <i>21st Century Shakespeare in Cross Cultural Spaces</i>	11
Fiorillo M. <i>Theatres of Democracy</i>	12
McKinnon C. <i>Making the familiar strange: Using zines as a reflective data generation tool in research exploring arts management education</i>	13
V: The influence of Art on shaping today's society: Art as a vehicle for social change	14
Francabandera R. <i>The presence of Diverse Bodies on Stage: Embracing Disability in Performing Arts in the Last Decades in Italy and possible trends for cultural welfare in Europe</i>	14
Thevananth T. <i>Theatre of Pain in North Sri Lanka</i>	15
Siejkowski J. <i>Theatre as a resilience tool</i>	16
VI: Kultura sjećanja: vrijednosti koje ne smijemo zaboraviti	17

Raspor A. <i>Izazovi razvoja kreativnih industrija u ruralnom području Crne Gore i Slovenije</i>	17
Мировић А. <i>Студентске демонстрације у Југославији 1968. године као одраз тежње нове генерације за промјеном политичког и културног конзервативизма</i>	19
VII: Cultural memory: Values we must not forget	20
Muradyan H. <i>Cultural Policy of Armenia after the Velvet Revolution: velvet for or against culture – institutional transformation of cultural policy in post-revolutionary Armenia</i>	20
Stefanović S. <i>Cultural memory and the introduction of digraphy in Serbia</i>	21
Spera F. <i>A common EU memory in the Western Balkans?</i>	22
VIII: Cultural democracy: different perspectives in cultivating tolerance and appreciating diversity	23
Drobac J. <i>Typography as a Reflection of Society</i>	23
Jašarović E. <i>Representation of cultural identities as a precondition for an efficient and successful society</i>	24
Frljučkić A. <i>Music as a Medium of Protest</i>	25
Gošović M., Ferdinandi F. <i>Creating a digitized sound bank of traditional Montenegrin instruments</i>	26
IX: The influence of Art on shaping today's society: Art as a vehicle for social change	27
Laković K. <i>Code drawing series to Purgatory art installations</i>	27
Till A. <i>Exploring Nature Positivity Integration in Art-Based Workshops for Pro-Environmental Behavior Change</i>	28
Gobović B. <i>The "Reflection"</i>	29
MODERATORS	31



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OPENING WORDS

Andreina Marsella, Ambasciatore d'Italia a Podgorica

Andreina Marsella, è nata a Roma il 19 febbraio 1973. Dopo aver conseguito la laurea in Scienze Politiche presso l'Università di Roma, è entrata nella Carriera diplomatica nel 2001. Alla Farnesina ha prestato servizio presso la Direzione Generale per la Cooperazione allo Sviluppo, la Direzione Generale per i Paesi del Mediterraneo e del Medio Oriente e la Direzione Generale per i Paesi delle Americhe. Dal 2004 ha svolto l'incarico di Secondo segretario commerciale a Khartoum, dove è stata confermata nel 2005 con funzioni di Primo segretario commerciale fino al 2008. Dal 2008 al 2010 è stata Primo segretario a Yangon. Dal 2010 al 2012 ha prestato servizio presso l'Ambasciata d'Italia a Kabul. Ritornata a Roma, ha assunto alla Segreteria Generale - Unità di Coordinamento fino al 2013, quando è stata incaricata di svolgere le funzioni di Capo dell'Organo Centrale di Sicurezza nell'ambito della Segreteria Generale. Dal maggio 2014 al luglio 2017 ha svolto l'incarico di Consigliere presso l'Ambasciata d'Italia a Tripoli, prestando servizio a Tunisi presso il Nucleo Ambasciata Tripoli da maggio 2015 a febbraio 2017. Prima di essere nominata Ambasciatore d'Italia a Podgorica, ha prestato servizio presso la Direzione Generale per gli Affari Politici e di Sicurezza nell'Unità PESC/PSDC e, nel 2018, è stata nominata Consigliere d'Ambasciata. Ha assunto le funzioni di Ambasciatore d'Italia in Montenegro in data 11 luglio 2022.

KEYNOTE LECTURES

I: Influenza delle pratiche artistiche contemporanee nel plasmare la società: l'arte come mezzo di cambiamento sociale

Dr Fabio Tolledi, Direttore Artistico, Scrittore, Attore/e Presidente del Centro Italiano dell'International Theatre Institute (ITI), Vicepresidente di ITI per l'Europa e Segretario di ITI Theatre in Conflict Zones Net (IT)

Tolledi F. *Pratiche di teatro sociale e di comunità*

La cultura svolge un ruolo fondamentale nella comprensione e nel riconoscimento dell'altro, quale pratica indispensabile del dialogo, dell'integrazione, della coesione sociale nella diversità. Il teatro sociale e di comunità si pone in relazione con le comunità, per favorire la partecipazione, l'inclusione e la consapevolezza. Le azioni del teatro sociale sono strettamente legate ai territori, ai contesti, alle storie e alle culture. L'interazione tra le arti performative, la ricerca sociologica, le azioni di cittadinanza attiva possono produrre nuove pratiche di mediazione e di empowerment sociale, generare nuove esperienze legate all'interculturalità, alla memoria, alla diversità, alla rielaborazione di narrazioni individuali e collettive e all'inclusione di persone e gruppi emarginati (economicamente e/o socialmente svantaggiati).

L'intervento metterà in luce alcune metodologie ed esperienze di teatro sociale che la compagnia di Astragali Teatro ha portato avanti nel corso degli ultimi 30 anni e tratterà anche di altre esperienze teatrali significative in questo ambito fondamentale nel contesto contemporaneo.

Parole chiave: teatro sociale e di comunità, conflitti, cittadinanza, inclusione, diversità

.....
Fabio Roberto Tolledi (PhD) è Direttore Artistico, Scrittore. Attore. È regista teatrale e drammaturgo di Astragali Teatro dal 1992 e dirige tutte le attività di spettacolo e formazione della compagnia riconosciuta dal Ministero della Cultura. È Presidente del Centro Italiano dell'International Theatre Institute (ITI), Vicepresidente di ITI per l'Europa e Segretario di ITI Theatre in Conflict Zones Network. Ha un dottorato di ricerca in Sociologia. È stato direttore artistico di molti progetti internazionali, realizzando collaborazioni con teatri, istituzioni, università, artisti internazionali. I suoi oltre 50 spettacoli sono stati messi in scena in tutto il mondo. Il lavoro di Tolledi si è concentrato sulla regia di laboratori e spettacoli teatrali interculturali con un team di performer provenienti da diversi paesi, realizzando spettacoli

congiunti multilingue e site-specific. Ha messo in scena spettacoli e tenuto conferenze, conferenze, seminari in più di 45 paesi, anche in zone di conflitto, in quattro continenti.

Dr Mario Savini, critico d'arte e giornalista, professore a contratto di Storia dell'arte contemporanea presso l'Università di Camerino (IT)

Savini M. *Arte transgenica. Una “nuova natura” come esperienza estetica*

Cosa si intende per arte transgenica? Quali sono gli aspetti che la caratterizzano nel panorama della cultura visiva contemporanea? Qual è il rapporto che si sta sviluppando tra arte, scienza e vita? Il paper, cerca di rispondere a queste e ad altre domande, focalizzando l'attenzione sugli importanti sviluppi in campo artistico avviati dall'uso delle tecniche di ingegneria genetica. Attraverso un'analisi critica, vengono presentate alcune opere che combinano materiale genetico di origini differenti. Ad essere interpretato è il pensiero di una nuova creatività che coinvolge gli aspetti più significativi della vita sociale in grado di disegnare una radicale ridefinizione culturale. È il caso di dire che la carne si è fusa con la tecnologia, creando qualcosa che non esisteva in natura e che ha cancellato, di fatto, le differenze tra naturale e artificiale, tra reale e simulazione, tra sintetico e biologico. Nuovi esseri viventi, animali, piante e fiori si affacciano alla vita per volontà dell'artista. Sono a tutti gli effetti opere d'arte che mettono in evidenza i recenti progressi scientifici, invitando a ripensare il termine “natura” e spostando l'attenzione sullo sgretolamento delle frontiere che separavano ciò che era riconosciuto come “arte” da ciò che non lo era. Le ricerche presentate dimostrano chiaramente che la ricerca artistica contemporanea tende a soffermarsi non più sull'opera o sull'oggetto, bensì sull'esperienza come momento estetico. Quello dell'arte transgenica è un importante campo d'azione nell'attuale sistema culturale che, associato ad altre pratiche performative, costringe a rivedere il significato di ciò che intendiamo per “arte”.

Parole chiave: arte contemporanea, arte transgenica, bioarte, biotecnologie, natura

.....
Mario Savini (PhD) in “Scienze giuridiche, politiche internazionali e della comunicazione. Norme, istituzioni e linguaggi”. È critico d'arte e giornalista. I suoi interessi riguardano gli aspetti sociali legati ai New Media e i rapporti tra cultura visiva contemporanea e biotecnologie. È professore a contratto di Storia dell'arte contemporanea presso l'Università di Camerino (Italia). Scrive per il quotidiano “Il Sole 24 Ore” ed è direttore responsabile di “Postinterface”, web magazine di scienze e cultura digitale. Per Pisa University Press ha

pubblicato "Postinterface. L'evoluzione connettiva e la diffusione del pensiero plurale" (2009) e "Arte transgenica. La vita è il medium" (2018).

Duna Viezzoli, M.A, Arts Manager, Project Manager UE e consulente per la cultura e lo sviluppo sostenibile, Trieste (IT)

Viezzoli D. L'arte come mezzo di cambiamento sociale: 3 casi studio a Trieste per muovere le coscienze e innescare il cambiamento

L'arte riflette la società e ci fa riflettere su di essa. Una società complessa, in rapido cambiamento, che richiede elevate capacità di analisi critica e di gestione delle molteplici vie di interpretazione dei fatti: eventi sempre più interconnessi che vanno necessariamente contestualizzati per comprendere il loro grado di influenza sulle dinamiche socio-culturali. In tal senso, le pratiche artistiche riflettono la stessa necessità di correlazione e intersettorialità per essere significative ed incidere sulle coscienze attraverso il loro portato valoriale e umano. Innescare un cambiamento sociale, attraverso la sensibilizzazione e la co-costruzione di categorie condivise di interpretazione del reale, è possibile quando il fruitore partecipa alla pratica artistica co-creandola, o si mette nei panni del soggetto artistico proposto, immedesimandosi in lui/lei. Questo "provare sulla propria pelle" è il mezzo per muovere le coscienze e innescare un ciclo virtuoso. Ecco perché fare arte oggi, fare cultura oggi, non può prescindere dalla sensibilizzazione ambientale, né dall'integrazione sociale.

1. Museo della Bora: testimoni del clima che cambia attraverso le "Cartoline del clima" Una call to action rivolta agli abitanti della regione a inviare le proprie memorie vicine e lontane dell'ambiente circostante, interpretate scientificamente e divulgate con una mostra collettiva, per riflettere sulla percezione personale del cambiamento climatico.

2. Androna degli Orti: un "teatro comprensivo" dell'agenzia sanitaria regionale, che tratta i problemi correlati alla dipendenza da sostanze negli under 25, per mettere in gioco i giovani mescolando "a tradimento" ragazzi in carico ai servizi sociali e non, così da togliere lo stigma e re-inserire i soggetti fragili in contesti normalizzanti.

3. Studio +fortuna: "Dove stiamo andando?" Una mostra che racconta con fotografie, mappe, dati, citazioni letterarie, gli effetti dei cambiamenti climatici nella vita delle persone determinando povertà, conflitti, migrazioni: ritratti a grandezza naturale, I migranti danno il volto agli spostamenti di uomini e donne che per avere una speranza di vita intraprendono le rotte migratorie;

portando, in chiusura, a riflessioni legate ai recenti eventi climatici in Slovenia e in Emilia Romagna, per mostrare come “viviamo tutti sotto lo stesso sole”.

Parole chiave: immedesimazione, coscienza critica, sensibilizzazione, ambiente, integrazione

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Duna Viezzoli (M.A) Arts Manager, EU project manager and consultant for Culture and Sustainable Development Triestina e cittadina del mondo. Come catalizzatrice culturale che ha deciso di portare nella propria città ciò che ha imparato studiando e vivendo all'estero, Duna ha sviluppato idee e visioni progettuali per la cultura e lo sviluppo sostenibile. Queste sono oggi in fase di realizzazione a Trieste: città sul confine orientale italiano con Slovenia, Austria e Croazia, dall'identità storica e culturale sfaccettata che reclama una (non)definizione, tra confini nazionali e memorie locali che con difficoltà trovano soluzione. Con la laurea in discipline letterarie e storico-artistiche (Università di Trieste) ha approfondito le radici mobili della propria identità di frontiera, con quella magistrale in giornalismo culturale (Università di Parma) ha capito come dispiegarle, con il master in Arts, Festival and Cultural Management (Queen Margaret University di Edimburgo) ha scoperto come trasformare le proprie idee in progetti. Hanno contribuito: Erasmus+ presso University of Warwick (UK), Erasmus Mundus presso Universidad de Buenos Aires (AR), e i tirocini formativi presso La Jiribilla e Arte por Excelencias - Arte de Iberoamérica y el Caribe a La Habana (CU) e North Edinburgh Arts a Edimburgo (UK).

PAPER PRESENTATIONS

II: Artistic and Cultural Exchange in an Interconnected World

Ulrike Blumenreich & Olivier Gobel, Compendium of Cultural Policies and Trends (GER)

Blumenreich U., Gobel O. *Freedom of Artistic Expression - how meaningful cultural exchange could look like*

Artistic and cultural exchange in an interconnected world refers to the dynamic interaction and sharing of creative expressions, traditions, and ideas among diverse cultures and societies.

In today's globalized world, the exchange of art and culture has become increasingly prevalent, facilitated by advances in technology, international travel, and communication. Artistic and cultural exchange serves as a bridge between societies, fostering mutual respect, collaboration, and the celebration of diversity.

In this context, the Compendium of Cultural Policies and Trends has more than 25 years of experiences in the context of cultural exchange in the field of cultural policy regarding 45 European countries. We would like to present selected experiences of the Compendium regarding artistic and cultural exchange in the field of diverse European cultural policies by displaying a current example. The concrete example is the 2023 Survey on Freedom of Artistic Expression in Europe being part of the Compendium Campaign on Freedom of Artistic Expression. From its emergence, to its development and outcome the survey as a cultural exchange activity can underline the positive effects for mutual understanding and development.

From this example and out of the long-term experience in this field, we will also:

- Present several aspects and impacts of artistic and cultural exchange
- Present conditions for meaningful cultural exchange
- Show the importance of artistic and cultural exchange for sustainable development.

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Ulrike Blumenreich is vice director of the Institute for Cultural Policy within the Kulturpolitische Gesellschaft in Germany and head of the Compendium coordinator. She leads several (inter)national research and monitoring projects (research areas: cultural policy,

cultural financing, cultural statistics, cultural governance), coordinates the service provider of the Compendium of Cultural Policies and Trends, works at numerous cultural development plannings processes (on national, regional and local level), as co-editor (e.g. "Yearbook of Cultural Policy", "Journal on Cultural Policy"), as lector at universities and as (inter)national consultant. She graduated in Applied Cultural Sciences at the Universities of Lüneburg (Germany) and Växjö (Sweden).

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Oliver Gobel is Project Manager of the Compendium of Cultural Policies and Trends and research associate at the Kulturpolitische Gesellschaft e.V.. He studied political science, economics and social sciences at the University of Bonn. From 2005-2017 he was project manager of the European Institute for Comparative Cultural Research (ERICarts) where he was responsible for the coordination and logistical execution of transnational comparative research studies or projects , such as: "Compendium of Cultural Policies and Trends" (Council of Europe 2005-2017), "Contribution of Culture to Local and Regional Economic Development as part of European Regional Policy" (2010 EU-project), "Mobility Matters" (EU-project 2009), "Sharing Diversity" (EU-project 2008).

Mar Introini (PhD) Global Chair G100 Global Networking (ESP)

Introini M. "All in One" - cultural democracy and not, one global standard for all

One of the big challenges that we are currently facing is that diversity and equity merges into an only-one-concept that represents simply: centered power and global standards. A big failure that is driven the world into confrontation and wrong leadership. Globalization is not about equal standards, but equal opportunities, not one culture over others, but the capacity to join within true diversity and create an innovative world based in different pillars of traditions. Is precisely the lack of standards, -although global principles- that makes a global democracy effective. Is only then, when cultural diversity comes within a strong sense of tolerance, not submission to any axis of power, or/and fixed standards. Evolving within people's needs without imposing rules, in political terms, an innovative approach with a powerful plurality of geopolitical approaches, reshaped institutions, and a new profile of political leadership.

The sustainable development goals represent just a framework, that is currently carry forward by the public sector without the correct engagement from the citizens and new societal structures. In the end is building stability therefore global peace. Moving from a global dictatorship towards a global democracy.

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Mar Introini (PhD) is a Writer, Speaker, Facilitator, International Speaker, Goodwill Ambassador, Doctor Honoris Causa, Political Analyst and Founder of the Blog thesustainabilityreader.com that focuses on reshaping the global system mainly through a new political approach taking citizen engagement as one of the main drivers to change, along with a Zero leadership concept, reforms from global and regional institutions – particular on the European Union- and the implementation of the Global Goals. With a legal background as a Public Attorney and Legal Advisor, Mar holds a vast experience living in different cities, and cultures, Mar has developed a strong sense of multiculturalism based on the need to make of integration, and new legal approaches a turning point for future societies. Holistic approaches that transform cultural and religious diversity into a common goal. Joining expertises and goodwill through advocacy, and networking are the leading principles. Learning how to become a changemaker individually, and in society from a very special focus on innovative strategic thinking, and bold partnerships. The fact that Mar has been appointed as Global Chair G100 Global Networking, a group of 100 women -from all backgrounds and culture- reinforces and complements her commitment towards change from individual action. The group aims to empower through connections in a virtual and innovative platform all over the world, opening spaces for dialogue and exchange. A truly innovative approach towards better societies and engaged citizens.

Radmila Janičić (PhD) University of Belgrade (SRB) & Marija Janković (PhD) University “Mediterranean” Podgorica (MNE)

Janičić R. *Social marketing & communication*

The paper present theoretical and practical aspects of social marketing and communication in sending messages by arts. The key hypothesis of the paper is that social marketing and communication are the platform for arts sending messages, thoughts, ideas that otherwise could be unnoticed. In that way, it is important to improve strategies of social marketing in arts and culture, in order to raise awareness about arts messages and to support the arts messages that create social movements and equality in the society. The special aspect of the paper are strategies of communication between arts and cultural institutions, as well as, communication between public audiences. In the empirical research the paper will present case studies about implementation of social marketing and communication in sending messages about equality and social development, by arts. The empirical research will include results of the focus group research with target groups, about perception of arts messages, equality in society and social movement. The focus groups will analyze impact of experience, emotional and social marketing strategies, as well as, communication strategies in raising awareness about arts messages. In the case studies the paper will present good examples of social marketing and communication in raising awareness about arts messages. The paper will

analyze impact of social media communication on raising awareness about arts messages. Presented case studies are: Museum Louvre, Museum Tate Modern, exhibition "Loving Vincent", exhibition "500 years of genius", examples of impact of Lisa Kristine photographs in arts messages about equality in society and social movements.

Key words: Social marketing, arts, communications, equality, social movements.

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Radmila Janičić (PhD) is professor of Marketing and Public Relations at the University of Belgrade, Faculty of Organizational Sciences. Radmila Janičić is visiting professor at the University Mediterranean. Main topics that she lectures are: Marketing, Strategic Marketing, Marketing in Arts and Culture and Media Communications. She is mentor for graduate papers, master papers and doctoral dissertations. She is an author of many books and scientific papers on international conferences and journals. She is a member of editorial board of International Journal for Literature and Arts. She was a member of workshop at Manchester Business School. She is a member of American Marketing Association. She has organized seminars in the field of Marketing in Arts and Culture. She is a member of the Serbian Marketing Association. Professor Radmila Janičić is visiting professor at University of Split, Faculty of Economy. Professor Radmila Janičić is a member of Athens Institute for Education and Research.

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Marija Janković (PhD) in Brand Management, working at the University „Mediterranean“ Podgorica in Montenegro. She completed her undergraduate, masters and doctoral studies in economics at the University of Montenegro. She has been working at the University „Mediterranean“ Podgorica since its establishment. She held the position of dean for two mandates and she currently holds the position of Vice-Rector for International Cooperation. She is the author of three books and a large number of scientific works in the field of economics and marketing management. She participated in numerous conferences and scientific events. She is a member of many working teams, boards and associations. She was a visiting professor at universities in Bulgaria, Poland, etc.

III: Kulturna demokratija: različite perspektive u cilju osnaživanja tolerancije i uvažavanja različitosti

Marija Džoganović (M.A) vizuelna umjetnica i dekanica Fakulteta vizuelnih umjetnosti, Univerzitet „Mediteran“ Podgorica (CG)

Džoganović M. Art terapija

Umjetnički izraz je univerzalni jezik koji ima moć prevazilaženja kako jezičkih barijera, tako i mnogih drugih barijera koje mogu biti uzrokovane ili

nametnute. S druge strane, umjetnost je most koji lako premosti različitosti i kao rezultat razvija toleranciju na najdubljem nivou.

Odgovor na ovu temu je iskustvo rada sa psihijatrijskim bolesnicima u Specijalnoj psihijatrijskoj bolnici Dobrota u Kotoru u trajanju od pola godine kao i rezultat rada pacijentkinja koji je prezentovan na dvije izložbe. Naglasak je na destigmatizaciji psihijatrijskih bolesnika kao i isticanje njihovog potencijala za kreaciju.

Art terapija ima široku primjenu kako kod visoko funkcionalnih odraslih osoba, tako i kod djece i starije populacije, te djece i odraslih iz spektra autizma i slično, te kao takva upravo svjedoči direktnu mogućnost društvene promjene kroz jezik umjetnosti.

Ključne riječi: art terapija, različitost, tolerancija, destigmatizacija, društvena promjena.

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Marija Džoganović (M.A) je dekanica Fakulteta vizuelnih umjetnosti, Univerziteta „Mediterran“ Podgorica. Magistrirala slikarstvo na Fakultetu likovnih umjetnosti na Cetinju. Studira na postdiplomskim specijalističkim studijama iz oblasti art terapije na Sveučilištu Josipa Jurja Strossmayera u Osijeku. Radi na Fakultetu vizuelnih umjetnosti u Podgorici u zvanju vanredne profesorke za oblast likovne umjetnosti i vizuelne kulture. Od 2017. godine inicira i rukovodi brojne humanitarne projekte u kojima sa studentima slika murale i organizuje likovne radionice u zdravstvenim ustanovama za djecu i odrasle. Trenutno radi na humanitarnom projektu Art terapija.

IV: Cultural democracy: different perspectives in cultivating tolerance and appreciating diversity

Jasmine Lindemann, M.A (UK)

Lindemann J. Managing the Arts of Independence: investigating the importance or purpose of arts management within arts activism

This research explores the importance of arts management within the context of arts activism in the current Scottish independence movement. A showcase of politically engaged art provides the basis for this practice research project. The researcher then uses self-reflective methods to explore topics such as grassroots arts activism, emotional labour, artists networks and Scottish nationalism. The outcome of this research indicates the need for arts managers to volunteer their time and expertise so that political artists can fulfill their potential to change the political landscape for the better.

Key words: Art's activism, practice research, independence, political arts, artist network

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Jasmine Lidemann (M.A) has recently completed her Masters of Arts, Festival and Cultural Management from Queen Margaret University. She is originally from Australia and moved to Scotland 7 years ago to pursue a professional career in the arts sector. Her research interests include political arts, Scottish independence and artists' community networks.

Tamara Jovović & Olena Lilova, FSJ, University "Mediterranean" Podgorica (MNE)

Jovovic T., Lilova O. 21st Century Shakespeare in Cross Cultural Spaces

This presentation deals with issues of cultural intolerance and cultural racism in the plays of English Renaissance playwright William Shakespeare as well as means of fostering cultural competence in the classroom. It will be demonstrated how analysis of literary texts can help enhance learners' sensitivity to similarities and differences that exist between different cultures. Such discussions develop students' emotional intelligence, nurture tolerance and contribute to their forming skills that prove necessary in their future professional career. To illustrate our observations about means and methods of developing cultural competence and appreciation of diversity through literary analysis we will rely upon some examples from Shakespeare's plays. We will demonstrate how literary analysis allows discussing various issues of cultural diversity one comes across in the process of social interaction either in their professional activity or in everyday practices. We will consider differences in attitude towards the phenomenon of usury that Venetians and Jews manifest in Shakespeare's comedy "The Merchant of Venice"; or the cultural racism and insensitivity towards the Moors in Shakespeare's tragedy "Othello". Literary analysis of these and other works of fiction offers great possibilities for enhancing students' awareness of differences between us as individuals and as representatives of different cultures.

Key words: Shakespeare, cultural competence, cultural racism, students' awareness, diversity

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Tamara Jovović (PhD) is an assistant professor at the Faculty of Foreign Languages, University „Mediterranean“ Podgorica, Montenegro. She teaches American literature, African American women's literature and English language. She earned a PhD from the University of Belgrade in 2016. Her research interests include literary theory, feminist politics, translation and teaching.

Olena Lilova (PhD) is an associate professor at the Faculty of Foreign Languages at the University "Mediterranean", Podgorica, Montenegro. Her research interests include medieval and early modern drama. She completed a doctoral thesis devoted to the poetics of George Gascoigne's works (Kyiv, 2003). She is a member of the Montenegrin Association of the European Society for the Study of English.

Michele Fiorillo, Scuola Normale Superiore (IT)

Fiorillo M. *Theatres of Democracy*

In February 2018, the theatre project 'Antigone in Parliament'. 'A Dialectic Representation on Law and Justice' was performed at the European Parliament in Brussels. Staged by trainees of the European institutions - from all corners of Europe and beyond - as a philosophical reflection on the roots of European civilization with the scenes from the ancient Greek tragedies Antigone, Bacchae, Eumenides and the comedy Assemblywomen. A parade of mythological figures and dialogues chained to each other occupied the auditorium of the European Parliament in an inverted symbolic analogy related to the birth of democracy. Just as the annual meetings of the Ekklesia of the demos - i.e. the General Assembly of the People - took place in the ancient Athenian theatre of Dionysus - at one point replacing the Pnyx - here the actors turned the representative heart of European democracy into a play for the first time, in an attempt to revitalise the 'government of the people' from tragedy to comedy. In fact, 'theatre is democracy in small' or, more precisely, it is part of the paideia needed to enable citizens to be active players in the democratic community.

More generally, the performing arts and 'artivism' can make a fundamental contribution in renewing the practices of political participation and shaping new institutions - in particular, today, preparing the ground for the experimentation of innovative tools of deliberative democracy, bridging the gap between citizens, migrants and the possible inclusive kosmo-polis of the future.

Key words: Democracy, theater, deliberation, participation, performance

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Michele Fiorillo (M.A) is a political philosopher. He studied at the Scuola Normale Superiore and at the College of Europe. His research focuses on history of ideas, theories of democracy and European integration. He is co-initiator of Civico Europa - an organisation for transnational deliberative democracy- and of Citizens Take Over Europe, a European coalition of over 50 NGOs. He currently coordinates European Citizens' Assembly project and is also a research fellow at the Center for United Nations Constitutional Research. He founded and

edited the magazines of culture and politics "ilcontesto" and "Il pensiero democratico" and collaborates with "MicroMega". In his spare time he also devotes himself to theatre, being co-author of the project "Constitutional Circus" (2020-), and having directed among others the plays "Creusa" (2021), "Antigone In Parliament. A Dialectic Representation on Law and Justice" (2018, European Parliament, Brussels) and "Time Out of Joint. Shakespeare and the Problem of Power" (2016, Natolin Palace - College of Europe, Warsaw).

Caitlin McKinnon, PhD Candidate, Queen Margaret University & the University of Stirling (UK)

McKinnon C. Making the familiar strange: Using zines as a reflective data generation tool in research exploring arts management education

Zine - a 'homemade'/'non-professional' publication can contain poetry, narrative, drawings, comics, collage and more. As Brown et al (2021) describe, "often associated with radical or alternative cultures, [zines] can become a kind of self-made soapbox for the creator, a material artefact that, by its very deconstructed and deconstructing nature, encourages a personalised remixing of ideas". In this presentation, the author details her experience utilising the method as part of her ongoing PhD research, where she has engaged students, academics and arts management/cultural policy practitioners in semi-structured zine-making workshops that foster conversation in which strange is made familiar and the familiar is made strange (Biagioli, 2021).

The PhD project in question focuses on the variation in the discourse of arts management within academic institutions, arts and cultural organisations, cultural policy and public bodies in Scotland. The use of zines is presented as a particularly useful data generation tool for investigating the complex dynamics that allows for the researcher and participants to delve into the centre of tension, exploring ongoing issues of equity and diversity in the sector. The paper concludes by outlining the ways in which this creative method can be used to challenge conventional notions of arts management practice, highlighting this approach's ability to position participants "as critics, creators, and crucially, experts in their own communities of knowledge" (Brown et al. 2021) and provide space for participants to ask uncomfortable questions or challenge deeply held beliefs within themselves and within existing systems and the very institutions in which they sit.

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Caitlin McKinnon (PhD Candidate), Queen Margaret University and the University of Stirling. Caitlin holds a BA from Toronto Metropolitan University with a major in Cultural Studies and a double minor in Philosophy and Curation. Fostering a strong love for learning and research,

Caitlin went on to complete a PgCert from Humber College in Arts Administration and Cultural Management, before making the big move from Canada to Scotland to complete an MA in Arts, Festival, and Cultural Management at Queen Margaret University. Throughout her education, Caitlin has sought to immerse herself in the arts and culture world in a variety of different positions, highlights include co-founding a community arts zine in her hometown, volunteering with a Toronto Artists Collective during their takeover of a vacant subway kiosk and working at the Lakeshore Grounds Interpretive Centre to run story-based workshops for the local community. Caitlin's research interests include discourses of arts management, professionalisation, cultural policy, and relations of power in the cultural sector.

V: The influence of Art on shaping today's society: Art as a vehicle for social change

Renzo Francabandera, University of Modena (IT)

Francabandera R. The presence of Diverse Bodies on Stage: Embracing Disability in Performing Arts in the Last Decades in Italy and possible trends for cultural welfare in Europe

Despite disabilities affecting a significant portion of the population, ranging between 10% and 20%, their representation on TV and on stage is not proportionate, leading to a paradox where even characters with disabilities are often portrayed by able-bodied individuals. The crucial theme here extends beyond inclusion, as the term itself implies one part of society welcoming another. It also pertains to the free expression of the intelligences and personalities within a substantial fraction of the population.

This discussion centers on the presence of performers with disabilities on the stage, particularly in the realms of dance and theater, in Italy over the past decade. It entails an analysis of various theater and dance performances to discern how this presence has influenced shifts in aesthetics and audience expectations concerning this specific theme and the accessibility of art for all.

We will provide an overview of performances with these characteristics that have been included in the programming of Italian theaters and festival schedules, with a particular emphasis on the theme of accessibility that some of these events have pioneered. We'll also explore how theater companies have adapted to accommodate these new projects, reshaping audience aesthetics in an open, interdisciplinary manner.

Key words: Disability, society, theatre, performing art, social change

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Renzo Francabandera (PhD) is a university lecturer with a focus in performing art. Currently, he teaches Didactics of the Image and Digital Languages at the University of Modena and Reggio Emilia (UniMoRe) and has previously taught Aesthetics of Movement and Body Languages at the University of Turin. He holds a Master's degree in Economics from the University of Turin, and a Ph.D. in Institutional Economics from the University of Bologna. He also obtained a Master's degree in Art and Literature of the Digital Age from the University of Barcelona. He is the author of studies and research focused on the relationship between artistic performance and society. Renzo Francabandera is also an artist with a rich background in the performing arts. He has held solo exhibitions in various prestigious venues, including the Venice Biennale Theatre, PAN, and the Maschio Angioino in Naples, the Palazzo dei Priori in Volterra, the Piccolo Teatro and Officine Ansaldo in Milan. He conducts workshops on performativity throughout Italy.

Thevanayagam Thevananth, University of Jaffina (LKA)

Thevananth T. *Theatre of Pain in North Sri Lanka*

This research, Analysis the Sri Lankan war and post-war period of tragedies and theatre communications. 21 various styles of dramas have been selected for analysis from the period of 1980 – 2015, separated into 08 segmentations from four authors. Identified 20 main themes based on war-related tragedies. During the war and post-war period, individuals in Tamil society are trapped in various layers of power and are made the protagonists of the tragedy. In particular, they are trapped in three powers: First, the Sri Lankan government is oppressed by its parliamentary and military power. While fighting against the Sri Lankan government, the LTTE has been seen as a layer of power belonging to the Tamil community. Third, outside powers like the UN and others. The conclusion from the study is that theatre has been used very effectively documented and communicated war tragedies in Sri Lanka. In particular, the theatre is seen as related to the psyche of the people. People found their sorrows in theatres, relaxed and harm when they saw their problems in performance, reached collective catharsis, and got the courage to face conflict. Thus, the theatre has been used for mobilization, entertainment, and as a means of enlightenment. In north Sri Lanka theatre has been constantly changing its purpose according to the said situations. First started with community theatre, then it turned into protest theatre. After, took the form of theatre for liberation when the war against the Sri Lankan government escalated. Then it gets the identification of theatre of the oppressed. As an extension of this, theatre for development. At the same time, identify the theatre journey toward the theatre of peace by continuously presenting the demands based on the self-determination aspirations of the Tamils in the

plays. This research employed theatre of the oppressed as methodology and auto-ethnography research method, take advantage of the author's direct observation as a participant, creator, performer, and trainer. The research concludes that theatre is working as the healing process, empowering and creating awareness about their situation towards action to overcome the situation.

Key words: Human rights, Sri Lankan Tamil Theatre, Sri Lankan war, war stories, freedom of expression, theatre communication, war tragedies.

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Thevanayagam Thevananth (PhD) is from Jaffna, Sri Lanka. He worked as Assistant Lecturer of Drama & Theatre at the University of Jaffna and the Director of the Media Resources Training Centre, University of Jaffna. Now he is the director of Active Theatre Movement in Sri Lanka. He completed his Bachelor of Arts special degree (BA(Hons)) and Master of Arts (MA) from the University of Jaffna and Master of Science (MSc), Master of Philosophy (MPhil) in Communication from the University of Madras, India. Currently completed his PhD at Madras University, India. Last 30 years he has been working in the field of drama and theatre in Sri Lanka. Active Theatre Movement organizes Nallur Drama Festival every year during the annual Nallur temple festival. It is a very popular theatre festival in North Sri Lanka. So far, he has written, directed, and acted in more than 55 plays. Thevananth is doing research on theatre communication in War and Postwar Sri Lanka. He has been using theatre for the psychosocial development work of the people affected by the war & disaster Thevananth working as the editor of 'Kooththarangam' (Drama & theatre Magazine).

Jaroslav Siejkowski, Art Junction Foundation, Grotowski Institute (PL) & Siyar Turko, Independent theatre artist (SYR/Rojava)

Siejkowski J. *Theatre as a resilience tool*

The presentation will briefly describe theatre life and relation between theatre and war trauma in North eastern Syria – Rojava and neighbouring areas during the Syrian war 2011-2023.

The presentation of theatre practices of Kurdish communities in northern Syria in pre-war time as a part of preserving the culture and mirroring social situation of the community. Short description of political context of Rojava autonomy and relation is political situation to the cultural context. Following the cultural context, we will describe recent theatre practices in the region specially those who aim to work among communities affected by political violence and war which are playing an important role in society from beginning of Syrian was till today.

In this presentation, we would like to focus on individual examples of artists and groups from different parts of the region who found a tool in theatre to deal with the traumas of war and social crisis. Following the examples, we would like to describe also actual cultural activities in the communities of the region and context of cultural policy of Autonomy Administration.

The final part of the presentation will try to show also difficulties, ambitions and needs of local theatre makers. Presentation will content pictures and short video materials as examples of described content.

Key words: Rojava, social theatre, community, resilience, art

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Jaroslav Siejkowski is a Culture creator, actor, director & theatre pedagogue, producer. The cofounder of ArtJunction Foundation (artjunction.pl) works at Grotowski Institute in Wroclaw, collaborates with Theatre Biuro Podrozy significant independent theatre groups in Poland. At TBP, took a part as an actor and co-creator in their numerous performances and collaborative works in nearly 60 countries around the World receiving numerous awards. With Art Junction Foundation he initiated and realised number of social and artistic projects in Poland, Turkey (Mardin), India, Sri Lanka, Georgia, Germany. Initiator and programmer of International Symposium "Saving Hope. Theatrical Artivism in Spaces of Conflict" prepared in collaboration with Grotowski Institute and ITI-Worldwide network: Theatres in the Conflict Zones in June 2023.

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Siyar Turku is an actor and dramaturg and drama coach born in Kobane Syria/Rojava. Educated in Acting and performing Arts at Damascus University, worked in Cultural Centres in Kobane and in Sêv Galery Erbil. He was voluntary supporting organisers team of Aren Theater Festival in Kobane 2022. 2023 he participated as director and actor in Residential Circles is a Goethe-Institut Irak Project part of the Ta'aziz Partnership.

VI: Kultura sjećanja: vrijednosti koje ne smijemo zaboraviti

Andrej Raspor, Fakultet za uporabne i društvene studije (SLO)

Raspor A. Izazovi razvoja kreativnih industrija u ruralnom području Crne Gore i Slovenije

Prezentacija istraživačkog bilateralnog projekta CG/SLO (UNIM & FUDŠ): mr Aleksandra Govedarica, mr Nataša Kraljević, prof. dr Darko Lacmanović, prof. dr Predrag Ljubotina, prof. dr Andrej Raspor

Kulturni turizam sa svojim podvrstama je doživio ekspanziju proteklih godina. U skladu sa održivim razvojem, kao veoma popularan oblik u Crnoj Gori i Sloveniji izdvaja se kreativni turizam. U ovoj studiji se analizira perspektiva ovog fenomena, kao i uticaj na razvitak turizma Crne Gore i Slovenije.

Sinergija koja je prepoznata u odnosu kultura – turizam kontinuirano se osnažuje, pa osim pozitivnih efekata u ekonomskoj sferi, utiče i na međusoban kvalitetan i održiv razvoj. U ovom radu se konkretno ukazuje na povezanost tri elementa – razvoja turizma, kulturnih industrija i ruralnog područja. Istraživački problem se bavi pitanjem koliko muzički festivali u ruralnim destinacijama mogu unaprijediti turističku ponudu, kakve su mogućnosti za razvoj kreativnih industrija i da li ima i kakvi su pozitivni efekti na ruralni turizam ove dvije zemlje.

Glavni cilj ovog bilateralnog projekta je prepoznati i uporediti primjere dobrih praksi kulturnog turizma dviju zemalja bogate kulturne ponude - Crne Gore i Slovenije.

Sa metodološke strane prvobitno su izvedene studije slučaja po tri muzička festivala na tri turističke destinacije u Crnoj Gori i u Sloveniji, na osnovu kojih je napravljena SWOT analiza. U Crnoj Gori su za primjer uzete studije slučaja festivala u Spužu, Danilovgradu i na Žabljaku. Radi se o dva slična festivala duge tradicije – Spuško ljeto i Dani vina i ukljeve - Virpazar i mlađem festival Wild Beauty Art kome tek predstoji budućnost. Tri festivala koja su analizirana u Sloveniji su: Rock Otočec – u opštini Novo mesto, Schengenfest –Črnomelj i OverJam festival u Tolminu. Radi se o festivalima koji se više ne održavaju, ali su imali ogromnu ekspanziju i popularnost u određenom trenutku.

Anketirani su crnogorski muzičari kao interesna strana kroz polustrukturisane intervjuje, a zatim se vrši intervjuisanje institucija kulture o ovome fenomenu. Dakle, koncept kreativnog turizma ukazuje na to da je glavna stavka razvijanje kreativnih industrija radi čuvanja kulturnog blaga i da to krajnje ukazuje na vođenje računa o istoriji, opstanku i budućnosti. Ova studija će pomoći ispitati kakva je moć razvoja ruralnih područja pod uticajem kulturnog turizma, ali i na koji način upravo kulturne industrije mogu pozitivno preoblikovati isti.

Ključne riječi: kulturni turizam, kreativne industrije, Crna Gora, Slovenija, studije slučaja, kultura, turizam

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Andrej Raspor (PhD), nakon završenih studija iz oblasti organizacije rada na Fakultetu za organizacione nauke u Kranju, u okviru Univerziteta u Mariboru, nastavio je postdiplomske studije na Fakultetu za društvene nauke Univerziteta u Ljubljani, i doktorirao 2010. godine sa doktorskom tezom "Uticaj dijeljenja napojnica na motivaciju zaposlenih: poređenje između ugostiteljstva i gejminga". U svom radu spaja i profesionalno i akademsko, a predaje i radi kao konsultant na područjima menadžmenta i organizacije, turizma, menadžmenta vremena i troškova, kvaliteta usluge i razvoja kadrova. Sa više od 39 godina radnog iskustva, od toga više od 20 godina na različitim vodećim mjestima, od vođe generalnih poslova, direktora razvoja kadrova, direktora za strateške projekte, vođa komisije za nadzor troškova i direktora

u sopstvenoj firmi. U okviru firme Hit d.o.o. vodio je Sektor za razvoj kadrova. Bio je direktor strateških projekata, gdje je vodio reformu poslovnih procesa razvoja kadrova i tržišta, kao i organizaciju poslovanja za kineske goste sa područja Italije.

Андрија Мировић, Правни факултет, Универзитет “Медитеран”
Подгорица (ЦГ)

Мировић А. Студентске демонстрације у Југославији 1968. године као одраз тежње нове генерације за промјеном политичког и културног конзервативизма

1960-е године представљале су праву друштвену револуцију. 1968 године у САД-у је дошло до великих демонстрација. Људи предвођени Мартином Лутером, њих око 2 милиона тражили су корјените политичке, али и друштвене промјене. Поред прекида рата у Вијетнаму, захтијевали су више слободе за афро-америчко становништво и легализацију психо-активних супстанци, што је био земљотрес у тадашњем конзервативном схватању.

Убрзо долази до ширења „покрета“ у Европи, нарочито у Француској и Њемачкој, а овај талас није ни заобишао Источноевропске земље: Чешку, Пољску, Мађарску и Југославију. У Чехословачкој је дошло до протеста против социјалистичке олигархије и утицаја СССР-а који је завршен интервенциом црвене армије и гушењем либералног покрета који је назван „Прашко прољеће“.

Носиоци демонстрација у свим овим земљама су били студенти. Овај покрет није заобишао Југославију и 1966. године студенти се солидаришу са покретом за прекид рата у Вијетнаму и поставља питање влади Југославије: „ако декларативно подржавате прекид рата у Вијетнаму, зашто сарађујете са владом САД?“. Они су се запутили ка амабасади САД-а и према америчком културном центру што је довело до првог сукоба са полицијом. Након тога полиција је упала у зграду универзитета да ухапсе студенте који су организовали демонстрације што је довело до још већег револта студената јер је нарушена аутономија универзитета упадом полиције.

02. јуна 1968. године почеће догађај који ће у историографији остати познат као: „Студентске демонстрације 1968“. Центар отпора тадашњој „црвеној буржоазији“ би оје Студентски град на Новом Београду одакле

ће се студентски немири проширити на читав Београдски универзитет, а и на друге велике универзитетске градове бивше Југославије.

У току протеста су се чули различити захтјеви, како политички тако и културолошки. Тражило се са либерализациом политичке сцене Југославије, увођење политичког плурализма и враћању основним марксистичким теоријским концептима. Студенти су сматрали да су људи из врхушке Савеза комуниста Југославије огрезли у својим привилегијама и да су се удаљили од основних принципа једнакости грађана, што је било основно полазиште марксистичке теорије.

Анархистички и либералистички настројени студенти су имали захтјеве промјене културе у Југославији. Тражили су отклон од патријархалних схватања који су жене држали у потчињеном положају, тражили су више слободе за младе људе и покренули су „сексуалну револуцију“ која је захватила читав свијет. На брак се гледало много „слободније“ него што су конзервативни дјелови заједнице гледали. 1968. година ће остати упамћена у колективној свијести људи као сан генерације. Да ли је тај сан и досањан оставићемо историји да суди.

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Андрија Мировић ради као сарадник на Правном факултету Универзитета „Медитеран“ Подгорица. Рођен 1998. године у Подгорици, Црна Гора, основну школу и општу гимназију завршио сам у Колашину. Правни факултет је завршио на Универзитету у Београду. У току студија награђен је за једног од најбољих студената и био сам активан члан клуба љубитеља историје права и римског права „Форум Романум“. У сарадњи са професором Римског права, Жиком Бујуклићем, учествовао је на више расправа и истраживања из области Римског права, а са професором Симом Аврамовићем из области Упоредне правне традиције. Магистранд је на Правном факултету Универзитета у Београду, на државно-историјском модулу. Говори и чита енглески језик, а у блиској будућности планира да научи грчки и италијански језик који ће му помоћи у изучавању области за које се определио.

VII: Cultural memory: Values we must not forget

Haykuhi Muradyan, Yerevan State University (ARM)

Muradyan H. *Cultural Policy of Armenia after the Velvet Revolution: velvet for or against culture – institutional transformation of cultural policy in post-revolutionary Armenia*

The report discusses the institutional transformations of the RA cultural policy in the post-revolutionary period (2018–2020). The main task of the research

is to present the changes that the cultural management system has undergone after the revolution, what are the main aspects that influenced the emergence of a new model of cultural policy or at least its outline. The article presents the reflection of the socio-cultural image of the political leader on the management of culture. Within the framework of the research, the state programs related to the cultural sphere, new initiatives, electronic media publications reflecting the research problems were studied, as well as in-depth interviews were conducted with the responsible persons of the sphere.

Key words: Cultural policy, “Velvet” revolution, institutional content transformations, cultural programs, cultural education, development of community culture.

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Haykuhi Muradyan (PhD), is a Candidate of Historical Sciences. Her research interests focus on cultural anthropology, applied anthropology, anthropology of politics, and heritage management. She is a lecturer at the Department of Cultural Studies, Yerevan State University. She teaches courses on Introduction to Cultural Studies, Cultural Policy, and Armenian Culture of the Modern Period. She also teaches a course on theories of Cultural Genocide at the Department of Genocide Studies at the Institute of Armenian Studies in the same university.

Siniša Stefanović, historian, the Institute for Studies in Cultural Development, Belgrade (SRB)

Stefanović S. *Cultural memory and the introduction of digraphy in Serbia*

Serbia has become a country with an official Cyrillic writing system, but with a culture that is distinguished by digraphia. The process of introducing the Croatian standard Latin alphabet as the second script of the Serbian language, which took several decades, was completed in 2010 in orthography and in 2013 in constitutional law. According to numerical data and other evidence, the roots of that process are in the politics of Austroslavism. As a cultural policy, it is based on ideologies of Yugoslavism. Introduction of Croatian Latin script has been deliberately executed by the Communist Party since 1945; continued and consolidated under the pseudo-socialist regime of Slobodan Milošević (1985-2000); and finally completed in 2009-2013 as a policy of integration into the E.U. Unlike other post-socialist countries, Serbia (and Montenegro) has not returned to the pre-1945 situation, i.e. to the Serbian Cyrillic standard. Among other reasons, and we consider the policies of the major central and western European powers to be of utmost significance, the lack of cultural restitution through the restoration of the Cyrillic standard for writing the Serbian language, one of them is deliberately created absence of

awareness of traditions: of nature of the relationship between the Serbian writing and the state/culture; of sources and consequences of the reform in the mid-19th century; of nature and continuity of suppression/prohibition of Serbian Cyrillic writing.

Key words: Serbian language, digraphia, tradition, ideology, cultural policy

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Siniša Stefanović (M.A) is a historian, M. A, Department of History, Faculty of Philosophy, Belgrade University. Working in Institute for Studies in Cultural Development. Related articles and books: С. Стефановић, „О јавној употреби језика и писма“, Векови, 2/2015, Андрићград, 2016, 109–138. С. Стефановић, „Ћирилица у Уставу Србије, Преглед значајније изворне грађе (1974– 2014)“, Култура, бр. 152, Београд, 2016, 350–374. С. Стефановић, Успон и пад Вукове ћирилице. Од Кримског рата до Кримског рата, Вишеград – Андрићград, 2023.

Francesco Spera, PhD candidate, University of Salento (IT)

Spera F. A common EU memory in the Western Balkans?

The Maastricht Treaty adopted in 1992 already put an emphasis on a foundational myth for promoting collective memory in the European Union. Thus, the collective memory of EU citizens lays the foundation for a pan-European identity whose symbolic core is built on the ethical lessons of World War II. The very first ideas of European memory were found in the commemoration of the Holocaust, which gradually became more and more transnational. On this topic, the European Parliament passed two resolutions in 1993 and 1995, which indicate the increasing attention paid to the matter. In the late 1990s, national days of the commemoration of the Holocaust became more and more common in Europe. However, all these considerations started to transform when, on May 1, 2004, a big block of post-socialist Eastern European countries joined the EU. In consequence, the EU institutions have started to adopt a series of soft law acts that played a central role in harmonizing EU common memory policy under the influence of the communist past of the new member states. Considering a new impetus from the EU in the Western Balkans, this contribution tried to shed some light on how the EU has pursued political and cultural integration in by building a common EU memory policy by also incorporating memory events from the Western Balkans countries. Specifically, it provides an historical assessment of European actions in this field and describes the EU shaping of the European common memory politics with regards to the Western Balkans.

Key words: EU; memory policy; common EU memory; East Europe; Western Balkans

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Francesco Spera is a PhD candidate in European and International Law at University of Salento, Italy. His expertise covers the field of EU institutional law, EU constitutional law, EU Environmental Law and EU external relation law. Francesco worked for several EU and Italian public institutions (Italian Chamber of Commerce in the EU, Italian Ministry of Development, Puglia Region Delegation to the EU, EU Parliament, and Committee of Regions) and he is part of various EU-funded projects and European and international think-tanks on European matters.

VIII: Cultural democracy: different perspectives in cultivating tolerance and appreciating diversity

Jelena Drobac, Academy of Applied Technical Studies Belgrade (SRB)

Drobac J. *Typography as a Reflection of Society*

From its bare beginnings, letters entirely belong to civilization development. Unlike the speech which is a biological attribute, writing is not a primary need but it was developed throughout centuries of evolution. Unlike modern people who take letters for granted, our forebears were aware of the importance of writing and typography. This is why in many civilizations the invention of writing was attributed to a god. In the ancient Egypt, the letter was given to people by the god Thoth, in India it was Ganesh, in China the god in the form of a four-eyed dragon, Islamic and Judeo-Christian traditions also give the letter divine qualities thus in certain Indo-European cultures, the Bible is also called "Holy Script". This divine status was earned by the letter because, compared to speech, which exists "only now and here", writing has the ability to jump over time and space and connect the sender and receiver of the message. Historically, writing evolved from drawing, and that evolution took thousands of years.

Even though that typography is a practical artistic and scientific field but it perfectly reflects the wider social and historical context. In the era of early printing, typography spoke unequivocally about geographical origin and higher social status, while in the modern age it is an indispensable part of the urban landscape and everyday life

This paper explores case studies that illustrate the claim of the typography being the reflection of its momentum, technology and society.

Key words: Typography, design, society, typography, design, design theory, society

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Prof Jelena Drobac, D.A, graduated from the Faculty of Applied Arts, graphic design major. She received Doctor of Arts degree at the Interdisciplinary Art Studies, University of Arts in Belgrade in the field of Digital Arts. She is a professor at the Academy of Applied Technical Studies Belgrade and Head of the Design Department. She has been active on the design scene for 20 years in the field of identity, typography and packaging. Participated in over 50 group exhibitions and festivals in Serbia and abroad, her works have been published in more than 50 design publications worldwide. She won more than 20 graphic design awards in France, Germany, USA, Russia, BIH, Slovenia and Serbia.

Edin Jašarović, FDU, University of Montenegro (MNE)

Jašarović E. *Representation of cultural identities as a precondition for an efficient and successful society*

Contemporary identity constructs, whether they are written in the cognitive map as psycho-social, emancipatory-political, cultural or supranational ideological concepts, can be viewed from at least three dominant directions. One that is reflected in the policy of identity differentiation (distinguishing from others), the second that is reflected in the policy of identity recognition (similarities with others) and the third that is more recent and that is reflected in the policy of identity representation (self-definition or self-promotion). Assuming that the contemporary national and cultural identity depends to a large extent on these three axes of correlation, we will try to use this discussion to point out some of the basic developmental dilemmas while constructing of the contemporary identities, which should not be viewed exclusively from the point of view of the enlightenment-emancipatory discourse which is most often accompanied by deposits of tradition and the past, but more precisely from the point of view of new values of society that define the present and the future. This means that the method of cultural-anthropological excavation should be replaced by the method of symbolic creation and symbolic identity representation, which will have its fundamental roots in an explicit cultural policy, which indicates the importance of intercultural discourse pluralism. Even if we assume that in contemporary context of globalization and digitization of everyday life, as well as in the era of „optional“ and „hybrid“ identities - it is very difficult to aspire for an comprehensive identity methodology, so the main goal of this discussion will be to establish an understanding that representational excellence is the main precondition for the establishment of a successful and efficient society.

Key words: ®, representation, cultural diversity, recognition, differentiation, ethnocentrism

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Assoc. prof. Edin Jašarović (PhD) was born on June 9, 1982. in Podgorica, Montenegro. He completed his Master studies at the University of Arts in Belgrade, at the UNESCO Chair of Interdisciplinary Studies - Management in Culture and Cultural Policy of the Balkans. In 2016 he defended his doctoral dissertation at the Faculty of Dramatic Arts in Belgrade. From 2017 to 2020 he was a member of the Council of the Montenegrin National Theatre. Later in 2020 he was appointed as the president of the Council of the Film Center of Montenegro. In addition to FDA - Cetinje, he also teaches at the Faculty of Political Sciences, Music Academy and the Faculty of Fine Arts of the University of Montenegro. By the decision of the Managing Board of Univeristy of Montenegro in 2020. he was appointed as a Dean of the Faculty of Dramatic Arts - Cetinje for the mandate period until 2023, and for the second term mandate from 2023 to 2026.

Amela Frljuckic, Faculty of Political Sciences, University of Sarajevo (BiH)

Frljučkić A. *Music as a Medium of Protest*

From the mid-20th-century Civil Rights Movement in the United States to protests against the Vietnam War, revolutions in African nations, the Arab Spring, and current climate protests, music has served as an indispensable medium for communicating dissent among individuals or groups towards prevailing political policies. Songs, in the context of protests, through their lyrics, rhythms, and melodies, serve as a medium for conveying messages, and more than that, they become a means through which individuals recognize and connect, intensifying the emotional charge that leads to action. Recognizing the significance of music in protests, this research examines the role of music in various political and social movements worldwide. It primarily analyzes the context in which certain songs emerge as protest anthems and employs a comparative approach to identify similarities among protest songs, drawing examples from various regions (United States, Europe, Africa, and the Middle East). In this study, a comprehensive framework is provided for understanding how music and its elements can influence social and political change.

Key words: music, protests, revolutions, political change, social change

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Amela Frljučkić (PhD candidate) is an artist, cultural professional, political scientist and PhD candidate at the Faculty of Political Sciences, University of Sarajevo. She has two master's degrees - the first she obtained in 2017. at the Music Academy, University of Sarajevo, and the second in 2020. at the Faculty of Political Sciences, University of Sarajevo. As an Erasmus and

CMEPIUS scholar, she also studied at the Conservatorio di Musica G. Tartini in Italy and at the Academy of Music at the University of Ljubljana in Slovenia. In 2020. she published a musical book and digital album „Musical Postcard from Montenegro“ that was supported by the Ministry of Culture of Montenegro and the Montenegrin Music Center. She was awarded with special recognition „Golden Badge “ by the University of Sarajevo and won numerous music awards. As a PhD candidate, she is focused on researching connections between arts and politics.

Marko Gošović, Faculty of visual arts, University “Mediterranean” Podgorica (MNE)

Gošović M., Ferdinandi F. *Creating a digitized sound bank of traditional Montenegrin instruments*

This research aims to create a bank of digitized and chromatinized sounds of traditional Montenegrin instruments. The research includes traditional Montenegrin instruments (gusle, diple, frula, tamburica, šargija, tapan), as well as voices (lelekanje, narikanje, tuženje), which originate from the narrower or wider territory of Montenegro. The selected instruments are recorded on a Sound Recorder (tone by tone), which ensures the process of digitization, and after its adequate processing, chromatinization follows, which involves creating the entire tonal scale based on the recorded tones. The final goal of the research is the creation of a bank of sounds (samples) that can be further distributed and used as sound color for MIDI controllers (a keyboard-like device that can reproduce the sounds of all recorded instruments and voices), which is widely used.

Key words: digitalization, chromatinization, sound bank, Montenegrin traditional instruments

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Marko Gošović (PhD candidate), has obtained a Master of Arts (M.A) degree from the Faculty of Visual Arts, University "Mediterranean," Podgorica where he presently serves as an Associate Professor in the field of Creative Industries, specifically within the following subjects: Sound Design Module and Digital Culture. Currently, he is involved at the PhD studies program at the University of Donja Gorica (Faculty of Arts), focusing his research on the topic of "Montenegrin Bridges – Construction and Sound" as one of the winners of the Montenegro Ministry of Science scholarship, granted for a three-year period. Throughout his career, Marko Gošović has actively participated in numerous conferences, seminars, courses, training schools, and workshops in Montenegro, the wider region, and abroad and he is an author of numerous different projects and exhibitions.

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Filip Ferdinandi was born in 1982 in Podgorica, where he graduated from the Faculty of Medicine. As a musician, he has contributed to original projects: Antonio Sanchez i kurvini

sinovi, Nervni bolesnici, Funny Badlands and Yonic, many of which had notable results throughout the region and performances at established festivals such as Fiat, Sea Rock, Rokumentarni Dani. Also, he has extensive experience in audio design: recording, mixing and mastering, which he gained through collaboration with many bands of the Podgorica alternative scene: Vrpca, MKZP, Šardun, Wicked Ras and the famous Italian music troupe "Il Volo". He is responsible for the technical support of NGO "Žuta kornjača", a publishing house where he also holds the position of deputy director. He is the author of the first Montenegrin cyber drama "Ljubav u doba instagrama", co-founder of the subversive online platform "Polucija" and a member of the production team of the "Normalizuj.me" portal.

IX: The influence of Art on shaping today's society: Art as a vehicle for social change

Katarina Laković, Faculty of visual art, University "Mediterranean" Podgorica (MNE)

Laković K. *Code drawing series to Purgatory art installations*

An overview of artist's (Katarina Laković) past and current works and its impact on society (from some early works and Code drawing series to Purgatory series of art installations). Presenting models to improve in the future activities in order to create/provoke as many reactions as possible from the audience.

Code series (drawings) encouraged the audience to search for their own code, for their own true self. On the other hand, Purgatory installations are much different. The installations consist of ready-made objects, that are supposed to face the audience with the negative parts of themselves. The person standing in front of these works should think about his/her life, health, thoughts, actions... and maybe change something in their life.

The presentation will be focused on the overview of past and current work & ways to improve impact on the audience (society) through new artworks

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Katarina Laković is a Visual Artist, the Vice dean of the Faculty of Visual Arts and a Lecturer in the field of Graphic Design at the University "Mediterranean" Podgorica. She has been engaged as a master student at the FVU since 2015 when she obtained a diploma in Visual Artistry. From 2021 she took over the role of Vice dean for teaching. She had six solo exhibitions. Her work mostly consists of Code and Kamen series. Code is a series of drawings made with washed ink, and Kamen is aquarelle series of drawings. In the last couple of years, she had entered the field of art installations and is currently working on Purgatory series of exhibitions considering negative parts of artist's life. During her studies she did a lot of murals that were all part of humanitarian work at the Faculty of Visual arts.

Anilla Till, PhD candidate, the Corvinus University of Budapest (HU)

Till A. Exploring Nature Positivity Integration in Art-Based Workshops for Pro-Environmental Behavior Change

This research aims to investigate the potential of incorporating the nature positive concept into creative arts and communication workshops, utilizing experiential learning and art installations, to inspire pro-environmental behavior change.

Acknowledging art's unique ability to provoke embodied, mindful, and emotional responses, the study seeks to investigate how to consider arts as a platform for personal expression and reflection to address the ecological crisis.

Recognizing shared concerns for human health as a more effective motivator than traditional environmental symbols, the research aligns with the idea that arts and cultural experiences can effectively communicate the impacts humanity has on nature. Building on the premise that art installations promote long-term fact retention, the study draws from the "object of art in science" concept, aiming to raise awareness, promote understanding, and generate emotional responses from the public.

Applying Kolb's experiential learning cycle, the research proposes interactive workshops as a participatory encounter fostering individual and collective reflection. Incorporating biospheric values and other relevant concepts, the workshop will explore the potential of nature positivity to inspire sustainable behaviour change. Employing art installations as a tool for conveying science attractively, reliably, and memorably, the research aims to document the process through observational methods.

During this stage the methodology of the workshop is under construction. The expected outcomes include the evaluation of the effectiveness of nature positivity integration in inspiring pro-environmental behaviour change through participatory art-based workshops and giving practical recommendations for incorporating arts-based approaches in public outreach and education campaigns for environmental sustainability.

Key words: environmental communication, sustainability communication, sustainability art, social change, behavior change

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Anilla Till is a third year PhD student at Corvinus University of Budapest. In her work she is focusing on nature positive communication in education, branding, and research &

encouraging pro-environmental behavior for planetary health in the creative industry. From January 2024 she will be a visiting research scholar at the Sustainability Institute at the University of Iceland, and from November 2024, she will be a visiting research scholar with the Fulbright scholarship at the Institute for Social and Economic Research at the University of Alaska Anchorage. She expected to graduate from her PhD studies in August 2025.

Balša Gobović FVU, University “Mediterranean” Podgorica (MNE)

Gobović B. *The “Reflection”*

Through the project "Reflection," the interaction of form, aesthetics, and social context in portrait creation is deeply analysed. The choice of technique and the process of image creation not only shape the aesthetic experience, but also evoke deeper reflections and emotional conflicts within the subject. Empowering portraits, physically larger than life, emphasize the internal changes that occur during the act of photography itself. This artistic practice, through dual analyses—both visual and conceptual—invites a dialogue about identity, intimacy, and conflicts that subjects experience with themselves and the apparatus.

The "Reflection" project represents an exploration of an individual's inner worlds through the power of portrait art. Using a large-format camera, paper-negative technique, and physical presentation of results, this project engages in profound portraiture, exploring to what extent photography can capture the essence of the human being.

The presentation will focus on three key points:

- **Inner Landscapes:** How portraits convey deep emotions, thoughts, and characteristics of individuals. Through technical and aesthetic elements, the presentation explores how photography becomes the language of the inner world.
- **Psychology of Portraiture:** How a portrait is created and how the author, through their approach, achieves authenticity and sincerity in portrayed individuals. How do emotions and stories unfold over time in front of the lens?
- **Social Impact:** The connection between portraits in the "Reflection" project and the concept of art as a means of social change. How can individual introspection contribute to a broader dialogue about individuality, emotions, and community?

The presentation will also emphasize the dimensions and presentation of works, posing the question of how size and presentation can shape social

perception. Through analysis, we invite viewers to contemplate the power of art in shaping our understanding of ourselves and the society around us.

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Balša Gobović (M.A) holds the position of Assistant Professor in the Department of Photography at the Faculty of Visual Arts, University "Mediterranean" Podgorica. While a significant part of Balša's work is devoted to academic research and teaching, he is equally dedicated to his personal photographic endeavors. Through his projects, he articulates observations and reflections on the natural and social environment that surrounds him. Balša predominantly works in the traditional and analog realm of photography, utilizing film. Whenever feasible, he engages in silver gelatin or alternative photographic printing methods. Beyond his academic pursuits, Balša has contributed to numerous group and solo exhibitions, showcasing his multifaceted engagement with the art of photography.

MODERATORS

Moderatori/ Moderatore/Moderators:

Nataša Kraljević, LL M (MNE) is a Lecturer at the Faculty of Visual Arts & the Faculty of Economics and Business, University "Mediterranean" Podgorica and she teaches the courses in the field of Arts and Cultural Management, Entrepreneurship in Arts, Public Relations and Marketing Services with the aim to provide students with a good grounding into the theoretical and practical skills required for effective Arts and Cultural Management. She is a Ph.D. student at the Faculty of Economics and Business at the same University where she also works as a Head of the Department for International and Interuniversity Cooperation. Nataša is a Chevening Alumni (British Government Award) and she completed the MA program in Arts Festival and Cultural Management at the Queen Margaret University in Edinburgh. She also holds an LLM in Intercultural Human Rights, from the St. Thomas University, School of Law completed in Miami, FL/USA prior to which she earned a Bachelor's degree at the University of Montenegro, School of Law in Podgorica. Natasa has a broad experience within the context of international cooperation and since 2019. Natasa is the President of the Montenegrin Centre of ITI and a Country Expert in cultural policy research for Montenegro in the Compendium Cultural Policies and Trends.

Milena Dragutinović (MNE) is an Italian language teacher and Senior Lecturer at the University "Mediterranean" Podgorica, Montenegro, engaged in lectures and seminars for undergraduate and graduate or specialist study programs and other forms of pedagogic activities. He adapts his teaching to the age, character, and needs of the participants with a special emphasis on the development of the communicative competencies of the participants, along with the equal development of other language competencies (reading, writing, grammar). She is involved in professional development and participation in national and international expert meetings, seminars, and conferences concentrated mainly on issues of Second Language Acquisition. She was involved in the realization of several international projects and the latest one named REFLAME - Reforming Foreign Languages in Academia in Montenegro and she is co-authoring a textbook-in-progress named English for Visual Arts.

Radmila Janičić (SRB) PhD is professor of Marketing and Public Relations at the University of Belgrade, Faculty of Organizational Sciences. Radmila Janičić is visiting professor at the University "Mediterranean" Podgorica. Main topics that she lectures are: Marketing, Strategic Marketing, Marketing in Arts and

Culture and Media Communications. She is mentor for graduate papers, master papers and doctoral dissertations. She is an author of many books and scientific papers on international conferences and journals. She is a member of editorial board of International Journal for Literature and Arts. She was a member of workshop at Manchester Business School. She is a member of American Marketing Association. She has organized seminars in the field of Marketing in Arts and Culture. She is a member of the Serbian Marketing Association. Professor Radmila Janičić is visiting professor at University of Split, Faculty of Economy. Professor Radmila Janičić is a member of Athens Institute for Education and Research.

Balša Gobović (MNE) MA, holds the position of Assistant Professor in the Department of Photography at the Faculty of Visual Arts, University "Mediterranean" Podgorica. While a significant part of Balša's work is devoted to academic research and teaching, he is equally dedicated to his personal photographic endeavors. Through his projects, he articulates observations and reflections on the natural and social environment that surrounds him. Balša predominantly works in the traditional and analog realm of photography, utilizing film. Whenever feasible, he engages in silver gelatin or alternative photographic printing methods. Beyond his academic pursuits, Balša has contributed to numerous group and solo exhibitions, showcasing his multifaceted engagement with the art of photography.

Marko Gošović (MNE), PhD candidate, has obtained a Master of Arts (MA) degree from the Faculty of Visual Arts, University "Mediterranean," Podgorica where he presently serves as an Assistant Professor in the field of Creative Industries, specifically within the following subjects: Sound Design Module and Digital Culture. Currently, he is involved at the PhD studies program at the University of Donja Gorica (Faculty of Arts), focusing his research on the topic of "Montenegrin Bridges – Construction and Sound" as one of the winners of the Montenegro Ministry of Science scholarship, granted for a three-year period. Throughout his career, Marko Gošović has actively participated in numerous conferences, seminars, courses, training schools, and workshops in Montenegro, the wider region, and abroad and he is an author of numerous different projects and exhibitions.