

## Master program CPP

### Program Concept

## Cultural Production & Cultural Policy (CPP)

Studies beginning from Fall Semester 2024

### 1. Subject-specific and interdisciplinary qualification aim

The study program addresses the challenges of our time in the field of cultural production and cultural policy on a national and international level. The aim of the English-language Master's program "Cultural Production & Cultural Policy" (CPP) is to acquire comprehensive skills for occupations in the field of cultural production and policy. A particular focus of the Master's program is on the analysis and design of transformation processes and the development of approaches to future-oriented and internationally oriented cultural work.

The areas of focus are:

- | International cultural work
- | National and international cultural policy/policies
- | Cultural organizations such as museums, festivals, theaters, and socio-cultural institutions
- | New curatorial concepts, staging, and performance forms
- | Cultural work in the independent scene

The Master's program provides students with the specialist qualifications they need to become responsible experts, managers, and potential change agents in the cultural sector. They are prepared intellectually and practically to contribute to the design of organizations, working approaches, practices, and policies in the cultural sector. They learn to analyze the complex connections between artistic, cultural, social, political, and economic issues, to design programs, develop guidelines and policies, and rethink public spheres.

Against the backdrop of digitalization, the urgency of sustainable development paradigms, (de-)democratization processes, massive geopolitical shifts, and

demographic and migration-related change, cultural institutions and cultural policy are faced with the challenge of redefining their self-image, the mission of their profile, and the formats of art and cultural production. Profound political and ecological crises present cultural organizations with new ethical responsibilities. Decolonial debates, increasing social polarization, and growing social heterogeneity call for a new understanding of public spheres and new concepts of access. Students and lecturers work together on these topics in project-based courses. They conduct research in and with renowned international partner organizations such as Tensta Konsthall, Radialsystem, and the Goethe-Institut.

The teaching concept specifically encourages students to take responsibility by allowing them to set their own topics. In the “Project & Field Studies” teaching format, for example, they pursue their own questions and invite academic or non-academic guests. A one-to-one coaching program also contributes to the development of an individual profile. Here, students have the opportunity to discuss their own career and individual interests with a self-selected academic coach (from among the teaching staff at ZU) and a practice coach as required - but at least once a semester. This coaching program serves academic and professional development. The campus is excellently equipped for this program and for teaching in small groups. With its own exhibition and project space (White Box) and rooms for performative presentations, it also makes it possible for students to carry out their own experimental artistic projects. Blended learning and a multifaceted methodological training in classic and experimental formats also offer a brilliantly tailored working environment for student research.

## **2. Study objective**

Against this background, students are enabled to develop innovative forms of planning, organization, and curatorial programming and to help shape cultural policy frameworks and funding structures in a context-related manner. The Master's program offers comprehensive theoretical, analytical, and methodological knowledge and supports students in the design and implementation of their own specific projects. Graduates are therefore able to think and act in terms of art, cultural management, and cultural policy in equal measure. Through the combination of self-determined research-based learning and project-based work, they acquire comprehensive competencies in future skills (e.g. agile working, collaboration, digital learning, problem-solving skills, initiative, creativity, and art-related design).

The study program focuses on three fields of work in the cultural sector: firstly, a critical

analysis of major fundamental cultural and socio-political upheavals; secondly, research into established cultural organizations (museums, concert halls and theaters, socio-cultural institutions, galleries, etc.) and the associated cultural policy fields of action; and thirdly, new agile formats in the field of independent art and cultural production.

### 3. Study profile

The study program is project-oriented in cooperation with selected innovative national and international practice partners (e.g. Elinor Ostrom Project, Project & Field Studies), which are themselves exemplary for future-oriented and agile forms of organization. It aims to train students to become active process designers, curators, and managers of cultural organizations and international cultural policy. Special emphasis is placed on combining challenging theoretical work with conceptual and project-oriented experience and learning opportunities. This is achieved through open, participative teaching formats and the students' own academic or artistic research work. This enables students to deepen their theoretical knowledge and specialize their professional profile. The course focuses on the investigation of real problems affecting society as a whole and examines the cultural sector against this background. It is therefore aimed at

- | the individual research and work interests of the students, it offers
- | demanding theoretical seminars that deal with current socio-political challenges, it accompanies students
- | in developing an individual leadership profile and pursuing their own projects through mentoring by teaching staff and international experts, it promotes
- | curatorial and staging skills, creative techniques and artistic knowledge in their own practical projects and offers
- | empirical research into the cultural sector and conveys
- | managerial knowledge and skills required for the development of the cultural sector.

By combining these areas, the study program positions itself with a recognizable profile on the international market. In addition, the study profile is characterized by the following innovative study formats, among others:

#### *Project and Field Studies*

The research-based core of the study program is the individually oriented Project &

Field Studies. Students begin designing and planning international projects based on their own interests and practical experience in their first year of study and are supervised by lecturers as well as trained in peer-to-peer learning processes. Examples include research periods at festivals or cultural organizations abroad, exhibition projects for the ZU White Box as part of the artsprogram or empirical visitor research at cultural institutions.

#### *Creativity and Performativity*

The unique learning format “Creativity and Performativity” was developed at ZU in order to go beyond conventional forms of university teaching and enable students to experiment with forms of knowledge such as “embodied knowledge” and “implicit knowledge”. This not only plays an important role in science but is also becoming increasingly important for the world of work.

#### *Discursive Explorations “Rethinking Arts & Culture”*

The discursive core of the Master’s program is formed by “Discursive Explorations”, which is taken by all cohorts as part of the Project and Field Studies module in order to promote group cohesion. The students, their mentors, and the teaching staff take part in monthly discursive explorations to reflect on and discuss current transdisciplinary and intercultural socio-political challenges and transformation processes. Thus, an understanding of complex problems and issues raised in connection with the course work is deepened. To this end, external experts and players from the cultural sector are regularly invited to enter a dialog with the students. The format is implemented together with the student initiatives at ZU.

#### *Partner Organizations in Cultural Practice*

Zeppelin University has excellent contacts to renowned cultural institutions, networks, artists, and cultural professionals at regional, national, and international levels. They are actively involved in the teaching so that current discourses between theory and practice are conducted through research-based and problem-based learning from real practical projects. Excursions, internships, and research projects with the partner organizations are a central component of the cooperation. This enables students to expand their professional network right from the start.

#### **4. Areas of focus of the curriculum**

At the beginning of their studies, all students take part in the modules Project & Field Studies, Creativity & Performativity, Cultural Policy, Cultural Organization, and

Theories for Social Change. This common basis of the Master's program enables group cohesion combined with individual thematic focuses. Students begin designing and planning international projects (e.g. in Project & Field Studies) in their first year of study, based on their own interests and practice, and are supervised by lecturers and trained in peer-to-peer learning processes.

The program is divided into three fields of expertise:

*Field of Expertise 1: Programming & Curating*

This field of expertise explores the possibilities of curatorial and staging practice in the fields of art, theater, performance, and music. Performance and exhibition formats, their institutional frameworks and historical development are analyzed, and curatorial and staging work is tested in the students' own projects. The aim is to qualify students for conceptual program design and to support them in their own curatorial and staging work. This enables students to independently develop concepts and formats, make strategic decisions regarding the program and its framework, and develop innovative project, event and cultural formats. Special emphasis is placed on enabling them to use artistic knowledge and artistic approaches as production and management tools. (Related disciplines are Museum Studies, Concert Studies, Curating)

*Field of Expertise 2: Cultural Organization, Cultural Economy & New Publics*

In this field of expertise, students gain an understanding of the organizational theory of production methods, leadership models, and functional logics of cultural organizations (e.g. models of cultural enterprises, forms of cultural organization). Cultural institutions as well as independent and alternative cultural formats such as festivals or networks are examined. This enables students to shape change processes in cultural organizations and take on innovative, cooperative leadership roles. They acquire management skills for organizations, companies, and NGOs. The Cultural Economy subject area examines cultural organizations and the fields in which they are located from a micro- and macro-economic perspective in order to promote an understanding of different modes of action. Art and culture are inconceivable without their audience. This section therefore focuses on "new publics" and questions about visitors and non-visitors to cultural events. From a cultural-sociological but also an empirical aesthetic perspective, the question is asked why people visit cultural organizations and what they experience there in order to develop a deeper understanding of visitors, which can serve as a basis for attracting visitors as well as for working on exhibition, performance and communication formats.

*Field of Expertise 3: Arts, Politics & Social Change*

Art, (cultural) policy and social (change) processes are intertwined in various ways. The field of expertise aims to reflect on these interactions and discuss possible courses of action. It asks what roles cultural organizations and cultural actors play in civil society. How and when do they counteract tendencies towards radicalization, censorship or (de)democratization in European and non-European countries? How are the boundaries of art defined, when is it an instrument of soft diplomacy, when does it see itself as activist? What social transformation processes are initiated by cultural actors and with what motivations? In this area, students learn about and reflect on fundamental cultural and social theories as well as cultural policy concepts, processes, and instruments. They are trained to develop, moderate and evaluate context-specific social (change) processes based on theoretical approaches.

**5. Employment areas**

Graduates of the Master's program are prepared to work as experts, managers and transformation agents in the field of local, national, and international cultural work. Future fields of work lie in the following areas: Cultural organizations (e.g. in the arts, music and theater, cultural politics, and cultural administration, foundations, the independent scene, international cultural cooperation, publishing), cultural and process consulting, self-employment and the founding of cultural organizations and start-ups.