

Advanced Master's Degree Senior Management of Cultural Sector Companies





Advanced Master's Degree Senior Management of Cultural Sector Companies

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Website: www.techtitute.com/in/humanities/advanced-master-degree/advanced-master-degree-senior-management-cultural-sector-companies

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01

Introduction

The cultural industry is undergoing a process of accelerated transformation, with new challenges such as the metaverse or the promotion of cultural tourism, which require cultural managers with a clear vision. In this context, entrepreneurs in the sector face unique obstacles, such as managing limited budgets and the need to maintain authenticity. Faced with this situation, TECH has created a program that addresses critical topics such as project management, research techniques, experiential marketing and cultural event planning. This program takes professionals to improve their leadership skills and take their organizations to the next level. All this, in addition, with a 100% online format, which allows the graduate to self-manage their study time.





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Specialize in Senior Management of Cultural Sector Companies with a 100% online program, accessible from any digital device with an Internet connection”

In recent years, the cultural sector has undergone a significant evolution as a result of the development of digital environments, the growing importance of experiential marketing and the personalization of cultural offerings to attract a wider and more diverse audience. In addition, there has been an increase in collaboration between cultural companies and other sectors, as well as a greater concern for sustainability and the social and cultural impact of companies.

Given this reality, professionals who wish to develop their work in business ecosystems in this sector must be up to date with all the elements that influence the success of a project in this industry. In order to promote this objective, this educational institution has created this Advanced Master's Degree in Senior Management of Cultural Sector Companies.

A program with a theoretical-practical approach, which will lead the graduate to delve from production and management in Cultural Management, innovation, heritage conservation to the acquisition of leadership skills or the implementation of the most effective strategies for talent management and human resources, among other topics. All this, in addition, with first class teaching tools, accessible 24 hours a day, 7 days a week.

Likewise, thanks to the *Relearning* method, students will progress through the syllabus progressively and consolidate the most important concepts in an agile way, due to the constant reiteration throughout the academic journey. A system that brings as a great benefit the reduction of study hours and a much more effective learning.

Undoubtedly, a unique opportunity for progression through a flexible university program. The graduate only needs a digital device with an Internet connection to visualize, at any time of the day, the content of this program. A unparalleled educational option that only TECH, the world's largest online university, can offer.

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

- ◆ The development of practical cases presented by experts in Business and Cultural Project 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 in the management of cultural sector companies
- ◆ 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



An educational option that will guide you through the most current technical, economic and promotional elements for managing a cultural company"

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The multitude of teaching resources will lead you to obtain an effective education, in only 24 months, on Senior Management of Cultural Sector Companies"

Its teaching staff includes professionals from the cultural and business sectors, who bring to this program their work experience, as well as renowned specialists from leading companies 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 an immersive learning experience designed to prepare for real-life situations.

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

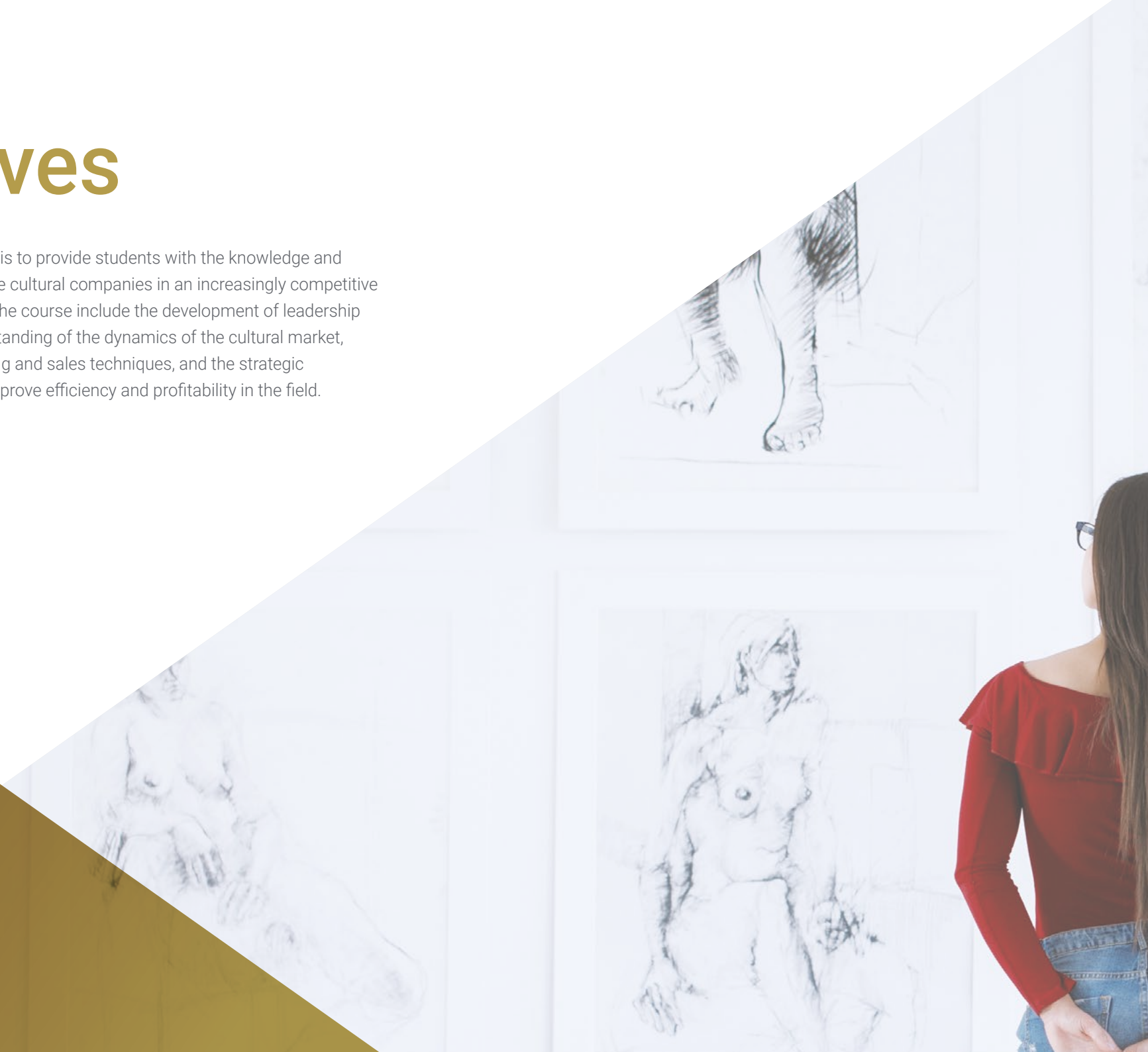
Incorporate into your projects the most innovative strategies to make museums, galleries and exhibitions visible.

The Relearning system will help you avoid wasting your study time and focus on the most relevant knowledge about the management and direction of Cultural Projects.



02 Objectives

The main objective of this program is to provide students with the knowledge and skills necessary to lead and manage cultural companies in an increasingly competitive context. The specific objectives of the course include the development of leadership and management skills, the understanding of the dynamics of the cultural market, the application of effective marketing and sales techniques, and the strategic implementation of technology to improve efficiency and profitability in the field.





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The case studies in this program will lead you to integrate best practices in operations and logistics management”



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



Do you want to design cultural events from start to finish with total assurance of success? Do it through the teaching offered by TECH. Enroll now”





Specific Objectives

Module 1. Leadership, Ethics, and CSR

- ◆ Understand the principles of ethics and corporate social responsibility to foster conscientious and sustainable leadership
- ◆ Develop leadership and team management skills to foster a fair and respectful work environment
- ◆ Learn to design and implement business strategies with an ethical and sustainable approach
- ◆ Analyze business cases to identify best practices in ethical leadership and corporate social responsibility

Module 2. Strategic Direction and Executive Management

- ◆ Understand how to identify market opportunities and challenges in order to develop effective business strategies
- ◆ Learn to apply strategic planning and analysis techniques for business decision making
- ◆ Develop management and leadership skills to lead and motivate teams in the implementation of business strategies
- ◆ Analyze business cases to identify best practices in strategic direction and executive management

Module 3. People and Talent Management

- ◆ Develop leadership skills to manage and motivate teams to achieve business objectives
- ◆ Learn how to design and implement effective human resource policies to attract, retain and develop talent
- ◆ Understand how to identify and manage job performance to ensure employee productivity and well-being
- ◆ Analyze business cases to identify best practices in talent management and people management

Module 4. Economic and Financial Management

- ◆ Understand the fundamental principles of corporate financial management
- ◆ Learn to analyze and evaluate financial information for decision making in the business environment
- ◆ Develop financial management skills to optimize company performance and profitability
- ◆ Analyze business cases to identify best practices in economic-financial management

Module 5. Operations and Logistics Management

- ◆ Learn how to design and optimize production and logistics processes to improve the company's efficiency and productivity
- ◆ Understand how to manage the supply chain to ensure quality and timeliness of products and services offered
- ◆ Develop leadership skills to lead teams in the implementation of operations and logistics strategies
- ◆ Analyze business cases to identify best practices in the management of operations and logistics

Module 6. Information Systems Management

- ◆ Understand the importance of information systems in business management and how they can be used for strategic decision making
- ◆ Learn how to design and implement business information systems to improve business efficiency and productivity
- ◆ Develop skills to manage and maintain business information systems to ensure the security, availability, integrity and confidentiality of the information they contain
- ◆ Analyze business cases to identify best practices in information systems management and their impact on business competitiveness

Module 7. Commercial Management, Marketing, and Corporate Communication

- ◆ Develop leadership and decision-making skills in business and marketing, including identifying business opportunities and designing strategies to capitalize on them
- ◆ Understand the key principles and tools of marketing and corporate communication, and learn how to apply them to create value for customers and the company
- ◆ Analyze and assess market environments and competition to identify key trends and opportunities, and develop effective marketing and communication strategies
- ◆ Develop skills to design and execute integrated marketing and communication plans, ranging from market research and customer segmentation to advertising, public relations, and digital marketing

Module 8. 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 9. Innovation and Project Management

- ◆ Understand the importance of innovation in today's business context and how it can be used to create competitive advantages
- ◆ Learn how to design and apply project management techniques to achieve business objectives and maximize efficiency and effectiveness in project implementation
- ◆ Develop skills to lead teams in the implementation of innovative projects, including managing creativity and problem solving
- ◆ Analyze business cases to identify best practices in project management and business innovation and apply them to real business situations

Module 10. 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 11. 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 12. 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 13. 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 14. Cultural Management of Music and Dance

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



Module 15. 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 16. 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 17. Design of Cultural Events

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

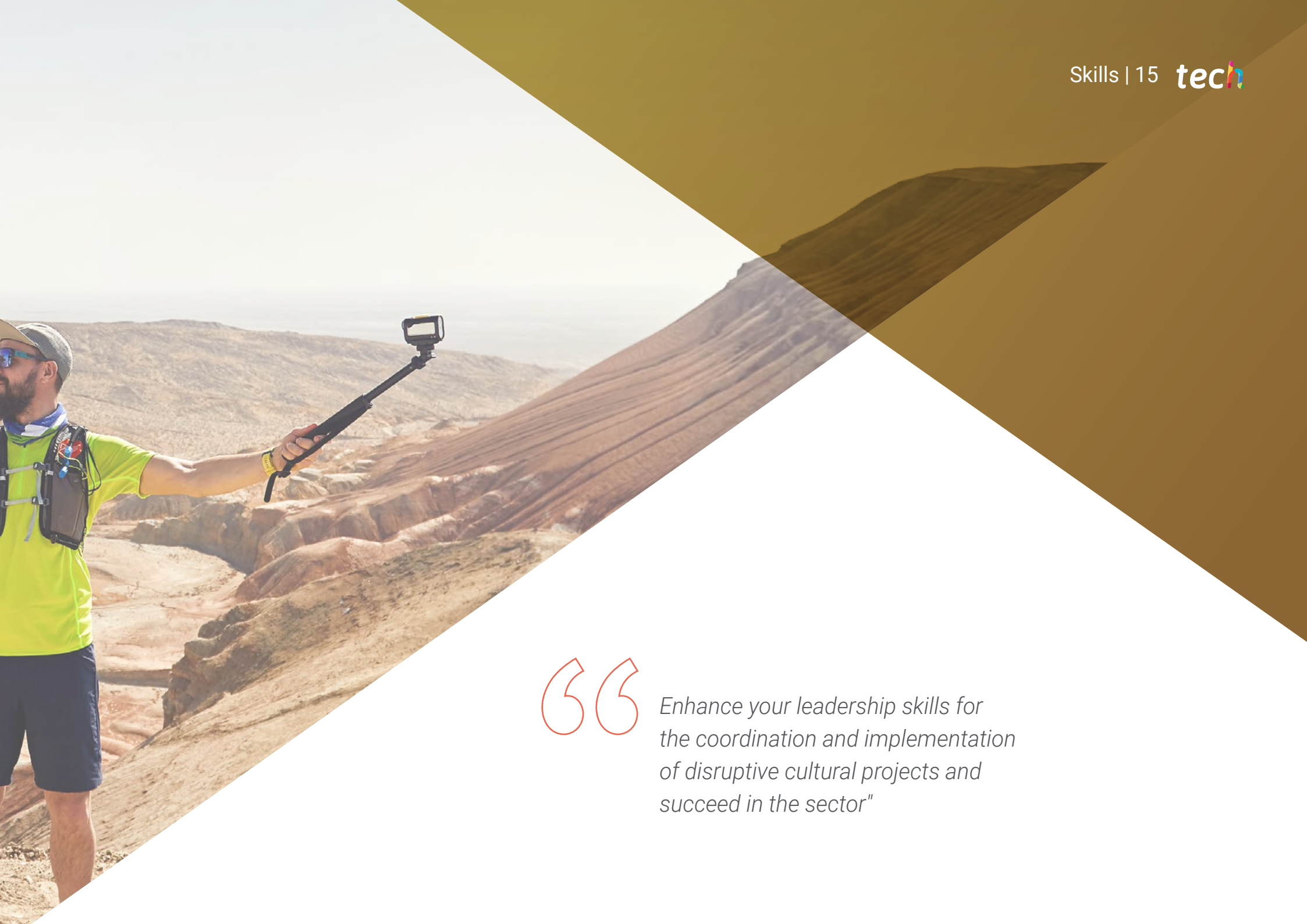
Module 18. Planning of Cultural Events

- ◆ 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

03 Skills

Thanks to the learning acquired through this educational option, the graduate will develop managerial skills and competencies in the cultural business field. Therefore, at the end of this program, students will be able to effectively apply the keys to develop a correct strategic planning, carry out a correct financial management, apply the latest trends in marketing, communication and manage, in short, cultural projects.





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Enhance your leadership skills for the coordination and implementation of disruptive cultural projects and succeed in the sector”



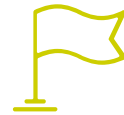
General Skills

- ◆ 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
- ◆ Resolve business conflicts and problems between workers
- ◆ Correctly manage teams to improve productivity and, therefore, the company's profits
- ◆ Exercise economic and financial control of a company
- ◆ Control the company's logistics processes, as well as purchasing and procurement

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Face the current challenges of the Cultural Sector with the maximum guarantees thanks to the learning acquired through this 100% online program"





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
- ◆ Delve into the new business models associated with information systems
- ◆ Apply the most appropriate strategies to support e-commerce of the company's products
- ◆ Develop and lead marketing plans
- ◆ Focus on innovation in all processes and areas of the company
- ◆ Lead the different projects in a company
- ◆ Commit to sustainably developing the company, avoiding environmental impacts

04

Course Management

This university program is made up of highly qualified and experienced professionals in the world of Business Management and the Cultural Sector. Each of them has extensive experience in their respective areas of specialization, and they share their experience and knowledge in this 24-month program. Their innovative approach allows them to provide quality education relevant to today's business world.





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An excellent teaching team with extensive experience in the management of business projects will be in charge of providing you with the most up-to-date syllabus in Senior Management of Cultural Sector Companies"

Management



Dr. Ledesma Carrillo, Carlos Atxoña

- ◆ Expert in international business and legal advice for companies
- ◆ Responsible for the International Area at Transporte Interurbanos de Tenerife S.A
- ◆ Legal Advisor at Transporte Interurbanos de Tenerife S.A
- ◆ Legal Manager at AvalonBiz Consulting Group SL
- ◆ Course trainer oriented to Data Protection
- ◆ Ph.D. in Regional Development from the University of La Laguna
- ◆ Degree in Law from the University of La Laguna
- ◆ Diploma in Project Management from the Rey Juan Carlos University
- ◆ MBA in Business Administration and Management at the European University of the Canary Islands



Professors

Mr. González Peña, Alexis José

- ◆ Financial Department Director at CajaSiete Caja Rural
- ◆ Senior Internal Auditor at Bankia
- ◆ Senior Internal Auditor at Caja Insular de Ahorros de Canarias
- ◆ Senior auditor experience at Deloitte
- ◆ Degree in Business Administration by Las Palmas de Gran Canaria University
- ◆ Master's Degree in Taxation and Tax Consultancy by the Financial Studies Center (Centro de Estudios Financieros)
- ◆ Executive Master's Degree in Financial Management and Advanced Finance from the Higher School of Banking Techniques and Practices
- ◆ Expert in Financial Planning and Management Control in Banking by Financial International Analysts
- ◆ Management Development Expert in Portfolio Management by International Financial Analysts

05

Structure and Content

The syllabus of this university program will take students over the course of 3,000 teaching hours to delve into business management strategies focused on the cultural sector through numerous case studies and multimedia teaching material. In this way, the graduate will delve into marketing, technology and design for cultural promotion, as well as heritage conservation and cultural event planning. In order to achieve this knowledge, the professional will also have access to an extensive Virtual Library, accessible 24 hours a day.





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An extensive Library of teaching resources will allow you to further extend the learning of this program in Senior Management of Cultural Sector Companies”

Module 1. Leadership, Ethics, and CSR

- 1.1. Globalization and Governance
 - 1.1.1. Globalization and Trends: Market Internationalization
 - 1.1.2. Economic Environment and Corporate Governance
 - 1.1.3. Accountability
- 1.2. Leadership
 - 1.2.1. Intercultural Environment
 - 1.2.2. Leadership and Business Management
 - 1.2.3. Management Roles and Responsibilities
- 1.3. Business Ethics
 - 1.3.1. Ethics and Integrity
 - 1.3.2. Ethical Behavior in Companies
 - 1.3.3. Deontology, Codes of Ethics and Codes of Conduct
 - 1.3.4. Fraud and Corruption Prevention
- 1.4. Sustainability
 - 1.4.1. Business and Sustainable Development
 - 1.4.2. Social, Environmental, and Economic Impact
- 1.5. Corporate Social Responsibility
 - 1.5.1. Corporate Social Responsibility
 - 1.5.2. Roles and Responsibilities
 - 1.5.3. Implementing Corporate Social Responsibility

Module 2. Strategic direction and executive management

- 2.1. Organizational Analysis and Design
 - 2.1.1. Organizational Culture
 - 2.1.2. Organisational analysis
 - 2.1.3. Designing the Organizational Structure
- 2.2. Corporate Strategy
 - 2.2.1. Corporate-Level Strategy
 - 2.2.2. Types of Corporate-Level Strategies
 - 2.2.3. Determining the Corporate Strategy
 - 2.2.4. Corporate Strategy and Reputational Image
- 2.3. Strategic Planning and Strategy Formulation
 - 2.3.1. Strategic Thinking
 - 2.3.2. Strategic Planning and Formulation
 - 2.3.3. Sustainability and Corporate Strategy
- 2.4. Strategy Models and Patterns
 - 2.4.1. Wealth, Value, and Return on Investments
 - 2.4.2. Corporate Strategy: Methods
 - 2.4.3. Growing and Consolidating the Corporate Strategy
- 2.5. Strategic Management
 - 2.5.1. Strategic Mission, Vision, and Values
 - 2.5.2. Balanced Scorecard
 - 2.5.3. Analyzing, Monitoring, and Evaluating the Corporate Strategy
 - 2.5.4. Strategic Management and Reporting
- 2.6. Implementing and Executing Strategy
 - 2.6.1. Strategic Implementation: Objectives, Actions and Impacts
 - 2.6.2. Supervision and Strategic Alignment
 - 2.6.3. Continuous Improvement Approach
- 2.7. Executive Management
 - 2.7.1. Integrating Functional Strategies into the Global Business Strategies
 - 2.7.2. Executive Management and Process Development
 - 2.7.3. Knowledge Management
- 2.8. Analysis and Resolution of Cases/Problems
 - 2.8.1. Problem Solving Methodology
 - 2.8.2. Case Method
 - 2.8.3. Positioning and Decision Making

Module 3. People and Talent Management

- 3.1. Organizational Behavior
 - 3.1.1. Organizational Theory
 - 3.1.2. Key Factors for Change in Organizations
 - 3.1.3. Corporate Strategies, Types, and Knowledge Management
- 3.2. Strategic People Management
 - 3.2.1. Job Design, Recruitment, and Selection
 - 3.2.2. Human Resources Strategic Plan: Design and Implementation
 - 3.2.3. Job Analysis: Design and Selection of People
 - 3.2.4. Training and Professional Development
- 3.3. Management and Leadership Development
 - 3.3.1. Management Skills: 21st Century Skills and Abilities
 - 3.3.2. Non-Managerial Skills
 - 3.3.3. Map of Skills and Abilities
 - 3.3.4. Leadership and People Management
- 3.4. Change Management
 - 3.4.1. Performance Analysis
 - 3.4.2. Strategic Approach
 - 3.4.3. Change Management: Key Factors, Process Design and Management
 - 3.4.4. Continuous Improvement Approach
- 3.5. Negotiation and Conflict Management
 - 3.5.1. Negotiation Objectives: Differentiating Elements
 - 3.5.2. Effective Negotiation Techniques
 - 3.5.3. Conflicts: Factors and Types
 - 3.5.4. Efficient Conflict Management: Negotiation and Communication
- 3.6. Executive Communication
 - 3.6.1. Performance Analysis
 - 3.6.2. Leading Change. Resistance to Change
 - 3.6.3. Managing Change Processes
 - 3.6.4. Managing Multicultural Teams

- 3.7. Team Management and People Performance
 - 3.7.1. Multicultural and Multidisciplinary Environment
 - 3.7.2. Team and People Management
 - 3.7.3. Coaching and People Performance
 - 3.7.4. Executive Meetings: Planning and Time Management
- 3.8. Knowledge and Talent Management
 - 3.8.1. Identifying Knowledge and Talent in Organizations
 - 3.8.2. Corporate Knowledge and Talent Management Models
 - 3.8.3. Creativity and Innovation

Module 4. Economic and Financial Management

- 4.1. Economic Environment
 - 4.1.1. Organizational Theory
 - 4.1.2. Key Factors for Change in Organizations
 - 4.1.3. Corporate Strategies, Types, and Knowledge Management
- 4.2. Executive Accounting
 - 4.2.1. International Accounting Framework
 - 4.2.2. Introduction to the Accounting Cycle
 - 4.2.3. Company Financial Statements
 - 4.2.4. Analysis of Financial Statements: Decision-Making
- 4.3. Budget and Management Control
 - 4.3.1. Budgetary Planning
 - 4.3.2. Management Control: Design and Objectives
 - 4.3.3. Supervision and reporting
- 4.4. Corporate Tax Responsibility
 - 4.4.1. Corporate Tax Responsibility
 - 4.4.2. Tax Procedure: A Case-Country Approach
- 4.5. Corporate Control Systems
 - 4.5.1. Types of Control
 - 4.5.2. Regulatory / Compliance
 - 4.5.3. Internal Auditing
 - 4.5.4. External Auditing

- 4.6. Financial Management
 - 4.6.1. Introduction to Financial Management
 - 4.6.2. Financial Management and Corporate Strategy
 - 4.6.3. Chief Financial Officer or Chief Financial Officer (CFO): managerial skills
- 4.7. Financial Planning
 - 4.7.1. Business Models and Financing Needs
 - 4.7.2. Financial Analysis Tools
 - 4.7.3. Short-Term Financial Planning
 - 4.7.4. Long-Term Financial Planning
- 4.8. Corporate Financial Strategy
 - 4.8.1. Corporate Financial Investments
 - 4.8.2. Strategic Growth: Types
- 4.9. Macroeconomic Context
 - 4.9.1. Macroeconomic Analysis
 - 4.9.2. Economic Indicators
 - 4.9.3. Economic Cycle
- 4.10. Strategic Financing
 - 4.10.1. Banking Business: Current Environment
 - 4.10.2. Risk Analysis and Management
- 4.11. Money and Capital Markets
 - 4.11.1. Fixed Income Market
 - 4.11.2. Variable Income Market
 - 4.11.3. Valuation of Companies
- 4.12. Analysis and Resolution of Cases/Problems
 - 4.12.1. Problem Solving Methodology
 - 4.12.2. Case Method





Module 5. Operations and Logistics Management

- 5.1. Operations Management
 - 5.1.1. Define the Operations Strategy
 - 5.1.2. Supply Chain Planning and Control
 - 5.1.3. Indicator Systems
- 5.2. Purchasing Management
 - 5.2.1. Stock Management
 - 5.2.2. Warehouse Management
 - 5.2.3. Purchasing and Procurement Management
- 5.3. Supply Chain Management I
 - 5.3.1. Costs and Efficiency of the Operations Chain
 - 5.3.2. Change in Demand Patterns
 - 5.3.3. Change in Operations Strategy
- 5.4. Supply Chain Management II. Implementation
 - 5.4.1. Lean Manufacturing / Lean Thinking
 - 5.4.2. Logistics Management
 - 5.4.3. Purchasing
- 5.5. Logistical Processes
 - 5.5.1. Organization and Management by Processes
 - 5.5.2. Procurement, Production, Distribution
 - 5.5.3. Quality, Quality Costs, and Tools
 - 5.5.4. After-Sales Service
- 5.6. Logistics and Customers
 - 5.6.1. Demand Analysis and Forecasting
 - 5.6.2. Sales Forecasting and Planning
 - 5.6.3. Collaborative Planning, Forecasting, and Replacement
- 5.7. International Logistics
 - 5.7.1. Customs, Export and Import processes
 - 5.7.2. Methods and Means of International Payment
 - 5.7.3. International Logistics Platforms
- 5.8. Competing through Operations
 - 5.8.1. Innovation in Operations as a Competitive Advantage in the Company
 - 5.8.2. Emerging Technologies and Sciences
 - 5.8.3. Information Systems in Operations

Module 6. Information Systems Management

- 6.1. Information Systems Management
 - 6.1.1. Business Information Systems
 - 6.1.2. Strategic Decisions
 - 6.1.3. The Role of the CIO
- 6.2. Information Technology and Business Strategy
 - 6.2.1. Company and Industry Sector Analysis
 - 6.2.2. Online Business Models
 - 6.2.3. The Value of IT in a Company
- 6.3. IS Strategic Planning
 - 6.3.1. The Process of Strategic Planning
 - 6.3.2. Formulating the IS Strategy
 - 6.3.3. Strategy Implementation Plan
- 6.4. Information Systems and Business Intelligence
 - 6.4.1. CRM and Business Intelligence
 - 6.4.2. Business Intelligence Project Management
 - 6.4.3. Business Intelligence Architecture
- 6.5. New ICT-Based Business Models
 - 6.5.1. Technology-Based Business
 - 6.5.2. Innovation Abilities
 - 6.5.3. Redesigning the Value Chain Processes
- 6.6. E-Commerce
 - 6.6.1. E-Commerce Strategic Plan
 - 6.6.2. Logistics Management and Customer Service in E-Commerce
 - 6.6.3. eCommerce como oportunidad de Internacionalización
- 6.7. E-Business Strategies
 - 6.7.1. Social Media Strategies
 - 6.7.2. Optimizing Service Channels and Customer Support
 - 6.7.3. Digital Regulation
- 6.8. Digital Business
 - 6.8.1. Mobile eCommerce
 - 6.8.2. Design and Usability
 - 6.8.3. E-Commerce Operations

Module 7. Commercial Management, Marketing, and Corporate Communication

- 7.1. Commercial Management
 - 7.1.1. Sales Management
 - 7.1.2. Commercial Strategy
 - 7.1.3. Sales and Negotiation Techniques
 - 7.1.4. Management of Sales Teams
- 7.2. Marketing
 - 7.2.1. Marketing and the Impact on the Company
 - 7.2.2. Basic Marketing Variables
 - 7.2.3. Marketing Plan
- 7.3. Strategic Marketing Management
 - 7.3.1. Sources of Innovation
 - 7.3.2. Current Trends in Marketing
 - 7.3.3. Marketing Tools
 - 7.3.4. Marketing Strategy and Communication with Customers
- 7.4. Digital Marketing Strategy
 - 7.4.1. Approach to Digital Marketing
 - 7.4.2. Digital Marketing Tools
 - 7.4.3. Inbound Marketing and the Evolution of Digital Marketing
- 7.5. Sales and Communication Strategy
 - 7.5.1. Positioning and Promotion
 - 7.5.2. Public Relations
 - 7.5.3. Sales and Communication Strategy
- 7.6. Corporate Communication
 - 7.6.1. Internal and External Communication
 - 7.6.2. Communication Departments
 - 7.6.3. Communication Managers: Managerial Skills and Responsibilities
- 7.7. Corporate Communication Strategy
 - 7.7.1. Corporate Communication Strategy
 - 7.7.2. Communication Plan
 - 7.7.3. Press Release/Clipping/Publicity Writing

Module 8. Marketing in Cultural Market

- 8.1. Culture Outside the Industry
 - 8.1.1. The Art Market
 - 8.1.1.1. Environment of the Cultural and Creative Industry: The Place of Cultural Organizations in Society
 - 8.1.1.2. The Global Economic Impact of the Cultural and Creative Industry
 - 8.1.2. Cultural Heritage and the Performing Arts
 - 8.1.2.1. Cultural Heritage and the Performing Arts in Society
 - 8.1.2.2. Cultural Heritage and the Performing Arts in the Media
- 8.2. Cultural Industries
 - 8.2.1. The Concept of Cultural Industry
 - 8.2.1.1. The Publishing Industry
 - 8.2.1.2. The Musical Industry
 - 8.2.1.3. The Film Industry
- 8.3. Journalism and Art
 - 8.3.1. New and Old Forms of Communication
 - 8.3.1.1. Beginnings and Evolution of Art in the Media
 - 8.3.1.2. New Forms of Communication and Writing
- 8.4. Culture in the Digital World
 - 8.4.1. Culture in the Digital World
 - 8.4.2. The Omnipresence of the Visual. Controversies of the Digital Age
 - 8.4.3. The Transmission of Information through Video Games
 - 8.4.4. Collaborative Art
- 8.5. The Media Structure
 - 8.5.1. The Audiovisual and Press Sector
 - 8.5.1.1. The Impact of Large Media Groups on Culture
 - 8.5.1.2. Live Platforms, a Challenge for Conventional Media
 - 8.5.2. The Cultural Journalism Sector
 - 8.5.2.1. The Cultural Market in a Global World. Towards Homogenization or Diversification?
- 8.6. Introduction to Marketing
 - 8.6.1. The 4 Ps
 - 8.6.1.1. Basic Aspects of Marketing
 - 8.6.1.2. Marketing Mix
 - 8.6.1.3. The Necessity (or not) of Marketing in the Cultural Market
 - 8.6.2. Marketing and Consumerism
 - 8.6.2.1. The Culture Consumption
 - 8.6.2.2. Quality as a Cross-Cutting Factor in Information Products
- 8.7. Marketing and Value: Art for Art's Sake, Art in Ideological Programs, and Art as a Market Product
 - 8.7.1. Art for Art's Sake
 - 8.7.1.1. The Art of the Masses The Homogeneity of Art and Its Value
 - 8.7.1.2. Is Art Created for the Media or Does the Media Transmit Art?
 - 8.7.2. Art within Ideological Programs
 - 8.7.2.1. Art, Politics and Activism
 - 8.7.2.2. Basic Symbolism in Art
 - 8.7.3. Art as a Market Product
 - 8.7.3.1. Art in Advertising
 - 8.7.3.2. Cultural Management for a Successful Development of the Work
- 8.8. Marketing of the Main Cultural Industries
 - 8.8.1. Current Trends in the Main Cultural Industries
 - 8.8.1.1. The Needs of Consumers as Represented in Companies
 - 8.8.1.2. Successful Cultural Products in the Media
- 8.9. Research as a Central Marketing Tool
 - 8.9.1. Collection of Market and Consumer Data
 - 8.9.1.1. Differentiation in Relation to Competitors
 - 8.9.1.2. Other Investigative Strategies
- 8.10. The Future of Cultural Marketing
 - 8.10.1. The Future of Cultural Marketing
 - 8.10.1.1. Cultural Marketing Tendencies
 - 8.10.1.2. The Cultural Products with the Greatest Power in the Market

Module 9. Innovation and Project Management

- 9.1. Innovation
 - 9.1.1. Macro Concept of Innovation
 - 9.1.2. Types of Innovation
 - 9.1.3. Continuous and Discontinuous Innovation
 - 9.1.4. Training and Innovation
- 9.2. Innovation Strategy
 - 9.2.1. Innovation and Corporate Strategy
 - 9.2.2. Global Innovation Project: Design and Management
 - 9.2.3. Innovation Workshops
- 9.3. Business Model Design and Validation
 - 9.3.1. The Lean Startup Methodology
 - 9.3.2. Innovative Business Initiative: Stages
 - 9.3.3. Financing Arrangements
 - 9.3.4. Model Tools: Empathy Map, Canvas Model, and Metrics
 - 9.3.5. Growth and Loyalty
- 9.4. Project Management
 - 9.4.1. Innovation Opportunities
 - 9.4.2. Feasibility Study and Proposal Specification
 - 9.4.3. Project Definition and Design
 - 9.4.4. Project Execution
 - 9.4.5. Project Closure



Module 10. Production and Direction in Cultural Management

- 10.1. Tools for the management of cultural organizations I
 - 10.1.1. Cultural Management
 - 10.1.2. Classification of Cultural Products
 - 10.1.3. Cultural Management Objectives
- 10.2. Tools for the Management of Cultural Organizations II
 - 10.2.1. Cultural Organizations
 - 10.2.2. Typology
 - 10.2.3. UNESCO
- 10.3. Collecting and Patronage
 - 10.3.1. The Art of Collections
 - 10.3.2. Developer of the Taste for Collecting throughout History
 - 10.3.3. Types of Collections
- 10.4. The Role of the Foundations
 - 10.4.1. What do They Consist of?
 - 10.4.2. Associations and Foundations
 - 10.4.2.1. Differences
 - 10.4.2.2. Similarities
 - 10.4.3. Examples of Cultural Functions Worldwide
- 10.5. Cultural Development in Third-Sector Organizations
 - 10.5.1. What are Third-Sector Organizations?
 - 10.5.2. Role of Third-Sector Organizations in Society
 - 10.5.3. Networks
- 10.6. Public Institutions and Organizations
 - 10.6.1. Model of Organization of Cultural Policy in Europe
 - 10.6.2. Main public Institutions in Europe
 - 10.6.3. Cultural Action of the European International Organizations
- 10.7. Cultural Heritage
 - 10.7.1. Culture as a Country Brand
 - 10.7.2. Cultural Policies
 - 10.7.2.1. Institutions
 - 10.7.2.2. Figures
 - 10.7.3. Culture as Heritage of the Humanity
- 10.8. Cultural Heritage Dissemination
 - 10.8.1. What is Cultural Heritage?
 - 10.8.2. Public Management
 - 10.8.3. Private Management
 - 10.8.4. Coordinated Management
- 10.9. Project Creation and Management
 - 10.9.1. What is Creation and Project Management?
 - 10.9.2. Breeding
 - 10.9.2.1. Relations
 - 10.9.2.2. Private
 - 10.9.2.3. Co-productions
 - 10.9.2.4. Others
 - 10.9.3. Cultural Management Planning
- 10.10. Art, Company and Society
 - 10.10.1. The Third-Sector as Social Opportunity
 - 10.10.2. Social Commitment of Companies through the Different Art Types
 - 10.10.2.1. Investments
 - 10.10.2.2. Profitability
 - 10.10.2.3. Promotion
 - 10.10.2.4. Profit
 - 10.10.3. Art as Inclusion and Transformation of the Society
 - 10.10.4. The Theater as Social Opportunity
 - 10.10.5. Festivals that Involve Citizenship

Module 11. Cultural Heritage Conservation

- 11.1. Historic and Artistic Heritage Conservation and Restoration Theory
 - 11.1.1. How is Heritage Preserved?
 - 11.1.2. Who is Responsible for its Maintenance?
 - 11.1.3. Steps to Follow for its Maintenance
 - 11.1.4. Evolution Over Time
 - 11.1.5. Current Criteria
- 11.2. Museum Curator
 - 11.2.1. Description of a Museum Curator
 - 11.2.2. Steps to Follow to Become a Museum Curator
 - 11.2.3. Deontology
 - 11.2.4. Functions
- 11.3. Methodology for the Diagnosis of the State of Conservation of Cultural Assets
 - 11.3.1. What are Assets of Cultural Interest?
 - 11.3.2. Cultural Properties or Assets of Cultural Interest
 - 11.3.3. Guide of Conservation of the Assets of Cultural Interest
 - 11.3.4. Alteration and Agents of Deterioration
- 11.4. Methods of Analysis and Study of Materials and Techniques
 - 11.4.1. Definitions of the Method and Technique
 - 11.4.2. Scientific Analysis
 - 11.4.3. Techniques to Study the Historic-Artistic Heritage
 - 11.4.4. Cleaning and Consolidation of Assets of Cultural Interest
- 11.5. Criteria for Intervention in Restoration and Conservation I
 - 11.5.1. Definition of Criteria
 - 11.5.2. Emergency Interventions
 - 11.5.3. Plans to Protect Fine Arts Collections
 - 11.5.4. Plans to Protect Ethnographies
- 11.6. Criteria for Intervention in Restoration and Conservation II
 - 11.6.1. Plans to Protect Archaeological Remains
 - 11.6.2. Plans to Protect Scientific Collections
 - 11.6.3. Plans to Protect Other Intangible Cultural Heritage Elements
 - 11.6.4. Importance of Restoration
- 11.7. Problems for Conservation of Assets of Cultural Interest
 - 11.7.1. What does Conservation Involve?
 - 11.7.2. Conservation Problems
 - 11.7.3. Criteria to Carry out a Cultural Heritage Restoration
 - 11.7.4. Rehabilitation of Assets of Cultural Interest
- 11.8. Preventive Conservation of the Cultural Heritage
 - 11.8.1. Concept
 - 11.8.1.1. What is Preventive Conservation?
 - 11.8.2. Methodologies
 - 11.8.3. Techniques
 - 11.8.4. Who is Responsible for the Conservation?
- 11.9. Study of the Context of Cultural Property and Heritage Collections I
 - 11.9.1. What is the Valuation of Cultural Assets?
 - 11.9.2. Materials Used in the Conservation of Tangible Assets and Heritage Collections
 - 11.9.3. Storage
 - 11.9.4. Exhibition
- 11.10. Study of the Context of Cultural Assets and Heritage Collections II
 - 11.10.1. What is Involved and Who is in Charge of Packaging?
 - 11.10.2. Packaging of Cultural Property and Heritage Collections and Heritage Collections
 - 11.10.3. Transport of Cultural Property and Heritage Collections
 - 11.10.4. Handling of Cultural Property and Heritage Collections

Module 12. Management of Museums, Art Galleries and Exhibitions

- 12.1. Museums and Art Galleries
 - 12.1.1. The Evolution of the Concept of Museum
 - 12.1.2. History of Museums
 - 12.1.3. Content-Based Typology
 - 12.1.4. Contents
- 12.2. Organization of Museums
 - 12.2.1. What is the Function of an Museum?
 - 12.2.2. The Core of the Museum: the Collections
 - 12.2.3. The Invisible Museum: The Storerooms
 - 12.2.4. The DOMUS Software: Integrated System Documentation and Museum Management System
- 12.3. Dissemination and Communication of the Museum
 - 12.3.1. Exhibition Planning
 - 12.3.2. Forms and Types of Exhibitions
 - 12.3.3. Dissemination and Communication Areas
 - 12.3.4. Museums and Cultural Tourism
 - 12.3.5. Corporate Image
- 12.4. Management of Museums
 - 12.4.1. Department of Management and Administration
 - 12.4.2. Sources of Financing, Public and Private
 - 12.4.3. Associations of Friends of Museums
 - 12.4.4. The Store
- 12.5. Role of the Museum in the Information Society
 - 12.5.1. Differences between Museology and Museography
 - 12.5.2. Role of the Museum in Today's Society
 - 12.5.3. Information and Communication Technologies at the Service of the Museum
 - 12.5.4. Applications for Mobile Devices
- 12.6. The Art Market and the Collectors
 - 12.6.1. What is the Art Market?
 - 12.6.2. The Art Trade
 - 12.6.2.1. Circuits
 - 12.6.2.2. Markets
 - 12.6.2.3. Internationalisation
 - 12.6.3. The Most Important Art Fairs in the World
 - 12.6.3.1. Structure
 - 12.6.3.2. Organisation
 - 12.6.4. Trends in International Collecting
- 12.7. Art Galleries
 - 12.7.1. How to plan an Art Gallery
 - 12.7.2. Functions and Constitution of Art Galleries
 - 12.7.3. Towards a New Typology of Galleries
 - 12.7.4. How Galleries are Managed?
 - 12.7.4.1. Artists
 - 12.7.4.2. Marketing
 - 12.7.4.3. Markets
 - 12.7.5. Difference among Museums, Exhibition Halls and Art Galleries
- 12.8. Artists and their Exhibitions
 - 12.8.1. Recognition of the Artist
 - 12.8.2. The Artist and his/her Work
 - 12.8.3. Copyright and Intellectual Property
 - 12.8.4. Awards and Opportunities
 - 12.8.4.1. Contests
 - 12.8.4.2. Scholarships
 - 12.8.4.3. Awards
 - 12.8.5. Specialized Journals
 - 12.8.5.1. Art Critic
 - 12.8.5.2. Cultural Journalism
- 12.9. The Motives of Culture
 - 12.9.1. What Culture Represents
 - 12.9.2. What Culture Offers
 - 12.9.3. What Culture Needs
 - 12.9.4. Promote Culture
- 12.10. Basis for Didactic Museography in Art Museums
 - 12.10.1. Art Exhibitions and Museums: The Differential Fact
 - 12.10.2. Some Evidence and Opinions on All This: From Boadella to Gombrich
 - 12.10.3. Art as a Convention Set
 - 12.10.4. Art Inscribed in Very Specific Cultural Traditions
 - 12.10.5. The Art in the Museums and in the Spaces of Heritage Presentation
 - 12.10.6. Art and Didactics
 - 12.10.7. The Interactivity as Didactic Resource in the Art Museums

Module 13. Cultural Documentation: Cataloging and Research

- 13.1. Documentation of a Museum
 - 13.1.1. What Is the Documentation of a Museum?
 - 13.1.2. What is the Purpose of an Museum?
 - 13.1.3. Museums as a Collection Center of Documentation
 - 13.1.4. Documentation Related to Museum Objects
- 13.2. Information Management and its Practical Application
 - 13.2.1. Description of the Information Management
 - 13.2.2. Information Management Origins and Development
 - 13.2.2.1. 20th century
 - 13.2.2.2. Present
 - 13.2.3. Tools for Management Information
 - 13.2.4. Who Can be in Charge of the Information Management?
- 13.3. Documentary System I
 - 13.3.1. Archive Documentary Content
 - 13.3.1.1. Archive in Document Management
 - 13.3.1.2. Importance of the Documentary Archives
 - 13.3.2. Duties of the Personnel in Charge of the Documentary Archive
 - 13.3.3. Documentary Instruments
 - 13.3.3.1. Records
 - 13.3.3.2. Inventory
 - 13.3.3.3. Catalog
- 13.4. Documentary System II
 - 13.4.1. Documentation
 - 13.4.1.1. Graph
 - 13.4.1.2. Technique
 - 13.4.1.3. Restoration
 - 13.4.2. Documentary Movements and Funds
 - 13.4.3. Administrative Documentation and Filing
- 13.5. Documentary Standardization
 - 13.5.1. Terminological Control Tools
 - 13.5.1.1. Hierarchical Lists
 - 13.5.1.2. Dictionaries
 - 13.5.1.3. Thesauri
 - 13.5.2. Quality Standards
 - 13.5.3. ICT Applications
- 13.6. Museum Investigation
 - 13.6.1. Theoretical Framework
 - 13.6.2. Documentation vs. Investigation
 - 13.6.3. Information Management Processes
- 13.7. Dissemination Platforms of Collections and Projects
 - 13.7.1. Transmission of Knowledge
 - 13.7.2. Social media
 - 13.7.3. Media
- 13.8. Education in the Context of Heritage and Museums
 - 13.8.1. Didactics of Museums
 - 13.8.2. Role of the Museums and Galleries in Education
 - 13.8.3. Theoretical Framework of Learning
 - 13.8.3.1. Formal
 - 13.8.3.2. No formal
 - 13.8.3.3. Informal
- 13.9. Mediation and Participatory Experiences
 - 13.9.1. Education for Equality and Integrity
 - 13.9.2. Proposals of Awareness and Respect for the Environment
 - 13.9.3. Sociomuseology
- 13.10. Divisions of Education and Cultural Action
 - 13.10.1. History
 - 13.10.2. Structure
 - 13.10.3. Functions

Module 14. Cultural Management of Music and Dance

- 14.1. Conceptualizations and Sources
 - 14.1.1. Relationships in Cultural Management
 - 14.1.1.1. Economy
 - 14.1.1.2. Sociology
 - 14.1.1.3. Art
 - 14.1.2. The Scarcity of Reliable Databases and Surveys
 - 14.1.3. Sources
 - 14.1.3.1. Websites
 - 14.1.3.2. Critique
 - 14.1.3.3. Press (All Types)
- 14.2. Music and Dance
 - 14.2.1. Arts
 - 14.2.1.1. In Time
 - 14.2.1.2. In Space
 - 14.2.3. Human Resources to Develop Music and Dance
 - 14.2.4. Record and Video
 - 14.2.5. Summary of Genres at Global Level
- 14.3. Sources of Financing
 - 14.3.1. Historic Sketches
 - 14.3.2. Grants for the Arts of the Classical Canon in the Last 70 Years
 - 14.3.3. Reflections on the Models
 - 14.3.4. Non-Classical Canon Music and Dance
- 14.4. Types of Organization Organization and Human Resources
 - 14.4.1. Questions of Principle
 - 14.4.1.1. Producer Entities
 - 14.4.1.2. Programming Entities
 - 14.4.1.3. Mixed Entities
 - 14.4.2. Symphony Orchestras
 - 14.4.2.1. Figure of the Manager
 - 14.4.2.2. Figure of the Musical Director
 - 14.4.3. Chamber Orchestras
 - 14.4.4. Opera Companies
 - 14.4.5. Ballet Companies
 - 14.4.6. Auditoriums
 - 14.4.7. Festivals
 - 14.4.8. Most Important Musical Bands Worldwide
- 14.5. The Infrastructures
 - 14.5.1. Typology
 - 14.5.1.1. Theaters
 - 14.5.1.2. Museums
 - 14.5.1.3. Stages
 - 14.5.1.4. Coliseums
 - 14.5.1.5. Others
 - 14.5.2. Sizes and Capacity
 - 14.5.3. Location and Transportation
- 14.6. The Audience
 - 14.6.1. What Type of Audience is Found in Music and Dance?
 - 14.6.2. Relationship Between Offer and Public
 - 14.6.3. The Consumption Type Variable
 - 14.6.4. Age Variable
 - 14.6.5. The Educational-Cultural Variable
 - 14.6.6. The Socioeconomic Variable
- 14.7. Prices and Their Main problems
 - 14.7.1. Organization of the Offer
 - 14.7.1.1. Cycles
 - 14.7.1.2. Seasons
 - 14.7.1.3. Subscriptions
 - 14.7.1.4. Programs
 - 14.7.1.5. Functions
 - 14.7.2. Public and Private Spheres in Relation to Prices
 - 14.7.3. From Madonna to Gregorian Chant

- 14.8. The Choice of Repertoires of Saturated Niches vs. Abandoned Niches
 - 14.8.1. Problems
 - 14.8.2. Before the Artist than his/her Art
 - 14.8.3. Is there an Excess of Formats and Repertoires?
 - 14.8.4. Do the Agents of Opinion Have a Negative Influence?
 - 14.8.5. The Profile of Programmers
 - 14.8.6. The Personal Taste and Musical Culture of the Programmers
 - 14.8.7. Are there Solutions?
- 14.9. Necessary Elements
 - 14.9.1. Music and Dance Management
 - 14.9.2. Politicians
 - 14.9.3. Concert Agencies and Agents
 - 14.9.4. Music Critique
 - 14.9.5. Radio and Television
 - 14.9.6. Record and Video Labels
- 14.10. The Management of Musical Heritage and Copyright
 - 14.10.1. Written Materials and Copyright
 - 14.10.1.1. Musical
 - 14.10.1.2. Choreographic
 - 14.10.1.3. Copyrights
 - 14.10.2. Historical Repertoires
 - 14.10.2.1. Problems of Editions
 - 14.10.2.2. Facilities for Self-Publishing
 - 14.10.3. Classic Repertoires
 - 14.10.3.1. Problems with Costs
 - 14.10.3.2. Problems with Low Collections
 - 14.10.4. Premiere Repertoires in Popular Urban and Jazz Canons
 - 14.10.5. Music Archives of Unpublished Repertoire, Manuscript or Written
 - 14.10.6. The Phonotheques
 - 14.10.7. The Peculiar Case of Dances





Module 15. Cultural Tourism Management

- 15.1. Introduction to Cultural Heritage
 - 15.1.1. Cultural Tourism
 - 15.1.2. Cultural Heritage
 - 15.1.3. Cultural Tourism Resources
- 15.2. Sustainability as a Reference in Tourism and Cultural Heritage
 - 15.2.1. Concept of Urban Sustainability
 - 15.2.2. Tourist Sustainability
 - 15.2.3. Cultural Sustainability
- 15.3. Hosting Capacity and its Application in Tourist Destinations
 - 15.3.1. Conceptualization
 - 15.3.2. Dimensions of Tourism Carrying Capacity
 - 15.3.3. Case Studies
 - 15.3.4. Approaches and Proposals for the Study of Tourist Carrying Capacity
- 15.4. Tourist Use of the Area
 - 15.4.1. Flows of Visitors and Heritage Tourist Areas
 - 15.4.2. General Patterns of Tourist Mobility and Use of the Area
 - 15.4.3. Tourism and Heritage Sites: Effects and Problems Derived from Tourism Flows
- 15.5. The Challenges of Space Management
 - 15.5.1. Strategies for Diversification of the Tourist Use of the Area
 - 15.5.2. Tourism Demand Management Measures
 - 15.5.3. The Enhancement of the Heritage and Accessibility Control
 - 15.5.4. Visitor Management in Heritage Sites with Complex Visiting Models. Case Studies
- 15.6. Cultural Tourism Product
 - 15.6.1. Urban and Cultural Tourism
 - 15.6.2. Culture and Tourism
 - 15.6.3. Transformations in the Cultural Travel Market
- 15.7. Heritage Preservation Policies
 - 15.7.1. Conservation vs- Exploitation of Assets
 - 15.7.2. International Regulations
 - 15.7.3. Conservation Policies
- 15.8. Management of Cultural Resources in Tourist Areas
 - 15.8.1. Promotion and Management of Urban Tourism
 - 15.8.2. Heritage Tourism Management
 - 15.8.3. Public and Private Management

- 15.9. Employability in Cultural Tourism
 - 15.9.1. Characteristics of Employability in Cultural Tourism
 - 15.9.2. Study and Profiles in Cultural Tourism
 - 15.9.3. The Tourist Guide and the Interpretation of the Patrimony
- 15.10. Case Studies of Successful Cases in the Management of Cultural Heritage in the Tourism Field
 - 15.10.1. Strategies for Cultural and Tourism Development of the Local Heritage
 - 15.10.2. The Associative Management of a Public Project
 - 15.10.3. Visitor Analysis as a Cultural Management Tool
 - 15.10.4. Local Policies of Tourist Dynamization and Great Cultural Attractions
 - 15.10.5. Local Tourism Planning and Management in a World Heritage City

Module 16. Technology and Design for Cultural Promotion

- 16.1. The Importance of Image in Businesses
 - 16.1.1. MTV
 - 16.1.1.1. The Emergence of MTV
 - 16.1.1.2. Videoclip
 - 16.1.2. From MTV to YouTube
 - 16.1.3. Old Marketing vs. Digital Era
- 16.2. Content Creation
 - 16.2.1. Core of Dramatic Conviction
 - 16.2.1.1. Objective of the Staging
 - 16.2.1.2. Aesthetic-Stylistic Strategy
 - 16.2.1.3. The Passage from Theater to the Rest of the Arts
 - 16.2.2. Consumer Target Worldwide
 - 16.2.3. Content Creation
 - 16.2.3.1. Flyer
 - 16.2.3.2. Teaser
 - 16.2.3.3. Social media
 - 16.2.4. Dissemination Media
- 16.3. Graphic Designer and Community Manager
 - 16.3.1. Meeting Phases
 - 16.3.2. Why is it Necessary to Have a Graphic Designer?
 - 16.3.3. The Role of the Community Manager
- 16.4. Inclusion of Creators in Conventional Sample Media
 - 16.4.1. ICT Applications
 - 16.4.1.1. Personal Sphere
 - 16.4.1.2. Professional Sphere
 - 16.4.2. Addition of DJ and VJ
 - 16.4.2.1. Use of DJ and VJ in Shows
 - 16.4.2.2. Use of DJ and VJ in Theater
 - 16.4.2.3. Use of DJ and VJ in Dance
 - 16.4.2.4. Use of DJ and VJ in Events
 - 16.4.2.5. Use of DJ and VJ in Sporting Events
 - 16.4.3. Real-Time Illustrators
 - 16.4.3.1. Arena
 - 16.4.3.2. Drawing
 - 16.4.3.3. Transparency
 - 16.4.3.4. Visual Storytelling
- 16.5. ICT for Stage and Creation I
 - 16.5.1. Videoprojection, Videowall, Videosplitting
 - 16.5.1.1. Differences
 - 16.5.1.2. Evolution
 - 16.5.1.3. From Incandescence to Laser Phosphors
 - 16.5.2. The Use of Software in Shows
 - 16.5.2.1. From Incandescence to Laser Phosphors
 - 16.5.2.2. Why are They Used?
 - 16.5.2.3. How do they Help Creativity and Exhibition?
 - 16.5.3. Technical and Artistic Personnel
 - 16.5.3.1. Roles
 - 16.5.3.2. Management
- 16.6. ICT for Stage and Creation II
 - 16.6.1. Interactive Technologies
 - 16.6.1.1. Why are They Used?
 - 16.6.1.2. Advantages
 - 16.6.1.3. Disadvantages
 - 16.6.2. AR
 - 16.6.3. VR
 - 16.6.4. 360°

- 16.7. ICT for the Stage and Creation
 - 16.7.1. Ways of Sharing Information
 - 16.7.1.1. Drop Box
 - 16.7.1.2. Drive
 - 16.7.1.3. iCloud
 - 16.7.1.4. WeTransfer
 - 16.7.2. Social Networks and Outreach
 - 16.7.3. Use of ICTs in Live Shows
- 16.8. Sample Supports
 - 16.8.1. Conventional Supports
 - 16.8.1.1. What Are They?
 - 16.8.1.2. Which Ones are Known?
 - 16.8.1.3. Small Format
 - 16.8.1.4. Large Format
 - 16.8.2. Unconventional Supports
 - 16.8.2.1. What Are They?
 - 16.8.2.2. Which Ones Are They?
 - 16.8.2.3. Where and How can They be Used?
 - 16.8.3. Examples:
- 16.9. Corporate Events
 - 16.9.1. Corporate Events
 - 16.9.1.1. What Are They?
 - 16.9.1.2. What are We Looking for?
 - 16.9.2. The 5W+1H Concrete Review Applied to the to the Corporate
 - 16.9.3. Most Commonly Used Supports
- 16.10. Audiovisual Production
 - 16.10.1. Audiovisual Resources
 - 16.10.1.1. Museum Resources
 - 16.10.1.2. Scene Resources
 - 16.10.1.3. Event Resources
 - 16.10.2. Types of Plans
 - 16.10.3. Emergence of Projects
 - 16.10.4. Phases of the Process

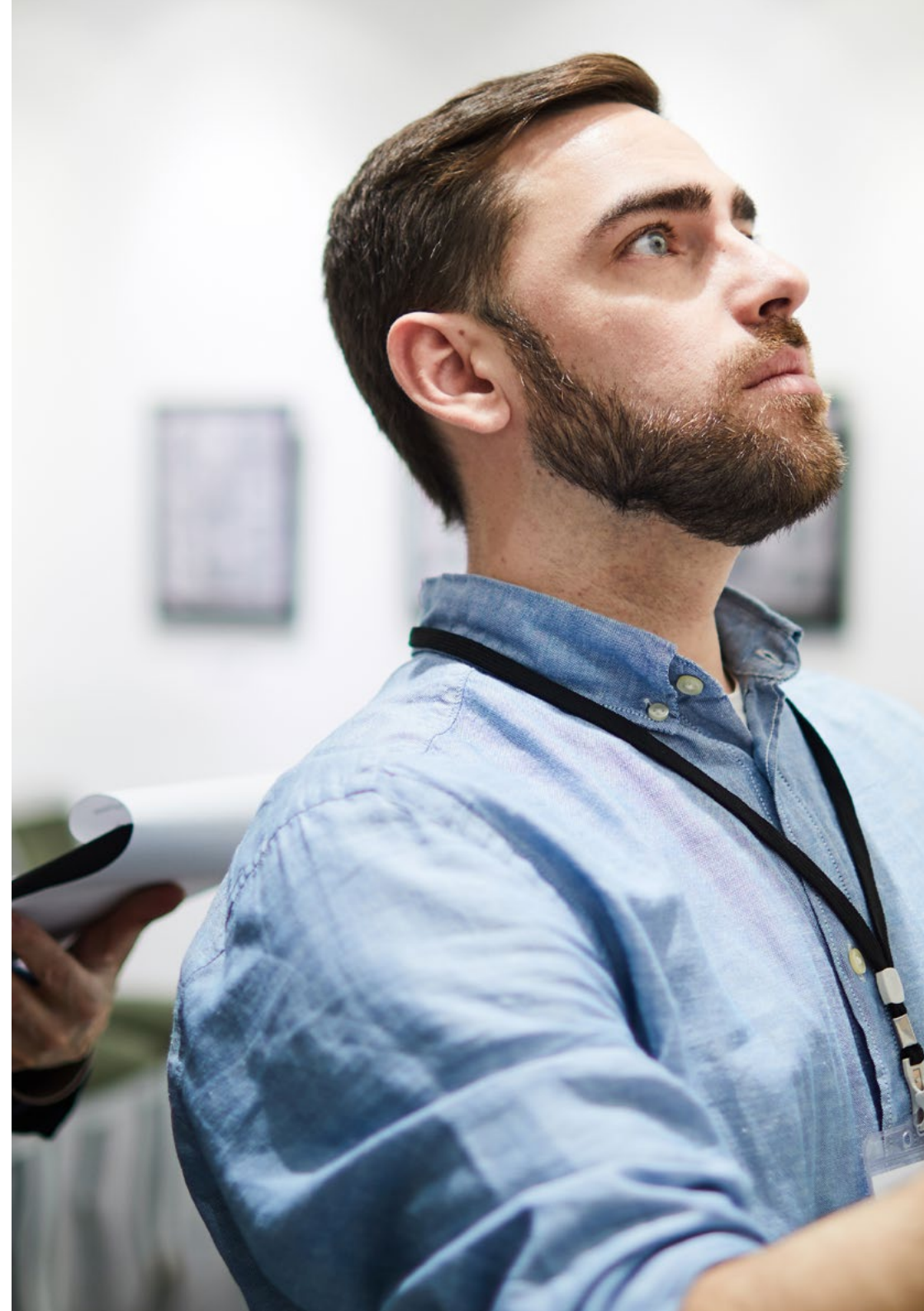
Module 17. Design of Cultural Events

- 17.1. Project Management
 - 17.1.1. Gathering Information, Project Start-Up: What should We Do?
 - 17.1.2. Study of Possible Locations
 - 17.1.3. Pros and Cons of the Chosen Options
- 17.2. Research Techniques. Design Thinking
 - 17.2.1. Stakeholder Maps
 - 17.2.2. Focus Group
 - 17.2.3. Bench Marking
- 17.3. Experiential Design Thinking
 - 17.3.1. Cognitive Immersion
 - 17.3.2. Covert Observation
 - 17.3.3. World Cafe
- 17.4. Defining Target Audience
 - 17.4.1. Who Is the Event Aimed at?
 - 17.4.2. Why Are We Doing the Event?
 - 17.4.3. What Is the Purpose of the Event?
- 17.5. Trends
 - 17.5.1. New Trends in Staging
 - 17.5.2. Digital Contributions
 - 17.5.3. Immersive and Experiential Events
- 17.6. Personalization and Design Space
 - 17.6.1. Adaptation of the Space to the Brand
 - 17.6.2. Branding
 - 17.6.3. Brand Manual
- 17.7. Experience Marketing
 - 17.7.1. Living the Experience
 - 17.7.2. Immersive Event
 - 17.7.3. Fostering Memory
- 17.8. Signage
 - 17.8.1. Signage Techniques
 - 17.8.2. The Attendant's Vision
 - 17.8.3. Coherence of the Story. Event with Signage

- 17.9. The Event Venues
 - 17.9.1. Studies of Possible Venues. The 5 Why's
 - 17.9.2. Choice of the Venue According to the Event
 - 17.9.3. Selection Criteria
- 17.10. Proposed Staging. Types of Scenarios
 - 17.10.1. New Staging Proposals
 - 17.10.2. Prioritization of Proximity to the Speaker
 - 17.10.3. Scenarios Related to Interaction

Module 18. Planning of Cultural Events

- 18.1. Timing and Organization of the Program
 - 18.1.1. Time Available for the Organization of the Event
 - 18.1.2. Duration of the Event
 - 18.1.3. Event Activities
- 18.2. Space Organization
 - 18.2.1. Number of Expected Attendees
 - 18.2.2. Number of Simultaneous Rooms
 - 18.2.3. Room Formats
- 18.3. Speakers and Guests
 - 18.3.1. Choice of Speakers
 - 18.3.2. Contact and Confirmation of Speakers
 - 18.3.3. Management of Speakers' Attendance
- 18.4. Protocol
 - 18.4.1. Range of Invited Guests
 - 18.4.2. Disposition of the Presidency
 - 18.4.3. Parliamentary Organization
- 18.5. Security/Safety
 - 18.5.1. Access Control: the Security Perspective
 - 18.5.2. Coordination with Security Forces
 - 18.5.3. Internal Control of Spaces



- 18.6. Emergencies
 - 18.6.1. Evacuation Plan
 - 18.6.2. Study of the Needs in Case of Emergency
 - 18.6.3. Creation of Medical Assistance Point
- 18.7. Capabilities
 - 18.7.1. Assessment of Capacity
 - 18.7.2. Distribution of Attendees at the Venue
 - 18.7.3. Maximum Capacities and Decisions to Be Made
- 18.8. Accessible
 - 18.8.1. Study of the Number of Accesses
 - 18.8.2. Capacity of Each of the Accesses
 - 18.8.3. Timing Entry and Exit at Each Access
- 18.9. Transport
 - 18.9.1. Assessment of Transportation Possibilities
 - 18.9.2. Transportation Accessibility
 - 18.9.3. Personal or Public Transportation Pros and Cons
- 18.10. Locations
 - 18.10.1. How Many Locations Does the Event Have?
 - 18.10.2. Where Are They Located
 - 18.10.3. Ease of Access to Venues

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A program that brings you closer to the latest trends in the staging of cultural events"

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

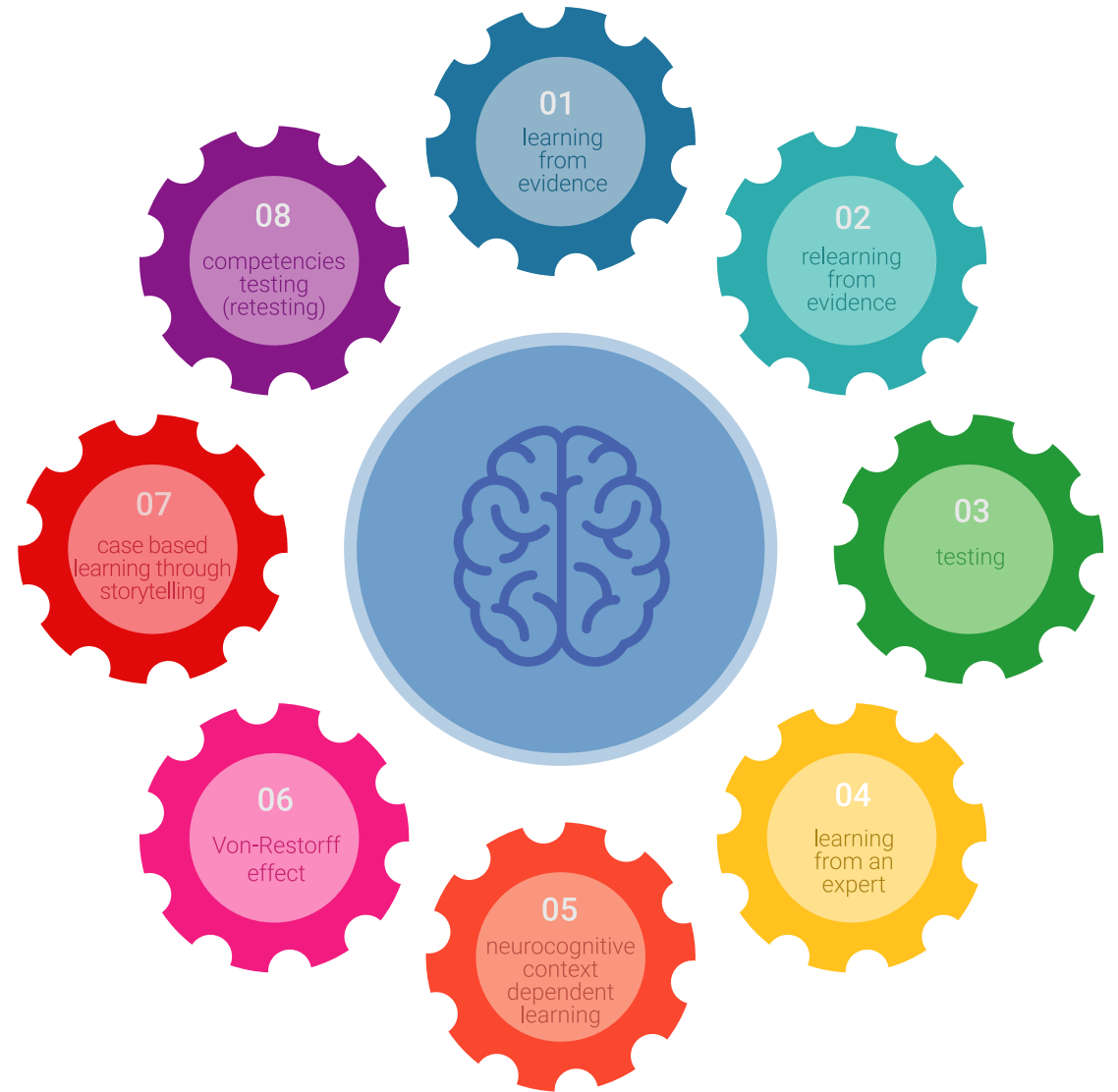
TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

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 Advanced Master's Degree in Senior Management of Cultural Sector Companies guarantees students, in addition to the most rigorous and up-to-date education, access to an Advanced Master's Degree diploma issued by TECH Technological University.





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

This **Advanced Master's Degree in Senior Management of Cultural Sector Companies** contains the most complete and up-to-date program on the market.

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

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

Title: **Advanced Master's Degree in Senior Management of Cultural Sector Companies**

Official N° of Hours: **3,000 h.**



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

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



Advanced Master's Degree Senior Management of Cultural Sector Companies

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Advanced Master's Degree Senior Management of Cultural Sector Companies

