**University of Josip Juraj Strossmayer in Osijek**

**Academy of Arts and Culture in Osijek**

**THE STRATEGY OF SCIENTIFIC WORK**

**2020 – 2024**

**Osijek, September 2019**

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# 1. Committee on the design of the Strategy of Scientific Work

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| --- | --- | --- | --- |
|  | **professors** | **grade** | **artistic area / field** |
| 1. | academician Krešimir Nemec, PhD | full professor | scientific area humanities, scientific field philology |
| 2. | Leo Rafolt, PhD | full professor | scientific area humanities, scientific field the science of the arts |
| 3. | Krešimir Purgar(committee president), PhD | associate professor | scientific area humanities, scientific field science of the arts |
| 4.  | Berislav Jerković, PhD | associate professor  | scientific area the art of music, scientific field music pedagogy |
| 5. | Ivana Bestvina Bukvić, PhD | assistant professor | scientific area social sciences, scientific field economy |
| 6. | Katarina Žeravica, PhD | assistant professor | scientific area humanities, scientific field science of the arts |

The dean, vice-deans and the professors and associates of all the departments of the Academy of Arts and Culture in Osijek have also taken part in the design of the Strategy.

# 2. Purpose of founding a scientific organisation and its work

The Academy of Arts and Culture has been founded as an organisational unit created by status changes at the University of Josip Juraj Strossmayer as a legal successor of the Academy of Arts in Osijek and the Department of Cultural Studies. Today, the Academy is the only artistic-teaching and scientific-teaching unit of the University of Josip Juraj Strossmayer in Osijek. On the 3rd of July 2018, the Ministry of Science, Education and Sport of the Republic of Croatia issued its licence for performing higher education activity. The Academy of Arts and Culture consists of six departments which deal with the teaching process, art and scientific-research work. The departments are as follows: Department of Music, Department of Instrumental Studies, Department of Theatre Arts, Department of Visual and Media Arts, Department of Creative Technologies, Department of Culture, Media and Management. The goal of the Academy of Arts and Culture is to develop and encourage excellence in the arts, science and cultural production in the broadest sense as well as to use different artistic and scientific contents in order to implement study programmes and projects which promote and present interdisciplinary, cultural and artistic/scientific characteristics of study programmes and artistic, scientific and interdisciplinary projects.

This scientific strategy deals with the period during which the Academy of Arts and Culture should get the redefined institutional foundation of its scientific activities. Therefore, the measures, projects and research described here include the procedures which will create the basis for a good scientific-research work in the upcoming period. First of all, it is necessary to achieve the formal preconditions for the functioning of the system as well as other preconditions which bring real, sustainable results. This means, above all, that the human potential is very important, that is, that promising candidates should be directed towards scientific work, constantly enhancing their motivation – whether they are still studying, have recently graduated or are renowned professionals. Our general goal is therefore defined by means of a synergy of these main activities:

1. ensuring an organisational infrastructure which will be a solid basis for future development;
2. defining projects and priority scientific topics that are relevant to our social community;
3. the employees will be permanently motivated to achieve their personal potentials in terms of top scientific work within the new scientific institution;
4. all the other scientists from our priority fields who perceive science as a way of life and not just a precondition of a linear academic career;
5. finally, our students who will learn from the start what is the nature and purpose of scientific work in (mostly) the humanities and the social sciences as well as their importance in a world that prefers technical and natural sciences.

So, besides creating the possibilities for the scientists at the Academy to achieve their full potential according to their personal interests, the needs of the institution and the social community, the activities of teachers and the whole scientific component at our institution have to be directed towards creating the basic assumptions for scientific work among students – and to recruit the best ones so that we can ensure the continuation of the scientific staff and long-term development of our strategic fields and disciplines.

# 3. Analysis of the scientific potential of the Academy and its place in the scientific environment

The Academy of Arts and Culture was founded in 2018 by merging the Academy of Arts and the Department of Cultural Studies. This has enabled the merging of the resources of both institutions and the mostly artistic component of the former Academy to include the scientific component whereas the Department of Cultural Studies has been given direct insight into the wide area of visual and applied arts, music and theatre. This enabled a strong development of the science of the arts as well as a wider basis of scientific research for culture, media and communication sciences. Besides the clear advantages that stem from the synergy of artistic and scientific potentials, the integration of the two institutions represents many challenges in terms of defining development-strategic priorities, covering different disciplinary areas and the articulation of the identity of the institution – towards its students and professors as well as towards the general public who have to recognise the Academy as an institution of higher education and science that is adapted to the new era of dynamic development of visual culture, creative practices and leisure industry. Therefore, our most distinctive characteristic – a combination of the humanities, social and interdisciplinary sciences and the artistic field – has to be used as a comparative advantage on the market of labour and intellectual services.

As one of the unique institutions not just in the Republic of Croatia but also in the region, the Academy of Arts and Culture includes different scientific fields and disciplines; is active as a scientific/teaching institution with numerous study programmes and with the integration, i.e. with the arrival of many scientists, there is the possibility of top scientific work. We wish to stress that the employees of the Academy do not just teach general theoretical courses as part of artistic programmes – which is almost always the case at other similar institutions – rather, the teaching process and the projects take place equally in both areas of the arts and the social sciences/humanities. So, the Academy simultaneously develops both components and that is its important advantage which should always be emphasised.

There are **161** employees at the Academy of Arts and Culture, **33** with the PhD degree: **28** employees in the scientific/teaching grade, **4** postdoctoral researchers and **2** employees in the teaching grade with the scientific PhD degree. Another **2** employees have the scientific PhD degree but are appointed into the artistic area.

The current structure according to scientific areas and fields is as follows:

|  |  |  |
| --- | --- | --- |
| Scientific area | scientists appointed into grades | current number of scientists appointed into grades / planned number of scientists appointed into grades |
| humanities | science of the arts | 8 / 10 |
| humanities | philology | 5 / 6 |
| humanities | art history | 2 / 2 |
| social | economy | 5 / 8 |
| social | information and communication sciences | 1 / 3 |
| interdisciplinary(educational sciences) | pedagogy and music art | 4 / 5 |
| interdisciplinary (art–science) | pedagogy and music art | 2 / 2 (appointed into artistic area) |
| interdisciplinary (social–humanities) | information and communication sciences; theologyinformation and communication sciences; philology | 1 / 10 / 1 |
| interdisciplinary (humanities) | interdisciplinary philology, art history, science of the arts | 1 / 1 |

Evidently, the humanities (17) outnumber interdisciplinary (6) and social (6) areas. Also, it is clear that the science of the arts dominates within the humanities. The numbers on the right side show it even clearer, but one should keep in mind that the employees and postdoctoral researchers move to or are appointed for the first time into the fields of the science of the arts or they will be included in the register of scientists during the implementation of this strategy. Since two employees from the interdisciplinary scientific area belongs also to the artistic area (appointed into grade), the ratio is 2.5 : 1 : 1 employees in the humanities, interdisciplinary and social areas.

On the other hand, it is likely that there will be more postdoctoral researchers in all the areas. In order to have a precise estimation regarding the scientific potential of the Academy and possible corrections in the upcoming period, it is important to keep in mind the structure of the total number of employees with scientific PhD degrees and new scientific grades in the near future. The table shows that the PhD degrees in the near future will mostly be in the fields of the science of the arts, economy and information and communication sciences.

|  |  |  |
| --- | --- | --- |
| Department | scientific PhD degrees according to fields | current / planned number of scientific PhD degrees |
| Department of Visual and Media Arts | science of the arts | 1 / 3 |
| Department of Theatre Arts | science of the arts | 4 / 5 |
| Department of Creative Technologies | science of the artsphilology | 2 / 21 / 1 |
| Department of Culture, Media and Management | economy science of the arts philologyinformation and communication | 6 / 71 / 1 3 / 3 3 / 5  |
| Department of Music | music pedagogyscience of the arts | 6 / 81 / 1 |
| Department of Instrumental Studies | information and communicationphilologyeconomy | 1 / 11 / 20 / 1 |
| Other | economy law  | 0 / 21 / 1 |

The employees of only one department (Department of Culture, Media and Management) are mostly scientists. They mostly deal with the fields of economy and information and communication sciences, philology and the science of the arts. At other departments, in terms of the total number of employees at the Academy, the employees appointed into scientific/teaching grades are a minority compared to employees in the artistic field. On the other hand, according to the CROSBI database, the scientific production at those departments (Department of Visual and Media Arts, Department of Creative Technologies, Department of Music, Department of Theatre Arts) is in close correlation with the theoretical issues of their art departments, which will be the main reason why at the Department of Culture, Media and Management we should apply the principle of thematic integration and at other departments the principle of discipline integration. At the Department of Theatre Arts, it is best to apply a combination of both principles.

The structure of scientists according to areas and fields is certainly a challenge in terms of organising scientific work because, if we wish to use the potential in the best possible way, we need to establish a correlation between personal expertise and actual projects and topics. We will elaborate it further later, but for now, we just want to stress this important insight.

Considering the size, scientific potential and heterogeneous nature of disciplines, it is very important, in accordance with nominal possibilities, that individual interests of scientists are in accordance with the scientific goals and programmes presented here as much as possible at every department, especially at the Department of Culture, Media and Management. This is primarily achievable by a thematic integration (more on that below) and coordination of the scientific output. This should be pointed out not because the employees appointed into scientific grades make 40% of the total number of employees appointed into scientific and artistic grades (33 scientists, out of which 28 in scientific/teaching grades compared to 42 employees in artistic grades), but in order to match personal scientific interests with the strategic goals of the institution in a more precise way. That is why this strategy has in mind a double principle: relying on the integration effects of the departments on the one hand and the horizontal mobility of scientists within the projects at the level of the entire Academy on the other.

## 3.1. Optimising the position of the scientific work at the Academy

Doing scientific work at an institution where the artistic component dominated during the previous period demands additional thought about the role of scientific work and the position of scientists not just as coordinators of the so-called theoretical group of courses but also as an articulation of the efforts focused on the achievement of personal identities of our scientists. This is also important because our employees appointed into scientific/teaching grades at the Academy participate in several undergraduate and graduate studies that have, as much as possible, scientific - not artistic – component which puts them, as stated before, in a unique position when it comes to other scientists in the Republic of Croatia (one of the comparable exceptions is the Faculty of Textile Technology which implements study programmes both in technical and artistic areas including a considerable social /humanities component). Three quarters of the total number of employees at the Academy are appointed into artistic-teaching grades so they dominate in terms of numbers, public visibility, number and quality of activities and the use of internal resources. After the integration between the former Academy of Arts and the former Department of Cultural Studies, the potential influence of scientific work at the Academy has increased significantly, emphasising the need for scientific recognition and adequate presentation of current and future projects at other departments.

One of the most important goals of this strategy is to develop awareness among the scientists and others working at the Academy that the artistic component of the Academy is now accompanied by the scientific one which has to be completely integrated keeping in mind the characteristics of its disciplinary goals and methods. Therefore, this strategic goal is indeed specific in relation to our other scientific institutions and institutions of higher education and that is why it deserves special attention. Also, one should keep in mind the specific situation in which the need for strategic reflection about the scientific work at the Academy was not the result of organic development or the need for improving the already defined thematic knowledge and education, but as a result of the merging of two institutions whose disciplinary priorities differed considerably.

On the other hand, specific characteristics should be viewed as an advantage and that is why the potential of scientific work at the Academy should be in agreement with the artistic component, i.e. scientific research should focus more on the role of art, artists, media and media production, culture as well as creativity and creative practices in contemporary society. This guideline is the logical result of the existing structure of scientists, their scientific work, and should guide all future work. All the above mentioned specific characteristics of the Academy should be used in order to optimise scientific work according to topics, areas and fields of expertise which are closely related to future scientific and artistic research, but they have to be precisely directed towards these primary goals:

* stimulate the understanding of the beginning, function and meaning of different forms of creativity today, especially contemporary art and new media practices,
* research the processes of artistic work in the social community as an integral part of cultural identity of individuals and the nation, in the context of Croatia and Europe,
* develop scientific strategies which will help establish creativity and artistic work,
* improving knowledge about the role and potential of the media, especially social networks and different forms of interactivity,
* research social/economic meaning of creative industries and the areas of organisation improvement and development in this region,
* research artistic, economic, social, cultural and technological repercussions of the role of the media,
* activate and apply the component of the humanities and social sciences in the development of contemporary creative technologies,
* develop the latest educational methods in order to teach students and include them in scientific work.

As it has been already mentioned, the Department of Culture, Media and Management has the most scientists appointed into scientific grades and that should be put to use. However, since they belong to different areas (humanities, social and interdisciplinary sciences) with various basic scientific qualifications, it is important to pay attention to the integration of their resources and competences rather than trying to match the nomenclatural indicators. Hence, this strategy envisages a scientific integration on two levels across the Academy – *disciplinary* and *thematic*:

A) **disciplinary integration** envisages the stimulation of scientific work and project implementation within disciplinary areas of science (science of the arts, economy, information/communication science, music pedagogy, philology, etc.);

B) **thematic integration** encourages creation and implementation of projects from various scientific fields and disciplines which deal with specific topics that concern culture, art, media and creative industries.

## 3.2. Strategic scientific platforms

Besides the usual ways of scientific activity at institutions of higher education, which includes applications for competitive national and international projects, participation in national and international conferences, study stays of scientists at institutions abroad, guest lectures and a general tendency towards improvement and development, the Academy has developed several specific scientific platforms in order to improve its scientific reputation. These platforms should enable it to become the regional centre in the development of the science of the arts, media, public relations, management in culture and creative industries as well as music pedagogy. The platforms are developed as highly institutionalised forms, independent of the individual careers of our scientists so that we can establish the Academy of Arts and Culture as the development centre of our strategic scientific fields.

**1. Centre for Interdisciplinary Research in the Arts and Sciences *InterScArt***

The Centre for Interdisciplinary Research in the Arts and Sciences organises discussions with artists and scientists from Croatia and abroad as well as workshops that deal with different methodological aspects of the relations between science, culture and art. The Centre (InterScArt) functions as an infrastructural and methodological support to all artistic and scientific/research projects of the Academy. Its activities are the result of the extreme diversity of scientific and artistic work at our institution. The function of the Centre is therefore to document, initiate projects and innovations in order to improve the scientific habitus of the institution in general as well as project assignments of its members appointed into artistic/teaching or scientific/teaching grades. In the period to come, we wish to establish the Centre as the main initiator and organiser of scientific work at the Academy, i.e. to be the meeting point of all the initiatives that present our institution as the place of top contemporary scientific production. The Centre will provide professional and logistic support to all the departments when organising scientific meetings and guest lectures, when publishing books and doing scientific work in general.

These are the models according to which the Centre will work:

ScArtLab – includes monthly lectures and methodological workshops dedicated to different aspects of scientific-research and artistic-research work;

ScArtBar – includes discussions with prominent artists and scientists, especially those whose areas of research are interdisciplinary, dealing with the arts, theory and science;

ScArtPress– organises and publishes different handbooks dedicated to methodology of artistic and/or scientific research for various disciplines and fields that are represented at the Academy;

ScArtArch – creates the database of science and art projects of the Academy, i.e. the archives of implemented projects along their abstracts;

ScArtHub – organises conferences and/or round tables that discuss interdisciplinary and postdisciplinary position of contemporary art.

**2. The science of the arts journal *Nove teorije (New Theories)***

Since the science of the arts is the priority scientific field of our Academy, we have decided to create a new platform of communication and knowledge exchange. The journal entitled *Nove teorije* will publish original scientific articles from the field of the science of the arts, i.e. theatre studies and dramaturgy, theory of fine arts, study of film, musicology and ethnomusicology as well as the science of the arts in general. Although it will primarily follow the nomenclature of the science of the arts – as it is envisaged by the Regulations on the Scientific and Artistic Areas, Fields and Disciplines – the journal will pay attention to original insights coming from interdisciplinary artistic and scientific areas as well as to all other articles, regardless of the specific area or field, which contribute, in theoretically relevant ways, to the understanding of the problems in visual and performance arts, musicology, theatre, film and communication media in general.

The board of editors will pay special attention to those articles which provide additional insight into the scientific research of artistic, visual/communication and media phenomena, disrupting thus the *status quo* in a specific area or topic.

Also, we will prioritise those articles which present classical art in a new light or from a perspective of radically changed reality of the new media, digital technologies of visualisation and techno-imagination. The journal will try to deal with the problems of the image, sound, movement, body, art and artefactual nature of things from the interdisciplinary, multidisciplinary and metadisciplinary perspectives. The traditional and/or innovative scientific methods used in the work will be reviewed in the context of the plausibility of methodological procedures and the originality of insight.

 During the next period, the goal of *Nove teorije* is to become the most relevant scientific journal in the field of the science of the arts in Croatia and a competent journal in East and Southeast Europe. After two years, i.e. after eight issues or a total of four volumes, we wish to apply for the most prestigious database systems in the humanities, such as Web of Science, Scopus, Arts and Humanities Citation Index, Erih+ etc. The goal is to be included in at least one such database.

**3. Biennale scientific meeting *Europski realiteti (European Realities)***

Organised by the Department of Culture, Media and Management, the scientific meeting *European Realities*, which has been held every two years since 2013, has become internationally visible and that confirms the continuity of scientific work which the Academy has acquired from the Department of Cultural Studies. There have been four meetings: “Culture, Identity, Society” (2013), “Scientific, Cultural, Educational and Artistic Policies” (2015), “Media and Media Culture” (2017) and “European Realities – Movements” (2019). The meeting deals with interdisciplinary insights and the analysis of cultural, educational, artistic and scientific policies in the European environment as well as the effects that they have on specific aspects of contemporary society and cultural environment. The first meeting, held in 2013, was dedicated to the role of national identity within the European Union. The second meeting, held in 2015, dealt with problems of cultural, educational, artistic and scientific policies in the context of the 200th anniversary of the birth of Josip Juraj Strossmayer. The third meeting, held in 2017, focused on the contemporary media and media culture. The conference is accompanied by a reviewed collection of papers which is an important factor of the international impact of the event.

It is one of the strategic platforms of the Academy since we believe that the current digital revolution, social media, fake news, cultural production as a process of supply and many other social and cultural phenomena have to encourage the academic community to face, in a scientific and analytical way, the growing culture governed by influencers and the omnipresent “YouTube University”. Also, we believe that in that process it is necessary to recognise that responsibility of social media, most of all the Internet platforms which have to be regulated in such a way to ensure the credibility of information and seriousness of journalism. Art, science and culture need to adapt to new ways of closing the gap between artists and their audience, people and places while taking into consideration the creative processes as well as the need for the understanding of the laws of the market that govern the process. It should be emphasised that the number of freelance employees in cultural and creative industries is growing, especially in design and media industries where advancing one’s career is not necessarily determined in financial terms but rather by creating influence.

Due to the above mentioned, we consider this meeting of national and international scientists to be the pillar of scientific work in the area of primarily social sciences at our institution and we will do our best so that it keeps providing a strong incentive to meetings of scientists in order to deepen the insights related to the areas of cultural theory, management, information and communication science, theory of media and society, creative society and so on.

**4. *Julije Knifer* Forum**

A third of the scientists at our institution belong to the field of the science of the arts which is the reason why we believe that this interdisciplinary field should be developed as our strategic asset.

It is a biennial international forum which will try to affirm and scientifically/critically analyse extremely heterogeneous phenomena of contemporary and visual art, performance and music. The Forum will always go from the central topic which will be dealt with in a discursive manner using different formats such as panel discussions, round tables, guest lectures and so on. The title of the Forum, which refers to our most important artist of high modernism, is primarily of programme character since we wish to deal with the relations between the contemporary artistic practice and a series of hermeneutic and discipline models which are necessary so that we can open the arts to different interpretations. The main function of the Forum is to use the great scientific potential of the Academy of Arts and Culture to come up with a new and different interpretation of the arts outside the canonical approach of traditional sciences.

The specific character of the Forum is reflected in the fact that the analysed topics are always presented in their practical aspects, i.e. using artistic presentations, student workshops, film projections, performance and theatre plays. We try to link the theory and practice of visual culture into a unique platform of understanding and experience. Also, we establish a direct relationship between advancing science and the humanities on the one hand and its presentation and reception, primarily when it comes to the new “generation Z”, on the other. This is particularly important in the context of our strategic goal which is to create interest for scientific work among our students and recruiting the best among them in order to maintain the future of our institution as well as the scientific development of the Republic of Croatia, especially its eastern part.

**5. International Scientific and Artistic Symposium on Pedagogy in the Arts**

The first symposium was organised in 2014. The goal was to bring together scientists, artists and professionals who participate in the different spheres of artistic and educational work and to stimulate new forms of cooperation and interdisciplinary research in pedagogy and the arts. The main goal was to affirm the arts pedagogy which proved to be quite a success judging by the great interest and turnout. It is important to point out that the International Scientific and Artistic Symposium on Pedagogy in the Arts was the first and only such symposium in the Republic of Croatia. At the first symposium, which was entitled the Artist as the Teacher Facing the Challenges of Contemporary Education, there were some two hundred artists and scientists from Croatia, Bosnia and Herzegovina, Serbia, Slovenia and Austria with 90 or so lectures and workshops. The second symposium was held in 2017 and was entitled Communication and Interaction between the Arts and Pedagogy. At this symposium, there were some 150 scientists and artists from six European countries and the USA with 75 lectures. The lecture and workshop abstracts were published in the collection of abstracts while the best works, following a double blind international review, were published in lengthy collections of works.

Besides the Academy of Arts and Culture as the main organiser, these are the partners that participate in the organisation of the symposium: the Institute for Scientific and Artistic Work of the Croatian Academy of Sciences and Arts in Osijek, the Faculty of Philosophy in Osijek, the Faculty of Education in Osijek and the Education and Teacher Training Agency. The symposium deals with music, fine arts, drama, puppetry, dance, film and media pedagogy. Due to the interdisciplinary nature of the institution that carries out the study programmes that teach the above mention areas as well as due to the interdisciplinary scientific and artistic interests of the teaching staff of the Academy of Arts and Culture, the development of the tradition of the symposium is strategically important for our institution so that it may become the leading authority in the field of art pedagogy.

**6. International cooperation between institutions**

The Academy of Arts and Culture in Osijek is an institution of higher education that seeks international cooperation. These are the goals that such cooperation should achieve:

* getting in touch with similar institutions in the world,
* organisation and participation in international coproduction, programmes and projects,
* organisation of joint scientific meetings, workshops, seminars and lectures,
* transfer of teaching and scientific-research and artistic-research practice and methods,
* creation of joint graduate and postgraduate study programmes in cooperation with similar international institutions,
* stimulation of the mobility of teachers, assistants, junior researchers, postdoctoral researchers, students and non-teaching staff,
* participation of teachers and students in the work of international professional associations.

We believe that the international cooperation between universities is a very efficient way to initiate intellectual dynamics necessary for the best results. Cooperation is achieved on several levels, but always within the scope of activities determined by bilateral agreements between universities that are part of international university networks, international scientific and professional research projects of the European Union and on the level of scientific-teaching and artistic-teaching units and international activities of students’ unions. In order to create a powerful national and international artistic-scientific centre, the Academy cooperates with the universities, academies and artistic institutions of Croatia, Slovenia, Bosnia and Herzegovina, Serbia, Montenegro, Hungary, Russia, Romania, Bulgaria, France, the Czech Republic, Slovakia, Germany, Lithuania, Belgium and the USA.

We have signed scientific and artistic cooperation agreements with the following institutions:

|  |  |
| --- | --- |
| 1 | Akademia umeni v Banskej Bistrici, Banska Bystrica, Slovakia  |
| 2 | Akademija scenskih umjetnosti Sarajevo, Sarajevo, Bosnia and Herzegovina |
| 3 | Bialostockie Stowarzyszene Artystów Lalkarzy, Bialystok, Poland |
| 4 | Bóbita bábszínház, Pecs, Hungary |
| 5 | Compagnia Il Bernoccolo, c/o Mosaicoarte, Boccheggiano, Italy |
| 6 | Fakultet dramskih umetnosti Univerziteta umetnosti u Beogradu, Serbia |
| 7 | Fakultet likovnih umetnosti u Beogradu, Serbia |
| 8 | Film Institute - Ohrid Film Academy, Ohrid, North Macedonia |
| 9 | Filoloski fakultet Blaže Koneski, Skoplje, North Macedonia |
| 10 | Freiburger Schauspielschule im E-Werk, Freiburg, Germany |
| 11 | Galerija likovne umetnosti poklon zbirka Rajka Mamuzića, Novi Sad, Serbia |
| 12 | George Wahington University, Columbian College of Arts and Sciences, USA |
| 13 | Hochschule der Medien Stuttgart, Germany |
| 14 | Hochschule für Kommunikation und Gestaltung, Stuttgart, Germany |
| 15 | Janaček Academy of Music and Performing Arts in Brno, Brno, the Czech Republic |
| 16 | Javna zdravstvena ustanova, Univerzitetska klinika za psihijatrija, Medicinski fakultet pri Univerzitetos sv. Kiril i Metodij, Skopje, North Macedonia |
| 17 | Kazališni fakultet akademije izvedbenih umjetnosti u Pragu (DAMU), Prague, the Czech Republic |
| 18 | Leeds Metropolitan University, Faculty of Arts, Environment and Technology, Leeds, Great Britain |
| 19 | ''Lucian Blaga'' University of Sibiu, Romania |
| 20 | Lutkovno gledališće Maribor, Maribor, Slovenia |
| 21 | Lycée Auguste-Renoir, Paris, France |
| 22 | Mediteranska akademija „Braća Miladinovci“, Struga, North Macedonia |
| 23 | Mini teater Ljubljana, Slovenia |
| 24 | Odjel za kulturologiju i Jagiellonian University in Krakow, Faculty of Philology, Krakow, Poland |
| 25 | Pecsi Horvat Szinhaz Nonprofit Kft./ Hrvatsko kazalište Pečuh, Pecs, Hungary |
| 26 | Cooperation agreement between theatre academies / faculties of the Western Balkans |
| 27 | Cooperation agreement between music academies / faculties of the Western Balkans |
| 28 | Srpsko Narodno Pozorište, Novi Sad, Serbia |
| 29 | Sterijino pozorje, Novi Sad, Serbia |
| 30 | Sveuciliste Adam Mickiewicz, Poznan, Poland |
| 31 | Sveučilište u Pečuhu, Fakultet umjetnosti u Pečuhu, Pecs, Hungary |
| 32 | The National Academy for Theatre and Film Arts, Sofia, Bulgaria |
| 33 | UNIMA - Union International de la Marionnette, Chengdu, China |
| 34 | Universitatea Babeş-Bolyai of Cluj-Napoca, Faculty of Theatre and Television, Hungarian Theatre Department, Cluj-Napoca, Romania |
| 35 | Univerza v Ljubljani, Akademija za likovno umetnost in oblikovanje, Ljubljana, Slovenia |
| 36 | Univerzitet u Banjoj Luci, Akademija umjetnosti, Banja Luka, Bosnia and Herzegovina |
| 37 | Univerzitet u Novom Sadu, Akademija umetnosti Novi Sad, Serbia |
| 38 | Univerzitet u Sarajevu, Akademija likovnih umjetnosti Sarajevo, Bosnia and Herzegovina |
| 39 | Univerzitet u Tuzli, Akademija dramskih umjetnosti (pozorište, film, radio i TV), Tuzla, Bosnia and Herzegovina |
| 40 | Vysoka škola mǔzických umenǐ v Bratislave (VŠMU), Bratislava, Slovakia |
| 41 | Westminister College of the Arts at Rider University, USA |
| 42 | Zavod za kulturu vojvođanskih Hrvata, Subotica, Serbia, Znanstveni zavod Hrvata u Mađarskoj, Pecs, Hunagry, udruga Oksimoron, Osijek |
| 43 | Zavod za kulturu vojvođanskih Hrvata, Subotica, Serbia |
| 44 | University of Ss. Cyril and Methodius in Trnava, Faculty of Mass Media Communication, Slovakia |
| 45 | Complutense University of Madrid, Faculty of Information Sciences, Spain |
| 46 | Vytautas Magnus University, Academy of Education, Lithuania |
| 47 | University of Porto, Porto School of Education, Portugal |
| 48 | Vilniaus Salomejos Neries gimnazija, Lithuania |
| 49 | 4th Lyceum of Katerini, Greece |
| 50 | Research center for programming and development (KEPA) Pierias, Greece |
| 51 | Vilnius Gediminas Technical University, Lithuania |
| 52 | Artevelde Hogeschool, Belgium |

# 4. Expected results of the strategic programme of scientific research

## 4.1. General goals of the scientific work at the Academy of Arts and Culture in Osijek

The general goals set by this Strategy – which will be implemented using strategic activity platforms and individual scientific projects – are based on the assumption that a public scientific institution primarily has responsibility towards the social community and the basic national goals in the fields of science and development policy. Therefore, regardless of particular interests and the expertise of specific institution, the general goals include all those things that we wish to achieve as a community, but the ways to achieve them are specific to each scientific institution. For example, the Academy of Arts and Culture, since it was founded by the merging of the artistic-teaching and scientific-teaching institutions, has to pay special attention to their integration as well as to the equal development of both components. In the first part of the Strategy, we stated that the Academy has 161 employees: 70 employees are appointed into scientific or artistic grades (28 into scientific and 42 into artistic grades). There are less employees appointed into scientific-teaching grades, therefore it is clear that one of the general goals, which in this case coincide with the particular situation at the Academy, has to be dedicated towards the better positioning and affirmation of scientific work at our institution. We believe that the development of the whole field of the science of the arts (within the humanities), particular topics in the fields of economy and information-communication sciences (social area) and the interdisciplinary field of music pedagogy (interdisciplinary area) covers the general principles of science development in Croatia as well as specific potentials of our Academy. Our specific goals are as follows:

**1. clearly position scientific work at the Academy within strategic fields both within Croatian and European frameworks**

* to define the number and thematic scope of the projects that the researchers/scientists are working on during their work hours;
* to make possible that the scientific research of our employees becomes a matter of personal intellectual prestige: to use every possible means of promotion – public communication channels and regional platforms;
* to promote the scientific expertise of our employees: enable the visibility of scientific works on the web site, encourage public presentations of scientific projects and books;
* to communicate on a regular basis with our scientists, follow their work and direct them;
* to encourage scientists to participate in the exchange of information on the European and worldwide levels concerning the fields that are closely related to their expertise, i.e. the priorities of the Academy;

**2. create an institutional infrastructure that will become a centre of all future scientific projects and initiatives**

* to complete in operational sense and functionally strengthen the Centre for Interdisciplinary Research in the Arts and Sciences – InterScArt;
* to launch a new journal *Nove teorije* (New Theories) with an international board of editors and the so-called *double blind* review process;
* to launch a scientifically reviewed journal in the field of music pedagogy entitled *Collegium Musicum*;
* to create an internal database of scientific research, former and current projects and activities;
* to introduce the Regulations on the Financing of Scientific-Research Work and Participation in Projects;
* to index the collections of papers and other publications in the corresponding databases;
* to continue the practice of promoting scientific conferences of the Academy as relevant events which encourage the exchange of scientific insights and dissemination of the research results in the field of culture, art, media, cultural management and creative industries, music pedagogy and so on;

**3. create and implement scientific projects and dissemination activities which will be in accordance with the principle of the integration on two levels: discipline and theme**

* to encourage research projects, symposiums and cooperation in the field of the science of the arts;
* to do research projects which deal with culture, media and creative industries;
* to create and implement scientific projects from other fields that match the scientific expertise of the employees such as music pedagogy, musicology, marketing and cultural and creative industries management, communication studies, public relations and so on;
* to organise visits by international professors and teachers within the thematic fields relevant to the strategic priorities of the Academy;
* to encourage guest lectures by our teachers at international institutions of higher education and science;
* to enable the participation of our teachers in the implementation of international scientific projects and similar professional initiatives;

**4. ensure the optimal development of scientific work and constantly encourage the scientific development of employees**

* to motivate teachers to publish in relevant journals and that their work corresponds to the scientific (or artistic) profile of their department;
* to encourage the cooperation with the scientific institutions abroad (joint publication of books, meetings, cooperation), not just in the region, but more importantly, internationally;
* to increase international visibility and quality of scientific work: to stimulate the publication of scientific papers in the journals listed in the prestigious bases such as Web of Science, Scopus, Arts and Humanities Citation Index, Erih+;
* to increase the number of different forms of cooperation, short-term and long-term, in the field of scientific projects and mobility, making them relevant to the strategic goals of the Academy;

**5. ensure the long-term stability of the scientific potential**

* to encourage students to pursue scientific work, publish papers and to enable them to participate in relevant meetings;
* to make scientific work popular among students and ensure they are familiar with the latest scientific insights;
* to provide a clear perspective to the best students in terms of doing scientific work within the projects of the Academy;
* when recruiting new teachers, to pay attention to their scientific production and when it comes to assistants, to their potential, creativity and willingness to do scientific work in the future;
* to increase to number of PhD students who will do research within some of disciplinary branches of the science of the arts, economy and information-communication sciences.

# 5. Indicators of the successful application of the strategic programme of scientific research

Considering the number of scientists at the Academy of Arts and Culture, the fact that 45% of their work consists of scientific activities and that the organisation of the Academy envisages the organisation of the teaching process and scientific work by means of six departments, the numbers indicating the successfulness of scientific work shown here are cumulative, i.e. as the sum of all activities at the departments. The aim of this strategy is to define the total scientific potential and efficiency of the Academy, while there will be separate internal procedures that will monitor scientific results (quantity and quality) on the levels of departments.

One of the mechanisms which will monitor the success of our scientists will be an internal network database which will be updated on a regular basis by our scientists (activities carried out as part of projects mostly implemented on the level of departments, projects outside the institution as well as all other activities such as papers, conferences and so on. This will provide an insight into each project, engagement of every scientist, their productivity and other indicators.

On the other hand, the suggested regulations on the level of the Academy should stimulate scientific work by rewarding the activities and results achieved during the academic year. This should encourage inner competition and set clear criteria for scientific excellence. The regulations will develop a detailed hierarchy of evaluating each activity which will establish comparable criteria and an objective evaluation of the results on the level of departments.

When it comes to the level of the Academy, i.e. taking into account the results of all the departments, the expected indicators and criteria are as follows:

|  |  |  |
| --- | --- | --- |
| GOAL / TASK | INDICATOR | TARGET VALUE |
| Strategic partnership in order to realise scientific projects | number of new cooperation agreements | two per year |
| stimulation and support of scientific work and scientific excellence of teachers in order to improve professional development | participation in scientific meetings, conferences, etc. | at least 15 per year |
| stimulation of the publication of scientific papers | number of published papers in national A1 and A2 journals and their equivalent international journals as well as reviewed papers in general (including books, textbooks)  | at least 10 per year |
| implementation of scientific/research projects on the level of the Academy or on the level of the University | papers published in national or international journals as well as a published book as a result of each project | at least six during the period of this strategy (five years) |
| implementation of national and/or international competitive scientific/research projects | papers published in national and international journals or books that are the result of each project | at least one during the period of this strategy (five years) |
| stimulation of publishing activities in the strategic areas | new scientific journals *Nove teorije* and *Collegium Musicum* | publish at least two volumes per year |
| cooperation between scientists and assistants, postdoctoral researchers and/or students when working on scientific projects in order to improve the teaching process | number of realised instances of cooperation  | at least two per year |
| arrival of Croatian and international scientists | individual arrivals from other universities as part of cooperation initiatives | at least seven per year, five from Croatia and two from abroad |
| guest lectures at institutions in Croatia and abroad | individual departures of our teachers to other institutions | at least ten per year, five abroad and five in Croatia |
| organisation of scientific meetings and forums  | number of events as part of regular or special activities | at least one per year |
| organisation of scientific and professional forums, panel and round table discussions | number of events as part of regular or special activities | at least one per year |

# 6. Scientific topics which the scientific organisation plans to research

## 6.1. The most important scientific areas and fields

Considering the representation of the scientists at the Academy within specific scientific areas, fields and disciplines (as stated above), it is clear that the representation of the humanities is dominant – which is why the humanities is our priority scientific field – and within this area the field of the science of the arts. Since the field of the science of the arts includes many disciplines, such as theatre and drama studies, musicology, film studies, fine arts theory and general science of the arts, it is clear that it is precisely this field that should be the foundation for the development of the scientific component of the development of the Academy. It is even more obvious since the science of the arts is a discipline that directly deals with the topics of so many art disciplines such as visual, theatre and music art, which is the essence of the artistic/educational component of the Academy. Other priority fields are economy and information-communication sciences which will generate a significant number of scientists in the next period and expected results on national and international levels considering the already achieved results, international cooperation and the number of new scientists during the period of this strategy. Music pedagogy (which is part of different combinations within the interdisciplinary area) provides excellent foundation for the development of the field considering its significant number of scientists, in national terms, and the already achieved results and activities. Philology is an important scientific field because its scientists, although there are not many of them, are appointed into the highest scientific grades and their scientific production and recognition are impressive. This field should be used as an addition to the basic scientific research in terms of expanding the thematic focus and interdisciplinary expertise.

At the same time, the Academy of Arts and Culture has a great scientific potential which is divided among different scientific interests of its employees. In order not to waste resources, this strategy envisages an application of a *thematic integration*: this means that the activities will also be focused on the projects that deal with a specific theme from the point of view of different disciplines of the involved scientists. These should be veritable interdisciplinary research because the starting point is not going to be one discipline which can then be expanded according to need, rather the very theme, regardless of the already established nomenclature of scientific areas, will determine which discipline should be used and how. Of course, the participants should contribute to the joint thematic goal when realising projects and activities. In that case, the role of a well written synopsis of the research and the coordination abilities of the project leader are essential for the thematic integration.

## 6.2. Strategic research projects at the Academy

|  |  |  |  |
| --- | --- | --- | --- |
| No. | Project title | Project department | scientific area / *field* |
| 1 | **The science of the image – problems, methods, goals**Topic 1-1: Methodology and terminology of the science of the imageTopic 1-2: Theory and practice of the image in modernismTopic 1-3: After the image – virtual spaces and visualisation | Department of Visual and Media Arts | humanities / *science of the arts* |
| 2 | **The community practices in transition – art, institutions and the public sphere** | Department of Theatre Arts | humanities and social sciences / *science of the arts, philology*  |
| 3 | **Basic definitions of the notion of the puppet – synchronic, diachronic and poetic characteristics** | Department of Theatre Arts | humanities / *science of the arts* |
| 4 | **Culture, media and management in creative industries – scientific, managerial and media aspects**Topic 4-1: Culture and art – scientific, managerial and media aspectsTopic 4-2: Cultural and creative industries: initiators of the urban regeneration and economic growthTopic 4-3: Media and public communication in the political, economic and cultural environments | Department of Culture, Media and Management | social sciences / *economy*, *information-communication sciences*interdisciplinary / *philology, science of the arts* |
| 5 | **Vocal art and music pedagogy – interdisciplinary scientific and artistic aspects**Topic 5-1: Innovations in contemporary and repertoire-traditional vocal-performance practiceTopic 5-2: Lifelong learning of music teachersTopic 5-3: Combination of traditional and artistic expression in the oeuvre of Croatian composers | Department of Music | interdisciplinary / *music, pedagogy, science of the arts* |
| 6 | **Theoretical and poetical aspects of performance – relationships between costume and set design** | Department of Creative Technologies | humanities / *science of the arts* |

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**PROJECT 1: The Science of the Image ‒ Problems, Methods, Goals**

***Topic 1-1: Methodology and i terminology of the science of the image***

Abstract:

Although the theoretical approach to the image and visual representations is one of the most vital areas of the humanities in the 21st century, the Croatian academic institutions have almost completely neglected the latest insights of the scientific study of the image. Despite the fact that contemporary technologies of visualisation have a direct influence on numerous aspects of daily life – from the most simple social interactions to complex mechanisms of creating personal and collective identities – a serious theoretical reflection about the role of image communication in these processes is still missing in these parts. The reason for this is the systematic neglect of that type of visual culture research that would go beyond reducing art to “fine arts” and would finally offer the methods of critical reflection about images and visual phenomena in general, in the broader sense of culture and technology. The goal of this research is to define the basis and terminology of contemporary science of the image, define its research objects and apply the latest theoretical models in the study of actual visual phenomena that equally interest art and popular culture, museums and social networks.

Special goals

The science of the image (*Bildwissenschaft*) enables the interdisciplinary links within the humanities which, in the period of the pictorial turn, is directed towards the research of the epistemological problems of contemporary visual culture. The image that is the basis of the new postdisciplinary science is the image that is being artificially/artistically generated from the technical information, becoming thus the interactive communication of a wide scope of users. This way, the traditional notion of *fine* arts has been replaced by *visual* arts in the digital age. Without the scientific-research activities, which would found the theoretical approach to this problem, it is impossible to be in the centre of the world’s tendencies and articulate the new ways of cooperation between the humanities and art. The purpose of the project is to institutionalise the new scientific paradigm in Croatia which will connect the basic disciplinary framework of the science of the image, specific research in the field of the image and the practice of media art. Apart from the launching of a new graduate programme of Visual Studies, Review and Art Theory at the Academy of Arts and Culture, the purpose of this research is to make the University in Osijek the leader of that process.

After the conducted research, the Croatian scientific and wider community will be enriched by the fundamental insights of the science that focuses on images – the forms of their appearance, many meanings that they have, their interaction with other means of communication, their role as specific objects within social processes and the communication aspects of the world’s digital network after the *pictorial turn*. Since none of the Croatian academic institutions systematically and scientifically study all types of images (not just in fine arts), this research will enable the following:

* the terminology of the science of the image, visual studies and visual culture studies will be available and explained in detail for the first time;
* the latest analytical methods and procedures of those disciplines will be combined and specific “tactics” of researching the visual material regardless of ideology or identity will be explained for the first time;
* a new discipline will be scientifically and institutionally established in the Croatian academic curriculum which will contribute significantly to the development of the totally neglected segment of higher education in Croatia.

***Topic 1-2: Theory and practice of the image in modernism***

Abstract:

This research will attempt to approach the phenomenon of the modernist image primarily as a media representation. We will be interested in the phenomena of avant-garde art, popular culture, documentary photographs, early and experimental films and commercial visual communication. Broad synchronic relationships will be established between image phenomena which could not be dealt with as a whole within the traditional methodology of art history and other disciplines. In this research, we will apply the methods of visual studies and the science of the image in order to approach the field of visual studies fully aware of the media permeation and cultural interactions of different pictorial epistemologies. In the context of Croatia, the problems of modern art have been dealt with from the position of individual disciplinary approaches which could not, due to their specific disciplinary nature, take into account the entirety of visual culture nor deal with the medium of the image which is the main means of transferring visual phenomena in the first half of the twentieth century, moving from the static form of traditional art to moving images of the film and television.

Special goals:

The most important goal of the project is to appropriate the methodology of the science of the image and apply it in a comparative research of art phenomena on the one hand and the pictorial ones in the broadest sense on the other. Since the Academy of Arts and Culture is the first in Croatia to do such a research, the goal of the project is to – using the examples of modernist visualisations – establish a new paradigm when studying pictorial phenomena in general. An important specific goal of the research is to come up with a relevant methodology and the possibilities of specific operative procedures since the very science of the image consists of a series of methodological procedures that are characteristic of numerous other disciplines of the humanities like art history, semiotics, film studies, philosophy and sociology. However, unlike those disciplines, the science of the image does not study its theoretical objects by perceiving them primarily as works of art, sign systems or film, philosophical or sociological insights, it treats them as *image objects* the analysis of which demands “borrowing”, i.e. the interdisciplinary network of many disciplinary insights – but *only* those methodological tools of other disciplines that are necessary for the analysis of particular visual phenomenon. That way, the project equally deals with the historical/artistic, theoretical and interdisciplinary-methodical aspects of images in modernism.

***Topic 1-3: After the image – virtual spaces and visualisation***

Abstract:

This project is envisaged as the continuation of the above mentioned research about the theory and practice of the image in modernism because it uses the gained methodological principles of the science of the image and makes them relevant in a contemporary theoretical and thematic context. Because of digital culture, we can enter the new spaces of visualisation which can be called, only conditionally, images although they are (or precisely because of that) more real than the reality itself. The research will make the notion of the image theoretically relevant anew by looking at, using specific examples, the differences between binary opposition of the analogue and the digital, representation and immersion, physical and virtual spaces. We will be using practical examples of artistic visualisations, video games, social media images, the development of 3D film technology and the study of the humanist repercussions of the application of the latest rulings on the creation of virtual reality.

Special goals:

The primary goal of the research is to create a critical-theoretical apparatus by means of which we could, for the first time in Croatian humanities, systematically deal with the social aspects of the application and usage of the technologies of augmented and virtual reality. That methodological goal would be also include the study of particular artistic and multimedia platforms which leave the boundaries of pictorial representations and enable a new experience of immersion using its creative and technological interventions. One of the important goals of the research is to establish the methodology and terminology that would be most appropriate for dealing with many phenomena of contemporary visual culture that do not stem from the teleology of art history, but are constituted by the activities of digital technologies of communication, immersive experience, cloning and replication procedures, telepresence and the world as a network. So, the project plans to research not just the artistic repercussions of a radically new condition of the technological society, but also the key place where creativity, science and technology in the broadest sense meet.

**PROJECT 2: The community practices in transition – art, institutions and the public sphere**

This is an interdisciplinary research project the goal of which is to use the scientific research in the humanities (philology, science of the arts), social sciences (sociology, information and communication studies) and the artistic field (applied arts) in order to observe the creation and formation of the new concepts of communitarism in art, especially in the period of transition and after it. The project will focus on the regional communities, nations, countries, classes or ethnic groups and their relationship with artistic practices. The initial question in how and what types of communities have been created since 1990, in the situation of the deep transformation of the political, economic and social foundation of art. Researchers will choose the topics. The paradigm perspective of the project is transdisciplinary and the methodological matrix is quality based. The project includes three phases: collecting materials and literature, publishing individual field research and presenting works at workshops in Osijek and Warsaw and finally publishing articles in indexed journals and presenting papers at international symposiums.

Special goals:

The community practices will be researched as activities directed towards the (re)defining and/or modelling of different art communities. On the one hand, these are communities which bring together values, attitudes, ideas and/or conceptions. On the other hand, they are the so-called prospective communities which try to achieve goals. The goal is to observe the creation and formation of the new concepts of communitarism in art, especially in the period of transition and after it. The project will focus on the regional communities, nations, countries, classes or ethnic groups and their relationship with artistic practices. The initial question in how and what types of communities have been created since 1990, in the situation of the deep transformation of the political, economic and social foundation of art. Researchers will choose the topics. The analysis should be focused on the common modus of *practising community*. The activities and performative aspects of art and culture will be described as well as the legal-political framework of their community: the policies of correlation between artistic and other organisations (NGO sector), art and border organised groups (anarchists, ecologists), concepts of transculturalism, relationship between art and migration, etc.

**PROJECT 3: Basic definitions of the notion of the puppet – synchronic, diachronic and poetic perspectives**

Abstract:

This project is a contribution to the theatre science, especially the scientific research of puppet art which is still young in Croatia. Only in the second part of the 20th century was puppet art recognised as an art form equal to other so-called high forms of art due to its great accomplishments and by providing inspiration to the live theatre of the actor. Although puppet art has been accompanied by the critical and theoretical reflection, the scientific research of puppetry has been almost completely neglected in Croatia. This has changed since the study of puppetry was launched at the Academy of Arts and Culture in Osijek, being the only institution of higher education in the country and the region that offers such a study programme. Now, the University of Josip Juraj Strossmayer in Osijek can take the leading role in the scientific research of puppetry.

This project is, in a way, a continuation of the research/scientific project “The Research of Puppetry Terminology” at the University of J. J. Strossmayer, which dealt with the puppetry terminology. The notion of the puppet will be put in a broader context, researching different types of puppets and their purpose, different understanding of puppets in different periods and places, the usage of puppets in the so-called applied puppetry. The research of the notion of the puppet and the puppetry terminology is necessary for any further scientific work in the field of puppetry and the basis of every professional and scientific, but also artistic communication in artistic practice and the creation of handbooks, textbooks, monographs and other works that deal with puppetry, which will undoubtedly contribute to the development of the profession.

Special goals:

* research the defining characteristics of the notion of the puppet in synchronic and diachronic ways: how it has changed and how the notion of the puppet is understood in different places;
* research different ways of understanding puppets, puppetry and puppet show in different places (the notion of the puppet is understood similarly in Europe, the USA and Australia, but differently in Asia and in a specific way in Africa; there are also significant differences between puppetry of Eastern and Western Europe);
* Make a list and analyse different types of puppets and puppet animation techniques;
* research the poetics of each type of puppet;
* contribute to the creation of a terminology that could be used by puppetry experts in their teaching, professional, scientific and artistic work;
* research different functions of puppets and their applications in art as well as education, social work, therapy, etc. (the so-called applied puppetry).

**PROJECT 4: Culture, media and management in creative industries – scientific, managerial and media aspects**

***Topic 4-1: Culture and art – scientific, managerial and media aspects***

Abstract:

It has always been important to study culture and art as part of the relationship between humans and society. The synergy between cultural activities, artistic work in the narrow sense and economy and public communications of the contemporary world enables us to set the grounds for the research platform of this project. The scientific, economic and media aspects of culture and art will be studied, in the synchronic and diachronic ways, within the fields of culture and art by doing research in the fields of regional culture, cultural geography, cultural anthropology, cultural tourism, cultural identity, cultural capital, aesthetics, ideology, religious culture, cultural sociology, cultural memory, heritage and the identity of space. The general goal of this project is to follow the actual trends on the research of culture and art, trying to provide answers, in practice too, to the globalisation challenges of these times using mechanisms of everyday activities such as social engagement, stronger development of the audience, active modelling of the cultural landscape.

Special goals:

* research and determine using comparative methods the characteristics of culture, art and cultural heritage of a regional space;
* use the characteristics for economic, cultural and social development of the region;
* uncover the current state of culture, art and society in the light of globalisation and assess it in a critical manner;
* try to guess the further development of culture and art;
* conduct research in order to discover elements that constitute the cultural identity of urban centres and other cultural landscapes/places;
* question the way of creating national, gender, class, religious and other cultural identities as well as their relationship in order to develop culture, art and society in general;
* establish the hypothesis plausibility of “the conflict of cultures” (Huntington);
* use cultural and art activities to stimulate intercultural communication;
* offer clear concepts as a cure for xenophobia and xenophilia in order to substitute the ideological discourse for the scientific discourse so that dialogue, peace and the culture of non-violence can be promoted.

***TOPIC 4-2: Cultural and creative industries: initiators of the urban regeneration and economic growth***

Abstract:

In the last decade, cultural and creative industries grow in terms of the numbers of employees, income, export and are recognised as one of the fastest growing industries. They employ the biggest number of young people and 3.7% of the total workforce of the EU is employed in this sector.[[1]](#footnote-1)

The goal of this topic is to analyse and compare the economic state of cultural, creative and other connected industries, determine the external and internal factors needed for the achievement of a dynamic development, analyse the impact on the economy of the Republic of Croatia and the EU in general, define the potentials and direction of further development.

The micro-projects within this topic will deal with social and cultural differences in corporative culture, contemporary marketing methods, managing human resources and the potential of the institutions of culture and creative industries, role and significance of management in culture and creative industries, the influence of cultural, economic and tax policies on the dynamics of the development of special economic branches, project management and financing, the development of image and brand, communication with consumers, users and audience, the influence of new digital (ICT) and media trends on the success of business, etc.

The main goal of the project is to provide an overview, to research and analyse current and future trends, development tendencies and phenomena in the field of economic sciences, focusing on culture and creative industries. Other subtopics will be researched within the scope of specific goals.

Special goals:

* research current trends, available capacity and potentials of developing cultural organisations and creative industries. The topic includes the assessment of analysis of the management of human resources, innovative potential, organisational, material and financial capacities, economic knowledge and skills for managing organisations as well as indicating strategic directions. Also, we will reveal the factors which determine the formation of corporative culture and their influence on the ethical and socially responsible business;
* research the role, significance, use and successfulness of the application of traditional and contemporary managerial methods in culture and creative industries. We will analyse the need for partial commercialisation of the existing activities and the introduction of new activities in the institutions of culture and art;
* research the strategies of sustainable business, destination management, tourist destination development, brand and image in tourism and other sectors, the management of destination quality. Within the specific goal of the topic, we will analyse the usage of characteristics of cultural heritage in order to improve the economic, cultural and social development as well as to develop the cultural identity;
* research the usage and efficiency of traditional and contemporary – nonconventional marketing methods and their influence on the improved visibility, visit frequency, the development and communication with the audience. We will analyse models and efficiency of *offline* and *online* marketing promotion and communication with consumers and their influence on the development of the audience;
* analyse the economic situation and trends in culture and creative industries according to selected categories (contribution to GNI, employment, economic trends), comparing the dynamic growth with other industrial sectors and the analysis of the influence of that branch and other industrial branches on the economy of the Republic of Croatia. We will attempt to determine subsector differences in order to see which industries have the potential of further growth and the economic policies that should prolong their growth;
* research and analysis of the financial position and sustainability of the system of financing culture and organisations of creative industries at the global, European and country levels. We will analyse the traditional and alternative (nonconventional) models of financing as well as the capacities for applying and implementing projects in culture and creative industries;
* research the development of project ideas and the application of contemporary models of financial and economic analysis (assessment of profitability and risk) when preparing and implementing projects in culture and creative industries, especially investment and infrastructural projects which are to be financed by the EU funds and programmes;
* suggest economic measures and managerial methods in all the areas of economic science in order to stimulate the development of identified, promising economic activities and to achieve the long-term financial sustainability of organisations within and outside the areas of culture and creative industries.

***TOPIC 4-3: Media and public communication in the political, economic and cultural environments***

Abstract:

The research of the media and its influence on individuals, society, institutionalised and other subjects as well as different social phenomena and various forms of public communication in general is closely related to their political, economic and cultural environment. Whether we deal with the media and public communications and their relationship with the public sphere, different processes of making and implementing decisions; in relation to the economic potential and possibilities they offer or we deal with them by means of symbolic practices and the focus on meaning that is transferred using media content, the processes that will be analysed and researched are complex. That is why this project represents an arena in which different disciplinary traditions and methodological foundations cooperate and exchange knowledge within the scope of media research in order to understand and improve media systems and communication processes. The main goal of the project is to provide an overview, to research and analyse the current and future trends, development and phenomena in the media and communication studies. We will research specific subtopics mentioned in the specific goals.

Specific goals:

* research of media as mutually connected systems of industries in terms of current media development such as breaking up of larger media into smaller ones, audience division, product distribution across the borders shared by the media, globalisation processes, conglomerate creation, digital convergence, commercialisation, media commercialising, new aspects of regulation, etc.;
* research of production, distribution and representation of media content from various perspectives: formal and informal control of media content, journalist ethics, respect of professional standards of reporting and journalism practices, media agenda theories, news framing theories), journalism technology, processes of forming and transferring media messages, data visualisations and new patterns for digital information, etc.;
* research of the role of media in comparative perspective – in relation to fulfilling the main functions of the media, control of political elites and politics in general, the issue of religion/s, in relation to sports and economic issues such as media ownership, financing and other areas as well as social phenomena and trends;
* research different forms of public communications (from the perspective of the persuasion theories, situation public theories, learning theories, cultivation theories, etc.) and their role and influence in contemporary environment (communication processes and influences in sports, religion, politics, culture, etc.);
* research and analyses of different media trends and phenomena as well as new communication patterns (from sensationalism and infotainment to false news and/or alternative facts and the specific nature of the new context of digital communications– the so-called data journalism);
* research of the processes of interpretation of media messages and research of media public from different perspectives (analysis of reception and meaning, participation and , media literacy, etc.).

**PROJECT 5: Vocal art and music pedagogy – interdisciplinary scientific and artistic aspects**

***TOPIC 5-1: Innovations in contemporary and repertoire-traditional vocal-performance practice***

Abstract:

Singing is the basic music activity which includes different forms, from singing in order to express oneself in the artistic way to functional singing which derives from the psychological need for the music expression of emotions. Also, as a primary form of musical expression, singing represents the foundation of music education. In the artistic sense, to research singing implies the search for the new and innovative performative solutions within the scope of the contemporary, but also repertoire-traditional performative practice. Therefore, we should approach singing from many perspectives considering its primarily musical, but also other roles and functions. The integral approach to the phenomenon of singing and voice as an instrument at the Academy of Arts and Culture in Osijek is a step forward in the research of the activity which has not, so far, been researched enough in the Republic of Croatia, especially not in the way that includes the synthesis of the artistic and scientific approaches. The research of singing as an artistic, musical-pedagogical, cultural, social, psychological and therapeutic phenomenon contributes to a better understanding of the processes involved when singing, but it also strengthens the position of music in society.

The research of this project questions the established conventions that are related to solo, group, chamber and choir singing such as: singing education and singing in education, singing as an activity of professional choice or leisure time, voice as a means of communication and/or interpretation, the role of singing and songs in a community, benefits associated with singing in anthropological, psychological and social senses. The project will be realised using individual and group research, art presentations and workshops while the presentation of the results includes the publication of papers in national and international journals, publication of audio and video records and the presentation at international artistic and scientific meetings and festivals.

Special goals:

The purpose of the research is to use the combined interdisciplinary artistic and scientific approach in order to:

* research the artistic, social, pedagogical, psychological and biological dimensions of the phenomenon of singing and voice as an instrument;
* research different forms of the phenomenon of solo and group (choir) singing in relation to artistic, performative, organisational, educational, therapeutic, cultural, sociological, historical and development conditions and perspective;
* research the multiple potentials of the new performative practices in the field of vocal art;
* encourage the development of vocal music in Croatia and the EU using artistic activities;
* research the organisational components, concepts and principles of the work of vocal ensembles and soloists;
* develop the field of vocal art using interdisciplinary research based on theory and empirical methods;
* determine the possible benefits of active singing.

***TOPIC 5-2: Lifelong learning of music teachers***

Abstract:

Lifelong learning, the term quite common in Croatia nowadays, is also sometimes referred to as permanent education, permanent training, professional training, etc. The constant and quick changes in all the spheres of contemporary society demand constant development, especially when it comes to teaching. In Croatia, lifelong learning for teachers in primary and secondary schools is mandatory and regulated by article 115 of the *Primary and Secondary School Act*,[[2]](#footnote-2) i.e. teachers have to and are entitled to professionally develop and train. This includes individual and organised development in their fields of pedagogy, didactics, education psychology, teaching methods, information/communication technologies, consulting work, management, education policies and other. Lifelong learning is, therefore, mandatory for teachers. It can be organised for individuals and groups in schools or elsewhere. As any other form of teaching process, music classes (in music and other schools) is constantly changing, so music teachers have to be aware of the changes and be ready to face the challenges that confront them and their pupils. The project will consist of individual and group research by organising workshops, writing papers that will be published in scientific journals or presented at conferences and published in the conference collections of papers.

Special goals:

As part of this project, the topics that are related to the lifelong learning of music teachers will be researched in order to modernise music pedagogy based on the following topics:

* lifelong learning of music teachers in the context of the curriculum reform;
* application of contemporary teaching and learning strategies in music education as well as extracurricular music activities and music activities outside schools;
* modernising the pedagogical practice of the future music teachers;
* improving the competences of music teachers.

***TOPIC 5-3: Combination of traditional and artistic expression in the oeuvre of Croatian composers***

Abstract:

The significant part of the oeuvre of the Croatian art music definitely includes the creativity marked by traditional music idioms. This oeuvre includes orchestra, concert, chamber, solo, vocal-instrumental, vocal and stage works. Although there has been some scientific research in that field, the scope of creativity is so wide and still unexplored. Relative to the different fields of scientific activity of the researchers involved in this part of the project, there will be different approaches to the study of selected materials which will indirectly determine the selection of compositions during the research. There will be two basic approaches that will determine the research – the approaches of musicology and composition-music theory.

Specific goals in terms of research fields:

* collecting art music materials which display traditional elements;
* selecting music materials that will be the subject of further scientific study;
* recognising, selecting and describing the traditional elements in the given compositions;
* analysis of the materials in terms of musicology;
* analysis of the materials in terms of composition-theory of music.

**PROJECT 6: Theoretical and poetical aspects of performance – relationships between costume and set design**

Abstract:

This project is conceived as an interdisciplinary scientific research which would study and analyse, in diachronic and synchronic ways, the creation and function of stage sets and costumes in stage arts, starting with the theatre and possibly including other stage arts depending on the interest of the involved researchers. This would develop the theatre studies in Croatia since the above mentioned areas have been, in professional terms, developed relatively late in the Croatia theatre when compared to the tendencies in set and costume designs in Europe (in 1940, these two professions became separated in the Croatian theatre) and they have also become a topic of scientific research relatively late. In the Croatian theatre studies, the set design and costume design are still a rarely addressed topic. The book by Boris Senker *Redateljsko kazalište* (1984) gives as an insight into the set and costume design poetics and practices in the European theatre in the 20th century, the book by Nikola Batušić *Povijest hrvatskog kazališta* (1978), the book by Đurđa Kovačić *Prisutnost i odjeci ruske scenografije na zagrebačkoj glazbenoj sceni* (1991), the exhibition catalogue *Sto godina hrvatske scenografije i kostimografije 1909. – 2009*. (2011), the book by Martina Petranović *Od kostima do kostimografije – Hrvatska kazališna kostimografija* (2015) and the monographs about the significant Croatian set and costume designers (Drago Turina, Kamilo Tompa, Ika Škomrlj and Vanda Pavelić Weinart), we can find out about their artistic work and learn about some parts of the set and costume design poetics in the Croatian theatre, their characteristics and tendencies.[[3]](#footnote-3) However, we should emphasise that the costume design practice in the Croatian theatre has been researched in a more systematic and detailed way, while the overviews of the development and tendencies in set and costume design in stage arts on both the European and worldwide levels have been mostly neglected within the theatre studies in Croatia.

The project consists of two main parts. The research would primarily include the development, meaning and role of set and costume design in stage arts in the European and world context from the earliest picture creations to the latest creations of performances. Set and costume design would be therefore analysed in different periods and countries relative to the basic poetic and cultural-historical characteristics of the given period, different theoretical approaches to set and costume design, their constitutive characteristics and functions within performance, the relationship between set and costume design and other theatre and fine arts disciplines as well as relative to the dominant stage practices in the given period. The analysis of set and costume design would also include the different types of stage and theatre spaces, theatre architecture, the relationship between the performance space and the space intended for the audience as well as relationship between set design, costume design, equipment/technology and performers. The selection of space and period as well as the selection of the stage art would depend on the interests of the researchers working on the project.

Taking as the starting point all the insights and research about the set and costume design practice in Croatian theatres published so far as well as relying on the cooperation of professionals/associates coming from the mentioned areas, the second part of the project would focus on the research of set and costume design in stage arts in Croatia. This phase would include the research and documenting of the available materials in the archives, searching for literature, field trips to theatre centres in Croatia (Osijek, Zagreb, Split, Rijeka, Dubrovnik…), the analysis and interpretation of the acquired materials and comparisons of the data obtained within Croatia considering the poetic characteristics, repertoire (national authors, international authors, author projects), the influence of cultural-historical facts on the artistic and cultural policies of the given period and geographical space as well as the comparisons between the set and costume design practices in stage arts in Croatia and their tendencies in the European context. The research of set and costume design in stage arts in Croatia would be divided into three major parts, from the beginning of the theatre in Croatia to 1945, from 1945 to 1990, from 1990 to this day. Considering the interests of the researchers involved in the project, the project would study the role, meaning, perception and reception, relationship between set and costume design, performers, audience and the performance space and the audience space, the relationship between dramatic work/texts and the stage practice in relation to set and costume design in different stage arts in the given period: drama theatre, dance art, music/stage performance forms and other contemporary performative practices.

Special goals:

* research and obtain the existing literature about the development of set and costume design in the European and world context;
* offer a selection of the most relevant existing literature about set and costume design;
* from the existing literature, works or book chapters, select those that are the most relevant and translate them into Croatian, making them more accessible to students, scientists and artists;
* using accessible and selected literature, compare the meanings and functions of set and costume designs within stage arts in different cultural-historical contexts (for example, western-European cultural circle and eastern theatre traditions);
* based on the collected archive materials (theatre reviews, articles and similar), make a list of Croatian set and costume designers, describe their art poetics and research the reception of set and costume design in stage arts in Croatia;
* compare the development and formation of set and costume design in stage arts in theatre centres in Croatia on synchronic and diachronic levels;
* compare the development of set and costume design in stage arts in Croatia in relation to the European and world tendencies considering cultural-historical determinants of the studied period;
* develop the interdisciplinary model and instruments for the analysis of set and costume design;
* create textbooks, professional and scientific papers about set and costume design that will be of use to teachers and students in the teaching process as well as researchers and those studying or working in theatres in their scientific and artistic work.

# 7. Plan of organisational development

The general direction of the development of the Academy of Arts and Culture in Osijek during the period of this strategy includes the following activities:

* development of the internal network of data in order to disseminate information about the scientific activities of the scientists of the Academy;
* strengthening of the project office in order to support scientists when applying and implementing scientific projects;
* improvement and promotion of the developed platforms (see 3.2. Strategic scientific platforms), especially the Centre for Interdisciplinary Research in the Arts and Sciences and the evaluation of the functionality of the existing models and the development of the new ones in order to provide the adequate support to the scientific- research work of the Academy;
* acquisition of new computer equipment and library resources in order to get the latest literature and access the relevant databases which will be used to improve the development of the scientific-research work of teachers;
* increase the number of employees appointed into scientific-teaching grades by encouraging employees to take part in a postgraduate study, being appointed into the postgraduate researcher grade and other teaching staff;
* publication of scientific papers of teachers by means of the Regulations on the Stimulation of Scientific Excellence;
* strengthening the Erasmus Programme Committee as well as the international cooperation by organising consultations at the levels of all the departments in order to encourage the mobility of scientists (incoming and outgoing) and the development of new instances of international cooperation in order to develop scientific projects, share knowledge, experience and information as well as dissemination of the results of scientific research.

The plan of the organisational development of the Academy of Arts and Culture in Osijek during the period of this strategy includes the following goals and tasks:

**Development goal 1 – Scientific and artistic work**

**Strategic goal 1.1 – becoming recognised by the scientific, artistic and professional activities**

* Task 1 – realise all the projects and topics envisaged by the Strategy of Scientific Work 2020-2024.
* Task 2 – become recognised in the areas of scientific research in accordance with the annual indicators of success and an increase of 5% for each following year, starting with the year 2021.
* Task 3 – increase the number of published scientific papers in internationally acclaimed journals or their equivalent national publications in accordance with the annual indicators of success and an increase of 5% for each following year, starting with the year 2021.

**Strategic goal 1.2 – constantly increase the quality of artistic and scientific research**

* Task 1 – increase the number of published papers in prominent international scientific journals that are indexed in CC bases, Web of Science and Scopus in accordance with the annual indicators of success and an increase of 5% for each following year, starting with the year 2021.
* Task 2 – creating a bibliography of employees in the humanities and social sciences by implementing an internal on-line database.
* Task 3 – launch a journal of the science of the arts *Nove teorije*, bring it to the level of at least A2 and include it in at least one of the relevant quotation bases.
* Task 4 – improve the quality of scientific work of assistants by means of postgraduate and postdoctoral development.
* Task 5 – encourage the publication of scientific books, collections and textbooks according to the Regulations on the Publication Activity and the Regulations on the Stimulation of Scientific Work and Implementation of Scientific Projects.

**Development goal 2 – Projects and staff**

**Strategic goals 2.1 – development of a system of support for application and participation in national and international projects**

* Task 1 – increase the number of scientific projects financed by national sources (UNIOS, HRZZ, MZOS) and scientific and professional-development projects financed by international funds.
* Task 2 – actively support the application and implementation of projects by means of the activities of the responsible services of the Academy, primarily the Office for Science/Art, programmes, EU projects and international cooperation.
* Task 3 – Constantly monitor and evaluate the potential effect of new projects initiatives in accordance with the strategic fields and branches.

**Strategic goal 2.2 – becoming the national leader in the implementation of projects in the field of the science of the arts**

* Task 1 – turning the Centre for Interdisciplinary Research in the Arts and Sciences into the main initiator of scientific activities at the Academy.
* Task 2 – constant employment of new staff in the strategically important fields and branches, according to the needs of projects.
* Task 3 – systematically encourage employees to concentrate their scientific work on the strategic fields and branches.

**Development goal 3 – International cooperation**

**Strategic goal 3.1 – cooperation should include the most significant world institutions from all the scientific fields that are related to the activities of the Academy**

* Task 1 – establish international cooperation on all the levels of the artistic and scientific- research activities of the Academy, creating a network that encourages interdisciplinary cooperation.
* Task 2 – organise international scientific meetings, round table discussions and guest lectures in accordance with the Strategy.
* Task 3 – improve scientific links of the Academy using international cooperation with the existing partner institutions abroad by means of outgoing initiative of our scientists.

**Strategic goal 3.2 – cooperation with similar institutions in the region**

* Task 1 – connections with similar institutions in the region in all the relevant fields.
* Task 2 – mobility by means of the international exchange of knowledge during a longer period.
* Task 3 – increase the level of international cooperation of the Academy using the existing and recently signed agreements.

These activities are to be financed by the funds from the long-term financing of science, our own funds and the funds that the Academy is planning to obtain by implementing and participating in scientific projects and programmes.

1. # Eurostat, 2017, Culture statistics - cultural employment, Source:

<https://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_employment> (May 8, 2018) [↑](#footnote-ref-1)
2. Official Gazette (Narodne novine), number 87/08, 86/09, 92/10, 105/10, 90/11, 5/12, 16/12, 86/12, 94/13, 136/14 - RUSRH, 152/14, 7/17and 68/18 [↑](#footnote-ref-2)
3. These are just the selected, i.e. the most relevant titles of the published works that deal with set and costume design in stage arts in the theatre studies in Croatia. [↑](#footnote-ref-3)