

Module handbook

Faculty of Engineering and Business

Intercultural Arts Management Double Degree Programme with a Master of Arts (M.A.) degree

Date of introduction:	01.09.2026
Study programme director:	Prof Dr Raphaela Henze MBK
Creation date:	22.08.2025
Workload:	120 ECTS
SPO:	1

Overview of the modules of the degree programme

Module	Responsible
M 1 Español	Ruth Ebert
M 2 Deutsch	Ulrike Letzgus
M 3 Cultural, Historical & Political Background: the Arts in Latin America & Europe	Prof. Dr. Claudio Ongaro und Prof. Dr. Raphaela Henze
M 4 Culture & Geopolitics	Prof. Dr. Daniel Riesgo
M 5 Intercultural Arts Management	Prof. Dr. Raphaela Henze
M 6 Cultural Identity and Value of the Arts	Dr. Patrycja Kaszynska und Prof. Dr. Facundo Arteaga
M 7 Espanol	Ruth Ebert
M 8 Deutsch	Ulrike Letzgus
M 9 Diversity, Equity & Inclusion	Prof. Dr. Raphaela Henze
M 10 Kulturprojektmanagement Workshop	Prof. Dr. Raphaela Henze
M 11 Cultural Leadership	Prof. Dr. Raphaela Henze
M 12 Economical Aspects of Intercultural Arts Management	Prof. Dr. David Chagoya
M 12.1 Intercultural Communication, Marketing and the Digital Sphere	Prof. Dr. Simona Gentile-Lüdecke
M 12.2 Economy of Culture	Prof. Dr. David Chagoya
M 13 Social Aspects of Intercultural Arts Management	Prof. Dr. Facundo Arteaga
M 13.1 Cultural Rights	tbc
M 13.2 Sociology of the Arts	Prof. Dr. Facundo Arteaga
M 14 Project Phase - Internship	Prof. Dr. Raphaela Henze
M 15 Cultural, Historical & Political Background: the Arts in Latin America & Europe II	Prof. Dr. Claudio Ongaro und Prof. Dr. Raphaela Henze
M 16 Culture and Geopolitics II – Postcolonialism & Heritage	Prof. Dr. Daniel Riesgo
M 17 La Produccion artistica	Prof. Dr. Suzanna Diez
M 18 Taller de gestion cultural	Prof. Dr. David Olmos
M 19 Master Thesis	Professors from Heilbronn University or UNA

Aims of the Intercultural Arts Management Double Degree Programme

We want to train people who creatively shape social transformation processes, who are aware of the political significance of art and culture and who are able to act appropriately in different, international and intercultural contexts.

In addition to the experience abroad, which includes an internship and thus active participation in a cultural organization, and the important language acquisition, which are essential components of intercultural competence, our graduates will also have geopolitical and historical knowledge that will make their work much easier, especially in post-colonial societies. Their sound management knowledge will also open doors to management positions or successful self-employment. Implementing their own creative projects during their studies will boost their self-confidence and help them to build up the relevant networks. The curriculum developed for the double degree therefore not only provides a sound theoretical insight, which is flanked by intensive research at both partner universities, but also opens doors to potential employers during the course of study through the compulsory internship at partner organizations.

Module M1 Español

Duration of the module	1 semester
Type of examination	Module grade is made up of a written exam that counts 2/3 of the grade and an oral exam that counts 1/3 of the grade
Credit points (ECTS)	5.0
SWS	4
Requirements for the awarding of credit points	Students need to pass the written and oral exam
Person responsible for the module	Ruth Ebert
Teaching, learning and examination methods	It encompasses the essential pillars in language acquisition to successfully communicate in everyday life such as: Speaking Understanding & Comprehension Listening Reading Writing

Learning content	Students learn written and spoken Spanish. Examples from the cultural sector will be used in order to train the terminology of the sector right from the beginning.
Expertise: Knowledge and understanding (learning objectives)	Students will be able to write a short essay about an everyday topic and feel confident to be engaged in a conversation on arts related topics
Expertise: Skill, knowledge acquisition	Students will be able to read and write small texts and feel confident in conversations on not too complicated issues art related
Personal competence: Social competence	Students are aware of the importance of language as part of identity formation and the importance of understanding linguistic backgrounds
Personal competence: Independence	Students are able engage in exchanges with their fellow classmates from Argentina in Spanish and feel comfortable contacting partners in Spanish.
Competence level according to DQR	7
Literature	Textbook Adelante! Nivel elementar
Special features / usability	<p>Students will need their skills to succeed in the study programme</p> <p>For students that already have a basic knowledge of the Spanish language, courses for more advanced students will be on offer. These students should also have the opportunity to enhance their language skills. However, they have to pass the same tests as those that just started learning Spanish.</p>
Requirements	<p>None</p> <p>In case that students already have basic Spanish skills they will get assistance to participate in courses for more advanced learners but will have to pass the final exam of this course in order to continue with their further studies. Students can waive this class by providing sufficient proof of their respective language skills prior to the start of the programme (respective language certificates required)</p>
Frequency of the offer	Winter term
Proof of performance for combined examination	Will be published in the first three weeks of lectures.

Application of the Module	This module is the foundation for module M 7.
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Module M 2 Deutsch

Person responsible for the course	Ulrike Letzgus
Semester	1
Frequency of the offer	Winter term
Teaching language	German
Credit points (ECTS)	5.0, this corresponds to a workload of 125 hours
SWS	4
Workload - contact hours	60
Workload - self-study	63
Detailed remarks on the workload	
Type of examination	Written and Oral exam
Exam duration	60 minutes written exam / 30 minutes oral exam
Teaching/learning methods (forms of teaching)	<p>It encompasses the essential pillars in language acquisition to successfully communicate in everyday life such as:</p> <ul style="list-style-type: none"> Speaking Understanding & Comprehension Listening Reading Writing
Learning content	<p>Students will learn the basics for conversations in German. Terminology from the cultural sector and exams from the field will be used where possible. The aim is to allow students to understand everyday conversations and be prepared for their stay in Germany.</p>
Expertise: knowledge and understanding	<p>Students will be able to write a short essay about an everyday topic and feel confident to be engaged in a conversation about simple topics. They will be able to read easy texts and short newspaper articles.</p>
Expertise: Skills and knowledge acquisition	<p>Students will be able to read and write small texts and feel confident in conversations on not too complicated issues.</p>
Personal competence: Social	<p>Students are aware of the importance of language as part of identity formation and the importance of understanding linguistic</p>

competence	backgrounds
Personal competence: Independence	Students are able engage in exchanges with their fellow classmates from Argentina in Spanish and feel comfortable contacting partners in Spanish.
Competence level according to DQR	7
Requirements	<p>None</p> <p>In case that students already have basic German language skills they will get assistance to participate in courses for more advanced learners but will have to pass the final exam of this course in order to continue with their further studies.</p> <p>Students can waive this class by providing sufficient proof of their respective language skills prior to the start of the programme (respective language certificates required)</p>
Application of the Module	The module is the foundation for the course M 8
Duration of the module	One semester
Proof of performance for combined examination	Will be published in the first three weeks of lectures.

Module M 3 Cultural, Historical & Political Background. The Arts in Latin America & Europe I

Person responsible for the course	Prof. Dr. Claudio Ongaro und Prof. Dr. Raphaela Henze
Semester	1
Frequency of the offer	Winter term
Type of event	Seminar
Teaching language	English
Credit points (ECTS)	5.0, this corresponds to a workload of 125 hours
SWS	4
Workload - contact hours	60
Workload - self-study	65
Type of examination	accompanying the course by presentation
Teaching/learning methods (forms of teaching)	Lecture with exercises, concluding with presentations
Expertise: knowledge and understanding	Students gain knowledge on culture, history and politics in Latin America and Europe from a comparative perspective.
Expertise: Skills and knowledge acquisition	Students are able to analyse and evaluate current political, social and political challenges based on their in-depth knowledge and compare both developments in Europe and Latin America.
Personal competence: Social competence	Students work (usually at home) in independently organised and rotated groups on complex tasks in the subject area. They are able to present and discuss the results and respond to critical questions with arguments.
Personal competence: Independence	Students are able to work independently on complex tasks relating to international market entry strategies. In doing so, they independently acquire the necessary knowledge and independently select and apply the tools and methods they have learnt.
Competence level according to DQR	7

<p>Contents</p>	<p>European and South American cultural history. The conquest of the Americas: economic, territorial, ideological, and pedagogical colonization, the modernizing project, social sciences, and the invention of the other. Colonial political and economic organization. Processes of independence and national organization. Identification and analysis of key cultural elements. Social and cultural categories in Latin America: Indigenous peoples, Afro-descendants, Creoles and mestizos. Processes of hybridization, mestization, creolization and fusion in Latin America.</p>
<p>Literature/learning sources</p>	<p>Assadourian, C., Beato, G., & Chiaramonte, J. (1985). Argentina de la conquista a la independencia. Paidós.</p> <p>Azcuy Ameghino, E. (1993). Historia de Artigas y la independencia argentina. Ediciones de la Banda Oriental.</p> <p>Bethell, L. (1990). Historia de América Latina. Tomo IV. América Latina colonial: Población, sociedad y cultura. Editorial Crítica.</p> <p>Quijano, Aníbal (2011) "Colonialidad del poder, eurocentrismo y América Latina". En: Lander, E. (comp). La colonialidad del saber: eurocentrismo y ciencias Sociales: Perspectivas latinoamericanas. Buenos Aires, CICCUS.</p> <p>Wade, Peter (2003) "Repensando el mestizaje". En: Revista Colombiana de Antropología, vol. 39, enero-diciembre, pp. 273-296</p>
<p>Requirements</p>	<p>None</p>

<p>Application of the Module</p>	<p>The Module serves to explain the necessary fundamentals of cultural policy and management in the regions and starts to give students first insights into the topics ahead. It therefore serves as a foundation for courses M 15 and M 16 inter alia.</p> <p>The learnings of this course could be transferred to the Master in Kultur-, Freizeit- und Sportmanagement offered in Heilbronn.</p>
<p>Duration of the module</p>	<p>One semester</p>

Module M 4 Culture & Geopolitics

Person responsible for the course	Daniel Riesgo
Semester	1
Frequency of the offer	Winter term
Type of event	Seminar
Teaching language	English
Credit points (ECTS)	5.0
SWS	4
Type of examination	Written case analysis paper, about 7 pages
Teaching/learning methods (forms of teaching)	Lectures, case studies, simulation exercises
Expertise: knowledge and understanding	Students will be able to explain the international relevance of cultural policies and understand their geopolitical implications
Expertise: Skills and knowledge acquisition	Students are able to apply international cultural frameworks and geopolitical theory to basic issues of cultural management
Personal competence: Social competence	Students are able to reflect on the dynamics of global cultural interaction in team-based settings
Personal competence: Independence	Students are able to defend their ideas regarding cultural power structures in global contexts
Competence level according to DQR	7

<p>Contents</p>	<p>Relations between culture and power. The cultural dimension of geopolitics. Cultural diplomacy: theory and introductory case studies. Cultural conflicts and cooperation in the global arena. The role of popular arts in peripheral cultural economies. Non-state actors in cultural diplomacy. Introduction to soft power and media geopolitics. Foundations of cultural management in global contexts and digital environments</p>
<p>Literature/learning sources</p>	<ul style="list-style-type: none"> ● Nye, Joseph S. (2005). <i>Soft Power: The Means to Success in World Politics</i>. New York: PublicAffairs. ISBN 978-1-58648-306-7. ● Tomlinson, John (1991). <i>Cultural Imperialism: A Critical Introduction</i>. London: Pinter Publishers. ISBN 0-86187-355-1. ● Mattelart, Armand (2011). <i>Geopolítica de la cultura</i>. Santiago: LOM Ediciones. ISBN 978-956-00-0306-6. ● Appadurai, Arjun (1996). <i>Modernity at Large: Cultural Dimensions of Globalization</i>. Minneapolis: University of Minnesota Press. ISBN 0-8166-2792-4. ● Srnicek, Nick (2017). <i>Platform Capitalism</i>. Cambridge: Polity Press. ISBN 978-1509528035. ● Van Oudenaren, John (2024). <i>The Geopolitics of Culture: James Billington, the Library of Congress, and the Post-Cold War World</i>. Ithaca: Cornell University Press. ISBN 978-1501775765. ● Blanco, María del Pilar & Page, Joanna (Eds.) (2020). <i>Geopolitics, Culture, and the Scientific Imaginary in Latin America</i>. Gainesville: University Press of Florida. ISBN 978-1683401483. ● Ang, Ien; Isar, Yudhishtir Raj; Mar, Phillip (Eds.) (2018). <i>Cultural Diplomacy: Beyond the National Interest?</i> London: Routledge. ISBN 978-1138392526.
<p>Requirement</p>	<p>None</p>

Application	M 16
Duration of the module	One semester

Module M 5 Intercultural Arts Management

Person responsible for the course	Prof. Dr. Raphaela Henze MBA
Semester	1
Frequency of the offer	Winter term
Type of event	Seminar
Teaching language	English
Credit points (ECTS)	5.0
SWS	4
Type of examination	accompanying the course by presentation
Teaching/learning methods (forms of teaching)	<ul style="list-style-type: none"> • Lecture with workshops and exercises • Practitioners invited to present their cases and experience • Working on a comprehensive case study in an international context in groups • Presentation and final presentation of the worked case study
Expertise: knowledge and understanding	<p>The participants will understand the concept of Interculturality and how to apply this concept in international and intercultural contexts.</p> <p>They will gain an overview of the variety of cultural management and policy topics and get to know a variety of tools used with the sector used to achieve diverse goals within cultural organizations. They will also get to know the key actors in international arts management.</p>
Expertise: Skills and knowledge acquisition	Knowing key actors and topics within international cultural management. Getting to know tools that can be applied in arts organizations.
Personal competence: Social competence	Positionality and reflecting on what each of us brings to the table in an intercultural work environment is key. The course will therefore provide several tools for such a reflection process (social identity wheel, privilege walk, implicit bias tests ...). Students will gain self-awareness and how to overcome (cultural) stereo-types and learn how to deal with power imbalances when working within them.
Personal competence: Independence	Students work independently on complex and real-life challenges presented by experts in the field. On the basis of their analysis, students learn to transfer/adapt concepts to different international circumstances and diverse groups.
Competence level according to DQR	7

Contents	Theoretical Background on the Concept of Interculturality. How to apply this concept and how to work in intercultural contexts in the arts sector.
Recommendation for accompanying events	Students should take the opportunity to identify interesting intercultural arts projects within their own communities and share experiences such enhancing intercultural understanding within the group and gaining knowledge about different cultural sectors
Literature/learning sources	<p>Bonet, L., & Emmanuel, N. (2011). The end(s) of national cultures? Cultural policy in the face of diversity. <i>International Journal of Cultural Policy</i>, 17(5), 574-589.</p> <p>Canas, T. (2015). 10 things you need to consider if you are an artist – not of the refugee and asylum seeker community – looking to work with our community. http://riserefugee.org/10-things-you-need-to-consider-if-you-are-an-artist-not-of-the-refugee-and-asylum-seeker-community-looking-to-work-with-our-community/#.</p> <p>Carty, H. (2014). Democratizing Cultural Institutions – A Challenge for Europe. <i>A Challenge for Culture. Exporting Culture</i>, 63–76. doi: 10.1007/978-3-658-01921-1_6</p> <p>De Santos, B. S. (2014). <i>Epistemologies of the South: justice against epistemicide</i>. London: Routledge/Taylor&Francis.</p> <p>Dubois, V. (2016). <i>Culture as a Vocation: sociology of career choices in cultural management</i>. S.I.: ROUTLEDGE.</p> <p>Eribon, D. (2013). <i>Returning to Reims</i>. London: Penguin Books. (</p> <p>Freire, P. (2015). <i>Pedagogy of the oppressed</i>. (This is an extremely important book particularly for those working in international contexts. I recommend reading it to you in the strongest terms)</p> <p>Hall, B. L., & Tandon, R. (2017). Decolonization of knowledge, epistemicide, participatory research and higher education. <i>Research for All</i>, 1(1), 6–19. doi: 10.18546/rfa.01.1.02</p> <p>Hall, S., & Dugay, P. (1996). <i>Questions of cultural identity</i>. London: Sage Publications.</p> <p>Held, D., Moore, H. L., & Beck, U. (2009). Realistic Cosmopolitanism. How Do Societies Handle Otherness? In <i>Cultural politics in a global age: uncertainty, solidarity and innovation</i> (pp. 60–67). Oxford: Oneworld.</p> <p>Henze, R. & Nasreen, Z. (2023). Beautiful Inside Out? https://uscpublicdiplomacy.org/blog/beautiful-inside-out-cultural-diplomacy-efforts-people%E2%80%99s-republic-bangladesh</p>

	<p>Henze, R. (2021). Thinking cultural management from the South: New frames for the “Western” Discourse informed by Latin America. In Cultural Management & Policy in Latin America, Henze, R. & Escribal, F. (Eds), Routledge. (available in our library)</p> <p>Henze, R. (2017). Why we have to overcome paternalism in times of populism. In M. Dragicevic-Sesic (Ed.), Cultural Diplomacy: Arts, Festivals and Geopolitics pp. (73 – 87). Belgrade Ministry of Culture Republic of Serbia & University of Arts.</p> <p>Henze, R. (2018). The master’s tool will never dismantle the master’s house. Arts Management Quarterly, Leaving Comfort Zones. Cultural Inequalities, 129, 29–35.</p> <p>Henze, R. (2019). More Than Just Lost in Translation: The Ethnocentrism of Our Frames of Reference and the Underestimated Potential of Multilingualism. Sociology of the Arts Managing Culture, 51–80.</p> <p>Henze, R. (2018 c). Eurocentrism in European Arts Management. In Dragičević Šešić, M., and Vickery, J. (Eds.), Cultural Policy and Populism, Cultural Policy Yearbook 2017/2018 (pp. 31 – 43). Istanbul Bilgi University. Istanbul: iletisim.</p> <p>Horst, M. ter., & Schwartz, G. (2012). Changing perspectives: dealing with globalisation in the presentation and collection of contemporary art. Amsterdam: KIT.</p> <p>Jacobsen, U. C. (2018). Language in art and cultural management. Arts Management Quarterly, Leaving Comfort Zones. Cultural Inequalities, 129, 17-23.</p> <p>Kilomba, G. (2013). Plantation memories: episodes of everyday racism. Münster, Germany: UNRAST-Verlag.</p> <p>Nelson, C., Grossberg, L., & Spivak, G. C. (1988). Can the subaltern speak? In Marxism and the Integration of Culture (pp. 271–313). Urbana: University of Illinois Press.</p> <p>Rawls, J. (1997). The Idea of Public Reason Revisited. The University of Chicago Law Review, 64(3), 765–807. doi: 10.2307/1600311</p> <p>Said, E. W. (2003). Orientalism. London: Penguin Books.</p> <p>Scherr, A. (2013). The Construction of National Identity in Germany: Migration Background as a Political and Scientific Category. In Ryerson Centre for Immigration & Settlement Working Paper No. 2013/2. Toronto: Ryerson University.</p> <p>Shohat E. & Stam, R. (2014). Unthinking Eurocentrism, 2. Edition, Routledge, New York.</p> <p>Welsch, Wolfgang (1994). Transculturality - the puzzling form of cultures today, California Sociologist, 17 & 18 (1994/1995) pp. 19-39. – link to abstract: http://www2.uni-jena.de/welsch/abstracts/W_Welsch_Transculturality.html ; re-published in: Spaces of Culture: City, Nation, World, ed. by Mike Featherstone and Scott Lash, London: Sage 1999, 194-213. (full</p>
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	<p>text: http://www2.uni-jena.de/welsch/papers/W_Wielsch_Transculturality.html)</p>
<p>Requirements</p>	<p>None</p>
<p>Application</p>	<p>The course content can also be used in the Master in Kultur-, Freizeit- und Sportmanagement</p>
<p>Duration of the module</p>	<p>One semester</p>

Module M 6 Cultural Identity and Value of the Arts

Duration of the module	1 semester
Credit points (ECTS)	5.0
SWS	5
Frequency of offer	Winter term
Type of examination	Written examination of 120 minutes
Credit points (ECTS)	5
Person responsible for the module	Dr. Patrycja Kaszynzka and Prof. Dr. Facundo Arteaga
Teaching, learning and examination methods	<ul style="list-style-type: none"> • Lecture with integrated exercises and case studies • Presentations • Group work
Learning content	<p>The module that is divided in the parts on cultural identity and on the value of arts. It helps students to understand the concept of cultural identity and how the understanding and formation of cultural identity paves the ground for how culture is valued in different societies.</p> <p>The students will learn about the theoretical and philosophical concept of cultural value from a comparative perspective. They understand to differentiate cultural value from evaluation. However, they will learn evaluation techniques and how to apply them to different contexts and projects.</p> <p>Students should be able to critically analyze historical and contemporary constructions of culture, identity, and otherness, understanding how ethnocentrism, colonialism, and intersectional oppressions shape artistic value and visibility. They will be able to evaluate the complex interplay between culture, territory, power, and ideology, examining the role of popular culture, political culture, media, and heritage in defining artistic significance. Furthermore, students will deconstruct the relationship between culture and capital, analyzing cultural industries and the legitimation processes that assign value to various art forms, applying intercultural, multicultural, transcultural, and decolonial frameworks to propose inclusive and equitable arts management strategies that challenge Eurocentric hierarchies.</p>

<p>Expertise: Knowledge and understanding (learning objectives)</p>	<p>Participants should be able to recognise and present differences in the behavioural norms of other cultures and how this relates to cultural identity and cultural value. They will not only be able to apply evaluation techniques to a variety of projects, they should also critically reflect on the concept of evaluation and discuss alternative ways of “measuring” the value of culture.</p> <p>Students will critically understand and define fundamental concepts of culture, identity, and otherness, along with the impact of ethnocentrism and colonialism on the value of art. They will identify how the intersections of race, class, and gender influence artistic production and analyze the relationships between culture, territory, power, and media. They will be able to explain the dynamics of cultural industries and the valuation of art, and distinguish between approaches of interculturality, multiculturalism, transculturality, and decoloniality, applying them to arts management to promote productive dialogue.</p>
<p>Expertise: Skill, knowledge acquisition</p>	<p>Students know the current debates on cultural identity and evaluation and have critically reflected on them. They will be able to apply evaluation techniques to different cultural projects.</p> <p>Students will be able to critically analyze complex cultural and artistic phenomena, developing the ability to interpret the intertwined relationships between culture, identity, and power. They will acquire skills to conduct rigorous research, formulate solid arguments, and contextualize artistic works and movements within their historical and social frameworks.</p>
<p>Personal competence: Social competence</p>	<p>Participants work in small groups on realistic case studies and complex practical projects. Conceivable solutions for the case studies are discussed, evaluated and assessed.</p> <p>The solutions developed are presented in plenary, commented on and assessed with regard to the quality of the solution in feedback discussions with peer groups.</p> <p>Formulate their own critical view of how cultural identity and value are constructed and assigned to art, and how these processes are affected by historical, political, and economic factors, without relying on pre-established interpretations. This will challenge the ability to question hegemonic narratives and develop original perspectives.</p>
<p>Personal competence: Independence</p>	<p>Students work independently on complex challenges in the field arts and culture. They comprehensively analyse and evaluate international cultural organisations and arts projects. On the basis of the analysis, students comment on the identified potential for improvement. Students should be able to independently recognise cultural stereotypes in themselves and replace them with their own experiences and knowledge.</p>
<p>Competence level according to DQR</p>	<p>7</p>

Literature	<p>Jullien, F. (2021). There is no such thing as cultural identity. Polity</p> <p>Kaszynska, P. (2021): Cultural Value as practice: seeing future directions, looking back at AHRC Cultural Value Project, in K. Lehmann, I. Fillis & W. Wickham (Eds.), Exploring Cultural Value: Contemporary issues for theory and practice. Emerald Publishing Limited.</p> <p>Kaszynska, P. (2020): Cultural Value and economic value in the arts and culture. In A. Mignosa, R. Towse & T. Bille (Eds.), Teaching Cultural Economics. Edward Elgar Publishing (EE).</p> <p>Anzaldúa, Gloria. (2012). Borderlands/La Frontera: The New Mestiza. Aunt Lute Books, San Francisco, CA. ISBN: 978-1879960855.</p> <p>Benjamin, Walter. (1936). La obra de arte en la época de su reproductibilidad técnica. Alianza Editorial, Madrid. ISBN: 978-84-206-3829-4. Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit.</p> <p>Bhabha, Homi K. (1994). The Location of Culture. Routledge, London. ISBN: 978-0415336352.</p> <p>Bourdieu, Pierre. (1997). Las reglas del arte: Génesis y estructura del campo literario. Anagrama, Barcelona. ISBN: 978-84-339-6617-1.</p> <p>Dussel, Enrique. (1977). Filosofía de la liberación latinoamericana. Fondo de Cultura Económica, México D.F. (Para la edición en inglés: (1985). Philosophy of Liberation. Orbis Books, Maryknoll, NY. ISBN: 978-1592444274.</p> <p>Fanon, Frantz. (1952). Piel negra, máscaras blancas. Akal, Madrid. ISBN: 978-84-460-2051-2. (also available in English and German)</p> <p>García Canclini, Néstor. (1989). Culturas híbridas: Estrategias para entrar y salir de la modernidad. Grijalbo, México D.F. ISBN: 978-970-05-0562-6.</p> <p>Grosfoguel, Ramón. (2007). La colonialidad del poder y la descolonización del conocimiento: Las dos caras del imperialismo. En El giro decolonial: reflexiones para una diversidad epistémica más allá del capitalismo global. Siglo del Hombre Editores, Bogotá. ISBN: 978-9586650993.</p> <p>Hall, Stuart. (2010). Cultura y poder: Reflexiones sobre el orden simbólico en el capitalismo tardío. CLACSO, Buenos Aires. ISBN: 978-987-1543-23-4.</p> <p>Hooks, Bell. (1995). Art on My Mind: Visual Politics. The New Press, New York, NY. ISBN: 978-1565842632.</p> <p>Santos, Boaventura de Sousa. (2014). Epistemologías del Sur: Perspectivas. (Edición en español: Akal, Madrid). ISBN: 978-84-460-3945-3.</p>
Requirements	None

Scheduling in the timetable	
Proof of performance for combined examination	Will be published in the first three weeks of lectures.

Module M 7 Espanol II

Person responsible for the course	Ruth Ebert
Semester	2
Duration	One semester
Frequency of the offer	Summer Term
Type of event	Seminar
Teaching language	Spanish
Credit points (ECTS)	5.0, this corresponds to a workload of 125 hours
SWS	4
Workload - contact hours	60
Workload - self-study	63
Type of examination	60 minutes written examination and 30 minutes oral examination
Exam duration	90 minutes
Teaching/learning methods (forms of teaching)	Language training based on a textbook with lectures, essay writing, homework and conversation training with the lecturer, tandem partners as well as class mates, role-plays
Expertise: knowledge and understanding	Participants should be able to master the language in a way that will allow them to understand the tasks they will be given during their following internship. They are able to understand and communicate art and culture related topics and everyday conversations.
Expertise: Skills and knowledge acquisition	They understand the peculiarities of the Spanish language in different parts of the world.
Personal competence: Social competence	They will feel confident in Latin America because they will be able to follow and lead conversations. They will have a good basis for more in-depth language experience during their internship.

Personal competence: Independence	Students understand the importance of language training by actively seeking opportunities
Requirements	Having passed Module 1
Application	Spanish language skills will be needed for the internship in term 3
Competence level according to DQR	7
Scheduling in the timetable	
Proof of performance for combined examination	Will be published in the first three weeks of lectures

Module M 8 Deutsch II

Person responsible for the course	Ulrike Letzgus
Semester	2
Frequency of the offer	Summer term
Type of event	Seminar
Teaching language	Deutsch
Credit points (ECTS)	5.0
SWS	4
Type of examination	60 minutes written examination, 30 minutes oral examination
Exam duration	90 minutes
Requirements for participation	Having passed Deutsch I /Module II
Teaching/learning methods (forms of teaching)	Language training based on a textbook, lectures on grammar, essay writing, homework and conversation training with the lecturer, tandem partners as well as class mates, role-plays
Learning content	Advanced understanding and use of the German language in arts and culture related sectors. Examples from the arts and cultural sector to be used for conversations and essays or short reports.
Expertise: knowledge and understanding	Understanding and writing German sufficiently to master evryday situations. Understanding of some art and culture related key terminology.
Expertise: Skills and knowledge acquisition	Students will be able to follow conversations related to arts and culture. They should be able to master everyday situations with confidence and be well prepared for their internships. Being in Germany during this course module provides them with ample opportunities to practice.
Personal competence: Social competence	Students learn together in groups plus have the oppportunity to learn in tandems and with their buddy partners.
Personal competence: Independence	Students gain self-confidence by finding ways to practice their language skills in multiple situations

Competence level according to DQR	7
Recommendation for accompanying events	Buddy partner program, Tandem partner
Literature/learning sources	<ul style="list-style-type: none"> • Textbook
Application	Language skills will be needed for course M 10 that is taught in German and the internship in the third term
Scheduling in the timetable	
Proof of performance for combined examination	Will be published within the first three weeks of the course

Module M 9 Diversity, Equity & Inclusion

Duration of the module	1 semester
Frequency of the offer	Summer term
Type of examination	Module grade (without examination) is made up of weighted individual performances
Credit points (ECTS)	5.0
SWS	4
Person responsible for the module	Prof Dr Raphaela Henze
Teaching, learning and examination methods	Lecture with integrated case studies
Learning content	This module deals inter alia with approaches to community building and engagement, empowerment and participation-oriented cultural median in light and against the background of social changes as well as with questions concerning diversity and equity and how they are implemented in cultural organisations.
Expertise: Knowledge and understanding (learning objectives)	Students will critically reflect on the terminology used particularly in our rhetoric on participation. They will furthermore reflect on their own understanding of the role and the responsibilities as cultural managers. There is a cultural equity gap within the arts management landscape. This equity gap constitutes the unequal representation of various identities in the arts, including but not limited to: ethnicity, ability, gender, sexual orientation and socio-economic status (class). The cultural equity gap arises from a systematic inequity in access to the arts, as well as access to positions of leadership in the arts. These inequities are seen and reproduced within arts management, academia, artist sales, and donor and foundation demographics and priorities, reproduced globally.
Expertise: Skill, knowledge acquisition	<p>In this course we will address cultural equity, and think about how we can move cultural organisations towards Cultural Justice. Participatory projects will be examined concerning their sustainability but also concerning their social impact. Students will learn about different empowerment strategies and how to implement them into cultural organisations. This will lead us to issues of social impact assessment and cultural policy requirements. The course is built with a transnational framework and lens, and aims – among other things – to have participants focus on, and question, their own leadership styles as they prepare to launch their careers.</p> <ul style="list-style-type: none"> - Understand the key terminology and concepts of transcultural arts management - Outline the development of community engagement and distinguish it from audience-development

	<ul style="list-style-type: none"> - Learn about different empowerment strategies - Consider the theoretical issues of cultural equity and Creative Justice and apply them to different cultural organisations - Reflect critically on the evaluation and the assessment of cultural impact - Consider upcoming challenges particularly but not exclusively in the context of digitization for the sector and how to deal with them
Personal competence: Social competence	Self-critically reflect on own leadership styles and biases
Personal competence: Independence	Due to the high practical relevance and degree of innovation of the content covered, the focus in this module is on independent development of the information and self-critical analysis of the knowledge gained.

Competence level according to DQR	7
Literature	<p>Ahmed, S. (2012). On being included racism and diversity in institutional life. Durham, NC: Duke University Press. (This text can be read online using the VPN at this address: https://ebookcentral.proquest.com/lib/leuphana/detail.action?docID=117326)</p> <p>British Council (2024). Visual Arts and Disability in the UK: a snapshot in 2024 https://arts.britishcouncil.org/sites/default/files/attachments/visual-arts-and-disability-in-the-uk-snapshot-in-2024.pdf</p> <p>Brown, M. et al. (2019). Moves Towards Equity: Perspectives from Arts Leaders of Color https://static1.squarespace.com/static/582a42725016e1e43d93cff2/t/5d802fbb84ad963f782ebfed/1568681918026/Moves+Towards+Equity+-+Final.pdf</p> <p>Canas, Tania (2017). Diversity is a white word, http://www.artshub.com.au/education/news-article/opinions-and-analysis/professional-development/tania-canas/diversity-is-a-white-word-252910</p> <p>Canas, T. (2015). 10 things you need to consider if you are an artist – not of the refugee and asylum seeker community – looking to work with our community. http://riserefugee.org/10-things-you-need-to-consider-if-you-are-an-artist-not-of-the-refugee-and-asylum-seeker-community-looking-to-work-with-our-community/#.</p> <p>Cyuler, A. (2022). Access, Diversity, Equity, and Inclusion (ADEI) in Cultural Organizations, In Business Issues in the Arts, by A. Rhine & J. Pension, Routledge.</p> <p>Held, D., Moore, H. L., & Beck, U. (2009). Realistic Cosmopolitanism. How Do Societies Handle Otherness? In</p>

	<p>Cultural politics in a global age: uncertainty, solidarity and innovation (pp. 60–67). Oxford: Oneworld.</p> <p>Jancovitch, L. (2017). The participation myth. <i>International Journal of Cultural Policy</i>, 23(1), 107–121.</p> <p>Matarasso, F. (2019). A Restless Art. Download a free copy here and check out the website: https://arestlessart.com/the-book/download-a-digital-copy/</p> <p>Puwar, N. (2004). <i>Space invaders: race, gender and bodies out of place</i>. Oxford: Berg.</p> <p>Schonfeld, R. C. & Sweeny, L. (2016). Diversity in the New York City. Department of Cultural Affairs Community http://www.sr.ithaka.org/publications/diversity-in-the-new-york-city-department-of-cultural-affairs-community/</p>
Requirements	None
Application	Course content can be used in the Master Programme Kultur-, Freizeit und Sportmanagement and is in line with M 10 and M 13
Scheduling in the timetable	

Module M 10 Kulturprojektmanagement Workshop

Person responsible for the course	Prof. Dr. Raphaela Henze
Semester	2
Duration	1 term
Frequency of the offer	Summer Term
Type of event	Seminar
Teaching language	Deutsch
Credit points (ECTS)	5.0, this corresponds to a workload of 125 hours
SWS	4
Workload - contact hours	60
Workload - self-study	65
Type of examination	Process and final event will be evaluated
Teaching/learning methods (forms of teaching)	Guiding students through the process of organizing/presenting and evaluating a cultural event
Expertise: knowledge and understanding	Students will learn process management, budgeting, organizing and presenting an event plus evaluating the outcome
Expertise: Skills and knowledge acquisition	Students are able to organize a cultural event. They know how to manage a process and which tools to apply to organize team work. They will know about diverse marketing techniques and how to build an audience. They will also apply their knowledge on evaluation.
Personal competence: Social competence	Team Work
Personal competence: Independence	Learning to be responsible for budget and teams
Competence level according to DQR	7

<p>Contents</p>	<p>Students will be given a certain budget and a theme. They will have to plan, organize and budget a community event that is supposed to take place by the end of the term.</p>
<p>Literature/learning sources</p>	<p>Timinger, H. (2025): Modern Project Management: Successful Projects with Plan-based, Agile and Hybrid Approaches.</p>
<p>Requirements</p>	<p>None</p>
<p>Application</p>	<p>Important for the upcoming internship</p>
<p>Scheduling in the timetable</p>	

Module M 11 Cultural Leadership

Person responsible for the course	Prof. Dr. Raphaela Henze
Semester	2
Duration	One Term
Frequency of the offer	Summer Team
Type of event	Seminar
Teaching language	English
Credit points (ECTS)	5.0, this corresponds to a workload of 125 hours
SWS	4.0
Workload - contact hours	60
Workload - self-study	65
Type of examination	accompanying the course by presentation
Teaching/learning methods (forms of teaching)	Lecture Case studies Presentations by practitioners
Expertise: knowledge and understanding	Students understand the specificities of leading cultural organizations and working with a creative workforce.
Expertise: Skills and knowledge acquisition	Students will be able to reflect on their own leadership
Personal competence: Social competence	Students will understand that leading and working with people in the creative sector is different from other sectors.
Personal competence: Independence	Being able to lead in cultural organisations and creative workforce

Competence level according to DQR	7
Contents	The course introduces the concept and basic model of leadership. Then presents a brief overview of the theoretical positioning and sheds light on typical influencing factors on leadership in cultural enterprises. Students will discuss the tasks of managers and analyzes the framework conditions for motivation particularly when working with people highly intrinsically motivated but sometimes in precarious working conditions.
Literature/learning sources	<p>Baecker, Dirk. Postheroische Führung (Essentials). Wiesbaden: Springer Gabler, 2014.</p> <p>Bolden, Richard, Jonathan Gosling, and Beverley Hawkins. Exploring Leadership: Individual, Organizational, and Societal Perspectives. Oxford: Oxford University Press, 2011.</p> <p>Bolden, Richard. Distributed Leadership in Organizations: A Review of Theory and Research. In: International Journal of Management Reviews, Vol. 13, 251269 (2011).</p> <p>Brook, Orian, O'Brien Dave, Taylor, Mark (2020): Culture is bad for you. Manchester University Press.</p> <p>Hausmann, Andrea (2019): Cultural Leadership I. Springer.</p>
Requirements	None
Application	Can be used for the course Organisation und Führung im Master Kultur-, Freizeit- und Sportmanagement and is important for the upcoming internship
Scheduling in the timetable	

Module M 12 Economical Aspects of Intercultural Arts Management

Course M 12.1 Intercultural Communication, Marketing and the Digital Sphere

Person responsible for the course	Prof. Dr. Simona Gentile-Lüdecke
Semester	2
Duration of the offer	One Term
Frequency of the offer	Summer Term
Type of event	Seminar
Teaching language	English/Spanish
Credit points (ECTS)	2,0
SWS	2
Type of examination	Written test
Exam duration	60 minutes
Teaching/learning methods (forms of teaching)	Lecture with group work
Expertise: knowledge and understanding	<p>Understand the complexities of intercultural communication</p> <ul style="list-style-type: none"> • Explain and explore the impact of cultural factors on the process of communication between different players in the cultural sector • Critically examine and discuss the fundamental theories, principles and topics in intercultural communication from an interdisciplinary perspective • Understand how intercultural communication and intercultural management are interrelated • Explain and explore the impact of culture on trust, leadership, networking, knowledge-sharing, conflict management, sustainability and innovation • Develop an effective and harmonious process of communication with partners from different countries • Provide strategies to avoid communication bottlenecks • Reveal causes of conflict in different intercultural situations and develop and implement effective solutions to conflict situations • Analyze, improve, and develop strategies of internationalization of cultural organisations in certain regions while considering local cultural peculiarities / risks of these regions • Select and apply appropriate methodological approaches when doing research on a particular culture or selecting a field of research

<p>Expertise: Skills and knowledge acquisition</p>	<p>.</p>
<p>Personal competence: Social competence</p>	<p>Reflect on own contribution to enhance communication</p> <ul style="list-style-type: none"> • Be able to identify and evaluate issues of local, national and international social significance, which impact intercultural communication. • Be able to apply the knowledge acquired to cultural diversity in communication and management.
<p>Personal competence: Independence</p>	<p>Select and apply strategies to improve own communication</p> <ul style="list-style-type: none"> • Apply the knowledge of major theories, models and concepts related to culture, cultural diversity, intercultural communication and intercultural management in various intercultural situations
<p>Content</p>	<p>Introducing intercultural communication</p> <ul style="list-style-type: none"> • Theories, models and approaches to intercultural communication • Organizational culture • Trust as a cultural dimension • Intercultural management and intercultural communication • Culture and leadership • Culture and sustainability • Culture and innovation • Culture and networking • Tourism as a factor of intercultural contacts. Intercultural situations in cultural tourism • Cultural peculiarities of conflict management • Intercultural communication and entrepreneurship
<p>Literature</p>	<p>A. Holliday/J. Kullmann (2021): Intercultural Communication. Routledge F. Kerrigan/C. Preece (2023): Marketing the Arts – Breaking Boundaries. Routledge</p>

Competence level according to DQR	7
Scheduling in the timetable	
Proof of performance for combined examination	

Course M 12.2 Economy of Culture

Person responsible for the course	Prof. Dr. David Chagoya
Semester	2
Duration of the offer	One Term
Frequency of the offer	Summer Term
Type of event	Seminar
Teaching language	English/Spanish
Credit points (ECTS)	3,0
SWS	3
Type of examination	Policy Simulation Portfolio: Students develop a comprehensive proposal addressing real-world challenges in creative sector financing, presented through oral defends
Exam duration	60 minutes
Teaching/learning methods (forms of teaching)	Lectures, simulation exercises, value chain mapping. participatory budget design workshops
Expertise: knowledge and understanding	Students will demonstrate comprehension of cultural financing models, industrialization processes in creative sectors, and the interplay between formal and informal cultural economies, with particular awareness of culture's impact on GDP measurement through satellite accounting methodologies. This includes understanding rent appropriation processes in creative industries and analyzing distribution, consumption and monetization dynamics in digital cultural goods markets.
Expertise: Skills and knowledge acquisition	<p>Students will enhance their capacity to articulate economic concepts to varied audiences, mediate between competing stakeholder interests, and make principled decisions in cultural economic contexts.</p> <p>Students will be able to analyze contemporary debates on cultural rights, assess state compliance with international standards, and develop evidence-based arguments about cultural policy challenges in both local and global contexts.</p>

Personal competence: Social competence	Self-awareness because of presentations in front of potential clients
Personal competence: Independence	Students independently develop solutions for a selected practical tasks. They analyse their solution with regard to possible alternatives and evaluate their proposals in terms of feasibility.

Competence level according to DQR	7
Contents	Core principles of cultural economics and financing models for popular arts. Cultural determinants of financial strategies in grassroots creative projects. Measuring culture's economic impact: methodologies for GDP contribution and satellite accounting. Industrialization strategies for popular arts: scaling production, supply chains, and equitable value distribution. Cultural ecosystems and productive systems: formal and informal sector dynamics. Digital convergence: restructuring production, distribution, and consumption in popular arts. Content monetization models: data, subscriptions, and platform-based revenue. Decolonial economic dimensions: extractivism, asymmetries in global cultural trade, and alternative economies (Buen Vivir, solidarity networks). Crisis resilience and adaptive financing for cultural sectors. Participatory budgeting and community resource allocation in cultural projects. Blockchain applications and risks in traditional cultural economies. Geoeconomics of cultural markets: tariffs, subsidies, and trade barriers for popular arts.
Literature/learning sources	Throsby, D. (2001). Economics and culture. Cambridge University Press. Fonseca Reis, A. C. (2008) Economía creativa como estrategia de desarrollo: Una visión de los países en desarrollo. Itaú Cultural Santamaría, A., & Burgos, J. G. (2013). Regreso al futuro: cultura y desarrollo en África. Los libros de la Catarata. Bolaño, C. (2022). Economía política de la comunicación y la cultura en América Latina (1970 y 1980). CLACSO
Requirements	None

Application	For all economic related courses and topics and M 17
Scheduling in the timetable	
Proof of performance for combined examination	

Module M 13 Social Aspects of International Arts Management

Course M 13.1 Cultural Rights

Duration of the module	1 semester
Frequency of the module	Summer term
Semester	2
Credit points (ECTS)	3.0
SWS	3
Type of examination	Structured oral examination through interactive case adjudication before a panel, testing application of cultural rights law to contested scenarios
Person responsible for the module	Prof. Dr. Facundo Arteaga / tbc
Teaching, learning and examination methods	Hybrid Lectures, critical case clinics, field Labs
Learning content	Students examine cultural rights trends via legal theories (e.g., decolonial, liberal, communitarian); they anticipate how cultural goods/services affect treaty compliance, dissect state/NGO diplomacy models, co-develop policy interventions, and advocate for them using jurisprudential reasoning.
Expertise: Knowledge and understanding (learning objectives)	Students will be able to analyze supranational cultural governance systems (e.g., UNESCO, EU cultural programs) and their impact on national cultural management models.
Expertise: Skill, knowledge acquisition	Students can apply international cultural rights frameworks (e.g., UNESCO conventions, UNDRIP) to contemporary challenges in cultural policy and implement them in rights-based advocacy strategies.
Personal competence: Social competence	Students are able to evaluate different solution approaches in teamwork, integrate them into joint solutions and present them as a team.
Competence level according to DQR	7
Special features / usability	Students will be able to analyze contemporary debates on cultural rights, assess state compliance with international standards, and develop evidence-based arguments about cultural policy challenges in both local and global contexts
Contents	Human rights and their indivisibility. The legal nature of cultural rights in international frameworks. The principle of non-regression in cultural rights. Cultural rights as collective and individual rights. The tension between universalism and cultural relativism. The role of UNESCO in cultural rights protection. The impact of cultural policies on rights implementation. Intellectual property regimes vs.

	communal knowledge systems. Traditional knowledge and biopiracy challenges. Cultural rights in digital environments. The right to artistic freedom and censorship debates. Cultural rights in post-conflict reconstruction. The intersection of cultural rights and migration policies. State obligations in cultural rights fulfillment. Measuring compliance with cultural rights standards.
Literature	<ul style="list-style-type: none"> ● Colombato, L. C., & Medici, A. M. (2016). El derecho humano a los patrimonios culturales en clave decolonial. <i>Revista Brasileira de Sociologia do Direito</i>, 3. ● Niec, H. (1998) Cultural rights and wrongs: a collection of essays in commemoration of the 50th anniversary of the Universal Declaration of Human Rights. UNESCO & Institute of Art and Law ● Oguamanam, Chidi. <i>International Law and Indigenous Knowledge: Intellectual Property, Plant Biodiversity, and Traditional Medicine</i>. University of Toronto Press, 2008. ● Xanthaki, Alexandra. <i>Indigenous Rights and United Nations Standards</i>. Cambridge University Press, 2007. ● Cunha Filho, F. H. (2017). Políticas públicas como instrumental de efetivação de direitos culturais. <i>Sequência</i>, 77, 177-196.
Requirements	None
Scheduling in the timetable	

Course M 13.2 Sociology of the Arts

Duration of the module	1 semester
Frequency of the module	Summer term
Semester	2
Credit points (ECTS)	2.0
SWS	2
Type of examination	Written assignment with reflective critical analysis, approximately 10 pages long.
Person responsible for the module	Prof. Dr. Facundo Arteaga
Teaching, learning and examination methods	Master classes, presentations, or lectures on specific topics related to theories, concepts, and contexts related to artistic and cultural practices. Teamwork and particular guidance from the professor.
Learning content	This course provides a comprehensive sociological framework for understanding the complexity of the interactions between art, culture, and society. It critically examines the social, political, and economic tensions that shape artistic creation, dissemination, and reception, with a particular focus on intercultural dynamics within the arts sector.

Expertise: Knowledge and understanding (learning objectives)	Students will be able to identify and apply key concepts from sociology to critically analyze how social, political, and economic movements influence artistic creation, dissemination, and reception. They will interpret historical and contemporary artistic processes in intercultural contexts, understanding the specific dynamics of popular arts and their role in the construction of identity.
Expertise: Skill, knowledge acquisition	Students will be able to identify and apply key concepts from sociology to critically analyze how social, political, and economic movements influence artistic creation, dissemination, and reception. They will interpret historical and contemporary artistic processes in intercultural contexts, understanding the specific dynamics of popular arts and their role in the construction of identity. (same as above)
Personal competence: Social competence	Students will learn effective intercultural communication and collaboration in diverse teams, managing conflict, and building networks.
Personal competence: Independence	Students can understand artistic expressions within political, social and economic tensions.
Competence level according to DQR	7
Special features / usability	This module addresses specific needs regarding art as a social product and the need to reflect on it in a particular context with a holistic perspective.
Contents	Foundations for Sociological Analysis: Structures, Actors, and Dynamics: Social Structures and Systems, Actors, Subjects, and Agency, Institutions and Organizations in the Arts, Social Stratification and Dynamics. Basic Concepts for Cultural Analysis: Fields, Discourses, and Identities: The Cultural Field (Bourdieu), Discourses, Ideologies, and Symbolic Power, Imaginaries and Identities, Articulations between Societal Complexes and the Cultural Field. Intersecting Perspectives: State, Economy, and Society in the Arts: The State and Cultural Policy, The Arts Economy and Market Dynamics, Art and Social Change. Historical Process and Societal Complexes: Analytical Categories for the Arts: Historical Process as an Analytical Category. Societal Complex" as an Analytical Category. Dynamics of Popular Arts: Production, Reception, and Interculturality: Social and Cultural Dynamics in Popular Arts, Audience Engagement and Participation, Intercultural Dimensions in Popular Arts
Literature	<p>Bourdieu, Pierre. (1997). Las reglas del arte: Génesis y estructura del campo literario. Anagrama, Barcelona, Spain. ISBN: 978-84-339-6617-1.</p> <p>Francastel, Pierre. (2005). Sociología del arte. Alianza Editorial, Madrid, Spain. ISBN: 78-84-206-1568-4.</p> <p>García Canclini, Néstor. (1989). Culturas híbridas: Estrategias para entrar y salir de la modernidad. Grijalbo, Mexico City, Mexico. ISBN: 978-970-05-0562-6.</p>

	<p>Hauser, Arnold. (2008). Historia social del arte y la literatura. Debolsillo, Barcelona, Spain. ISBN: 978-84-487-1906-8.</p> <p>Heinich, Nathalie. (2004). La sociología del arte. Paidós, Barcelona, Spain. ISBN: 978-84-493-1991-4.</p>
Requirements	None
Scheduling in the timetable	

Module M 14 Internship

Person responsible for the course	Prof. Dr. Raphaela Henze und Prof. Dr. Facundo Arteaga
Semester	3
Duration	One Term
Frequency of the offer	Winter term
Credit points (ECTS)	30
Type of event	Students do an internship in pre-selected and approved arts and cultural organization in Argentina or Germany (depending on where they started the master programme) – during this time they will be provided with a workshop enhancing their academic skills in order to prepare them for academic tasks and the upcoming master thesis
Teaching language	German/English/Spanish
Type of examination	Students have to hand in a written report on their internship experience. The supervisors will stay in contact with students and internship providers in order to assess the internship period
Teaching/learning methods (forms of teaching)	<ul style="list-style-type: none"> Lecture on academic research and writing skills
Expertise: knowledge and understanding	Students will be able to do literature reviews and are familiarized with different (empirical) research and citation methods.
Expertise: Skills and knowledge acquisition	Students learn about the most important data sources, methods and procedures for researching and writing in academic contexts
Personal competence: Social competence	Accuracy and attention to detail (= social competence?)
Personal competence: Independence	Media Literacy and critical reflection on diverse resources.

Competence level according to DQR	7
Contents	<ul style="list-style-type: none"> • Research principles: research questions, research strategies, research ethics • Literature review and the role of theory • Collection of secondary data • Library use and desk research • Collection of primary data: samples, interviews, questionnaires • Analysing quantitative data with Excel/SPSS • Analysing qualitative data • Advanced research methods: multivariate regression analysis • Analysing the data <p>Reporting and presentation</p>
Literature	<ul style="list-style-type: none"> • Sekaran, U. and Bougie, R.: Research Methods for Business. A skill building approach, 7th ed., Chichester, UK: Wiley, 2016 • Zikmund et al: Business Research Methods. UK: Cengage Learning Emea, 2012 • Piekkari, R. and Welch, C.: Handbook of qualitative research methods for International business. Edward Elgar, 2014 • Bryman, A. and Bell, E.: Business Research Methods, 4th edition. Oxford, UK: Oxford University Press, 2015 • Saunders, M., Lewis, P. and Thornhill, A.: Research Methods for Business Students, 7th edition. Harlow, UK: Pearson, 2015
Scheduling in the timetable	The internship is all term long, the workshop will be online and scheduled on weekends in order not to disturb the internship routine
Requirements	Students have already gained some insights by having passed a bachelor thesis
Application	Preparation for the master thesis and further scientific and academic work
Proof of performance for combined examination	

Module M 15 Cultural, Historical & Political Background: the Arts in Latin America & Europe II

Person responsible for the course	Prof. Dr. Raphaela Henze und Prof. Dr. Claudio Ongaro
Semester	4
Duration of the offer	One Term
Frequency of the offer	Winter term
Type of event	Seminar
Teaching language	German/Spanish
Credit points (ECTS)	5.0
SWS	4
Type of examination	Written assignment with reflective critical analysis, about 10 pages
Teaching/learning methods (forms of teaching)	Master classes, lectures and case studies, Teamwork and particular guidance from the professors will be used
Expertise: knowledge and understanding	Students will gain a comprehensive understanding of the historical and cultural processes that have shaped Europe and Latin America, with a focus on regional integration, neoliberalism, and military dictatorships. They will explore political and social movements of the 21st century, migration dynamics, and the transformation of identities
Expertise: Skills and knowledge acquisition	Students will develop critical analysis skills to interpret historical, political, and cultural processes in Europe and Latin America. They will acquire tools to examine identity construction, folklore, and artistic expressions in contemporary contexts. Emphasis is placed on interdisciplinary approaches and the impact of transnational dynamics and technologies.
Personal competence: Social competence	Students will strengthen their ability to engage with diverse cultural contexts and perspectives, fostering respect for historical and social differences. They will enhance collaborative skills through the analysis of collective identities, political movements, and folkloric practices.
Personal competence: Independence	Students will develop autonomy in analyzing complex sociocultural phenomena, formulating informed opinions on historical and contemporary issues. They will enhance their capacity for independent research and critical thinking.

Competence level according to DQR	7
Contents	In-depth study of the history and culture of Europe and Latin America. Regional integration projects in Latin America. Neoliberalism and military dictatorships. Political and social movements of the 21st century. Migrations. Ruptures and continuities in the construction of identities: new identity emergencies. Folklore and transnationality. Spectacularization and academicization of artistic folkloric expressions. Contemporary aesthetic movements. Folklore and new technologies. Situated folkloric practices: medicine; festivals and celebrations; religiosity.
Recommendation for accompanying events	
Other special features	Regular use of guest lecturers / teaching content through projects with selected practice partners
Literature/learning sources	<p>Castaño, P. (2007). América Latina y la producción transnacional de sus imágenes y representaciones. CLACSO.</p> <p>Craith, M.N. & Kockel, U. (2016) Everyday Culture in Europe, Taylor & Francis.</p> <p>Dragoski, G., & Páez, J. (1972). Fiestas y ceremonias tradicionales (La Historia Popular N.º 84). CEAL.</p> <p>Idoyaga Molina, A. (2002). Culturas, enfermedades y medicinas: Reflexiones sobre la atención de la salud en contextos interculturales de Argentina. Unidad de Desarrollo Institucional, Área Transdepartamental de Folklore, IUNA.</p> <p>Leerssen, J. (2018). National Thought in Europe – A cultural history, Routledge.</p> <p>Malo González, C. (2003). Artesanías, patrimonio cultural e identidad. Revista Artesanías de América, (55). CIDAP.</p> <p>Nathaus, K. (2016), Made in Europe, The production of Popular Culture in the twentieth century, Taylor & Francis.</p> <p>Osorio-Campillo, H., Maya-Sierra, T., & Rojas-Sánchez, E. (2015). Territorios y migraciones. Territorialidades en transformación. Bitácora Urbano Territorial, 25(1), 113–122.</p> <p>Victoriano Serrano, F. (2010). Estado, golpes de Estado y militarización en América Latina: una reflexión histórico política. Argumentos (México, DF), 23(64), 175-193.</p>
Requirements	None

Application	M 3
Scheduling in the timetable	
Proof of performance for combined examination	

Module M 16 Culture and Geopolitics II – Postcolonialism & Heritage

Duration of the module	1 semester
Type of examination	Strategic project-based paper or policy brief (approx. 10 pages), plus group presentation.
Frequency	Winter semester
Credit points (ECTS)	5,0
SWS	4
Person responsible for the module	Prof. Dr. Daniel Risga
Teaching, learning and examination methods	Lectures, group research, policy simulations, foresight exercises
Learning content	Students deepen their understanding of geopolitics by examining contemporary strategic practices in cultural diplomacy. They apply foresight methods and scenario analysis to cultural issues in international relations, explore regional strategies of soft power, and investigate how crises and the emerging digital trends reshape the global cultural order.
Expertise: Knowledge and understanding (learning objectives)	Students will be able to analyse international aspects of cultural management.

Expertise: Skill, knowledge acquisition	Students are able to design forward-looking cultural strategies based on geopolitical scenarios, and assess international negotiations involving cultural influence and identity.
Personal competence: Social competence	Students collaborate on scenario-building, simulate diplomatic processes, and present policy recommendations.
Personal competence: Independence	Students are able to justify strategic decisions and defend their proposals (suggestions?) in simulated multilateral settings.
Competence level according to DQR	7
Special features / usability	This module - together with its second complementary level - addresses specific needs for the internationalisation of culture.
Content	Strategic foresight and scenario planning in cultural geopolitics. Contemporary diplomatic doctrines and cultural instruments (smart power, sharp power). Regional cultural diplomacy strategies: China, Latin America, EU, Africa. Narratives and collective memory in international soft power positioning. Multilateralism and global cultural negotiation (UNESCO, UN, OAS, AU). Cultural diplomacy in times of crisis (pandemics, war, migration). The geopolitics of digital platforms (e.g., Netflix, TikTok, Spotify). Cultural diplomacy metrics and evaluation tools. The geopolitics of cultural restitution: looted heritage and international disputes
Literature	<ul style="list-style-type: none"> • Mignolo, Walter D. (2011). <i>The Darker Side of Western Modernity: Global Futures, Decolonial Options</i>. Durham: Duke University Press. ISBN 978-0-8223-5069-3. • Herrera, Amílcar O. (2004). <i>Catástrofe o nueva sociedad? Modelo mundial latinoamericano: 30 años después</i>. Ottawa: IDRC. ISBN 978-1552500476. • Gienow-Hecht, Jessica C. E. & Donfried, Mark C. (Eds.) (2010). <i>Searching for a Cultural Diplomacy</i>. New York/Oxford: Berghahn Books. ISBN 978-1845457464. • Bartra, Jacques Isaías (2004). <i>Manual para una diplomacia cultural</i>. Lima: Fundación Academia Diplomática del Perú. ISBN 978-9972-810-14-5.
Requirements	None
Application	M 3
Scheduling in the timetable	

Module M 17 La production artistica

Person responsible for the course	Prof Dr Nancy Diez
Semester	4
Duration of the offer	One semester
Frequency of the offer	Winter term
Teaching language	Spanish
Credit points (ECTS)	5.0, this corresponds to a workload of 125 hours
SWS	4
Type of examination	Mock production with a final presentation of integrative work in both individual and team formats.
Teaching/learning methods (forms of teaching)	The workshop will be participatory and work-in-progress, with theoretical content and individual and team practical work on the different stages of producing a show. Case studies will be included.
Expertise: knowledge and understanding	Students will understand the principles of inclusive and participatory artistic projects and the creative processes behind popular arts. They will gain knowledge of the artist's role in community engagement and heritage management. The course provides a comprehensive view of production stages, from conception to distribution.
Expertise: Skills and knowledge acquisition	Students will be able to Work on the different stages of production, with active individual participation and group work on specific cases that allow, through the analysis and detection of problems, the understanding and relevance of the different theoretical stages and the construction of possible solutions or solutions to overcome the difficulties presented.
Personal competence: Social competence	The experience of teamwork will allow students to acquire skills for dividing tasks, coordinating, and collaborating among team members in a climate of cohesion where you learn to negotiate decisions.
Personal competence: Independence	Students individually navigate the various challenges of each of the production areas, recognizing their own difficulties and personal aptitudes in each field.
Competence level according to DQR	7

Contents	<ul style="list-style-type: none"> Inclusive and participatory cultural and artistic projects. Tools for their implementation. Creative processes in the popular arts. The role of the artist in the community and heritage management. Technical resources for the assembly and production of a show (idea, script, costumes, choreography, set design, characterization, etc.). Safety parameters in artistic production. Technical management. Assembly and premiere. Tour management. Operation and distribution. The role of the executive producer and the production team.
Literature	<p>Ainsworth, M. (1987) "Puntos de Seguridad para eventos" en Code of Practice for de Theatre Industry, Inglaterra.</p> <p>Alonso C., J. C. (2019). Organizaciones culturales y creativas. Colombia: Universidad de los Andes.</p> <p>Amado, A. (2010). "Marketing Cultural (o comunicar los proyectos culturales) en Moreno,O. (comp.) Artes e Industrias Culturales. Debates contemporáneos en Argentina. EDUNTREF.</p> <p>Angelini,J.M., Durso, D., Mosteiro, E. y Sanzo, A. (2004). El maquillaje escénico. Buenos Aires: Libros del Rojas.</p> <p>Calmet, H. (2005). Escenografía. Buenos Aires: Ediciones de la Flor.</p> <p>De León, M. (2012). Producción de espectáculos escénicos. Caseros: RGC Libros</p> <p>Echarri, M y San Miguel, E. (2000). Vestuario Teatral. Ciudad Real España: Ñaque.</p> <p>Pirozzi, A. (2015) <i>Diseño de producción. Proyectos escénicos y eventos culturales</i>. Santiago: Universidad Finis Terrae</p>
Requirements	Internship
Scheduling in the timetable	

Module M 18 Taller de gestion cultural

Person responsible for the course	Prof. Dr. David Olmos
Semester	4
Frequency of the offer	Winter term
Type of event	Lecture with integrated exercise
Teaching language	Spanish
Credit points (ECTS)	5.0
SWS	4
Type of examination	Policy Simulation Portfolio: Students develop a comprehensive proposal addressing real-world challenges in creative sector financing, presented through oral defense
Teaching/learning methods (forms of teaching)	Lectures, case studies, field trips to cultural organisations.
Expertise: knowledge and understanding	Students will be able to design strategies in the field of cultural policy at the organizational level.
Expertise: Skills and knowledge acquisition	Students will be able to conduct situated sociocultural analysis and to define cultural policy objectives that address the challenges of their specific context. Additionally, they will learn to design and implement evaluation strategies aligned with these objectives, ensuring that insights gained can refine the planning and execution of cultural initiatives.
Personal competence: Social competence	Students will be able to actively participate in the multiple dynamics of organisations within the cultural ecosystem
Personal competence: Independence	Students will be able to evaluate the internal coherence of cultural policies, developing skills to propose processes for improving them.
Competence level according to DQR	7

<p>Contents</p>	<p>Theoretical foundations in cultural and arts management, examining conceptual distinctions between these fields. Strategic fieldwork planning incorporating cultural-social mapping techniques and participatory action-research methodologies. Project design frameworks including logical structures correlating objectives, actions, and evaluation metrics for cultural initiatives.</p> <p>Critical analysis of cultural value theories and debates, integrated with intercultural translation frameworks that navigate linguistic diversity, symbolic universes, and knowledge co-construction processes. Community-centered practices: collective mapping, contextual symbolic expression, and identification of popular arts epistemologies through collaborative diagnostics.</p> <p>Production-circulation dynamics analyzing interrelations among social conditions, media platforms, and artistic genres. Intangible heritage safeguarding strategies for globalization contexts, employing pluricultural knowledge integration methodologies. South-South cooperation models</p> <p>Ethical-decolonial protocols for: engaging traditional/ancestral communities & culturally responsive programming.</p>
<p>Literature/learning sources</p>	<ul style="list-style-type: none"> ● Mulcahy, K. V. (2016). Public culture, cultural identity, cultural policy: comparative perspectives. Springer. ● Henze, R., & Escribal, F. (Eds.). (2021). Cultural management and policy in Latin America. Routledge. ● Colombres, A. (2011). Nuevo manual del promotor cultural. Fondo Cultural del ALBA. ● Vich, V. (2019). Desculturalizar la cultura: la gestión cultural como forma de acción política. Siglo XXI Editores. ● Paquette, J., & Redaelli, E. (2015). Arts management and cultural policy research. Springer.
<p>Requirements</p>	<p>None</p>
<p>Application</p>	<p>M 6</p>
<p>Scheduling in the timetable</p>	

Module M 19 Master thesis

Duration of the module	1 to 2 semesters depending on the starting date and circumstances
Work-load self-study	375 hrs
Detailed remarks on workload	The processing time is a maximum of six months (in justified exceptional cases a maximum of eight months)
Credit points (ECTS)	15
Requirements for the awarding of credit points	PT
Person responsible for the module	UNA or Heilbronn University Professors selected by the student
Teaching, learning and examination methods	Independent preparation of a written scientific paper
Learning content	Independent preparation of a written scientific paper
Expertise: Knowledge and understanding (learning objectives)	The Master thesis should demonstrate that a problem from the subject can be worked on independently using scientific methods within a specified period of time. As a rule, it is not sufficient to simply reproduce the level of knowledge achieved; rather, a contribution to expanding the level of knowledge on the basis of critical reflection is expected. The Master thesis is an examination paper for which a maximum processing time of six months (in justified exceptional cases a maximum of eight months) is available. Students' independent study is encouraged and monitored through counselling sessions with the supervising lecturer.
Competence level according to DQR	7
Requirements for participation	The topic of the Master's thesis must be issued at the earliest after the lecture period of the second semester and at the latest six months after the end of the semester in which the last subject examination was successfully completed.
Expertise: Skills and knowledge acquisition	The thesis is written largely independently, drawing on the relevant literature for the topic. The core is the independent and critical processing and evaluation of the theoretical sources and the application to the new type of challenge posed.
Personal competence: Independence	The thesis requires a high degree of independent and critical academic work.
Requirements	First academic degree

Application	M 14 workshop on academic skills
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