

Professional Master's Degree Cultural Management





Professional Master's Degree Cultural Management

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Website: www.techtitute.com/pk/humanities/professional-master-degree/master-cultural-management

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01

Introduction

Culture has always been able to adapt to complex economic situations, bring about artistic transformations and even drive genuine social change. These processes bring together a new generational outlook with the experience of knowing this field. Thus, the figure of the cultural manager in this scenario is essential, since he or she is highly qualified in human resources, financing, new technologies and, of course, culture. For this reason, TECH offers students the most advanced knowledge on heritage conservation, event design and planning, as well as the most effective marketing strategies used today. All, this through through a 100% online educational modality, with multimedia content that can be accessed 24 hours a day from any electronic device with an internet connection.





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With this 100% online Professional Master's Degree you will become a successful cultural manager”

In recent decades, culture has been able to adapt to the irruption of new technologies. In this way, strictly digital events coexist with hybrid events and those that still maintain the face-to-face events. Continuing to maintain the connection between different artistic manifestations, digitization and new generations is a real challenge for a field accustomed to creativity, innovation and transformation.

In this scenario, the role of the cultural manager maintains great relevance given its ability not only to be able to successfully develop any event, but also to be able to combine conservation and cultural traditions with disruptive projects. A balance that requires highly qualified profiles with knowledge that goes beyond culture. This is why TECH has designed this Professional Master's Degree in Cultural Management, which offers students the essential learning to be able to properly and professionally manage any action in this field.

A program where, throughout 12 months, the graduates will delve into the key concepts on the management of museums, galleries and exhibitions, heritage conservation and cultural documentation. In addition, during the course of this program they will delve into the management of different events, the great opportunity offered by tourism, as well as the current technologies used in marketing strategies. To this end, you will have access to multimedia didactic material based on video, summaries, videos in detail, specialized readings or case studies prepared by a teaching team specialized in cultural management.

The professional is, therefore, before an excellent opportunity to acquire a university level education through a 100% online format and which can be accessed easily, whenever and wherever you wish. All that is required is a computer, cell phone or tablet with internet connection to view the syllabus hosted on the Virtual Campus.

This **Professional Master's Degree in Cultural Management** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ Development of case studies presented by experts in Cultural Management
- ♦ The graphic, schematic, and practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- ♦ Practical exercises where self-assessment can be used to improve learning
- ♦ Its special emphasis on innovative methodologies
- ♦ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable electronic device with an Internet connection



Make your projects stand out in the cultural field thanks to the Marketing knowledge offered by this university program"

“ *The multimedia resource library is available 24 hours a day. Access it easily from your computer with internet connection*”

Delve into the different sources of public and private financing for museum management.

Access a university degree that will open doors in the field of Cultural Management. Enroll now.

The program's teaching staff includes professionals from the field who contribute their work experience to this educational program, as well as renowned specialists from leading societies and prestigious universities.

Its multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide an immersive education programmed to learn in real situations.

The design of this program focuses on Problem-Based Learning, by means of which the professionals must try to solve the different professional practice situations that are presented throughout the program. For this purpose, the student will be assisted by an innovative interactive video system created by renowned experts.



02 Objectives

TECH has created this Professional Master's Degree in Cultural Management with the main objective of offering students the necessary learning to succeed in this field. Thus, at the end of the 1,500 teaching hours, students will be able to apply the latest information technologies in the dissemination of cultural events, make programs according to the target audience or establish different strategies for the dissemination of culture. The multimedia resources to which you will have access 24 hours a day will favor the acquisition of this knowledge.





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TECH adapts to you and for this reason, has created this degree where no in-person attendance, or classes with fixed schedules is required”



General Objectives

- ♦ Understand the characteristics of cultural management in relation to the tourism sector
- ♦ Manage cultural heritage in different tourist areas in accordance with the principles of sustainability
- ♦ Identify and manage existing plans to protect Fine Arts collections
- ♦ Analyze the characteristics of the demand for cultural tourism in each tourism area
- ♦ Knowing the management of cultural heritage in the different areas
- ♦ Manage sources, plan projects, and organize different methods to solve problems
- ♦ Demonstrate procedures to promote cultural ideas
- ♦ Understand the importance and organization of hybrid events
- ♦ Delve into the current trends in event organization

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At the end of the 12 months of this Professional Master's Degree you will be able to successfully design from start to finish any cultural event”





Specific Objectives

Module 1. Cultural Heritage Conservation

- ◆ Know the different methodologies for the diagnosis of the state of conservation of cultural assets
- ◆ Understand the methods of analysis and study of materials and techniques
- ◆ Criteria for intervention in restoration and conservation

Module 2. Management of Museums, Art Galleries and Exhibitions

- ◆ Know the role of the museum in the information society
- ◆ Discover trends in international collecting
- ◆ Acquire the basis for didactic museography in art museums

Module 3. Cultural Documentation: Cataloging and Research

- ◆ Identify the information management processes
- ◆ Know the different platforms for the dissemination of existing collections and projects
- ◆ Learn about mediation and participatory experiences

Module 4. Cultural Management of Music and Dance

- ◆ Know how to obtain sources of financing
- ◆ Master the public and private spheres in relation to prices
- ◆ Be able of choosing between saturated niches vs. abandoned niches

Module 5. Cultural Tourism Management

- ◆ Identify the challenges of space management
- ◆ Master the strategies for cultural and tourism development of the local heritage
- ◆ Cultural events planning and management in a world heritage city

Module 6. Marketing in Cultural Market

- ◆ Know the culture in the digital world
- ◆ Establish research as a central marketing tool
- ◆ Discover the cultural products with the greatest power in the market

Module 7. Production and Direction in Cultural Management

- ◆ Enhance cultural development in third-sector organizations
- ◆ Know disseminate the cultural heritage
- ◆ Create and manage projects

Module 8. Technology and Design for Cultural Promotion

- ◆ Learn within the context of culture the basic concepts, principles and theories of cultural communication and industries
- ◆ Understand and interpret reality based on cultural skills and procedures
- ◆ Learn to design and produce campaigns or products related to culture

Module 9. Design of Cultural Events

- ◆ Know how to define the target audience
- ◆ Putting experiential marketing into practice
- ◆ Choose the right venue for your event

Module 10. Planning of Cultural Events

- ◆ Organize a Cultural Program
- ◆ Know the requirements of an evacuation plan and the security measures to be taken at an event
- ◆ Plan the access to venues

03 Skills

Students who immerse themselves in this program will see that at the end of the 12-month degree program they will have acquired the necessary competencies and skills to be able to design and successfully implement any cultural event. This will be possible thanks to the advanced and current knowledge offered by this program, the didactic material and the case studies, which will bring them closer to real situations, whose methods they will be able to integrate in their daily practice.





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A program that will enhance your skills in planning and management of resources in cultural actions”



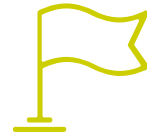
General Skills

- ♦ Master the digitalization of the event, the most used tools today and new trends
- ♦ Implement different methodologies for heritage conservation
- ♦ Properly manage relevant or historical information
- ♦ Give value to the role of museums and galleries in education

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*Improve your skills to
enhance the role of culture
in tourism and education”*





Specific Skills

- Identify what type of public attends the different types of cultural events
- Know how to program according to the offer and the audience
- Successfully establish communication strategies
- Know the different cultural products
- Understand the role of third sector organizations in society
- Know how to plan the material and human resources necessary to carry out a cultural event

04

Structure and Content

The syllabus of this Professional Master's Degree has been designed with the main objective of providing professionals with the most advanced, exhaustive and up-to-date knowledge on Cultural Management. For this purpose, it has technological material in which the latest technology applied to university teaching has been used. Thanks to it, you will access in a much more dynamic and visual way to a content, in which you will delve into heritage conservation, planning, design, production and communication of a cultural event, as well as the different possibilities existing in tourist spaces. The Relearning system, used by TECH in all its degrees, will also reduce the long hours of study and memorization so frequent in other methodologies.



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With the Relearning system you will avoid long hours of study and you will advance in a more natural way through the content of this university education”

Module 1. Cultural Heritage Conservation

- 1.1. Historic and Artistic Heritage Conservation and Restoration Theory
 - 1.1.1. How is Heritage Preserved?
 - 1.1.2. Who is Responsible for its Maintenance?
 - 1.1.3. Steps to Follow for its Maintenance
 - 1.1.4. Evolution Over Time
 - 1.1.5. Current Criteria
- 1.2. Museum Curator
 - 1.2.1. Description of a Museum Curator
 - 1.2.2. Steps to Follow to Become a Museum Curator
 - 1.2.3. Deontology
 - 1.2.4. Functions
- 1.3. Methodology for the Diagnosis of the State of Conservation of Cultural Assets
 - 1.3.1. What are Assets of Cultural Interest?
 - 1.3.2. Cultural Properties or Assets of Cultural Interest
 - 1.3.3. Guide of Conservation of the Assets of Cultural Interest
 - 1.3.4. Alteration and Agents of Deterioration
- 1.4. Methods of Analysis and Study of Materials and Techniques
 - 1.4.1. Definition of the Method and Technique
 - 1.4.2. Scientific Analysis
 - 1.4.3. Techniques to Study the Historic-Artistic Heritage
 - 1.4.4. Cleaning and Consolidation of Assets of Cultural Interest
- 1.5. Criteria for Intervention in Restoration and Conservation I
 - 1.5.1. Definition of Criteria
 - 1.5.2. Emergency Interventions
 - 1.5.3. Plans to Protect Fine Arts Collections
 - 1.5.4. Plans to Protect Ethnographies
- 1.6. Criteria for Intervention in Restoration and Conservation II
 - 1.6.1. Plans to Protect Archaeological Remains
 - 1.6.2. Plans to Protect Scientific Collections
 - 1.6.3. Plans to Protect Other Intangible Cultural Heritage Elements
 - 1.6.4. Importance of Restoration
- 1.7. Problems for Conservation of Assets of Cultural Interest
 - 1.7.1. What does Conservation Involve?
 - 1.7.2. Conservation Problems
 - 1.7.3. Criteria to Carry out a Cultural Heritage Restoration
 - 1.7.4. Rehabilitation of Assets of Cultural Interest
- 1.8. Preventive Conservation of the Cultural Heritage
 - 1.8.1. Concept
 - 1.8.1.1. What is Preventive Conservation?
 - 1.8.2. Methodologies
 - 1.8.3. Techniques
 - 1.8.4. Who is Responsible for the Conservation?
- 1.9. Study of the Context of Cultural Property and Heritage Collections I
 - 1.9.1. What is the Valuation of Cultural Assets?
 - 1.9.2. Materials Used in the Conservation of Tangible Assets and Heritage Collections
 - 1.9.3. Storage
 - 1.9.4. Exhibition
- 1.10. Study of the Context of Cultural Assets and Heritage Collections II
 - 1.10.1. What is Involved and Who is in Charge of Packaging?
 - 1.10.2. Packaging of Cultural Property and Heritage Collections and Heritage Collections
 - 1.10.3. Transport of Cultural Property and Heritage Collections
 - 1.10.4. Handling of Cultural Property and Heritage Collections

Module 2. Management of Museums, Art Galleries and Exhibitions

- 2.1. Museums and Art Galleries
 - 2.1.1. The Evolution of the Concept of Museum
 - 2.1.2. History of Museums
 - 2.1.3. Content-Based Typology
 - 2.1.4. Contents
- 2.2. Organization of Museums
 - 2.2.1. What is the Function of an Museum?
 - 2.2.2. The Core of the Museum: the Collections
 - 2.2.3. The Invisible Museum: The Storerooms
 - 2.2.4. The DOMUS Software: Integrated System Documentation and Museum Management System
- 2.3. Dissemination and Communication of the Museum
 - 2.3.1. Exhibition Planning
 - 2.3.2. Forms and Types of Exhibitions
 - 2.3.3. Dissemination and Communication Areas
 - 2.3.4. Museums and Cultural Tourism
 - 2.3.5. Corporate Image
- 2.4. Management of Museums
 - 2.4.1. Department of Management and Administration
 - 2.4.2. Sources of Financing: Public and Private
 - 2.4.3. Associations of Friends of Museums
 - 2.4.4. The Store
- 2.5. Role of the Museum in the Information Society
 - 2.5.1. Differences between Museology and Museography
 - 2.5.2. Role of the Museum in Today's Society
 - 2.5.3. Information and Communication Technologies at the Service of the Museum
 - 2.5.4. Applications for Mobile Devices
- 2.6. The Art Market and the Collectors
 - 2.6.1. What is the Art Market?
 - 2.6.2. The Art Trade
 - 2.6.2.1. Circuits
 - 2.6.2.2. Markets
 - 2.6.2.3. Internationalisation
 - 2.6.3. The Most Important Art Fairs in the World
 - 2.6.3.1. Structure
 - 2.6.3.2. Organisation
 - 2.6.4. Trends in International Collecting
- 2.7. Art Galleries
 - 2.7.1. How to Plan an Art Gallery?
 - 2.7.2. Functions and Constitution of Art Galleries
 - 2.7.3. Towards a New Typology of Galleries
 - 2.7.4. How Galleries are Managed??
 - 2.7.4.1. Artists
 - 2.7.4.2. Marketing
 - 2.7.4.3. Markets
 - 2.7.5. Difference among Museums, Exhibition Halls and Art Galleries
- 2.8. Artists and their Exhibitions
 - 2.8.1. Recognition of the Artist
 - 2.8.2. The Artist and his/her Work
 - 2.8.3. Copyright and Intellectual Property
 - 2.8.4. Awards and Opportunities
 - 2.8.4.1. Contests
 - 2.8.4.2. Scholarships
 - 2.8.4.3. Awards
 - 2.8.5. Specialized Journals
 - 2.8.5.1. Art Critic
 - 2.8.5.2. Cultural Journalism

- 2.9. The Motives of Culture
 - 2.9.1. What Culture Represents
 - 2.9.2. What Culture Offers
 - 2.9.3. What Culture Needs
 - 2.9.4. Promote Culture
- 2.10. Basis for Didactic Museography in Art Museums
 - 2.10.1. Art Exhibitions and Museums: The Differential Fact
 - 2.10.2. Some Evidence and Opinions on All This: From Boadella to Gombrich
 - 2.10.3. Art as a Convention Set
 - 2.10.4. Art Inscribed in Very Specific Cultural Traditions
 - 2.10.5. The Art in the Museums and in the Spaces of Heritage Presentation
 - 2.10.6. Art and Didactics
 - 2.10.7. The Interactivity as Didactic Resource in the Art Museums

Module 3. Cultural Documentation: Cataloging and Research

- 3.1. Documentation of a Museum
 - 3.1.1. What Is the Documentation of a Museum?
 - 3.1.2. What is the Purpose of an Museum?
 - 3.1.3. Museums as a Collection Center of Documentation
 - 3.1.4. Documentation Related to Museum Objects
- 3.2. Information Management and its Practical Application
 - 3.2.1. Description of the Information Management
 - 3.2.2. Information Management Origins and Development
 - 3.2.2.1. 20th century
 - 3.2.2.2. Currently
 - 3.2.3. Tools for Management Information
 - 3.2.4. Who Can be in Charge of the Information Management?
- 3.3. Documentary System I
 - 3.3.1. Archive Documentary Content
 - 3.3.1.1. Archive in Document Management
 - 3.3.1.2. Importance of the Documentary Archives
 - 3.3.2. Duties of the Personnel in Charge of the Documentary Archive





- 3.3.3. Documentary Instruments
 - 3.3.3.1. Records
 - 3.3.3.2. Inventory
 - 3.3.3.3. Catalog
- 3.4. Documentary System II
 - 3.4.1. Documentation
 - 3.4.1.1. Graph
 - 3.4.1.2. Technique
 - 3.4.1.3. Restoration
 - 3.4.2. Documentary Movements and Funds
 - 3.4.3. Administrative Documentation and Filing
- 3.5. Documentary Standardization
 - 3.5.1. Terminological Control Tools
 - 3.5.1.1. Hierarchical Lists
 - 3.5.1.2. Dictionaries
 - 3.5.1.3. Thesauri
 - 3.5.2. Quality Standards
 - 3.5.3. ICT Applications
- 3.6. Museum Investigation
 - 3.6.1. Theoretical Framework
 - 3.6.2. Documentation vs. Research
 - 3.6.3. Information Management Processes
- 3.7. Dissemination Platforms of Collections and Projects
 - 3.7.1. Transmission of Knowledge
 - 3.7.2. Social media
 - 3.7.3. Media
- 3.8. Education in the Context of Heritage and Museums
 - 3.8.1. Didactics of Museums
 - 3.8.2. Role of the Museums and Galleries in Education
 - 3.8.3. Theoretical Framework of Learning
 - 3.8.3.1. Formal
 - 3.8.3.2. No formal
 - 3.8.3.3. Informal

- 3.9. Mediation and Participatory Experiences
 - 3.9.1. Education for Equality and Integrity
 - 3.9.2. Proposals of Awareness and Respect for the Environment
 - 3.9.3. Sociomuseology
- 3.10. Divisions of Education and Cultural Action
 - 3.10.1. History
 - 3.10.2. Structure
 - 3.10.3. Functions

Module 4. Cultural Management of Music and Dance

- 4.1. Conceptualizations and Sources
 - 4.1.1. Relationships in Cultural Management
 - 4.1.1.1. Economy
 - 4.1.1.2. Sociology
 - 4.1.1.3. Art
 - 4.1.2. The Scarcity of Reliable *Databases* and Surveys
 - 4.1.3. Sources
 - 4.1.3.1. Websites
 - 4.1.3.2. Critique
 - 4.1.3.3. Press (All Types)
- 4.2. Music and Dance
 - 4.2.1. Arts
 - 4.2.1.1. In Time
 - 4.2.1.2. In Space
 - 4.2.3. Human Resources to Develop Music and Dance
 - 4.2.4. Record and Video
 - 4.2.5. Summary of Genres at Global Level
- 4.3. Sources of Financing
 - 4.3.1. Historic Sketches
 - 4.3.2. Grants for the Arts of the Classical Canon in the Last 70 Years
 - 4.3.3. Reflections on the Models
 - 4.3.4. Non-Classical Canon Music and Dance

- 4.4. Types of Organization Organization and Human Resources
 - 4.4.1. Questions of Principle
 - 4.4.1.1. Producer Entities
 - 4.4.1.2. Programming Entities
 - 4.4.1.3. Mixed Entities
 - 4.4.2. Symphony Orchestras
 - 4.4.2.1. Figure of the Manager
 - 4.4.2.2. Figure of the Musical Director
 - 4.4.3. Chamber Orchestras
 - 4.4.4. Opera Companies
 - 4.4.5. Ballet Companies
 - 4.4.6. Auditoriums
 - 4.4.7. Festivals
 - 4.4.8. Most Important Musical Bands Worldwide
- 4.5. The Infrastructures
 - 4.5.1. Typology
 - 4.5.1.1. Theaters
 - 4.5.1.2. Museums
 - 4.5.1.3. Stages
 - 4.5.1.4. Colliseums
 - 4.5.1.5. Others
 - 4.5.2. Sizes and Capacity
 - 4.5.3. Location and Transportation
- 4.6. The Audience
 - 4.6.1. What Type of Audience is Found in Music and Dance?
 - 4.6.2. Relationship Between Offer and Public
 - 4.6.3. The Consumption Type Variable
 - 4.6.4. Age Variable
 - 4.6.5. The Educational-Cultural Variable
 - 4.6.6. The Socioeconomic Variable

- 4.7. Prices and Their Main problems
 - 4.7.1. Organization of the Offer
 - 4.7.1.1. Cycles
 - 4.7.1.2. Seasons
 - 4.7.1.3. Subscriptions
 - 4.7.1.4. Programs
 - 4.7.1.5. Functions
 - 4.7.2. Public and Private Spheres in Relation to Prices
 - 4.7.3. From Madonna to Gregorian Chant
- 4.8. The Choice of Repertoires of Saturated Niches vs. Abandoned Niches
 - 4.8.1. Problems
 - 4.8.2. Before the Artist than his/her Art
 - 4.8.3. Is there an Excess of Formats and Repertoires?
 - 4.8.4. Do the Agents of Opinion Have a Negative Influence?
 - 4.8.5. The Profile of Programmers
 - 4.8.6. The Personal Taste and Musical Culture of the Programmers
 - 4.8.7. Are there Solutions?
- 4.9. Necessary Elements
 - 4.9.1. Music and Dance Management
 - 4.9.2. Politicians
 - 4.9.3. Concert Agencies and Agents
 - 4.9.4. Music Critique
 - 4.9.5. Radio and Television
 - 4.9.6. Record and Video Labels
- 4.10. The Management of Musical Heritage and Copyright
 - 4.10.1. Written Materials and Copyright
 - 4.10.1.1. Musical
 - 4.10.1.2. Choreographic
 - 4.10.1.3. Copyrights
 - 4.10.2. Historical Repertoires
 - 4.10.2.1. Problems of Editions
 - 4.10.2.2. Facilities for Self-Publishing

- 4.10.3. Classic Repertoires
 - 4.10.3.1. Problems with Costs
 - 4.10.3.2. Problems with Low Collections
- 4.10.4. Premiere Repertoires in Popular Urban and Jazz Canons
- 4.10.5. Music Archives of Unpublished Repertoire, Manuscript or Written
- 4.10.6. The Phonotheques
- 4.10.7. The Peculiar Case of Dances

Module 5. Cultural Tourism Management

- 5.1. Introduction to Cultural Heritage
 - 5.1.1. Cultural Tourism
 - 5.1.2. Cultural Heritage
 - 5.1.3. Cultural Tourism Resources
- 5.2. Sustainability as a Reference in Tourism and Cultural Heritage
 - 5.2.1. Concept of Urban Sustainability
 - 5.2.2. Tourist Sustainability
 - 5.2.3. Cultural Sustainability
- 5.3. Hosting Capacity and its Application in Tourist Destinations
 - 5.3.1. Conceptualization
 - 5.3.2. Dimensions of Tourism Carrying Capacity
 - 5.3.3. Case Studies
 - 5.3.4. Approaches and Proposals for the Study of Tourist Carrying Capacity
- 5.4. Tourist Use of the Area
 - 5.4.1. Flows of Visitors and Heritage Tourist Areas
 - 5.4.2. General Patterns of Tourist Mobility and Use of the Area
 - 5.4.3. Tourism and Heritage Sites: Effects and Problems Derived from Tourism Flows
- 5.5. The Challenges of Space Management
 - 5.5.1. Strategies for Diversification of the Tourist Use of the Area
 - 5.5.2. Tourism Demand Management Measures
 - 5.5.3. The Enhancement of the Heritage and Accessibility Control
 - 5.5.4. Visitor Management in Heritage Sites with Complex Visiting Models. Case Studies

- 5.6. Cultural Tourism Product
 - 5.6.1. Urban and Cultural Tourism
 - 5.6.2. Culture and Tourism
 - 5.6.3. Transformations in the Cultural Travel Market
- 5.7. Heritage Preservation Policies
 - 5.7.1. Conservation vs. Exploitation of Assets
 - 5.7.2. International Regulations
 - 5.7.3. Conservation Policies
- 5.8. Management of Cultural Resources in Tourist Areas
 - 5.8.1. Promotion and Management of Urban Tourism
 - 5.8.2. Heritage Tourism Management
 - 5.8.3. Public and Private Management
- 5.9. Employability in Cultural Tourism
 - 5.9.1. Characteristics of Employability in Cultural Tourism
 - 5.9.2. Study and Profiles in Cultural Tourism
 - 5.9.3. The Tourist Guide and the Interpretation of the Patrimony
- 5.10. Case Studies of Successful Cases in the Management of Cultural Heritage in the Tourism Field
 - 5.10.1. Strategies for Cultural and Tourism Development of the Local Heritage
 - 5.10.2. The Associative Management of a Public Project
 - 5.10.3. Visitor Analysis as a Cultural Management Tool
 - 5.10.4. Local Policies of Tourist Dynamization and Great Cultural Attractions
 - 5.10.5. Local Tourism Planning and Management in a World Heritage City

Module 6. Marketing in Cultural Market

- 6.1. Culture outside the Industry
 - 6.1.1. The Art Market
 - 6.1.1.1. Environment of the Cultural and Creative Industry: The Place of Cultural Organizations in Society
 - 6.1.1.2. The Global Economic Impact of the Cultural and Creative Industry
 - 6.1.2. Cultural Heritage and the Performing Arts
 - 6.1.2.1. Cultural Heritage and the Performing Arts in Society
 - 6.1.2.2. Cultural Heritage and the Performing Arts in the Media
- 6.2. Cultural Industries
 - 6.2.1. The Concept of Cultural Industry
 - 6.2.1.1. The Publishing Industry
 - 6.2.1.2. The Musical Industry
 - 6.2.1.3. The Film Industry
- 6.3. Journalism and Art
 - 6.3.1. New and Old Forms of Communication
 - 6.3.1.1. Beginnings and Evolution of Art in the Media
 - 6.3.1.2. New Forms of Communication and Writing
- 6.4. Culture in the Digital World
 - 6.4.1. Culture in the Digital World
 - 6.4.2. The Omnipresence of the Visual. Controversies of the Digital Age
 - 6.4.3. The Transmission of Information through Video Games
 - 6.4.4. Collaborative Art
- 6.5. The Media Structure
 - 6.5.1. The Audiovisual and Press Sector
 - 6.5.1.1. The Impact of Large Media Groups on Culture
 - 6.5.1.2. Live Platforms, a Challenge for Conventional Media
 - 6.5.2. The Cultural Journalism Sector
 - 6.5.2.1. The Cultural Market in a Global World Towards Homogenization or Diversification?

- 6.6. Introduction to Marketing
 - 6.6.1. The 4 Ps
 - 6.6.1.1. Basic Aspects of Marketing
 - 6.6.1.2. Marketing Mix
 - 6.6.1.3. The Necessity (or not) of Marketing in the Cultural Market
 - 6.6.2. Marketing and Consumerism
 - 6.6.2.1. The Culture Consumption
 - 6.6.2.2. Quality as a Cross-Cutting Factor in Information Products
- 6.7. Marketing and Value: Art for Art's Sake, Art in Ideological Programs, and Art as a Market Product
 - 6.7.1. Art for Art's Sake
 - 6.7.1.1. The Art of the Masses The Homogeneity of Art and Its Value
 - 6.7.1.2. Is Art Created for the Media or Does the Media Transmit Art?
 - 6.7.2. Art within Ideological Programs
 - 6.7.2.1. Art, Politics and Activism
 - 6.7.2.2. Basic Symbolism in Art
 - 6.7.3. Art as a Market Product
 - 6.7.3.1. Art in Advertising
 - 6.7.3.2. Cultural Management for a Successful Development of the Work
- 6.8. Marketing of the Main Cultural Industries
 - 6.8.1. Current Trends in the Main Cultural Industries
 - 6.8.1.1. The Needs of Consumers as Represented in Companies
 - 6.8.1.2. Successful Cultural Products in the Media
- 6.9. Research as a Central Marketing Tool
 - 6.9.1. Collection of Market and Consumer Data
 - 6.9.1.1. Differentiation in Relation to Competitors
 - 6.9.1.2. Other Investigative Strategies
- 6.10. The Future of Cultural Marketing
 - 6.10.1. The Future of Cultural Marketing
 - 6.10.1.1. Cultural Marketing Tendencies
 - 6.10.1.2. The Cultural Products with the Greatest Power in the Market

Module 7. Production and Direction in Cultural Management

- 7.1. Tools for the management of cultural organizations I
 - 7.1.1. Cultural Management
 - 7.1.2. Classification of Cultural Products
 - 7.1.3. Cultural Management Objectives
- 7.2. Tools for the Management of Cultural Organizations II
 - 7.2.1. Cultural Organizations
 - 7.2.2. Typology
 - 7.2.3. UNESCO
- 7.3. Collecting and Patronage
 - 7.3.1. The Art of Collections
 - 7.3.2. Developer of the Taste for Collecting throughout History
 - 7.3.3. Types of Collections
- 7.4. The Role of the Foundations
 - 7.4.1. What do They Consist of?
 - 7.4.2. Associations and Foundations
 - 7.4.2.1. Differences
 - 7.4.2.2. Similarities
 - 7.4.3. Examples of Cultural Foundations Worldwide
- 7.5. Cultural Development in Third-Sector Organizations
 - 7.5.1. What are Third-Sector Organizations?
 - 7.5.2. Role of Third-Sector Organizations in Society
 - 7.5.3. Networks
- 7.6. Public Institutions and Organizations
 - 7.6.1. Model of Organization of Cultural Policy in Europe
 - 7.6.2. Main public Institutions in Europe
 - 7.6.3. Cultural Action of the European International Organizations
- 7.7. Cultural Heritage
 - 7.7.1. Culture as a Country Brand
 - 7.7.2. Cultural Policies
 - 7.7.2.1. Institutions
 - 7.7.2.2. Figures
 - 7.7.3. Culture as Heritage of the Humanity

- 7.8. Cultural Heritage Dissemination
 - 7.8.1. What is Cultural Heritage?
 - 7.8.2. Public Management
 - 7.8.3. Private Management
 - 7.8.4. Coordinated Management
- 7.9. Project Creation and Management
 - 7.9.1. What is Creation and Project Management?
 - 7.9.2. Breeding
 - 7.9.2.1. Public
 - 7.9.2.2. Private
 - 7.9.2.3. Coproductions
 - 7.9.2.4. Others
 - 7.9.3. Cultural Management Planning
- 7.10. Art, Company and Society
 - 7.10.1. The Third-Sector as Social Opportunity
 - 7.10.2. Social Commitment of Companies through the Different Art Types
 - 7.10.2.1. Investments
 - 7.10.2.2. Profitability
 - 7.10.2.3. Promotion
 - 7.10.2.4. Profit
 - 7.10.3. Art as Inclusion and Transformation of the Society
 - 7.10.4. The Theater as Social Opportunity
 - 7.10.5. Festivals that Involve Citizenship

Module 8. Technology and Design for Cultural Promotion

- 8.1. The Importance of Image in Businesses
 - 8.1.1. MTV
 - 8.1.1.1. The Emergence of MTV
 - 8.1.1.2. Videoclip
 - 8.1.2. From MTV to YouTube
 - 8.1.3. Old Marketing vs. Digital Era
- 8.2. Content Creation
 - 8.2.1. Core of Dramatic Conviction
 - 8.2.1.1. Objective of the Staging
 - 8.2.1.2. Aesthetic-Stylistic Strategy
 - 8.2.1.3. The Passage from Theater to the Rest of the Arts
 - 8.2.2. Consumer Target Worldwide
 - 8.2.3. Content Creation
 - 8.2.3.1. Flyer
 - 8.2.3.2. Teaser
 - 8.2.3.3. Social media
 - 8.2.4. Dissemination Media
- 8.3. Graphic Designer and Community Manager
 - 8.3.1. Meeting Phases
 - 8.3.2. Why is it Necessary to Have a Graphic Designer?
 - 8.3.3. The Role of the Community Manager
- 8.4. Inclusion of Creators in Conventional Sample Media
 - 8.4.1. ICT Applications
 - 8.4.1.1. Personal Sphere
 - 8.4.1.2. Professional Spehre
 - 8.4.2. Addition of DJ and VJ
 - 8.4.2.1. Use of DJ and VJ in Shows
 - 8.4.2.2. Use of DJ and VJ in Theater
 - 8.4.2.3. Use of DJ and VJ in Dance
 - 8.4.2.4. Use of DJ and VJ in Events
 - 8.4.2.5. Use of DJ and VJ in Sporting Events

- 8.4.3. Real-Time Illustrators
 - 8.4.3.1. Arena
 - 8.4.3.2. Drawing
 - 8.4.3.3. Transparency
 - 8.4.3.4. Visual Storytelling
- 8.5. ICT for Stage and Creation I
 - 8.5.1. Video Projection, Videowall, Videosplitting
 - 8.5.1.1. Differences
 - 8.5.1.2. Evolution
 - 8.5.1.3. From Incandescence to Laser Phosphors
 - 8.5.2. The Use of Software in Shows
 - 8.5.2.1. From Incandescence to Laser Phosphors
 - 8.5.2.2. Why are They Used?
 - 8.5.2.3. How do they Help Creativity and Exhibition?
 - 8.5.3. Technical and Artistic Personnel
 - 8.5.3.1. Roles
 - 8.5.3.2. Management
- 8.6. ICT for Stage and Creation II
 - 8.6.1. Interactive Technologies
 - 8.6.1.1. Why are They Used?
 - 8.6.1.2. Advantages
 - 8.6.1.3. Disadvantages
 - 8.6.2. AR
 - 8.6.3. VR
 - 8.6.4. 360°
- 8.7. ICT for the Stage and Creation
 - 8.7.1. Ways of Sharing Information
 - 8.7.1.1. Drop Box
 - 8.7.1.2. Drive
 - 8.7.1.3. iCloud
 - 8.7.1.4. WeTransfer
 - 8.7.2. Social Networks and Outreach
 - 8.7.3. Use of ICTs in Live Shows
- 8.8. Sample Supports
 - 8.8.1. Conventional Supports
 - 8.8.1.1. What are they?
 - 8.8.1.2. Which Ones are Known?
 - 8.8.1.3. Small Format
 - 8.8.1.4. Large Format
 - 8.8.2. Unconventional Supports
 - 8.8.2.1. What are they?
 - 8.8.2.2. What are they?
 - 8.8.2.3. Where and How can They be Used?
 - 8.8.3. Examples:
- 8.9. Corporate Events
 - 8.9.1. Corporate Events
 - 8.9.1.1. What are they?
 - 8.9.1.2. What are We Looking for?
 - 8.9.2. The 5W+1H Concrete Review Applied to the to the Corporate
 - 8.9.3. Most Commonly Used Supports
- 8.10. Audiovisual Production
 - 8.10.1. Audiovisual Resources
 - 8.10.1.1. Museum Resources
 - 8.10.1.2. Scene Resources
 - 8.10.1.3. Event Resources
 - 8.10.2. Types of Plans
 - 8.10.3. Emergence of Projects
 - 8.10.4. Phases of the Process

Module 9. Design of Cultural Events

- 9.1. Project Management
 - 9.1.1. Gathering Information, Project Start-Up: What Should We Do?
 - 9.1.2. Study of Possible Locations
 - 9.1.3. Pros and Cons of the Chosen Options
- 9.2. Research Techniques. Design Thinking
 - 9.2.1. Stakeholder Maps
 - 9.2.2. Focus Group
 - 9.2.3. Bench Marking
- 9.3. Experiential Design Thinking
 - 9.3.1. Cognitive Immersion
 - 9.3.2. Covert Observation
 - 9.3.3. World Cafe
- 9.4. Defining Target Audience
 - 9.4.1. Who Is the Event Aimed at?
 - 9.4.2. Why Are We Doing the Event?
 - 9.4.3. What Is the Purpose of the Event?
- 9.5. Trends
 - 9.5.1. New Trends in Staging
 - 9.5.2. Digital Contributions
 - 9.5.3. Immersive and Experiential Events
- 9.6. Personalization and Design Space
 - 9.6.1. Adaptation of the Space to the Brand
 - 9.6.2. Branding
 - 9.6.3. Brand Manual
- 9.7. Experience Marketing
 - 9.7.1. Living the Experience
 - 9.7.2. Immersive Event
 - 9.7.3. Fostering Memory
- 9.8. Signage
 - 9.8.1. Signage Techniques
 - 9.8.2. The Attendant's Vision
 - 9.8.3. Coherence of the Story. Event with Signage

- 9.9. The Event Venues
 - 9.9.1. Studies of Possible Venues. The 5 Why's
 - 9.9.2. Choice of the Venue According to the Event
 - 9.9.3. Selection Criteria
- 9.10. Proposed Staging. Types of Scenarios
 - 9.10.1. New Staging Proposals
 - 9.10.2. Prioritization of Proximity to the Speaker
 - 9.10.3. Scenarios Related to Interaction

Module 10. Planning of Cultural Events

- 10.1. Program Timing and Organization
 - 10.1.1. Time Available for the Organization of the Event
 - 10.1.2. Duration of the Event
 - 10.1.3. Event Activities
- 10.2. Space Organization
 - 10.2.1. Number of Expected Attendees
 - 10.2.2. Number of Simultaneous Rooms
 - 10.2.3. Room Formats
- 10.3. Speakers and Guests
 - 10.3.1. Choice of Speakers
 - 10.3.2. Contact and Confirmation of Speakers
 - 10.3.3. Management of Speakers' Attendance
- 10.4. Protocol
 - 10.4.1. Range of Invited Guests
 - 10.4.2. Disposition of the Presidency
 - 10.4.3. Parliamentary Organization
- 10.5. Security/Safety
 - 10.5.1. Access Control: the Security Perspective
 - 10.5.2. Coordination with Security Forces
 - 10.5.3. Internal Control of Spaces
- 10.6. Emergencias
 - 10.6.1. Evacuation Plan:
 - 10.6.2. Study of the Needs in Case of Emergency
 - 10.6.3. Creation of Medical Assistance Point



- 10.7. Capabilities
 - 10.7.1. Assessment of Capacity
 - 10.7.2. Distribution of Attendees at the Venue
 - 10.7.3. Maximum Capacities and Decisions to Be Made
- 10.8. Accessible
 - 10.8.1. Study of the Number of Accesses
 - 10.8.2. Capacity of Each of the Accesses
 - 10.8.3. Timing Calculation for Entry and Exit for Each Access
- 10.9. Transport
 - 10.9.1. Assessment of Transportation Possibilities
 - 10.9.2. Transportation Accessibility
 - 10.9.3. Personal or Public Transportation Pros and Cons
- 10.10. Locations
 - 10.10.1. How Many Locations Does the Event Have?
 - 10.10.2. Where Are They Located?
 - 10.10.3. Ease of Access to Venues

“ A program designed to introduce you to the latest interactive technology currently used in cultural events ”

05

Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning**.

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.



“

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world"



You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.



The student will learn to solve complex situations in real business environments through collaborative activities and real cases.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career*”

The case method has been the most widely used learning system among the world's leading Humanities schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically. With this methodology we have trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, markets, and financial instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for success.

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



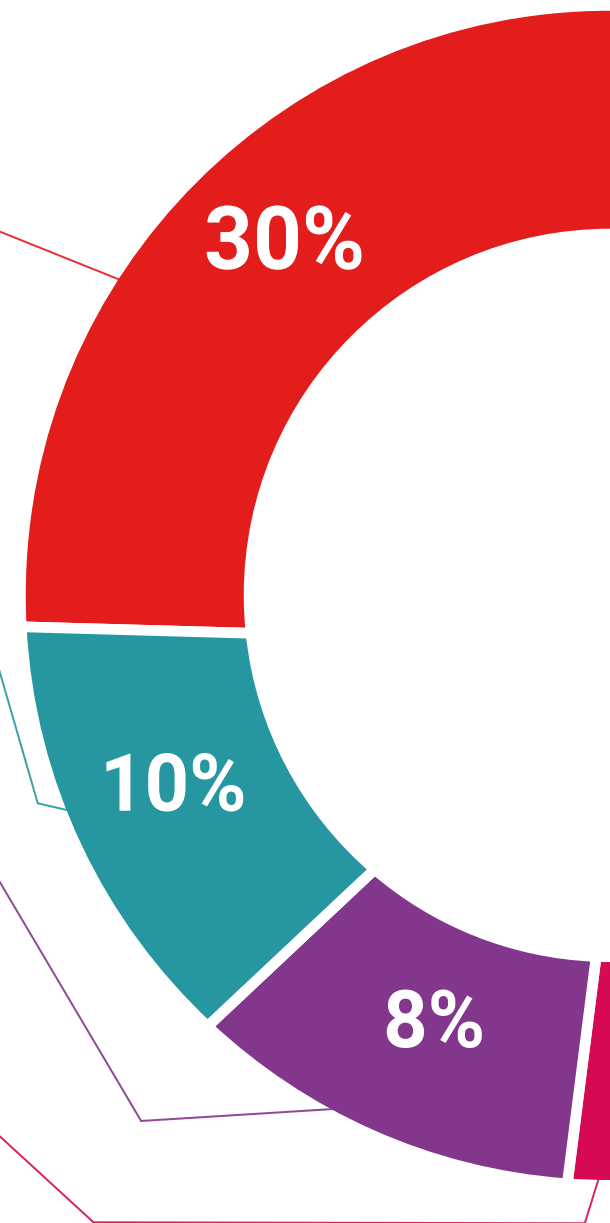
Practising Skills and Abilities

They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.



Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



06

Certificate

The Master's Professional Degree in Cultural Management guarantees students, in addition to the most rigorous and up-to-date education, access to a Professional Master's Degree issued by TECH Technological University.





“

*Successfully complete this program
and receive your degree without having
to travel or fill out laborious paperwork”*

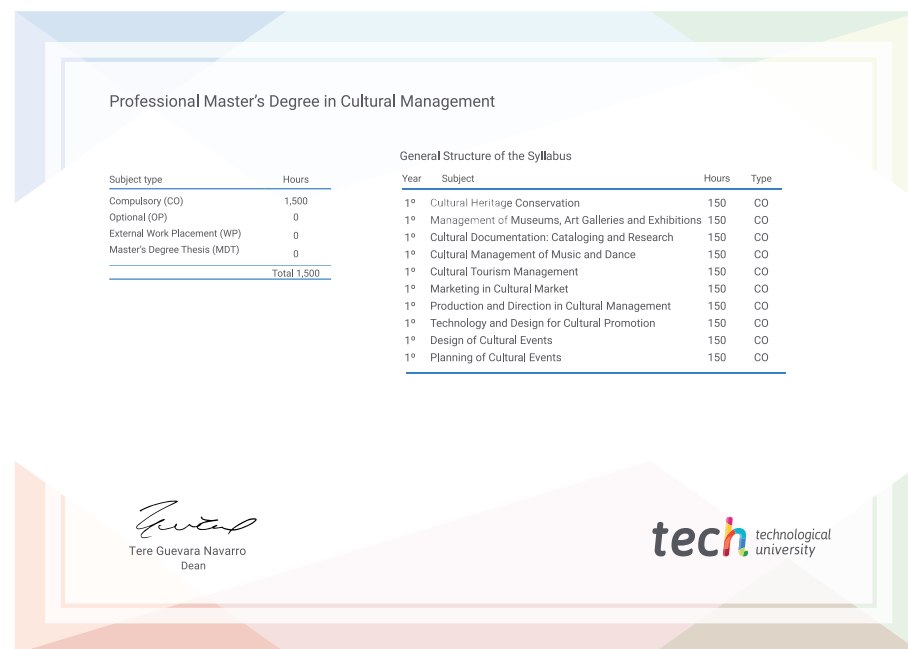
This **Professional Master's Degree in Cultural Management** contains the most complete and up-to-date program on the market.

After the student has passed the assessments, they will receive their corresponding **Professional Master's Degree** issued by **TECH Technological University** via tracked delivery*.

The certificate issued by **TECH Technological University** will reflect the qualification obtained in the Professional Master's Degree, and meets the requirements commonly demanded by labor exchanges, competitive examinations and professional career evaluation committees.

Title: **Professional Master's Degree in Cultural Management**

Official N° of Hours: **1,500 h.**



*Apostille Convention. In the event that the student wishes to have their paper certificate issued with an apostille, TECH EDUCATION will make the necessary arrangements to obtain it, at an additional cost.

future
health confidence people
education information tutors
guarantee accreditation teaching
institutions technology learning
community commitment
personalized service innovation
knowledge present
development languages
virtual classroom



Professional Master's Degree Cultural Management

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Professional Master's Degree Cultural Management

