

Master's Degree

MBA in Cultural Management





Master's Degree MBA in Cultural Management

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 90 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtute.com/us/humanities/master-degree/master-mba-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 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 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 **MBA 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 device with an Internet connection



With this 100% online MBA you will become a successful cultural manager"

“

The multimedia resource library is available 24 hours a day. Access it easily from your computer with an 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 sector who contribute their work experience to this educational program, as well as renowned specialists from leading societies and prestigious universities.

The 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 immersive education programmed to prepare for real situations.

This program is designed around Problem-Based Learning, whereby the professional must try to solve the different professional practice situations that arise during the course. For this purpose, the students will be assisted by an innovative interactive video system created by renowned and experienced experts.



02 Objectives

TECH has created this MBA in Cultural Management with the main objective of offering students the necessary learning to succeed in this field. Thus, at the end of the 2,700 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
- ♦ Gain knowledge about 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 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
- ♦ Acquire criteria in order to intervene in restoration and conservation

Module 2. Management of Museums, Art Galleries and Exhibitions

- ♦ Gain knowledge about 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 to choose 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
- ♦ Plan and manage cultural events in a world heritage city

Module 6. Marketing in Cultural Market

- ♦ Gain knowledge about culture in the digital world
- ♦ Establish research as a central marketing tool
- ♦ Discover the cultural products with the greatest market potential

Module 7. Production and Direction in Cultural Management

- ♦ Enhance cultural development in third-sector organizations
- ♦ Know how to 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 safety measures to be taken at an event
- ♦ Plan the access to venues

Module 11. Leadership, Ethics and Social Responsibility in Companies

- ♦ Analyze the impact of globalization on corporate governance and corporate management
- ♦ Evaluate the importance of effective leadership in the management and success of companies
- ♦ Define cross-cultural management strategies and their relevance in diverse business environments
- ♦ Develop leadership skills and understand the current challenges faced by leaders
- ♦ Determine the principles and practices of business ethics and their application in corporate decision making
- ♦ Structure strategies for the implementation and improvement of sustainability and social responsibility in business

Module 12. People and Talent Management

- ♦ Determine the relationship between strategic direction and human resources management
- ♦ Delve into the skills required for effective competency-based human resources management
- ♦ Delve into the methodologies for performance evaluation and performance management
- ♦ Integrate innovations in talent management and their impact on employee retention and loyalty
- ♦ Develop strategies for motivation and development of high performance teams
- ♦ Propose effective solutions for change management and conflict resolution in organizations





Module 13. Economic and Financial Management

- ♦ Analyze the macroeconomic environment and its influence on the national and international financial system
- ♦ Define information systems and Business Intelligence for financial decision making
- ♦ Differentiate key financial decisions and risk management in financial management
- ♦ Evaluate strategies for financial planning and obtaining business financing

Module 14. Commercial Management and Strategic Marketing

- ♦ Structure the conceptual framework and the importance of commercial management in companies
- ♦ Delve into the fundamental elements and activities of marketing and their impact on the organization
- ♦ Determine the stages of the marketing strategic planning process
- ♦ Evaluate strategies to improve corporate communication and the digital reputation of the company

Module 15. Executive Management

- ♦ Define the concept of General Management and its relevance in business management
- ♦ Evaluate the roles and responsibilities of the manager in the organizational culture
- ♦ Analyze the importance of operations management and quality management in the value chain
- ♦ Develop interpersonal communication and public speaking skills for the formation of spokespersons

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
- Get to 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

Course Management

TECH is continually committed to academic excellence. For this reason, each of its programs has teaching teams of the highest prestige. These experts have extensive experience in their professional fields and, at the same time, have achieved significant results with their empirical research and field work. In addition, these specialists play a leading role within the university program, as they are responsible for selecting the most up-to-date and innovative content for inclusion in the syllabus. At the same time, they participate in the development of numerous multimedia resources of high pedagogical rigor.



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A complete teaching staff, composed of experts with extensive experience, will be at your disposal in this TECH program”

International Guest Director

With over 20 years of experience in designing and leading global talent acquisition teams, Jennifer Dove is an expert in **recruitment** and **technology strategy**. Throughout her career, she has held senior positions in several technology organizations within **Fortune 50 companies**, such as **NBCUniversal** and **Comcast**. Her track record has allowed her to excel in competitive, high-growth environments.

As **Vice President of Talent Acquisition at Mastercard**, she is responsible for overseeing talent onboarding strategy and execution, collaborating with business leaders and HR managers to meet operational and strategic hiring objectives. In particular, she aims to build **diverse, inclusive and high-performing teams** that drive innovation and growth of the company's products and services. In addition, she is adept at using tools to attract and retain the best people from around the world. She is also responsible for **amplifying Mastercard's employer brand** and **value proposition** through publications, events and social media.

Jennifer Dove has demonstrated her commitment to continuous professional development, actively participating in networks of Human Resources professionals and contributing to the incorporation of numerous workers in different companies. After earning her bachelor's degree in **Organizational Communication** from the University of Miami, she has held senior recruiting positions at companies in a variety of fields.

On the other hand, she has been recognized for her ability to lead organizational transformations, **integrate technologies in recruitment processes** and develop leadership programs that prepare institutions for future challenges. She has also successfully implemented **occupational wellness programs** that have significantly increased employee satisfaction and retention.



Ms. Dove, Jennifer

- Vice President, Talent Acquisition, Mastercard, New York, USA
- Director of Talent Acquisition, NBCUniversal Media, New York, USA
- Head of Recruitment at Comcast
- Director of Recruiting at Rite Hire Advisory, New York, USA
- Executive Vice President, Sales Division at Ardor NY Real Estate
- Director of Recruitment at Valerie August & Associates
- Account Executive at BNC
- Account Executive at Vault
- Graduated in Organizational Communication from the University of Miami

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A unique, key, and decisive educational experience to boost your professional development”

International Guest Director

A technology leader with decades of experience in major technology multinationals, Rick Gauthier has developed prominently in the field of cloud services and end-to-end process improvement. He has been recognized as a leader and manager of highly efficient teams, showing a natural talent for ensuring a high level of engagement among his employees.

He possesses innate gifts in strategy and executive innovation, developing new ideas and backing his success with quality data. His background at Amazon has allowed him to manage and integrate the company's IT services in the United States. At Microsoft he has led a team of 104 people, responsible for providing corporate-wide IT infrastructure and supporting product engineering departments across the company.

This experience has allowed him to stand out as a high-impact manager with remarkable abilities to increase efficiency, productivity and overall customer satisfaction.



Mr. Gauthier, Rick

- ♦ Regional IT Director - Amazon, Seattle , USA
- ♦ Senior Program Manager at Amazon
- ♦ Vice President, Wimmer Solutions
- ♦ Senior Director of Productive Engineering Services at Microsoft
- ♦ Degree in Cybersecurity from Western Governors University
- ♦ Technical Certificate in Commercial Diving from Divers Institute of Technology
- ♦ B.S. in Environmental Studies from The Evergreen State College

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Take the opportunity to learn about the latest advances in this field in order to apply it to your daily practice"

International Guest Director

Romi Arman is a renowned international expert with more than two decades of experience in **Digital Transformation, Marketing, Strategy and Consulting**. Through that extended trajectory, he has taken different risks and is a permanent advocate for **innovation and change** in the business environment. With that expertise, he has collaborated with CEOs and corporate organizations from all over the world, pushing them to move away from traditional business models. In this way, he has helped companies such as Shell Energy become **true market leaders**, focused on their **customers and the digital world**.

The strategies designed by Arman have a real impact, as they have enabled several corporations to **improve the experiences of consumers, staff and shareholders** alike. The success of this expert is quantifiable through tangible metrics such as **CSAT, employee engagement** in the institutions where he has practiced and the growth of the **EBITDA financial indicator** in each of them.

He has also nurtured and **led high-performing teams** throughout his career that have received awards for their **transformational potential**. With Shell, specifically, the executive has always set out to overcome three challenges: **meeting the complex decarbonization demands** of customers, **supporting “cost-effective decarbonization”** and **overhauling** overhauling a fragmented data, **digital and technology landscape**. In this way, his efforts have evidenced that in order to achieve sustainable success, it is essential to start from the needs of consumers and lay the foundations for the transformation of processes, data, technology and culture.

On the other hand, the executive stands out for his mastery of the **business applications** of **Artificial Intelligence**, a subject in which he has a postgraduate degree from the London Business School. At the same time, he has accumulated experience in **IoT and Salesforce**.



Mr. Arman, Romi

- Chief Digital Officer (CDO) at Shell Energy Corporation, London, United Kingdom
- Global Head of eCommerce and Customer Service at Shell Energy Corporation
- National Key Account Manager (Automotive OEM and Retail) for Shell in Kuala Lumpur, Malaysia
- Senior Management Consultant (Financial Services Sector) for Accenture from Singapore
- Graduate of the University of Leeds
- Postgraduate Diploma in Business Applications of AI for Senior Executives from London Business School
- CCXP Customer Experience Professional Certification
- Executive Digital Transformation Course by IMD

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Do you want to update your knowledge with the highest educational quality? TECH offers you the most updated content in the academic market, designed by authentic experts of international prestige"

International Guest Director

Manuel Arens is an experienced data management professional and leader of a highly qualified team. In fact, Arens holds the position of **Global Procurement Manager** in Google's Technical Infrastructure and Data Center division, where he has spent most of his professional career. Based in Mountain View, California, he has provided solutions for the tech giant's operational challenges, such as **master data integrity**, **vendor data updates** and **vendor prioritization**. He has led data center supply chain planning and vendor risk assessment, generating improvements in vendor risk assessment, resulting in process improvements and workflow management that have resulted in significant cost savings.

With more than a decade of work providing digital solutions and leadership for companies in diverse industries, he has extensive experience in all aspects of strategic solution delivery, including **marketing**, **media analytics**, **measurement** and **attribution**. In fact, he has received a number of accolades for his work, including the **BIM Leadership Award**, the **Search Leadership Award**, **Export Lead Generation Program Award** and the **EMEA Best Sales Model Award**.

Arens also served as **Sales Manager** in Dublin, Ireland. In this role, he built a team of 4 to 14 members over three years and led the sales team to achieve results and collaborate well with each other and cross-functional teams. He also served as **Senior Industry Analyst**, Hamburg, Germany, creating storylines for over 150 clients using internal and third party tools to support analysis. He developed and wrote in-depth reports to demonstrate his mastery of the subject matter, including understanding the **macroeconomic and political/regulatory factors** affecting technology adoption and diffusion.

He has also led teams at companies such as **Eaton**, **Airbus** and **Siemens**, where he gained valuable account and supply chain management experience. He is particularly noted for continually exceeding expectations by **building valuable customer relationships** and **working seamlessly with people at all levels of an organization**, including stakeholders, management, team members and customers. His data-driven approach and ability to develop innovative and scalable solutions to industry challenges have made him a prominent leader in his field.



Mr. Arens, Manuel

- Global Procurement Manager at Google, California, United States
- Senior Manager, B2B Analytics and Technology - Google, USA
- Sales Director - Google, Ireland
- Senior Industry Analyst - Google, Germany
- Accounts Manager - Google, Ireland
- Accounts Payable at Eaton, UK
- Supply Chain Manager at Airbus, Germany

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Bet on TECH! You will have access to the best teaching materials, at the forefront of technology and education, implemented by internationally renowned specialists in the field"

International Guest Director

Andrea La Sala is an experienced **Marketing executive** whose projects have had a **significant impact** on the **Fashion sector**. Throughout his successful career he has developed different tasks related to **Product, Merchandising and Communication**. All this linked to prestigious brands such as **Giorgio Armani, Dolce&Gabbana, Calvin Klein**, among others.

The results of this **high-profile international executive** have been linked to his proven ability to **synthesize information** in clear frameworks and execute **concrete actions** aligned to specific **business objectives**. In addition, he is recognized for his **proactivity** and **adaptation to fast-paced work rhythms**. To all this, this expert adds **strong commercial awareness, market vision** and a **genuine passion** for products.

As **Global Brand and Merchandising Director** at **Giorgio Armani**, he has overseen a variety of **Marketing strategies** for **apparel and accessories**. His tactics have also focused on **retail and consumer needs** and **behavior**. In this role, La Sala has also been responsible for shaping the marketing of products in different markets, acting as **team leader** in the **Design, Communication and Sales departments**.

On the other hand, in companies such as **Calvin Klein** or **Gruppo Coin**, he has undertaken projects to boost the **structure, development and marketing** of **different collections**. In turn, he has been in charge of creating **effective calendars** for **buying and selling campaigns**.

He has also been in charge of the **terms, costs, processes and delivery times** of different operations.

These experiences have made Andrea La Sala one of the main and most qualified **corporate leaders** in **Fashion and Luxury**. A high managerial capacity with which he has managed to effectively implement the **positive positioning** of **different brands** and redefine their key performance indicators (KPI).



Mr. La Sala, Andrea

- Global Brand and Merchandising Director at Giorgio Armani, Milan, Italy
- Merchandising Director at Calvin Klein
- Brand Manager at Gruppo Coin
- Brand Manager at Dolce & Gabbana
- Brand Manager at Sergio Tacchini S.p.A
- Market Analyst at Fastweb
- Graduate of Business and Economics at the Università degli Studi del Piemonte Orientale

“

The most qualified and experienced international professionals are waiting for you at TECH to offer you a first class education, updated and based on the latest scientific evidence. What are you waiting for to enroll?"

International Guest Director

Mick Gram is synonymous with innovation and excellence in the field of **Business Intelligence** internationally. His successful career is linked to leadership positions in multinationals such as **Walmart** and **Red Bull**. Likewise, this expert stands out for his vision to **identify emerging technologies** that, in the long term, achieve an everlasting impact in the corporate environment.

On the other hand, the executive is considered a **pioneer** in the **use of data visualization techniques that simplified complex sets**, making them accessible and facilitating decision making. This ability became the pillar of his professional profile, transforming him into a desired asset for many organizations that bet on **gathering information** and **generating concrete actions** from them.

One of his most outstanding projects in recent years has been the **Walmart Data Cafe platform**, the largest of its kind in the world that is anchored in the cloud aimed at **Big Data** analysis. In addition, he has held the position of **Director of Business Intelligence at Red Bull**, covering areas such as **Sales, Distribution, Marketing and Supply Chain Operations**. His team was recently recognized for its constant innovation regarding the use of Walmart Luminare's new API for Shopper and Channel insights.

In terms of education, the executive has several Master's degrees and postgraduate studies at prestigious centers such as the **University of Berkeley**, in the United States, and the **University of Copenhagen**, in Denmark. Through this continuous updating, this expert has achieved cutting-edge skills. Because of this, he has come to be considered a **born leader** of the **new global economy**, entered on the impulse of data and its infinite possibilities.



Mr. Gram, Mick

- ♦ Director of Business Intelligence and Analytics at Red Bull, Los Angeles, United States
- ♦ Business Intelligence Solutions Architect for Walmart Data Café
- ♦ Independent Business Intelligence and Data Science Consultant
- ♦ Business Intelligence Director at Capgemini
- ♦ Chief Analyst at Nordea
- ♦ Chief Business Intelligence Consultant for SAS
- ♦ Executive Education in AI and Machine Learning at UC Berkeley College of Engineering
- ♦ Executive MBA in e-commerce at the University of Copenhagen
- ♦ Bachelor's Degree and Master's Degree in Mathematics and Statistics at the University of Copenhagen

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Study at the world's best online university according to Forbes! In this MBA you will have access to an extensive library of multimedia resources, developed by internationally renowned professors"

International Guest Director

Scott Stevenson is a distinguished **Digital Marketing** industry expert who, for over 19 years, has been associated with one of the most powerful companies in the entertainment industry, **Warner Bros. Discovery**. In this role, he has played a crucial role **inoverseeing logistics and creative workflows** across a variety of digital platforms, including social media, search, display and linear media.

This executive's leadership has been crucial in driving **paid media production strategies**, resulting in a marked **improvement** in his company's **conversion rates**. At the same time, he has assumed other roles, such as Director of Marketing Services and Traffic Manager at the same multinational during his former management.

Stevenson has also been involved in the global distribution of video games and **digital property campaigns**. He was also responsible for introducing operational strategies related to the formation, completion and delivery of sound and image content for **television commercials and trailers**.

On the other hand, the expert holds a Bachelor's Degree in Telecommunications from the University of Florida and a Master's Degree in Creative Writing from the University of California, which demonstrates his skills in **communication and storytelling**. In addition, he has participated in Harvard University's School of Professional Development in cutting-edge programs on the use of **Artificial Intelligence in business**. As such, his professional profile stands as one of the most relevant in the current field of **Marketing and Digital Media**.



Mr. Stevenson, Scott

- Digital Marketing Director at Warner Bros. Discovery, Burbank, United States
- Traffic Manager at Warner Bros. Entertainment
- Master's Degree in Creative Writing from the University of California
- Degree in Telecommunications from the University of Florida

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Achieve your academic and professional goals with the best qualified experts in the world! The teachers of this MBA will guide you throughout the learning process"

International Guest Director

Eric Nyquist is an outstanding professional in the international sports field, who has built an impressive career, standing out for his **strategic leadership** and his ability to drive change and **innovation** in top-level sports organizations.

In fact, he has held senior roles such as **Director of Communications and Impact** at NASCAR, based in Florida, USA. With many years of experience behind him at NASCAR, Nyquist has also held several leadership positions, including **Senior Vice President of Strategic Development** and **General Manager of Business Affairs** managing more than a dozen disciplines ranging from **strategic development** to **entertainment marketing**.

Nyquist has also made a significant mark on Chicago's top sport's franchises. As **Executive Vice President** of the **Chicago Bulls** and the **Chicago White Sox** franchises, he has demonstrated his ability to drive **business** and **strategic success** in the world of **professional sports**.

Finally, it is worth noting that he began his career in sports while working in **New York** as **senior strategic analyst** for **Roger Goodell** in the **National Football League (NFL)** and, prior to that, as a **Legal Intern** for the **United States Soccer Federation**.



Mr. Nyquist, Eric

- Director of Communications and Impact, NASCAR, Florida, United States
- Senior Vice President, Strategic Development, NASCAR
- Vice President, Strategic Planning, NASCAR
- Senior Director of Business Affairs at NASCAR
- Executive Vice President, Chicago White Sox Franchises
- Executive Vice President, Chicago Bulls Franchises
- Manager of Business Planning at the National Football League (NFL)
- Business Affairs/Legal Intern with the United States Soccer Federation
- Law Degree from the University of Chicago
- Master of Business Administration-MBA from the University of Chicago Booth School of Business
- Bachelor's Degree in International Economics from Carleton College

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Thanks to this 100% online university degree, you will be able to combine your studies with your daily obligations, under the guidance of the leading international experts in the field of your interest. Enroll now!”

05

Structure and Content

The syllabus of this MBA 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. Definitions 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. Methods
 - 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. Internationalization
 - 2.6.3. The Most Important Art Fairs in the World
 - 2.6.3.1. Structure
 - 2.6.3.2. Organization
 - 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 Their 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. Present
 - 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 Networks
 - 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. Non-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. Coliseums
 - 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. The Artist before Their 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. Productions
 - 7.9.2.1. Relations
 - 7.9.2.2. Private
 - 7.9.2.3. Co-productions
 - 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 Networks
 - 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 Sphere
 - 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. Which Ones 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 Café
- 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. Emergencies
 - 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

Module 11. Leadership, Ethics and Social Responsibility in Companies

- 11.1. Globalization and Governance
 - 11.1.1. Governance and Corporate Governance
 - 11.1.2. The Fundamentals of Corporate Governance in Companies
 - 11.1.3. The Role of the Board of Directors in the Corporate Governance Framework
- 11.2. Leadership
 - 11.2.1. Leadership. A Conceptual Approach
 - 11.2.2. Leadership in Companies
 - 11.2.3. The Importance of Leaders in Business Management
- 11.3. Cross-Cultural Management
 - 11.3.1. Concept of Cross-Cultural Management
 - 11.3.2. Contributions to the Knowledge of National Cultures
 - 11.3.3. Diversity Management
- 11.4. Management and Leadership Development
 - 11.4.1. Concept of Management Development
 - 11.4.2. Concept of Leadership
 - 11.4.3. Leadership Theories
 - 11.4.4. Leadership Styles
 - 11.4.5. Intelligence in Leadership
 - 11.4.6. The Challenges of Today's Leader
- 11.5. Business Ethics
 - 11.5.1. Ethics and Morality
 - 11.5.2. Business Ethics
 - 11.5.3. Leadership and Ethics in Companies

- 11.6. Sustainability
 - 11.6.1. Sustainability and Sustainable Development
 - 11.6.2. The 2030 Agenda
 - 11.6.3. Sustainable Companies
- 11.7. Corporate Social Responsibility
 - 11.7.1. International Dimensions of Corporate Social Responsibility
 - 11.7.2. Implementing Corporate Social Responsibility
 - 11.7.3. The Impact and Measurement of Corporate Social Responsibility
- 11.8. Responsible Management Systems and Tools
 - 11.8.1. CSR: Corporate Social Responsibility
 - 11.8.2. Essential Aspects for Implementing a Responsible Management Strategy
 - 11.8.3. Steps for the Implementation of a Corporate Social Responsibility Management System
 - 11.8.4. Tools and Standards of CSR
- 11.9. Multinationals and Human Rights
 - 11.9.1. Globalization, Multinational Corporations and Human Rights
 - 11.9.2. Multinational Corporations and International Law
 - 11.9.3. Legal Instruments for Multinationals in the Field of Human Rights
- 11.10. Legal Environment and Corporate Governance
 - 11.10.1. International Rules on Importation and Exportation
 - 11.10.2. Intellectual and Industrial Property
 - 11.10.3. International Labor Law

Module 12. People and Talent Management

- 12.1. Strategic People Management
 - 12.1.1. Strategic Human Resources Management
 - 12.1.2. Strategic People Management
- 12.2. Human Resources Management by Competencies
 - 12.2.1. Analysis of the Potential
 - 12.2.2. Remuneration Policy
 - 12.2.3. Career/Succession Planning
- 12.3. Performance Evaluation and Performance Management
 - 12.3.1. Performance Management
 - 12.3.2. Performance Management: Objectives and Process



- 12.4. Innovation in Talent and People Management
 - 12.4.1. Strategic Talent Management Models
 - 12.4.2. Talent Identification, Training and Development
 - 12.4.3. Loyalty and Retention
 - 12.4.4. Proactivity and Innovation
- 12.5. Motivation
 - 12.5.1. The Nature of Motivation
 - 12.5.2. Expectations Theory
 - 12.5.3. Needs Theory
 - 12.5.4. Motivation and Financial Compensation
- 12.6. Developing High Performance Teams
 - 12.6.1. High-Performance Teams: Self-Managing Teams
 - 12.6.2. Methodologies for Managing High Performance Self-Managed Teams
- 12.7. Change Management
 - 12.7.1. Change Management
 - 12.7.2. Types of Change Management Processes
 - 12.7.3. Stages or Phases in Change Management
- 12.8. Negotiation and Conflict Management
 - 12.8.1. Negotiation
 - 12.8.2. Conflict Management
 - 12.8.3. Crisis Management
- 12.9. Executive Communication
 - 12.9.1. Internal and External Communication in the Business Environment
 - 12.9.2. Communication Departments
 - 12.9.3. The Head of Communication of the Company. The Profile of the Dircom
- 12.10. Productivity, Attraction, Retention and Activation of Talent
 - 12.10.1. Productivity
 - 12.10.2. Talent Attraction and Retention Levers

Module 13. Economic and Financial Management

- 13.1. Economic Environment
 - 13.1.1. Macroeconomic Environment and the National Financial System
 - 13.1.2. Financial Institutions
 - 13.1.3. Financial Markets
 - 13.1.4. Financial Assets
 - 13.1.5. Other Financial Sector Entities

- 13.2. Executive Accounting
 - 13.2.1. Basic Concepts
 - 13.2.2. The Company's Assets
 - 13.2.3. The Company's Liabilities
 - 13.2.4. The Company's Net Worth
 - 13.2.5. The Income Statement
- 13.3. Information Systems and Business Intelligence
 - 13.3.1. Fundamentals and Classification
 - 13.3.2. Cost Allocation Phases and Methods
 - 13.3.3. Choice of Cost Center and Impact
- 13.4. Budget and Management Control
 - 13.4.1. The Budgetary Model
 - 13.4.2. The Capital Budget
 - 13.4.3. The Operating Budget
 - 13.4.5. The Cash Budget
 - 13.4.6. Budget Monitoring
- 13.5. Financial Management
 - 13.5.1. The Company's Financial Decisions
 - 13.5.2. The Financial Department
 - 13.5.3. Cash Surpluses
 - 13.5.4. Risks Associated with Financial Management
 - 13.5.5. Risk Management of the Financial Management
- 13.6. Financial Planning
 - 13.6.1. Definition of Financial Planning
 - 13.6.2. Actions to Be Taken in Financial Planning
 - 13.6.3. Creation and Establishment of the Business Strategy
 - 13.6.4. The Cash Flow Chart
 - 13.6.5. The Working Capital Chart
- 13.7. Corporate Financial Strategy
 - 13.7.1. Corporate Strategy and Sources of Financing
 - 13.7.2. Corporate Financing Financial Products
- 13.8. Strategic Financing
 - 13.8.1. Self-financing
 - 13.8.2. Increase in Shareholder's Equity
 - 13.8.3. Hybrid Resources
 - 13.8.4. Financing through Intermediaries

- 13.9. Financial Analysis and Planning
 - 13.9.1. Analysis of the Balance Sheet
 - 13.9.2. Analysis of the Income Statement
 - 13.9.3. Profitability Analysis
- 13.10. Analyzing and Solving Cases/Problems
 - 13.10.1. Financial Information on Industria de Diseño y Textil, S.A. (INDITEX)

Module 14. Commercial Management and Strategic Marketing

- 14.1. Commercial Management
 - 14.1.1. Conceptual Framework of Commercial Management
 - 14.1.2. Commercial Strategy and Planning
 - 14.1.3. The Role of Sales Managers
- 14.2. Marketing
 - 14.2.1. The Concept of Marketing
 - 14.2.2. The Basic Elements of Marketing
 - 14.2.3. Marketing Activities in Companies
- 14.3. Strategic Marketing Management
 - 14.3.1. The Concept of Strategic Marketing
 - 14.3.2. Concept of Strategic Marketing Planning
 - 14.3.3. Stages in the Process of Strategic Marketing Planning
- 14.4. Digital Marketing and e-Commerce
 - 14.4.1. Objectives of Digital Marketing and e-Commerce
 - 14.4.2. Digital Marketing and the Media It Uses
 - 14.4.3. E-Commerce. General Context
 - 14.4.4. Categories of e-Commerce
 - 14.4.5. Advantages and Disadvantages of e-Commerce Compared to Traditional Commerce
- 14.5. Digital Marketing to Reinforce a Brand
 - 14.5.1. Online Strategies to Improve Brand Reputation
 - 14.5.2. Branded Content and Storytelling
- 14.6. Digital Marketing to Attract and Retain Customers
 - 14.6.1. Loyalty and Engagement Strategies Using the Internet
 - 14.6.2. Visitor Relationship Management
 - 14.6.3. Hypersegmentation

- 14.7. Digital Campaign Management
 - 14.7.1. What Is a Digital Advertising Campaign?
 - 14.7.2. Steps to Launch an Online Marketing Campaign
 - 14.7.3. Mistakes in Digital Advertising Campaigns
- 14.8. Sales Strategy
 - 14.8.1. Sales Strategy
 - 14.8.2. Sales Methods
- 14.9. Corporate Communication
 - 14.9.1. Concept
 - 14.9.2. The Importance of Communication in the Organization
 - 14.9.3. Type of Communication in the Organization
 - 14.9.4. Functions of Communication in the Organization
 - 14.9.5. Elements of Communication
 - 14.9.6. Problems of Communication
 - 14.9.7. Communication Scenarios
- 14.10. Digital Communication and Reputation
 - 14.10.1. Online Reputation
 - 14.10.2. How to Measure Digital Reputation?
 - 14.10.3. Online Reputation Tools
 - 14.10.4. Online Reputation Report
 - 14.10.5. Online Branding

Module 15. Executive Management

- 15.1. General Management
 - 15.1.1. The Concept of General Management
 - 15.1.2. The Role of the CEO
 - 15.1.3. The CEO and their Responsibilities
 - 15.1.4. Transforming the Work of Management
- 15.2. Manager Functions: Organizational Culture and Approaches
 - 15.2.1. Manager Functions: Organizational Culture and Approaches
- 15.3. Operations Management
 - 15.3.1. The Importance of Management
 - 15.3.2. Value Chain
 - 15.3.3. Quality Management

- 15.4. Public Speaking and Spokesperson Education
 - 15.4.1. Interpersonal Communication
 - 15.4.2. Communication Skills and Influence
 - 15.4.3. Communication Barriers
- 15.5. Personal and Organizational Communication Tools
 - 15.5.1. Interpersonal Communication
 - 15.5.2. Interpersonal Communication Tools
 - 15.5.3. Communication in the Organization
 - 15.5.4. Tools in the Organization
- 15.6. Communication in Crisis Situations
 - 15.6.1. Crisis
 - 15.6.2. Phases of the Crisis
 - 15.6.3. Messages: Contents and Moments
- 15.7. Preparation of a Crisis Plan
 - 15.7.1. Analysis of Possible Problems
 - 15.7.2. Planning
 - 15.7.3. Adequacy of Personnel
- 15.8. Emotional Intelligence
 - 15.8.1. Emotional Intelligence and Communication
 - 15.8.2. Assertiveness, Empathy, and Active Listening
 - 15.8.3. Self-Esteem and Emotional Communication
- 15.9. Personal Branding
 - 15.9.1. Strategies for Personal Brand Development
 - 15.9.2. Personal Branding Laws
 - 15.9.3. Tools for Creating Personal Brands
- 15.10. Leadership and Team Management
 - 15.10.1. Leadership and Leadership Styles
 - 15.10.2. Leadership Skills and Challenges
 - 15.10.3. Managing Change Processes
 - 15.10.4. Managing Multicultural Teams

06

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.



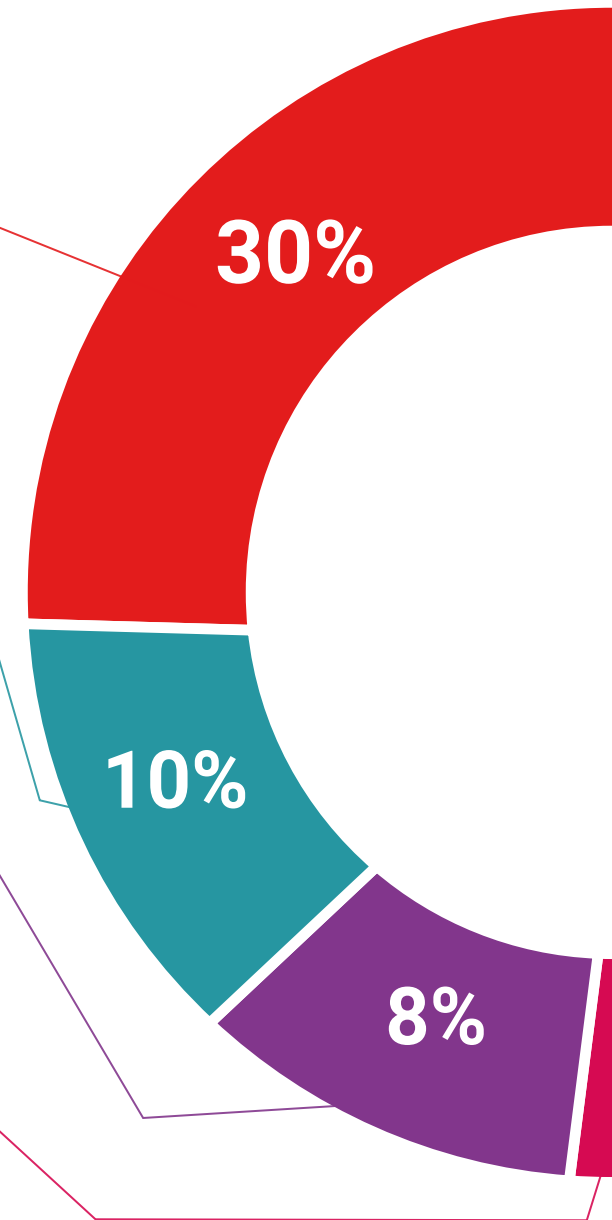
Practising Skills and Abilities

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.



07

Certificate

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





“

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

This private qualification will allow you to obtain a **MBA in Cultural Management** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University, is an official European University publicly recognized by the Government of Andorra (*official bulletin*). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

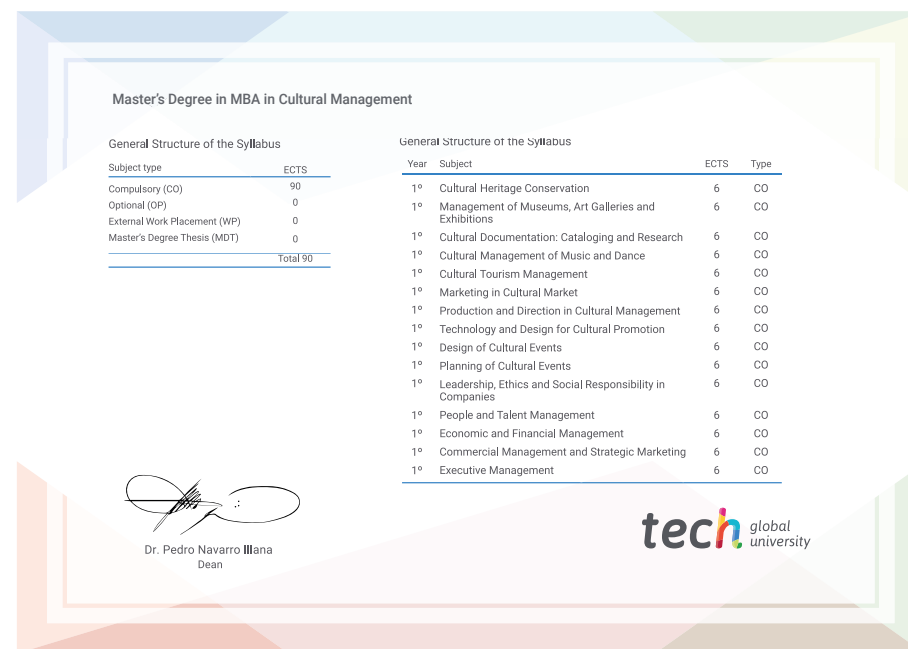
This **TECH Global University** private qualification, is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

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

Modality: **online**

Duration: **12 months**

Accreditation: **90 ECTS**



*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University 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 language
virtual classroom



Master's Degree
MBA in Cultural
Management

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 90 ECTS
- » Schedule: at your own pace
- » Exams: online

Master's Degree
MBA in Cultural Management

