Cultural Management III (Programming)

Code: 100665
ECTS Credits: 6

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

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

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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 o
2) Discuss, dissect and criticize texts, videos, images and other media pr
3) Know how to construct an ethnographic project based on the analysis
4) To put into practice various methodological abilities typical of sociolog
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 ic

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 anevents 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)
Neomarxist 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 sessi
In relation to the latter, you will have to present two questions about the r
Furthermore, active participation in class will be enhanced with partial de
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	10	0.4	2, 3, 12, 4, 11, 13, 14, 15, 16
Information Seeking	3	0.12	
Readings	4	0.16	2, 3, 21
Woking on your project	15	0.6	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. F
• 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 w
• You dedicate time and money to come to class. Therefore, the use of th

In the event of a student committing any irregularity that may lead to a

significant variation in the grade awarded to an assessment activity, the

student will be given a zero for this activity, regardless of any

disciplinary process that may take place. In the event of several

irregularities in assessment activities of the same subject, the student

will be given a zero as the final grade for this subject.

n the event that tests or exams cannot be taken onsite, they will be

adapted to an online format made available through the UAB's virtual

tools (original weighting will be maintained). Homework, activities and

class participation will be carried out through forums,wikis and/or

discussion on Teams, etc. Lecturers will ensure that students are able to

access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Fieldnotes	15	15	0.6	2, 3, 11
Final project	40	36	1.44	9, 8, 14, 15, 21
Observation template and Interview script	15	10	0.4	1, 18, 12, 9, 4, 11, 6, 14, 15, 17, 21, 16, 20
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 deMarinetti (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

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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.

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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) "Microsología 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

Rodriguez 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*

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