

Cultural Management III (Programming)

Code: 100665
 ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OT	3	0
2500240 Musicology	OT	4	0

Contact

Name: Dafne Muntanyola Saura
 Email: Dafne.Muntanyola@uab.cat

Use of Languages

Principal working language: catalan (cat)
 Some groups entirely in English: No
 Some groups entirely in Catalan: Yes
 Some groups entirely in Spanish: No

Prerequisites

None.

Objectives and Contextualisation

Neither highbrows nor lowbrows nor midbrows, but elastic-brows.

George Orwell

The general objective of the course is to understand the basic concepts :

- 1) Master some of the fundamental concepts and theories for the study of
- 2) Discuss, dissect and criticize texts, videos, images and other media products
- 3) Know how to construct an ethnographic project based on the analysis of
- 4) To put into practice various methodological abilities typical of sociology
- 5) Teamwork is a constant search: In a grouped and supervised way you
- 6) Knowing how to interpret empirical data is a need not to fall victim to it

Competences

Musicology

- Apply management strategies related to the programming, production and dissemination of musical events.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Producing innovative and competitive proposals in research and professional activity.
- Recognise the role of music in current society, its function in performances, its relationship with audio-visual culture, technology and informatics, and with leisure and cultural enterprises.
- Respecting the diversity and plurality of ideas, people and situations.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.

- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

Learning Outcomes

1. Acquire skills for the organisation of working groups with adequate planning, division of tasks and methodological flexibility.
2. Analysing a contemporary fact and relating it to its historical background.
3. Applying the knowledge of cultural variability and its genesis to avoid ethnocentric projections.
4. Carry out all phases of an events management project.
5. Carry out knowledge transfer projects planned and scientifically based on the area of musical management.
6. Carrying out a planning for the development of a subject-related work.
7. Detect possible fields of innovation and improvement for proposals of cultural and leisure management.
8. Develop habits for transfer to the ambit of musical dissemination and information the musical training acquired.
9. Develop organisational skills for transfer to the area of cultural and leisure management in musicology.
10. Engaging in debates about historical facts respecting the other participants' opinions.
11. Establishing relationships between science, philosophy, art, religion, politics, etc.
12. Evaluate the consumption of music in contemporary society.
13. Identifying the theories concerning the different meanings of the concept of culture.
14. Integrate knowledge of the role of music in the market society in musical praxis.
15. Integrate musical creation and praxis in the programming and marketing of musical activity.
16. Interrelate technological and scientific changes in each period with the creation and reception of music.
17. Localize and evaluate the role of music in the different sectors of contemporary societies according to the historical time and artistic objective.
18. Make a detailed assessment of the capacity for working in homogeneous or interdisciplinary research teams.
19. Personally and critically transfer knowledge acquired in the field of musicology to the pertinent professional and work environments.
20. Solving problems autonomously.
21. Write critical papers on musicology that are planned and organised efficiently.

Content

Subjects of the course

The place from which we will deal with the question: The sociological per
 The central concepts: production and consumption of culture. Practices a
 Cultural theory: culture of masses and popular culture.
 The rules of art and the cultural industry.
 The state, the economic market and the symbolic goods market.
 Comprehensive approach to cultural consumption from a sociology of tas
CLASSES PROGRAMMING
 Presentation of the course and assessment criteria: What is cultural prod
 How to make an ethnography of cultural practices (reading Panofsky, Be
 Marx (reading Marx and Malcom Bradbury)
 Presentation of work topics and timetable
 How to make the observation station and the interview script
 Freud (Freud reading)

Simmel and Veblen (reading Simmel)
 School of Frankfurt: Benjamin, Marcuse (reading Benjamin)
 Cultural elitism: Eco and Woolf (Eco and Woolf reading)
 Neomaxist criticism: Eagleton, Williams (Williams reading)
 The cultural distinction: Bourdieu, Peterson (Bourdieu reading)
 The crisis of modernity: Foucault and Sontag (Foucault Reading)

Methodology

Since it is a continuous assessment subject, constant assistance is required (min 80% of the total classes). Regular and active participation will be evaluated in class sessions. In relation to the latter, you will have to present two questions about the readings. Furthermore, active participation in class will be enhanced with partial deadlines. It will culminate in teamwork.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Tasks in class	15	0.6	1, 2, 18, 12, 4, 14, 15, 17, 16, 19
Theory	30	1.2	1, 2, 3, 18, 9, 11, 6, 13, 17, 16, 20
Type: Supervised			
Office Hours	1	0.04	8
Tasks Discussion	1	0.04	11, 21
Type: Autonomous			
Class notes Organization	20	0.8	2, 3, 12, 4, 11, 13, 14, 15, 16
Information Seeking	13	0.52	
Readings	10	0.4	2, 3, 21
Working on your project	30	1.2	1, 2, 3, 12, 8, 17, 20

Assessment

This subject has no final exam. Because it is a continuous assessment subject, constant assistance is required. For

- In case of not being able to attend the classes for an exceptional reason
- Seminar questions must be submitted in class, and deliver them from week to week
- Plagiarism is a crime and a dam of hair. Plagiarizing someone's ideas can lead to expulsion
- Dedicate time and money to come to class. Therefore, the use of the money is not recommended

Assessment Activities



Title	Weighting	Hours	ECTS	Learning Outcomes
Fieldnotes	20	12	0.48	2, 3, 11
Final project	25	5	0.2	9, 8, 21
Observation template and Interview script	10	2	0.08	1, 18, 12, 9, 4, 11, 6, 17, 21, 16, 20
Oral presentation of the project	15	1	0.04	9, 8, 14, 15, 10, 21, 19
Readings	30	10	0.4	2, 3, 5, 7, 11, 13, 10, 19

Bibliography

COMPULSORY READINGS

1. Becker, H. (1995/2009). El poder de la inercia, *Apuntes de investigación del CEYP*, 15: 99-105.
2. Gramsci, A. (1948/2017.) "La formación de los intelectuales" (traducción M. Sacristán) a Rendueles, C. (Ed.) *Escritos (Antología)*. Madrid: Alianza. Bradbury, M. (2012) *The History Man*. Picador. (fragment)
3. Simmel, G. (1908/2001) *El Individuo y la libertad : ensayos de crítica de la cultura*. Barcelona : Península. (Sociología de la comida i El individuo y la libertad).
4. Benjamin, W. (1936/1993). *L'obra d'art a l'època de la seva reproductibilitat tècnica*. Barcelona: Edicions 62.
5. Manifestos avantguardistes
Manifest del futurisme de Marinetti (1909) <http://www.xtec.cat/~malons22/personal/manifestos.htm>
Manifest Dada de Picabia (1920) <http://www.xtec.cat/~malons22/personal/manifestos.htm - dada11> *Manifest Groc* de Dalí et al.(1928) <http://filcat.uab.cat/gelcc/modern/textos/mod106.pdf>
6. Eco, U. (1968/ 2006) *Apocalípticos e integrados*, Tusquets, Barcelona.(Introducción).
- Woolf, V. (October 1932, Unsent) "Letter to the editor of the "New Statesman".
7. Williams, R. (1958/2008) La cultura es algo ordinario". *A Historia y cultura común. Antología*. Madrid: Los libros de la Catarata.
8. Bourdieu, P. (1979/2010) *El sentido social del gusto. Elementos para una sociología de la cultura*. Buenos Aires: SigloXXI. (Consumo cultural)
9. Ariño, A. i Llopis, R. (2015). *Participació cultural de la joventut catalana*. Generalitat de Catalunya. (Tipologia i Reflexions finals pp. 27-55.)
10. Goffman, E. (1982/1999) "Microsociología e historia" y Uria, F. A. (1999) "Tatuajes", *Revista Archipélago*, 37: 105-112.

PROJECT READINGS

THEORETICAL

Ariño, A. (1997). *La sociología de la cultura*. Barcelona: Ariel. (Capítols Las teorías de la cultura de masas i Las audiencias activas) [a Moodle](#)

Buscatto, M. (2007). Women in Artistic Professions. An emblematic paradigm for gender studies, *Social Cohesion and Development*, 2(1): 69-77. [a Moodle](#)

Rodríguez Morató, A. (2017) "Introducción" a Rodríguez Morato y Santa-Acuña, A. (2017). *La nueva sociología de las artes*. Barcelona: Gedisa. [a Moodle](#)

EMPIRICAL

Ariño, A. y Llopis, R. (2017). "Asociacionismo, Amateurismo y Socialización cultural" a *Culturas en Tránsito. Las prácticas culturales en España en el comienzo del siglo XXI*. Madrid: Fundación SGAE. [Moodle](#)

Herrera-Usagre, M. (2011). La transmisión intergeneracional de aptitudes y actitudes culturales. *Revista Internacional de Sociología (RIS)* 71(1): 143-167.

<http://revintsociologia.revistas.csic.es/index.php/revintsociologia/article/view/473/0>

Martínez, R. (2013). Gust musical, inautenticitat i classe social. Sobre com es signifiquen les jerarquies socials malgrat l'aparent fluïdesa de la cultura popular contemporània, *Quaderns de l'Institut Català d'Antropologia*, 29 : 25-45. <https://dialnet.unirioja.es/servlet/articulo?codigo=4762977>

Muntanyola Saura, D. (2012). La decisió artística i les seves condicions de producció: parlant amb un equip de rodatge, *Athenea Digital*, 12(2): 89-109.

<http://psicologiasocial.uab.es/athenea/index.php/atheneaDigital/article/view/Muntanyola>

RECOMENDED BIBLIOGRAPHY

Adorno, T. 1967. *La industria cultural y sociedad de masas*, Monte Avila, Caracas,

Baudrillard, J. (1978) *Cultura y simulacro*, Kairós, Barcelona.

Bauman, Z. (2002) *La cultura como praxis*, Paidós, Barcelona.

Bourdieu, P. (1979). *La distinction*. Seuil, Paris.

Burke, P. (1991). *La cultura popular en la Europa moderna*, Alianza, Madrid.

Becker, H. (2002). "Studying the New Media". *Qualitative Sociology*, 25-3, 337-343.

Durkheim, E. (1912) *Les formes élémentaire de la vie religieuse*. Paris: PUF.

Eagleton, T. (2000) *The ideal of culture*. Blackwell Publishing.

Elias, N. (1988) *El proceso de la civilización*, F.C.E., México.

Foucault, M. (2006) *Historia de la sexualidad*, Siglo XXI, México.

Freud, S. (1930/2008) *El malestar de la civilización*. Girona: Accent Editorial.

Goffman, E. (1988) "La ritualización de la feminidad", en *Los momentos y sus hombres. La reinención de la naturaleza*, Paidós, Barcelona.

Haraway, D. (1995) *Ciencia, "ciborgs" y mujeres*, Cátedra, Madrid.

Harris, M. (1985) *El desarrollo de la teoría antropológica: historias de las teorías de la cultura*, Siglo XXI, Madrid.

Hoggart, R. (1957) *The Uses of Literacy*. New York: Chatto and Windus.

Horkheimer, M. (1966) *La función de las ideologías*, Taurus, Madrid.

Mcluhan, M. (1998) *La galaxia Gutemberg: génesis del "Homo Tipographicus"*, Círculo de Lectores, Barcelona.

- Manheim, K. (1987) *Ideología y Utopía*, F.C.E., México.
- Marcuse, H. (1999) *Eros y civilización*, ed. Ariel, Barcelona.
- Marx, K., *La ideología alemana*, Grijalbo.
- Morin, E. (1966). *El espíritu del tiempo. Ensayo sobre la Cultura de Masas*, Taurus, Madrid.
- Menand, L. (2011) Browbeaten: Dwight Macdonald's war on Midcult. *The New Yorker*, Sept 5 2011.
- Molotch, H. (2002). "Place in Product", *International Journal of Urban and Regional Research*, 26: 665-88.
- Muntanyola-Saura, D. (2017). "El habitus en la danza: las habilidades sociales y artísticas de un ensayo", en Morató y Santana-Acuña. *La nueva sociología de las artes*. Barcelona: Gedisa
- Peterson R. A. and Kern, R. (1996) Changing highbrow taste: from snob to omnivore', *American Sociological Review*, 61, 900-909.
- Savage, M & Silva, E. B. (2013). Field analysis in cultural sociology *Cultural sociology*, 7 (2). 111-126.
- Varela, J. y Alvarez-Uria, F. (2008). *Materiales de sociología del arte*, Siglo XXI, Madrid.
- Veblen, T. (1899) *Teoría de la clase ociosa*. Madrid: Alianza.
- Warde, A. Wright, D. & Gayo-Cal, M. (2007). Understanding Cultural Omnivorousness: Or, the Myth of the Cultural Omnivore, *Cultural Sociology*, July, 1. 2: 143-164.