

Cultural Management II (Heritage)

Code: 100666
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: No
Some groups entirely in Spanish: No

Teachers

Lidia López Gómez

Prerequisites

No specific prior knowledge is required to complete the course.

Objectives and Contextualisation

The student is expected to:

- Be familiarized with the institutions that manage musical heritage, both on the national and the international level.
- Be able to analyse and comment on different characteristics in performance elements, while using appropriate technological tools.
- Recognize the most prominent styles and traditions within musical performance history.
- Elaborate written papers, in a reliable way, both critical and comparative, on topics related to musical performance as heritage.
- Reflect and innovate on the different trends and tools for the recovery and dissemination of musical heritage related to musical performance.
- Design a project related to musical performance as heritage.

Competences

- Musicology
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Producing innovative and competitive proposals in research and professional activity.

- Relate concepts and information from different humanistic, scientific and social disciplines, especially the interactions which are established between music and philosophy, history, art, literature and anthropology.
- Respecting the diversity and plurality of ideas, people and situations.
- 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 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. Carrying out a planning for the development of a subject-related work.
4. Demonstrate creative and innovative skills in the area of professional application of musicological training.
5. Engaging in debates about historical facts respecting the other participants' opinions.
6. Establishing relationships between science, philosophy, art, religion, politics, etc.
7. Interpret the rules localized information on the websites of regulatory bodies on the Internet.
8. Interrelate methodological concepts and innovations of music and of humanities with the set of humanistic disciplines in activities of musical and cultural management.
9. Make a detailed assessment of the capacity for working in homogeneous or interdisciplinary research teams.
10. Personally and critically transfer knowledge acquired in the field of musicology to the pertinent professional and work environments.
11. Solving problems autonomously.
12. Write critical papers on musicology that are planned and organised efficiently.

Content

The course curricula offer an introduction to musical heritage management, with a special focus on musical performance elements within different historical and sociocultural contexts.

Module I:

The sessions in the first module offer a global understanding of musical heritage management and the necessary tool to create management projects.

Module II:

The sessions in this second module offer a transversal view of the essential concepts of music performance theory and performance history and include the analysis of performance elements within different genres, styles and chronologies.

There will be thematic sessions on different topics, including the following:

- Style
- Tradition
- Taste
- Expressivity
- Technique
- Improvisation and Transcription
- *The Imaginary Museum of Musical Works*
- Recovery

- Authenticity

Methodology

Teacher-led classes that can be complemented with lectures by external experts.

Activities in small groups, teacher-led monitoring sessions and tutoring.

During the academic period of the course, the teacher will require individual tasks related to the content treated to the classes. This work will be done in the classroom or requested as autonomous tasks.

The final task will consist of a management project related to musical performance and heritage that will be supervised by the teachers. After the completion of the project, there will be a written and oral presentation.

During the last weeks of the course there will be a written exam.

Activities

| Title | Hours | ECTS | Learning Outcomes |
|---------------------------------------|-------|------|---------------------------------------|
| Type: Directed | | | |
| Presentation of the Final Project | 6 | 0.24 | 1, 9, 4, 6, 3, 5, 12, 8 |
| Teacher-led Classes | 33 | 1.32 | 2, 4, 6, 3, 7, 5, 8, 10 |
| Type: Supervised | | | |
| Monitoring Sessions and Tutoring | 16 | 0.64 | 1, 9, 3 |
| Type: Autonomous | | | |
| Development of the Final Project | 20 | 0.8 | 1, 2, 9, 4, 6, 3, 7, 5, 12, 8, 11, 10 |
| Personal Study of the Course Material | 31.5 | 1.26 | 11 |
| Reading and Assignment Preparation | 42 | 1.68 | 2, 4, 6, 3, 7, 12, 8, 11, 10 |

Assessment

There will be continuous assessment of this course.

In 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.

TASKS (40%)

The student will carry individual tasks related to the content treated in the classes. This work will be done in the classroom or requested as autonomous tasks. If a task is not delivered on time, it will be graded as a 0.

A minimum grade of 4 out of 10 is required for this assessment section.

GROUP ASSIGNMENT (25%)

The group assignment will be done both on-site and autonomously and is an obligatory element for this course. There will be both a written and an oral presentation of the group project.

A minimum grade of 3,5 out of 10 is required for this assessment section.

This assignment is not recoverable after the established presentation period, but the teachers will consider the possibility of offering an extension of the dead-line or re-entering the assignment in exceptional cases.

FINAL EXAM (35%)

During the last weeks of the course will be a written exam.

A minimum grade of 4 out of 10 is required. If the grade of the final exam does not allow the student to obtain the average necessary (5 or above) to pass the course, the revaluation exam can be taken in February.

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.

Assessment Activities

| Title | Weighting | Hours | ECTS | Learning Outcomes |
|---------------|-----------|-------|------|-----------------------------------|
| Final Exam | 35% | 1.5 | 0.06 | 2, 6, 8, 11, 10 |
| Final Project | 25% | 0 | 0 | 1, 2, 9, 4, 6, 3, 7, 5, 12, 8, 10 |
| Tasks | 40% | 0 | 0 | 2, 4, 6, 3, 7, 5, 12, 8, 11, 10 |

Bibliography

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ELVIRA I SILLERAS, María (2005) 'El procés d'elaboració d'una norma de descripció arxivística: de la ISAD(G) a la NODAC. *BID: Textos univesitaris de biblioteconomía i documentació*, Universitat de Barcelona.

GARCÍA ALONSO, María (ed.) (1994) *El patrimonio musical español de los siglos XIX y XX: estado de la cuestión*. Ediciones de la Coria, Fundación Xavier de Salas, Madrid.

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GEMBERO USTÁRROZ, María (2005) 'El patrimonio musical español y su gestión', *Revista de Musicología, Actas del VI Congreso de la Sociedad Española de Musicología* (Oviedo, 17-20 de noviembre de 2004), vol. XXVIII, 1; p.135-181.

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GREGORI I CIFRÉ, Josep Maria; RIFÉ I SANTALÓ, Jordi (2006) 'Els fons musicals de Catalunya: estat de la qüestió', *Recerca Musicològica*, 2006, nº 16, p.219-239.

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IPCE, Instituto del Patrimonio Cultural de España (2011) *Plan Nacional de Salvaguarda del Patrimonio Cultural Inmaterial*

MATAS I BALAGUER, Josep (ed.) (1995) *ISAD(G) : norma internacional general de descripció arxivística : adoptada per la Comissió Ad Hoc de Normes de Descripció. Estocolm, Suècia 21-23 de gener de 1993 : versió final aprovada pel CIA / [versió catalana preparada per Josep Matas i Balaguer ; amb la col·laboració de Jordi Serarols i Boadas ; amb l'assessorament de M. Angels Bernal ... [et al.], Barcelona, associació d'Arxivers de Catalunya.*

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Llei 10/2015, de de 26 de Mayo, del Patrimonio Cultural Inmaterial

Llei 9/1993, de 30 de setembre, del Patrimoni Cultural Català

Llei 2/1993, de 5 de Març, de Foment i Protecció de la cultura popular tradicional i de l'associacionisme cultural.

Llei 4/2008, de 24 d'abril, del llibre tercer del Codi Civil de Catalunya, relatiu a les persones jurídiques.

Pàgines Web:

UNESCO: www.unesco.org

Patrimonio cultural, ministerio de educación, cultura y deporte:
<http://www.mecd.gob.es/cultura-mecd/areas-cultura/patrimonio.html>

Instituto del Patrimonio Cultural de España: <http://ipce.mcu.es>

Direcció general d'arxius, biblioteques, museus i patrimoni: www.gencat.cat/cultura/patrimonicultural/

Direcció general de cultura popular associacionisme i acció culturals: <http://gencat.cat/cultura/cpt/>

Diputació de Barcelona. Cultura: <http://www.diba.cat/web/cultura>

Asociación española de gestores de Patrimonio Cultural. <http://aegpc.org/>

Asociación española de Documentación Musical (AEDOM): <http://aedom.org/>

Fundación Juan March: <http://www.march.es/?l=1>

Tesoros del Patrimonio Cultural de España: <http://tesoros.mcu.es/index.htm>