Executive Master's Degree
Cultural Management

MCM

tech technological university

Executive Master's Degree
Cultural Management

- » Modality: **online**
- » Duration: **12 months**
- » Certificate: **TECH Technological University**
- » Dedication: **16h/week**
- » Schedule: **at your own pace**
- » Exams: **online**
- » Target Group: **professionals with postgraduate diploma, postgraduate certificate, and university degree who have previously completed any of the degrees in the fields of Social and Humanity Sciences.**

Website: **www.techtitute.com/us/school-of-business/professional-master-degree/master-cultural-management**

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Welcome

Culture has been able to adapt to the new times marked by more avant-garde technologies. Thus, hybrid or strictly online events have been promoted, while the liveliness of the face-to-face event has been maintained. In this scenario of innovation and constant change, the cultural field requires professionals who are aware of the latest developments, able to promote and protect the art of every corner of a city and at the same time promote the enjoyment of the different artistic disciplines. In this context, this 100% online degree is born, which offers the professionals the most advanced knowledge on planning, management, production and communication of a cultural activity with which they will be able to project their career towards more important institutions. To this end, they will have access to attractive multimedia resources 24 hours a day, from any electronic device with internet connection.

Executive Master's Degree in Cultural Management TECH Technological University

This Executive Master's Degree will provide you with the knowledge you need to advance as cultural manager and revolutionize the industry"

Why Study at TECH?

TECH is the world's largest 100% online business school. It is an elite business school, with a model based on the highest academic standards. A world-class centre for intensive managerial skills training.

TECH is a university at the forefront of technology, and puts all its resources at the student's disposal to help them achieve entrepreneurial success"

At TECH Technological University

Innovation

The university offers an online learning model that combines the latest educational technology with the most rigorous teaching methods. A unique method with the highest international recognition that will provide students with the keys to develop in a rapidly-evolving world, where innovation must be every entrepreneur's focus.

"Microsoft Europe Success Story", for integrating the innovative, interactive multi-video system.

The Highest Standards

Admissions criteria at TECH are not economic. Students don't need to make a large investment to study at this university. However, in order to obtain a qualification from TECH, the student's intelligence and ability will be tested to their limits. The institution's academic standards are exceptionally high...

95% of TECH students successfully complete their studies

Networking

Professionals from countries all over the world attend TECH, allowing students to establish a large network of contacts that may prove useful to them in the future.

100,000+ executives trained each year

200+ different nationalities

Empowerment

Students will grow hand in hand with the best companies and highly regarded and influential professionals. TECH has developed strategic partnerships and a valuable network of contacts with major economic players in 7 continents.

500+ collaborative agreements with leading companies

Talent

This program is a unique initiative to allow students to showcase their talent in the business world. An opportunity that will allow them to voice their concerns and share their business vision.

After completing this program, TECH helps students show the world their talent.

Multicultural Context

While studying at TECH, students will enjoy a unique experience. Study in a multicultural context. In a program with a global vision, through which students can learn about the operating methods in different parts of the world, and gather the latest information that best adapts to their business idea.

TECH students represent more than 200 different nationalities.

TECH strives for excellence and, to this end, boasts a series of characteristics that make this university unique:

Learn with the best

In the classroom, TECH's teaching staff discuss how they have achieved success in their companies, working in a real, lively, and dynamic context. Teachers who are fully committed to offering a quality specialization that will allow students to advance in their career and stand out in the business world.

Teachers representing 20 different nationalities.

At TECH, you will have access to the most rigorous and up-to-date case studies in the academic community"

Analysis

TECH explores the student's critical side, their ability to question things, their problem-solving skills, as well as their interpersonal skills.

Academic Excellence

TECH offers students the best online learning methodology. The university combines the Relearning method (a postgraduate learning methodology with the highest international rating) with the Case Study. A complex balance between tradition and state-of-the-art, within the context of the most demanding academic itinerary.

Economy of Scale

TECH is the world's largest online university. It currently boasts a portfolio of more than 10,000 university postgraduate programs. And in today's new economy, **volume + technology = a ground-breaking price**. This way, TECH ensures that studying is not as expensive for students as it would be at another university.

Why our Program?

Studying this TECH program means increasing the chances of achieving professional success in senior business management.

It is a challenge that demands effort and dedication, but it opens the door to a promising future. Students will learn from the best teaching staff and with the most flexible and innovative educational methodology.

We have highly qualified teachers and the most complete syllabus on the market, which allows us to offer you training of the highest academic level"

This program will provide students with a multitude of professional and personal advantages, particularly the following:

01

A significant career boost

By studying at TECH, students will be able to take control of their future and develop their full potential. By completing this program, students will acquire the skills required to make a positive change in their career in a short period of time.

70% of participants achieve positive career development in less than 2 years.

02

Develop a strategic and global vision of companies

TECH offers an in-depth overview of general management to understand how each decision affects each of the company's different functional areas.

Our global vision of companies will improve your strategic vision.

03

Consolidate the student's senior management skills

Studying at TECH means opening the doors to a wide range of professional opportunities for students to position themselves as senior executives, with a broad vision of the international environment.

You will work on more than 100 real senior management cases.

04

Take on new responsibilities

The program will cover the latest trends, advances and strategies, so that students can carry out their professional work in a changing environment.

45% of graduates are promoted internally.

05

Access to a powerful network of contacts

TECH connects its students to maximize opportunities. Students with the same concerns and desire to grow. Therefore, partnerships, customers or suppliers can be shared.

You will find a network of contacts that will be instrumental for professional development.

06

Thoroughly develop business projects

Students will acquire a deep strategic vision that will help them develop their own project, taking into account the different areas in companies.

20% of our students develop their own business idea.

07

Improve soft skills and management skills

TECH helps students apply and develop the knowledge they have acquired, while improving their interpersonal skills in order to become leaders who make a difference.

Improve your communication and leadership skills and enhance your career.

08

Be part of an exclusive community

Students will be part of a community of elite executives, large companies, renowned institutions, and qualified professors from the most prestigious universities in the world: the TECH Technological University community.

We give you the opportunity to train with a team of world renowned teachers.

Objectives

This program is designed to strengthen the Cultural Management skills of professionals who wish to progress in this field. Thus, after completing the 12 months of university education, students will be able to value the role of culture in society, its preservation, as well as the application of new digital trends in the production, programming and dissemination of cultural events. The case studies provided in this degree will bring the specialist closer to actions and methodologies that can be integrated into major projects.

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"
This degree will allow you knowing success stories on the design of cultural events"

TECH makes the goals of their students their own goals too. Working together to achieve them.

The **Executive Master's Degree in Cultural Management** will enable the students to:

01 Understand the characteristics of cultural management in relation to the tourism sector

02 Manage cultural heritage in different tourist areas in accordance with the principles of sustainability

03 Identify and manage existing plans to protect Fine Arts collections

04 Analyze the characteristics of the demand for cultural tourism in each area

05 Knowing the management of cultural heritage in the different areas

06 Learn within the context of culture the basic concepts, principles and theories of cultural communication and industries

07 Understand and interpret reality based on cultural skills and procedures

08 Manage sources, plan projects, and organize different methods to solve problems

09 Learn to design and produce campaigns or products related to culture

10 Demonstrate procedures to promote cultural ideas

11 Understand the importance and organization of hybrid events

12 Delve into the current trends in event organization

Skills

The syllabus of this degree will allow professionals to expand their competencies and skills for the proper and efficient management of cultural events. For this purpose, it has innovative pedagogical resources, which will lead him to know the different methodologies used for the conservation of heritage, the latest technological tools used for the design and dissemination of events, as well as the necessary skills to enhance the cultural sector in society.

"You will perfect the skills required to become an excellent cultural manager in both the public and private spheres"

01 Master the digitalization of the event, the most used tools today and new trends

02 Implement different methodologies for heritage conservation

03 Properly manage relevant or historical information

04 Give value to the role of museums and galleries in education

05 Identify what type of public attends the different types of cultural events

06 Know how to program according to the offer and the audience

08 Know the different cultural products

09 Understand the role of third sector organizations in society

07 Successfully establish communication strategies

10 Know how to plan the material and human resources necessary to carry out a cultural event

Structure and Content

The Executive Master's Degree in Cultural Management is an excellent opportunity for the professionals who wish to progress in this field through a degree taught exclusively online and which can be accessed at any time of the day, from a computer, tablet or cell phone with internet connection. An ideal flexibility for specialists who wish to combine their work environment with a university education that is at the educational forefront.

"

The Relearning system used by TECH will lead you to flow in a much easier way through the content of this Executive Master's Degree"

Syllabus

The Executive Master's Degree in Cultural Management of TECH Technological University is an intensive program that prepares you to face challenges and decisions in the arts field.

The content of this degree is designed to promote the development of management skills that enable decision-making in a sector that is constantly changing and which seeks to attract different audiences through innovation.

Thus, during the 1,500 teaching hours of this degree, students will be provided with case studies facilitated by specialists with knowledge of the cultural field. This will allow students to learn about situations and methodologies that they will be able to introduce in their day-to-day professional life. It is, therefore, a real immersion, in real business situations.

Students who take this online program will delve throughout 12 months into the conservation of cultural heritage, the management of museums, galleries and exhibitions, cataloging, the most effective strategies to produce music and dance events or the application of new technologies to promote the cultural market.

A study plan designed to provide the professionals with the most innovative and current content in a field that increasingly requires highly qualified personnel with creative management skills, adapting to the new times, mainly marked by the digital environment.

This Executive Master's Degree takes place throughtout 12 months and is divided into 10 modules:

Module 1.	Cultural Heritage Conservation
Module 2.	Management of Museums, Art Galleries and Exhibitions
Module 3.	Cultural Documentation: Cataloging and Research
Module 4.	Cultural Management of Music and Dance
Module 5.	Cultural Tourism Management
Module 6.	Marketing in Cultural Market
Module 7.	Production and Direction in Cultural Management
Module 8.	Technology and Design for Cultural Promotion
Module 9.	Design of Cultural Events
Module 10.	Planning of Cultural Events

Where, When and How is it Taught?

TECH offers the possibility of complete this Executive Master's Degree in Cultural Management entirely online. Throughout the 12 months of the specialization, you will be able to access all the contents of this program at any time, allowing you to self-manage your study time.

A unique, key, and decisive educational experience to boost your professional development and make the definitive leap.

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. 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. Manipulation of Cultural Property and Heritage Collections 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 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. Investigation
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 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. Musicals
    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 Repertoirs
    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 Sustainabiility

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 Era
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 Cpllections
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 Functions 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. 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 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 Thy Used?
 8.6.1.2. Advantages
 8.6.1.3. Disadvantages
8.6.2. AR
8.6.3. VR
8.6.4. 360º

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 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 Drawings
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. Desing Thinking
9.2.1. Stakeholder Maps
9.2.2. Focus Group
9.2.3. Bench Marking

9.3. Experiential Desing 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. Timing and Organization of the Program
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
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 100% online program that will allow you to design and plan a cultural event from start to finish applying the latest trends"

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"

TECH Business School uses the 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"

This program prepares you to face business challenges in uncertain environments and achieve business success.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch to present executives with challenges and business decisions at the highest level, whether at the national or international level. 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 business reality is taken into account.

"

You will learn, through collaborative activities and real cases, how to solve complex situations in real business environments"

The case method has been the most widely used learning system among the world's leading business 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 must integrate all their knowledge, research, argue and defend their ideas and decisions.

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

Relearning Methodology

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

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

Our online system will allow you to organize your time and learning pace, adapting it to your schedule. You will be able to access the contents from any device with an internet connection.

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 online business school is the only one in the world licensed to incorporate 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.

01 learning from evidence

02 relearning from evidence

03 testing

04 learning from an expert

05 neurocognitive context dependent learning

06 Von-Restorff effect

07 case based learning through storytelling

08 competencies testing (retesting)

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 specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to 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.

Management Skills Exercises

They will carry out activities to develop specific executive competencies in each thematic area. Practices and dynamics to acquire and develop the skills and abilities that a high-level manager needs to develop in the context of the globalization we live in.

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.

30%

10%

8%

3%

30%

15%

4%

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 senior management 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.

Our Students' Profiles

The program is aimed at professionals with postgraduate diploma, postgraduate certificate, and university degree who have previously completed any of the following programs in the fields of Social and Legal Sciences, Humanity and Economics.

The diversity of participants with different educational profiles and from multiple nationalities makes up the multidisciplinary approach of this program.

This Executive Master's Degree may may also taken by professionals who, as university graduates in any area, have work experience in the field of Cultural Management.

If you are looking to advance your professional career as a cultural manager, TECH has designed a program designed to provide you with the most advanced and recent knowledge in this field"

Average Age

Between **35** and **45** years old

Years of Experience

More than 15 years **20%**

Up to 5 years **12%**

10 to 15 years **35%**

5 to 10 years **33%**

Training

Economics **16%**

Humanities **42%**

Social Sciences **35%**

Other **7%**

Educational Profile

Humanities **37%**

Social Sciences **28%**

Entrepreneurs **25%**

Other **10%**
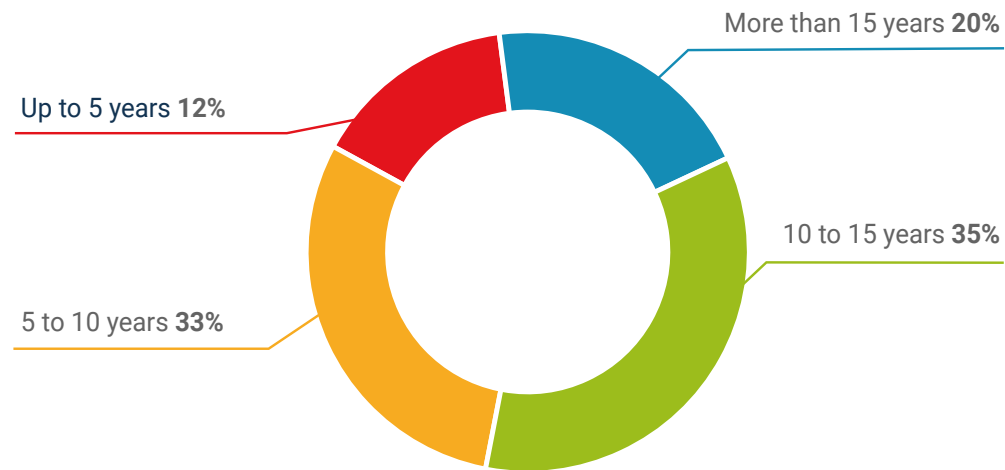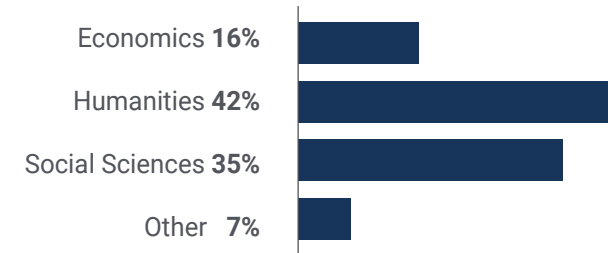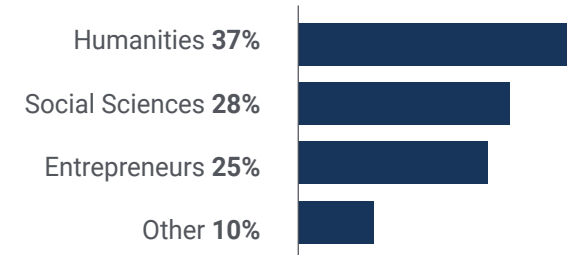
Geographical Distribution

USA **15%**

Spain **38%**

Mexico **35%**

Colombia **12%**
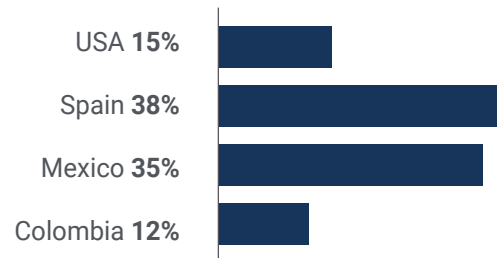
Enrique Mendoza

Cultural Manager

"With this program I have been able to update my knowledge of Cultural Management and adapt my productions much better to the new digital trends, without losing the essence of the artistic disciplines. In this way, this degree has led me to progress in my career"

Impact on Your Career

The completion of this program will allow the professionals to obtain a general vision, but at the same time a current and creative perspective of the direction and management in the cultural field. The final objective of this degree is to provide the most relevant, essential and productive information for students to grow in their work environment.

*Your career can grow thanks to the
exhaustive knowledge you will receive
on the latest marketing strategies
used in the cultural market"*

Are you ready to take the leap?
An excellent professional development awaits you.

TECH's Executive Master's Degree in Cultural Management is an intensive program that prepares students to face executive challenges and decisions in the cultural field. The main objective is to promote personal and professional growth. Help students achieve success.

If you want to improve yourself, make a positive change professionally and network with the best, this is the place for you.

This 100% online Executive Master's Degree is ideal for those who want a degree that is compatible with other areas of their life.

You are just one step away from achieving your career goals. Register now and gain access to the knowledge that will lead you to a career change in the cultural field.

Time of Change

During the program	During the first year	After 2 years
11%	**63%**	**26%**

Type of Change

Internal Promotion **35%**
Change of Company **43%**
Entrepreneurship **22%**
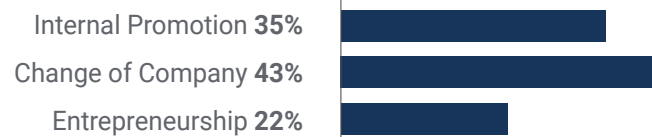
Salary Increase

This program represents a salary increase of more than **25.22%** for our students

Salary before	A salary increase of	Salary after
$57,900	**25.22%**	**$72,500**

10

Benefits for Your Company

The Executive Master's Degree in Cultural Management contributes to the companies that have in their organizations more qualified and prepared professionals to face management challenges in a highly competitive field.

Accessing this degree is a unique opportunity to establish up a network of contacts in which to find future professional partners, customers or suppliers.

" *In the digital era, the Cultural Manager must know in detail the new technologies, dissemination channels and innovations in the production of artistic formats"*

Developing and retaining talent in companies is the best long-term investment.

01

Growth of talent and intellectual capital

The professional will introduce the company to new concepts, strategies, and perspectives that can bring about significant changes in the organization.

02

Retaining high-potential executives to avoid talent drain

This program strengthens the link between the company and the professionals and opens new avenues for professional growth within the company.

03

Building agents of change

You will be able to make decisions in times of uncertainty and crisis, helping the organization overcome obstacles.

04

Increased international expansion possibilities

Thanks to this program, the company will come into contact with the main markets in the world economy.

05

Project Development

The professionals can work on a real project or develop new projects in the field of R&D or Business Development of their company.

06

Increased Competitiveness

This Executive Master's Degree will equip students with the skills to take on new challenges and drive the organization forward.

Certificate

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

Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork"
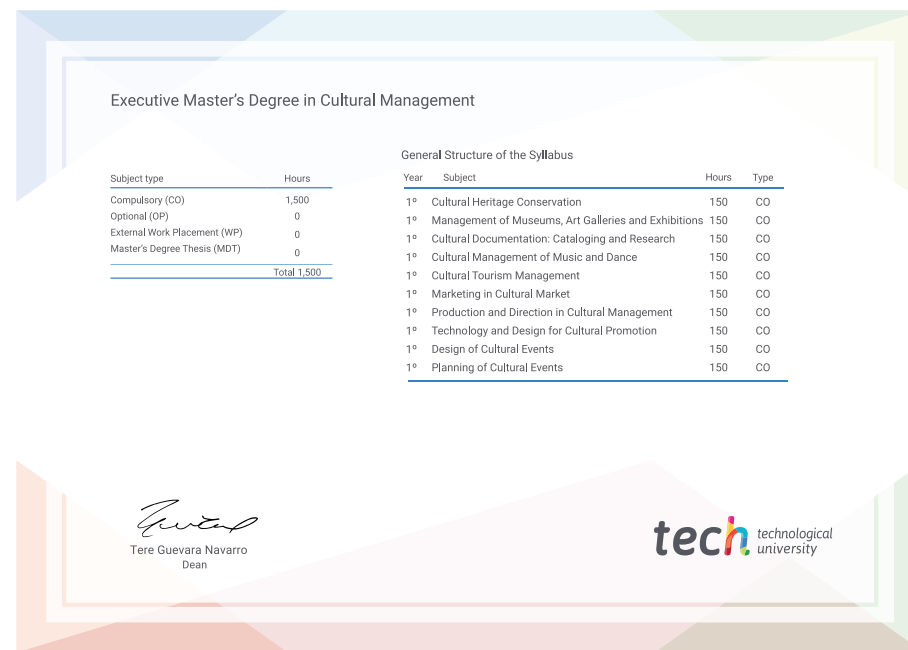
This **Executive Master's Degree in Cultural Management** contains the most complete and up-to-date program on the market.

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

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

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

Official N° of Hours: **1,500 h.**

tech technological university

Awards the following
DIPLOMA
to
Mr./Ms. _____, with identification number _____.
For having successfully passed and accredited the following program

EXECUTIVE MASTER'S DEGREE
in

Cultural Management

This is a qualification awarded by this University, equivalent to 1,500 hours, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH is a Private Institution of Higher Education recognized by the Ministry of Public Education as of June 28, 2018.

June 17, 2020

Tere Guevara Navarro
Dean

Unique TECH Code: AFWORD23S   techtitute.com/certificates

Executive Master's Degree in Cultural Management

Subject type	Hours
Compulsory (CO)	1,500
Optional (OP)	0
External Work Placement (WP)	0
Master's Degree Thesis (MDT)	0
Total	1,500

General Structure of the Syllabus

Year	Subject	Hours	Type
1°	Cultural Heritage Conservation	150	CO
1°	Management of Museums, Art Galleries and Exhibitions	150	CO
1°	Cultural Documentation: Cataloging and Research	150	CO
1°	Cultural Management of Music and Dance	150	CO
1°	Cultural Tourism Management	150	CO
1°	Marketing in Cultural Market	150	CO
1°	Production and Direction in Cultural Management	150	CO
1°	Technology and Design for Cultural Promotion	150	CO
1°	Design of Cultural Events	150	CO
1°	Planning of Cultural Events	150	CO

Tere Guevara Navarro
Dean

tech technological university

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

Executive Master's Degree
Cultural Management

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

Executive Master's Degree
Cultural Management