

**CULTURAL ADMINISTRATION HIGHER EDUCATION IN COLOMBIA  
WITHIN THE  
LATIN AMERICAN CONTEXT**

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A Master's Project

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***Abstract***

This study explores the context of higher education in cultural administration in Colombia and analyzes the potential of this field for bringing about economic and social change. The Master's Project addresses three main topical areas: culture in the Colombian and Latin American context; the current situation of higher education in cultural administration in Latin America and Colombia; and the needs for considering the field of higher education in cultural administration in Colombia. The study provides recommendations for the cultural administration education field in universities in Colombia.

***Keywords***

Culture, education in cultural administration, social change, entrepreneurship, development, cultural democracy.

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## **CHAPTER 1: Introduction**



## 1. INTRODUCTION

### 1.1 Statement of the problem

The idea that economic growth is the only possible way to development seems to be outdated. According to Matarasso (2001) "If human society is to develop in a new century, we must consider the sustainability of our actions not just in environmental terms, as we are becoming used to doing, but in economic and especially in cultural terms" (p. 4). Resources are still limited, and the gaps between the rich and the poor keep increasing not only in developing countries but also in developed countries such as the United States. Today, there is a search for new answers to the questions posed by the always-evolving environment. How do cultural policies affect social and economic development? Cultural administration is a field that has the potential to respond not only to this question but also to the need for creating new interdisciplinary links toward fostering sustainable human development. Higher education in cultural administration can become the seed for new options for economic and social development.

Cultural administration as a field is still young in every region of the world. As the degree of cultural development differs from country to country, the definition of the Arts Administration field is still an issue. As stated by Dorn (1992): "The field of arts administration today does not, as yet, meet Kuhn's criteria for providing suitable conceptions as a field" (p. 243), which results in the lack of funding for research and education programs, along with a general perception that the field is: "...soft, undisciplined, and not rigorous enough" (p. 243). For Martinell (2002), this is also represented in an inadequate relation between the needs of the field and the abilities of the human capital in terms of responding to them. Even though today there is an agreement about the broad range of activities that can be classified as part of the field, there is still a growing demand for considering new horizons.

Interdisciplinary fields, such as the cultural administration field, can provide such innovative social vision and strategies. The field of cultural administration is becoming of vital importance all around the world because

it provides opportunities for creative projects and interdisciplinary work, both highly valued in the changing world. Education can be the path to organize, structure, and develop the field of cultural administration, its actions and possibilities.

## **1.2 Conceptual framework**

In this time of neo-liberal crisis, Colombia faces a particular situation when compared to other countries in South America. While countries like Ecuador, Brazil, Venezuela, Bolivia and Peru are searching new social approaches, such as popular nationalism, indigenous neo-developmentalism and pragmatic reformism, Colombia is still following a conservative modernization. Without judging the benefits or problems of these approximations, this may mean that, in Colombia, the differences between social classes will keep growing, along with the social problems associated with them, such as armed conflict, the displacement phenomenon, and the lack of opportunities.

It is in this reality that private institutions and organizations turn into important alternatives for development. Among those, educational institutions can become powerful places for proactively responding to community needs. Through educational programs, research, and partnerships they can provide relevant options for participation and change.

For that reason, the relationship between education and community is of the most relevance, especially for situations like the Colombian context. The role educational institutions play in terms of development is varied, but the final question is the same: are they and their programs responding to community needs?

Scholars agree that the active relationship, the interaction, between education and community is a determinant for generating relevant knowledge (Bartlett, 2005; Bauer & Herndl, 2003; Shah & Treby, 2006; Silver, 2007; Winberg, 2006). Various proposals to address forms of interaction have been made in recent years. Silver (2007) focuses on the relationship between universities and community. One of his main concerns

is that, over the last years, the collective good<sup>1</sup> has been decreasing in the relationship between the university and society. He highlights the importance of considering universities as determinant actors for social change. From Winberg's (2006) perspective, the link between education and community can be established only through the design of programs that go beyond the limits of disciplinary based curricula. She proposes transdisciplinary education<sup>2</sup>, which can address the problems of the real world. The incorporation of local knowledge (Bartlett, 2005) and the utilization of the community as a learning resource (Shah & Treby, 2006) demonstrate that the interaction between education and community is based largely in considering the practical issues of everyday life.

How the interaction between education and community is established is worth considering because it is the seed for social impact. Silver (2007) states that most of the research conducted on the relationship between the university and the community deals with the impact of community on universities, but there is little literature about the impact of universities on the community. He references Loyola University<sup>3</sup> as one of the few examples of education for social change. However, in recent years, scholars have been conducting research that analyzes the importance of education in social change (Bauer & Herndl, 2003; Choules, 2007; Winberg, 2006).

In the process of defining programs that can transform communities by responding to their needs, it is important to consider the students' role, and the process of knowledge creation. Active engagement of students is considered a determining factor for developing educational programs that can impact a certain context (Bauer & Herndl, 2003; Choules, 2007; Shah & Treby, 2006; Winberg, 2006). Active participation can take many forms such as practical training experiences and research-based education, or a combination of both. For Bauer and Herndl (2003), education should be a matter of living experience, rather than just text. The second important issue

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<sup>1</sup> Referring to the public mission, the social impact, of universities in their society.

<sup>2</sup> "Transdisciplinary approaches involve 'border-crossings' across disciplines, from text to context, and from academic discipline to culture and society" (Winberg, 2006, p. 165).

<sup>3</sup> Loyola University, as the Javeriana University, is a Jesuit university.

to consider is that powerful knowledge should be produced and not reproduced (Winberg, 2006).

Many variables are necessary to analyze the impact of education on social change. There is a consciousness that education can no longer respond only to economic needs and interests (Choules, 2007; Silver, 2007). From this perspective, cultural administration education can offer varied alternatives for sustainable development. Transdisciplinarity, active participation of the community, creativity, and active engagement of students are some of the issues that have to be addressed in order to respond to determined needs through educational programs.

Further research is required in all of these areas in order to propose concrete solutions that can become feasible options. The multiplicity in terms of orientations of programs as well as the different ways in which they are structured is a reality that many scholars take in account when analyzing the cultural administration education field (Colbert & Evard, 2000; Dewey, 2005; Lopez Sanchis, 2006; Mariscal Orozco, 2006; Schargorodsky 2002; Sikes, 2000). In order to explore in a structured way the current situation of the higher education cultural administration field and its relationship to social development, a conscious analysis must be made. This may include an analysis of the national and Latin American cultural context and of the current cultural administration programs in Colombia and Latin America.

### **1.3 Research methodology**

#### ***1.3.1 Purpose statement***

The purpose of this research project was to explore the context of higher education in cultural administration in Colombia. This study analyzed the cultural context in Colombia as well as the situation of higher education in cultural administration, including in the broader Latin American perspective. The project defined specific needs for cultural administration education to be implemented at the Pontifical Javeriana University<sup>4</sup>.

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<sup>4</sup> In Bogotá, Colombia.

### ***1.3.2 Methodological paradigm***

Based on the critical inquiry approach, the project addressed the current cultural situation in Colombia in order to make a proposal for economic and social change. The qualitative study on the exploration of the cultural administration education context is designed in order to link elements in a context, understand their relationship and propose recommendations for new ways of action. The recommendations are directed to attain the empowerment of the cultural administrator, who can further help in the strengthening process of the civil society<sup>5</sup>.

### ***1.3.3 Role of the researcher***

The researcher is the lens that filters all information and communicates a particular vision of a certain subject. For that reason, the identification of the personal values, assumptions and biases become fundamental to the study. I have been involved in the process of higher education as a teacher in a university in formal programs. I consider universities to have important resources, such as the possibility for interdisciplinary work and the possibility to advance research, for the strengthening and development of communities and societies. I also believe that education is a core element for society development. I consider that the challenge for educational institutions and programs is to find the link between contextual needs and programs offered.

Although all attempts were made to be objective, these biases guided the way I collected and processed the information.

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<sup>5</sup> In this study, the concept of civil society is related to the vision proposed by Michael Edwards (2004), who states that civil society can help understand the concept of democracy: "Theories of the good society help to keep our gaze in the normative goals and institutional challenges that motivate the search of freedom and human progress; theories of associational life help to explain how to meet those challenges through the medium of non-state action, which is always necessary but never sufficient; and theories of the public sphere connect the two together by providing a framework for argument and negotiation around social goals and the strategies required to reach them. Many of the difficulties of the civil society debate disappear when we simply lower our expectations of what each of these schools of thought has to offer in isolation from the others, identify and build the connections that exist between them, and abandon all attempts to enforce a single model, consensus or explanation" (Edwards, 2004, p. 110).

### **1.3.4 Research questions**

The main purpose of the final project is to address the question: What opportunities for economic and social development can higher education in cultural administration provide in Colombia?

Related sub-questions are:

- What specific economic, political and social challenges and opportunities does Colombia present for education in the cultural administration area?
- What academic concentrations would be more suited to respond to the needs?
- How is the process of knowledge transfer from other countries taking place?
- How can an educational program that responds to the need for social change from the cultural perspective be designed?
- What specific recommendations could be made for the future development of the field?
- What is the relationship between cultural administration and democracy?

### **1.3.5 Limitations**

Special attention is paid to contexts in their relationship with cultural administration education, both nationally and internationally. The Latin American context for cultural administration is extremely diverse, so it is not possible to generalize about the context. Also, given the variety of programs and focus of the field, it is important to keep in mind that the interpretation from my perspective is only one possible vision of the field and its complexity.

### **1.3.6 Delimitations**

Considering the importance of the analysis of the Latin American context in order to determine needs for education in Colombia, the study looks at cultural administration programs and cultural contexts in countries other than Colombia. Given the limitations of time for the study, the regional perspective was focused on Santiago, Buenos Aires and, Bogotá. Cultural

administration higher education programs at universities as well as programs developed by specialized centers in the field were studied. Interviews of diverse individuals in the cultural sector in each city were conducted.

### ***1.3.7 Benefits of the study***

Education in cultural administration can bring about important advances for the country's current and future situation. New opportunities for work and professional growth, collaboration among the private, public and third sector, and practical solutions for the communities' needs, are just some of the potential outcomes that this field can provide to Colombia.

## **1.4 Research design**

### ***1.4.1 Research approach***

By analyzing the current cultural context in Colombia, and the situation of higher education in arts administration- including a broader Latin American perspective-, and defining specific needs, recommendations for the field of cultural administration education within universities are developed. The study is based on the critical inquiry approach, considering education as the main element for social change and exploring the Latin American context.

### ***1.4.2 Strategy of inquiry***

The international and the national cultural contexts in relation with cultural administration education were analyzed in order to conclude the specific needs that the cultural administration education field has to address in order to respond to the societal challenges.

The process, the purpose and the possible outcomes of the master's project determined the strategy of inquiry used. Since the process of the project was be directly related to its exploratory purpose, the case study method was considered a consistent tool<sup>6</sup>.

The process of this master's project was mainly based on the idea that by studying the different contexts- the international and the national- specific needs would be determined for further recommendations. This represents the

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<sup>6</sup> However, it was also important to take advantage of methods such as historical inquiry and interviews.

capability to establish connections and comparisons among different levels of social structures. Scholars agree in stating that case studies are a useful tool to build the links between the micro and macro levels of social structures (Gerring, 2007; Newman, 2006; Yin, 1993). According to Gerring (2007): "The case study-of an individual, group, organization or event-rests implicitly on the existence of a micro-macro link in social behavior" (p. 1). He also states that by focusing on a key part, a better understanding of the whole can be achieved.

The exploratory character and purpose of the study, directly related to the process, required the use of a method that allowed a high degree of flexibility in terms of procedures developed. For Yin (1993) the term that best describes that characteristic is dynamism: "Case study designs...are dynamic, in that the original design may have to undergo any number of 'redesigns'. You may even have to change designs after data collection has started" (p.41). This can also be associated with the fact that case studies, as a method, raise questions about the limits and defining issues of a certain situation (Newman, 2006, p. 40). Both ideas can be summarized in Gerring's (2007) statement: " The product of a good case study is insight..." (p. 7), explaining that research is a process in which procedures are developed as the investigator goes along (J.L. Simon, as cited in Gerring, 2007, p. 7).

The outcomes of this master's project were a set of recommendations for the cultural administration education field in Colombia. Yin (1993, p. 40) explains that the case study method has often been chosen among scholars in the education field for analyzing educational innovations. Innovations and recommendations, although different, are related. Examples of studies in the educational field demonstrate how can the case study method can be applied in order to develop a set of recommendations, that later can be translated into innovations for the field (Cameron, Gjerding, Wilderom, Taylor & Scheunert, 2006; Kinchen, Melancon & Watson, 2008; Gillespie & Thomas, 2007). The possibility of establishing links between micro and macro levels, the high degree of flexibility and the capability of exploration in the search of recommendations, make this method a good option for the master's project.



### **1.4.3 Overview of research design**

A context analysis for Colombia, including the broader Latin American perspective, defines what the opportunities are for economic and social development that higher education in cultural administration might bring to the country.

The selection of sites for the study was based on a geographical delimitation. Chile and Argentina were chosen because of the experience they possess in the field of education in cultural administration in Latin America. Bogotá, Buenos Aires, and Santiago are the case study sites. In each of these sites, programs were studied and interviews were conducted among a diverse range of professionals in the cultural sector.

I interviewed forty-one individuals in the three cities. Leaders in the organizations targeted for this study- universities, research centers, educational centers, cultural centers, and Government programs- were purposively identified for inclusion in the study.<sup>7</sup>

The study was developed from December 2008 to May 2009.

### **1.4.4 Ethical issues**

University of Oregon Office of Human Subjects policies were met in order to properly handle data collection for case study research. Following human subjects approval, interviewees were recruited and logistical arrangements for conducting research were arranged. The ethical issues anticipated in this study were minimal.

### **1.4.5 Data collection and analysis procedures**

#### **1.4.5.1 Overview**

According to Newman (2006): "Case-study research...examines, in depth many features of a few cases over a duration of time. Cases can be individuals, groups, organizations, movements, events or geographical units" (p. 40). For the purpose of this study, cities were chosen as the units to be analyzed.

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<sup>7</sup> See Appendix H for the list of interviewees.

Purposive sampling, a method meant to choose cases considered especially informative, was the method used to select the case study sites. Once I was in contact with academic program's directors and researchers in the sites selected, snowball sampling was used to select other appropriate participants for the study in each city.

In-depth interviews were implemented in order to gain a deep understanding of the programs, as well as the environments. Also, relevant documentation was gathered at each site. Documents were gathered at universities, research centers, and public documentation centers, among others.

Three weeks were spent in every case study site. The process of gathering information began in December 2008 and was completed in March 2009. From March to May 2009 the analysis process took place and the final document was written.

#### *1.4.5.2 Data collection instruments*

Research instruments were created in order to assist the documentation process along the study. The instruments are as listed:

- Interview Protocol for Program Directors of Educational Programs in Cultural Administration (see Appendix A).
- Interview Protocol for Cultural Administration Researchers (see Appendix B).
- Interview Protocol for Cultural Administration Practitioners (see Appendix C).
- Data Collection Sheet for Participant Observation (see Appendix D).
- Data Collection Sheet for Document Analysis (see Appendix E).

#### *1.4.5.3 Recruitment instruments and consent forms*

A recruitment letter was sent to all participants (see Appendix F). A consent form was used with every participant (see Appendix G).

All instruments were translated to Spanish.

#### *1.4.5.4 Data collection and disposition procedures*

All interviews were audio-taped and hand-written notes were taken in each one of them. Audio-taped information was transcribed and stored in the

computer along with the hand-written notes. Information from observation and documents was also transcribed to the computer.

Collected data will not be shared without the permission of the participants. All information will be stored in secure places only accessible to the researcher. The data and information gathered during the study will be kept for seven years for further analysis and future studies, conferences, or training.

#### *1.4.5.5 Preliminary coding and analysis procedures*

In data coding and analysis procedures the study used the inductive method of grounded theory. Coding schemes were built from code lists and main themes identified as structural through the conceptual framework. The coding subjects were:

- Economic, social and political challenges for cultural administration in Latin America
- The Colombian and Latin American contexts for culture
- The Colombian and Latin American contexts for higher education in cultural administration
- The needs for education in the field of cultural administration
- Cultural administration education and its relationship to social change, and democracy.

#### *1.4.5.6 Strategies for validating findings*

According to Creswell (2009), "Validity...is one of the strengths of qualitative research, and it is based on determining whether the findings are accurate from the standpoint of the researcher, the participant, or the readers of an account" (p. 191).

The main strategies implemented in this research in order to guarantee validity were triangulation, member checking, and thick description. The researcher's biases have already been exposed. Finally, the researcher developed an in-depth understanding of the cases by spending prolonged time in each setting.

**1.5 Funding**

This research study was made possible due to the financial support received by three organizations. My master's degree was developed through funding from the Fulbright Program, and the Javeriana University in Bogotá, Colombia. The Tokyo Foundation, through the Ryoichi Sasakawa Young Leaders Fellowship Program, allowed me to gain an international understanding of my interest topic.

**1.6 A general overview**

The contents of this study following this introductory section were organized in four parts. Chapters two and three, the literature review and the contextualization respectively, provide a theoretical basis for the topics analyzed through the interviews in chapter four. The last section, chapter five, presents the findings and recommendations of the study.

## **CHAPTER 2: Literature review**

## 2. LITERATURE REVIEW

This literature review is divided in three main sections that look at culture in its relation with democracy, development and education. Cultural democracy, creative development and universities' role are the sections that provide the theoretical basis for this study.

### 2.1 Cultural democracy

*No community, no communication; no communication, no learning; no learning, no education; no education, no citizens; no citizens, no freedom; no freedom-then no culture, no democracy, no schools, no civilization. Cultures rooted in freedom do not come in fragments and pieces. You get it all, or you get nothing.* (Benjamin Barber, as cited in Bau Graves, 2005, p. 220)

Colombia's cultural policy<sup>8</sup> is structured in terms of democracy, which implies that every person has the same creative capacity as well as the same means and opportunities to define, to create, and to access culture. Cultural democracy<sup>9</sup> can be seen both as the foundational structure and the ideal, that takes into account the multicultural and the intercultural spheres, including plural and active participation, as well as a valorized vision of diversity.

Free individual choice, a sense of a culture that is in permanent evolution, the recognition of many interacting cultures as opposed to one dominant culture, the importance of decentralization, the appropriate balance between quality and access, among others, are considered essential for a policy based on cultural democracy. But the main issue common to different scholars is the fact that democracy implies an active role of the citizen (Bau Graves, 2005; Evrard, 1997; Langsted 1990; Laughton, 1993).

In order to examine the way by which active participation along with all the ideas related to cultural democracy are attained in Colombia, it is

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<sup>8</sup> The Colombian Constitution takes in the UNESCO definition for culture: " Group of distinctive spiritual, material, intellectual, and emotional features that characterize human groups and that includes, more than arts and literature, ways of life, human rights, value systems, traditions and beliefs".

<sup>9</sup> As stated by Evrard (1997) cultural democracy is founded on free individual choice. With cultural democracy the role of a cultural policy is not to hinder the choices expressed by citizens. The role is then to support the choices made by individuals or groups through a policy that can be applied to the distribution of information among citizens. This vision is particularly coherent to the Colombian context, and therefore can be seen as a theoretical basis.

necessary to go beyond the established definitions and concepts. It might be necessary to go back and question the obvious so that a deeper analysis can be made. What is the meaning of cultural democracy in the Colombian context? How is the relationship between culture and democracy established in Colombia?

The purpose of this section is to analyze the meaning of cultural democracy in Colombia. This research will look at the practical application of cultural democracy; in other words, how is cultural democracy being attained in Colombia? To answer this question, different angles of the relationship between culture and democracy are going to be taken in account. Then, the role of the cultural administrator in that relationship will be considered, and finally conclusions about the question will be presented.

### **2.1.1 Culture and democracy**

*Without the effectiveness of the economic, social and cultural rights, the civil and political rights are a masquerade. And the inverse, without the effectiveness of the civil and political rights, the economic, social and cultural rights are insignificant. (Sanabria<sup>10</sup>, 2006, p. 56)*

To consider the relationship between culture and democracy is of the most relevance in Colombia. The National Constitution can be seen as an explicitly cultural constitution. As explained by Sanabria (2006): "the principles that serve today as the basis for cultural public policy, from a diversity perspective, are contemplated by the Constitution in other orders such as the juridical, the politic and the economic" (p.54). Being defined as a Social Rights State, Colombia seeks to offer a democratic environment that allows the participation of all citizens in the decision processes affecting them in terms of the economic, political, administrative, and cultural aspects within the Nation. Culture is a transversal subject throughout the Constitution.

However, there is a growing concern with the current state of democracy in Colombia (Collazos, 2008; Holmes, 2008; Melo, 2008; Samper D., 2008). The latest Human Rights Watch report explains that in Colombia, more than in any other country of the occidental hemisphere, violence has

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<sup>10</sup> Art and Part: manual for the arts and creative industries entrepreneurship. See bibliography.

corrupted and diminished democracy. In general, guerrillas- narco-guerrillas, paramilitaries, the army, the common delinquency groups, all are part of that complex net called violence. The FARC<sup>11</sup> were born in 1960 after a dictatorial period when they considered there was not space for democracy. Even though the government invests great sums of money in the armed conflict, improvements are still far from success. In fact, a recent newspaper article titled "Alarm for re-armed paramilitary forces in the country"<sup>12</sup> explains how paramilitaries are growing, probably all related with a strong group, the Águilas Negras (Black Eagles). With regard to the general situation, what is the state of democracy in a country that has more than four million (4,000,000) displaced people, six hundred thousand (600,000) refugees and over 4 million (4,000,000) living in other countries?

Along with the armed conflict, other factors are considered to be affecting democracy in a direct way: high political corruption and "clientelismo"<sup>13</sup> (Holmes, 2008), and low social protest (Samper, 2008) or low social engagement. The children dying from starvation in some areas of the country and the multiple protests of the indigenous people also point relevant problems not only at the social, but also at the political levels.

These facts suggest that the culture of democracy in Colombia is debilitated. Citizens are either not willing or not able to participate in democratic processes, so we are living mostly from the democracy in the paper. As stated in the *District Cultural Policies 2004-2016* "In spite of the success of the culture of democracy, it seems to be jeopardized by clientelist political practices, by the 'democratic pessimism', by the little recognition and use of the tools for conflict resolution, and by the information restriction about participation channels and mechanisms" (p. 30). The obvious problem might be a national lack of empowerment and a perception of being useless at all levels: individual, community and country.

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<sup>11</sup> FARC- Fuerzas Armadas Revolucionarias de Colombia- Revolutionary Armed Forces of Colombia: guerrilla considered a terrorist group by the Colombian Government, the United States Department of State, Canada and the European Union. Considered the largest and oldest insurgent group in the continent.

<sup>12</sup> El Tiempo, October 25<sup>th</sup>, 2008.

<sup>13</sup> "Clientelismo" is a social and political practice in which a wealthy person promises jobs, money and different benefits to people without economic means or power in exchange for votes.



### 2.1.1.1 Cultural democracy

Scholars agree that, in terms of cultural democracy, there are two general paradigms: democratization<sup>14</sup> of culture and cultural democracy<sup>15</sup> (Evrard, 1997; Langsted, 1990). As explained in the District Cultural Policies 2004-2016 document, “we have left the traditional role, that considered that our duty was to make culture and distribute it to the population, to assume the political challenge of facilitating the necessary conditions so that all sectors involved with the creation, research, circulation, dissemination, and appropriation of cultural goods, can practice their right to express by symbolic and material means.” Clearly, Colombia’s cultural policy is built upon the cultural democracy paradigm. The District System of Culture, for instance, is considered to be the participation and decision-making system more effective in the city of Bogotá.

However, as stated by Bau Graves (2005): “The practice of democracy is much more than the elimination of barriers to full participation” (p. 198). Several factors, other than written regulations, should provide the basis on which the effectiveness of cultural democracy could be analyzed. Cultural democracy can take many forms. Research initiatives by scholars and institutions, such as the Ministry of Culture, the District Institute for Culture and Tourism, IDCT- today District Secretary of Culture, Recreation and Sports-, the Chamber of Commerce and the British Council in Colombia, have been approaching the subject. Despite the recognition of the high level of development Colombia has had over the past years in terms of cultural policy, which has positioned the country as a leader in Latin America, several problems with regard to cultural democracy continue to be an issue.

Active participation in cultural life, active participation in policy decisions pertaining cultural life, and equitable access to cultural resources

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<sup>14</sup> The characteristic of democratization is to “aim to disseminate major cultural works to an audience that does not have ready access to them for lack of financial means or knowledge derived from education. From this perspective, a mark of success for a cultural policy would be a demographic structure for attendance for major art works that matches that of the total population” (Evrard, 1997, p. 1).

<sup>15</sup> “One founded on free individual choice, in which the role of the cultural policy is not to interfere with the preferences expressed by citizens but to support the choices made by individuals or social groups through a regulatory policy applied to the redistribution of information or the structures of supply...” (Evrard, 1997, p. 1).

and support, can all be considered basic elements of cultural democracy. An analysis of these elements follows. In relation to the participation in cultural life in Bogotá, for instance, the cultural offer is still restricted. Only 31% of the citizens participate in cultural events, as cultural offerings are directed mainly to young people and the demand is concentrated in the higher educational and socio-economic levels.<sup>16</sup>

Participation in policy decision-making processes and access to cultural resources and support can also be considered low. A good example for both aspects would be to look at the case of nongovernmental cultural organizations, considered strong players in the sector. According to Appe (2007), in Bogotá there is low participation from nongovernmental organizations characterized by a general lack of information from the government, and the perception that there is a closed mafia of influences that decides who benefits from of the government. The responses expose that there are still several organizations that are not taking advantage of the public spaces that are available through the Cultural Systems and Councils. More than half of the organizations (51%) interviewed have not participated in cultural policy formation nor in meetings that have talked about cultural policy at any level (National, District nor Local) (Appe, 2007, p. 10).

Nongovernmental organizations are considered to represent diverse interests. In Colombia, public funding is still the main resource for culture and is still concentrated in punctual activities. So, if organizations that represent diversity of interests in the country are neither participating in political processes nor taking advantage of the resources available, it might imply that cultural democracy is not attaining its main goal.

#### *2.1.1.2 Culture and democracy: two-way relationship*

It can be stated that in Colombia the relationship between culture and democracy, conceptually, is understood as a two-way relationship, where there is a mutual contribution. Culture is transversal to various social processes as stated in the *District Cultural Policies 2004-2016*: "Today it is

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<sup>16</sup> Survey "Culture, art and patrimony", Urban Cultural Observatory, District Institute of Culture and Tourism, 2003.

recognized<sup>17</sup> that more than true or false, enunciations about art and culture are positions from where different sectors and social movements struggle to attain ideals of auto representation, cultural democracy, political democracy, and a social order project” (p. 38). The Colombian “cultural Constitution” poses a direct relationship between cultural democracy and political democracy, and that ideal is seen through the national, regional and local culture plans. But, does clear planning equal the attainment of democracy? There is a difference between plans and actions and what is clear is that, looking at the actions, democracy in Colombia is in a doubtful moment. Neither cultural democracy nor a culture of democracy seems to be as clear as in the plans. In other words, the relationship between culture and democracy seems to be jeopardized by all perspectives. As explained by Laughton (1993), in a passive community devoid of human links there is no place for cultural democracy. At this moment we might be lacking the human connections and the participation.

### **2.1.2 Why and what, but how?**

The relevance of culture in its relationship with democracy in Colombia, supported by the way it is approached in the National Constitution, demonstrates that Colombia has clear and useful conceptual foundations. The country already has the basis to develop relevant connections between culture and democracy; also, with social and economic development. Conceptually, Colombia is in accordance with leading intellectuals throughout the world that consider that successful planning demands a more creative and holistic approach (Hawkes, 2003; Landry, 2000). As stated by the World Commission on Culture and Development<sup>18</sup>:

The twentieth century has transformed the entire planet from a finite world of certainties to an infinite world of questioning and doubt. So if ever there was a need to stimulate creative imagination and initiative on the part of individuals, communities and whole societies the time is now. The notion of creativity can no longer be restricted to the arts. It must be applied across the full spectrum of human problem solving.

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<sup>17</sup> This is referred to the understanding about culture in Colombia.

<sup>18</sup> From the web summary of WCCD Our Creative Diversity (1995) Paris, UNESCO:  
[www.unesco.org/culture/development/wccd/summary/html\\_eng/index\\_en.htm](http://www.unesco.org/culture/development/wccd/summary/html_eng/index_en.htm)

Scholars around the world agree with the idea that, in the present moment, culture should be seen as a central resource (Bulick, Colleta, Taylor, Jackson & Wolf<sup>19</sup>, 2003; Florida, 2005; Hawkes, 2003; Landry, 2000). And it is not the conception of culture only as an economic resource –which has been clearly the main focus around the world for cultural advocacy over the past 20 years- but more importantly, as a necessary pillar for sustainability<sup>20</sup>. Along with the standard ecological, economic and social pillars, culture must be considered the fourth pillar of sustainable development (Hawkes, 2003).

As stated by Landry and Wood (2003): “The word and concept of ‘culture’ is difficult to any people and therefore its multifaceted power is under-recognized, it is normally merely seen as cultural facilities and associated with quality of life rather than also a source of identity, values and creativity” (p. 6). Colombia has the conceptual basis for the inclusion of culture as a transversal sustainable development resource. In fact, there are some actions that correspond to it. Bogotá is perceived today in the Latin American context as a city that has been able to articulate culture with the dynamics of social, economic and political development. For instance, “Bogotá without Indifference”, a cultural program with a clear democratic inspiration and a strong social accent, has been fundamental in the transformation of the city. In many ways, it has brought solutions to violence and, in general, the way people perceive to each other. This has positioned the city in a leading role in Latin America: the IDCT is co-founder of the Inter-local Net for Culture based on the Agenda 21<sup>21</sup> initiatives and proposals for action.

In some ways, Colombia seems to be going in this direction but the lack of participation and the doubts about democracy suggest that not as

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<sup>19</sup> In Americans for the Arts Monograph (November, 2003). *Cultural Development in creative communities*.

<sup>20</sup> As defined by the United Nations: “Development that meets the needs of the present without compromising the ability of future generations to meet their own needs”.

<sup>21</sup> “A comprehensive plan of action to be taken globally, nationally and locally by organizations of the United Nations System, Governments, and Major Groups in every area in which human impacts on the environment”. [www.un.org/esa/sustdev/documents/agenda21/index.htm](http://www.un.org/esa/sustdev/documents/agenda21/index.htm)

strongly as should be. In *Our Creative Diversity*<sup>22</sup> it is recommended that all governments effect five ethical pillars: human rights and responsibilities; democracy and the elements of civil society; protection of minorities; commitment to peaceful conflict resolution and fair negotiation; and, intergenerational equity. All aspects are congruent with the Colombian Constitution, but all are missing in the Colombian everyday lifestyle. Where is the inconsistency?

The inconsistency might lie in the fact that, in terms of policies, Colombia is clear about the "Why" and "What", but not the "How". Hawkes (2003) proposes three areas for the design of cultural indicators in order to evaluate the effectiveness of a cultural policy<sup>23</sup>: content<sup>24</sup>, practice<sup>25</sup> and results<sup>26</sup>. It seems that, in Colombia, the content is clearer than the practices and the results. The plans are imagined ideals that need clear actions in order to become realities. Ideals in Colombia are not matching the outcomes.

As explained by Sanabria (2006) the General Law of Culture is based on a structure with three columns: the administrative, which corresponds with the Ministry of Culture; the consultative, which is the National Council for Culture; and a financial, which ought to be the Mixed Fund for Arts and Culture Promotion. It has not yet been created. So there is one column missing: the financial column. As Sanabria (2006) comments: "This last one hasn't been implemented yet, but its function will be to canalize public and private financial resources, with a juridical and administrative autonomy and with a contracting system ruled by private law"(p. 64). This might be related to the focus on the concepts, rather than the actions; the dreams, rather than the practices.

There is still long distance between the vision and the practice. It

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<sup>22</sup> From the web summary of WCCD *Our Creative Diversity* (1995) Paris, UNESCO: [www.unesco.org/culture/development/wccd/summary/html\\_eng/index\\_en.htm](http://www.unesco.org/culture/development/wccd/summary/html_eng/index_en.htm)

<sup>23</sup> Based on a cultural framework that can be applied to all policies.

<sup>24</sup> Here he includes: articulations of communities' identities; stimulation of community dialogue; and, raising the profile of universal human rights.

<sup>25</sup> Include: level of communities' fluency in cultural mediums and processes; access to cultural processes and mediums; and, level and types of communities' action in cultural processes and mediums.

<sup>26</sup> Includes the indicators: manifestations of community-initiated cultural action; profile of cultural activity; among others.

might mean that, even though it is a good start, it is just a starting point that needs to be defined in terms of actions, in terms of how to achieve the imagined. In order to develop the potential of the plans, there is a need to explore the possibilities of culture in its relationship with creativity as a resource.

#### *2.1.2.1 How? The role of the cultural administrator*

In order to allow creativity to become a practical tool so that culture can be related to democracy by actions, there is an articulation process that needs to be developed. In that process the cultural administrator can have the role of the articulator and advocate, matching vision with results: action plans have to be developed in the cultural sector mainly for financial regulation, and capacity to build partnerships.

In spite the advances made in terms of financial benefits for culture, coming from the private sector –such as the Cinema Law-, the fact that the State is still the main resource is problematic. For instance, in the District Culture Plan 2004-2016 it is stated that the Government will provide the financial conditions that can assure the planning, implementation, follow-up, and evaluation of all principles described in the plan. The fact that the financial column of the political structure is missing- the Mixed Fund for Arts and Culture Promotion, demonstrates that there is an urgent need to act within that financial area. State funds are never going to match the requirements. Cultural administrators can create new paths for resources development.

This process is related to the capacity to build partnerships between the public, the private and the nongovernmental sectors. The cultural administrator can provide creative approaches to bridge interests and goals among sectors. This articulation requires an understanding of various risks and benefits; the cultural administrator can contribute relevant answers and paths for action to this dialogue.

The role goes beyond the articulation process. Due to the current situation- that is, a lack of understanding of the relationship between culture and democracy at many levels of society- there might be a need to advocate for the relevance of considering culture as fundamental to development. The

Law of Culture 397 of 1997 includes four articles (28, 29, 30 and 31) in which the role of the cultural administrator is defined and recommendations for issues such as education and social security are given. In the law, the cultural administrator is the person who "...impulses the processes at the inside of the communities, organizations and institutions, through participation, democratization and decentralization of the promotion of the cultural activity" (Article 28).

There is a need to translate these statements into actions, and involve the cultural administrator in the definition of how to attain cultural democracy.

### ***2.1.3 Conclusions***

The relationship between culture and democracy is a two-way relationship for which active participation is the basis. In order to attain democracy in practice, Colombia needs empowered individuals and groups that participate actively in the definition of the country's paths to sustainable development. It needs to find strategies to strengthen the civil society. Cultural democracy can be transferable to other public policy areas, in that a culture of democracy defines the everyday life of Colombians.

Arts and culture can play an important role in the processes of empowerment and engagement of individuals and communities, as it has occurred in Bogotá. Cultural democracy is the fundamental definition that can allow Colombian citizens to actively participate not only in cultural activities, but also in the definition of cultural policy processes.

Even though there is a strong basis from which to develop, there is a need to understand that Colombia is at an initial stage of this process, and that state resources are not sufficient. In order to attain cultural democracy, many steps need to be taken. A necessary condition would be a clear definition of the financial column of the cultural system. Also, advocacy efforts can be directed to private and nongovernmental institutions, so that they understand the relevance of their participation.

The cultural administrator has a central role as articulator and advocate. The way in which cultural democracy can be transferred to other areas of public policy and serve to develop a healthier culture of democracy

in Colombia is a process that requires a creative vision. The cultural administrator can act as the initiator in that creative process in which all citizens are called to contribute: "Creativity resides in everyone, everywhere, so building a community of ideas means empowering all people with the ability to express and use the genius of their own creativity and bringing it to bear as responsible citizens" (Bullick, Colleta, Jackson, Tylor, & Wolf, 2003, p. 8). The cultural administrator can help define that path.

In order to talk about democracy in Colombia, it is necessary to offer more opportunities for economic and social change. Culture plays a central role, as it offers opportunities for active participation in the individual and community spheres, and as it opens a new opportunity for sustainable development. A culture of democracy can be built in Colombia by finding creative actions for the existent basis of cultural democracy, and then translating them to other public policy areas.

## 2.2 Creative development

*Can we always rely on a stable world? And if not, what is the role of culture in times of ongoing crisis, as has been the case of Bosnia and Colombia? (Yúdice, 2003, p. 338)*

*...y la gasolina sube otra vez  
el peso que baja ya ni se ve  
y la democracia no puede crecer  
si la corrupción juega ajedrez  
a nadie le importa que piensa usted?  
Sera porque aquí no hablamos francés  
ah vous parlez  
ah vous parlez  
ah non monsieur*

*(and the gas goes up again  
and you can barely see the peso shrinking down  
and democracy cannot grow  
if corruption is playing chez  
No one cares what you think?  
Might be because here we don't speak French  
ah vous parlez  
ah vous parlez  
ah non monsieur)*

*Juan Luis Guerra*



## 2.2.1 Culture within development

### 2.2.1.1 Moving away from monocultures: diversity

*If human society is to develop in a new century, we must consider the sustainability of our actions not just in environmental terms, as we are becoming used to doing, but in economic and especially in cultural terms. (Matarasso, 2001, p. 4)*

Currently, sustainable development<sup>27</sup> is being approached from various perspectives, disciplines and human activities. Leading scholars are addressing the relationship between culture and sustainable development from different angles (Fairbanks, 2000; Hawkes, 2003; Matarasso, 2001; Stolovich<sup>28</sup>; Teixeira-Coelho, 2004; Throsby, 2001).

For instance Stolovich, as Matarasso, makes a parallel with the natural sciences: "Just as biodiversity is considered to be significant in the natural world, cultural diversity is important to maintain the cultural systems". He takes in UNESCO's idea of diversity as being the antagonist from "monoculture", a threat that the international community must be aware of. The term monoculture is originally taken from agriculture and relates to the practice of growing one single crop on a wide area. Before, farmers trusted on crop diversity to replenish their soil, to fight pests, and to feed themselves and their neighbors. Today, agricultural monocultures, are having detrimental consequences in many areas-such as environment and public health- not only in the United States, but also in the rest of the world (Pollan, 2008). Monoculture is killing soil and soul fertility, leaving human beings without nurturing of any kind.

As stated by Pérez de Cuéllar (1997)<sup>29</sup> twelve years ago, referring to development: "It could no longer be seen as a single, uniform, linear path,

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<sup>27</sup> As stated by Gough and Scott (2007): "at a general level, it is better to accept the existence of a multiplicity of definitions of sustainable development- even if they are not entirely consistent with each other- as opposed to seeking to settle on any one as final and correct" (p. 14). However, for the purpose of this research, the general definition of the United Nations is presented: "Development that meets the needs of the present without compromising the ability of future generations to meet their own needs".

<sup>28</sup> Stolovich, L. Are the economic dynamics of the cultural industries making diversity possible? Retrieved January 26, 2009, from the Andrés Bello Agreement Web site: [www.convenioandresbello.info/?idcategoria=1266](http://www.convenioandresbello.info/?idcategoria=1266)

<sup>29</sup> Our Creative Diversity, UNESCO, 1997.

for this would inevitably eliminate cultural diversity and experimentation, and limit humankind's creative capacities in the face of a treasured past and an unpredictable future" (p. 7). Just as culture and democracy have a two-way relationship –as explained in the previous section– so do development and diversity: the conception of development determines the actions toward diversity, and diversity nurtures sustainable development.

That development is not linear supports the perception that it cannot be based only on a one-way economic growth model (Fairbanks, 2000; Hawkes, 2003; Matarasso, 2001; Stolovich; Teixeira-Coelho, 2004; Throsby, 2001), but instead it has to consider multiple variables that relate to each other in multiple ways. Because of the multiplicity of actors and relations involved in the concept of development, it is insufficient and dangerous to keep approaching the current context with mono-visions. And even though this has been recommended for decades, it is evident that this approach is still guiding regions; the mono-vision of auto-imposed neo-liberalism in Argentina, Chile and Colombia is a clear demonstration of this, and so are the results. As Hawkes (2002) explains: "we are still in the thralls of a way of thinking that believes that if something can't be measured then it can't exist– and that if it can be measured, the only way for it to be properly dealt with is to be bought and sold" (p. 4). In words of Stolovich<sup>30</sup>: "For many economists– and also for cultural economists– the economy (the capitalist market economy) and the valid economic theory is just one– the one that has been hegemonic for the last two decades and establishes the "only truth" of market superiority, always and under all circumstances".

It is culturally, in the human and societal relations and expressions, that concepts such as diversity and sustainable development can have their roots. Diversity can be represented in agriculture and experienced in the environment, but culture is the tool that enables human beings to understand the concepts so that they can be represented and acted in many different forms: diversity in crops for the soil, diversity in arts and culture for

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<sup>30</sup> Stolovich, L. Are the economic dynamics of the cultural industries making diversity possible? Retrieved January 26, 2009, from the Andrés Bello Agreement Web site: [www.convenioandresbello.info/?idcategoria=1266](http://www.convenioandresbello.info/?idcategoria=1266)

the soul, or biodiversity for survival. That is the role of culture within development.

The inclusion of culture in the concept of sustainable development contributes to understanding the complexity of relations required to attain it; it is possible to call new actors, establish new relations and begin a critical way of thinking required to be responsibly engaged with the current context. Which relations? What can the contribution of the cultural sector be? The following sections are intended not to give answers, but to think about these ideas.

#### *2.2.1.2 Moving away from opposites: creativity*

Along with the linear thinking, another insufficient approach for development may be the opposites thinking in which it is rather one option or the other, as opposed to both in permanent interaction and mutual modification. As stated before, the relationship describing culture-democracy and sustainability-diversity is not based on independency. Rather, it is the permanent recognition of one component in the other that allows transformation and development.

The current concern with moving away from established ideas that have not been in the path of sustainability can be represented in Stiglitz (1998) affirmation: "development represents a transformation in society, a movement from traditional relations, traditional ways of thinking, traditional ways of dealing with health and education, traditional methods of production, to modern ways" (Stiglitz, 1998, as cited in Fairbanks, 2000, p. 2). By including culture as a constitutive element to development, there is a possibility of finding new relationships among critical areas, recognizing that there is more to analyze than opposition.

According to Morin (1999) the "great paradigm of the West" is the Cartesian paradigm<sup>31</sup>. Examples that support this explanation are common within the cultural sector. For Fischer, Giaccardi, Eden, Sugimoto, and Ye (2005) the answer is to go beyond binary choices, as they describe the

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<sup>31</sup> One which "separates subject from object with an own sphere for each one: philosophy and reflexive research on the one hand, science and objective research on the other" (Morin, 1999. P. 9).

relationship between two manifestations of creativity: "Our work is grounded in the basic belief that there is an 'and' and not a 'versus' relationship between individual and social creativity" (p. 4). For them, social and individual creativity reinforce each other mutually if a systemic approach is established. According to Bisballe (2006), when referring to spaces for intercultural communication: "The mix of social work and making profits is generally a big nut to swallow within the sector itself. But the concept of social entrepreneurship challenges a rather defensive paradigm that states that one cannot be social and make money at the same time" (p. 19). Having to choose between profit and social work is no longer applicable. As stated by Fukuyama (2000): "Formal laws play an important role in shaping informal norms, ... whereas informal norms make the creation of certain kinds of political institutions more or less likely" (p. 111). The opposition between formal and informal is again questioned. According to Fournier and Sales (2007): "Knowledge strengthens creativity, whereas knowledge production demands creativity" (p. 6), and for García-Canclini (2002): "The future of Latin America can be re-oriented if the critical thinking goes outside the Education opposition between State and private enterprises" (p.67). In the document *Economic Impact of Cultural Industries in Colombia* it is stated that: "When the strengthening and promotion of cultural industries is enunciated, it is necessary to act in the cultural as well as in the economic, and make efforts so that one does not displace the other one, so that both sides coexist and nurture mutually" (p. 212).

These examples represent some of the efforts recently made in order to understand the complexity of the relationships and new perspectives required to attain sustainable development. This may be possible as culture is included within development, and as the world moves away from linear and opposite thinking, accepting complexity through creativity.

### **2.2.2 Use AND ornament**

*"Usefulness can be beautiful, and beauty useful. Neither use nor ornament, but both". (Matarasso, 1997, p. 81)*

Matarasso dissolves the opposition between the intrinsic and the instrumental position of arts in its societal role. To some extent this can be applied to the broader cultural sphere. As the quote above expresses, it can be said that use and ornament, the intrinsic and the instrumental, both influence each other along the path of development. There is no use in arguing for one or the other, since both can be equally relevant in their contribution to sustainability. It can also be said that culture is not a means nor an end, but both. How? Through its interactions and expressions in a daily basis.

#### *2.2.2.1 Use*

In recent years, there has been a growing concern about the “instrumentalization” and commodification of culture. According to Pérez de Cuéllar (1997), culture cannot be reduced to a “subsidiary position as a mere promoter of economic growth” (p. 14). The debate has not only been limited to the economic sphere, but has also included the social, educational and social sectors. According to Brooks, McCarthy, Ondaatje, and Zakara (2004), in reference to the arts within the cultural perspective: “researchers have expressed skepticism about the validity of arguments for the arts’ instrumental benefits, and there is a general awareness that these arguments ignore the intrinsic benefits the arts provides to individuals and the public” (p. 5). However, following Matarasso’s unifying ideas: “culture does not stand alone” (Landes, 2000, p.3). Therefore, it is necessary to be aware of the contribution and the relation of the cultural sector to areas other than itself. For the purpose of this study, since the main question is related to the contribution of culture for social and economic transformation, certain considerations are taken in account.<sup>32</sup>

##### *2.2.2.1.1 Economic use*

From a wide range of options that can describe the relationship between culture and economy, the phrase “creative economy” seems to be

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<sup>32</sup> This is an extremely extensive topic in itself, so the considerations taken are necessarily going to be limited to the range of this study.

specifically relevant in the current context. Cultural or creative industries<sup>33</sup> are “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.”<sup>34</sup> Keeping in mind that the activities developed by the diverse range of these industries (advertising, architecture, art, design, fashion, crafts, film, photography, video, music, publishing, software, radio, among others) include also a wide range of actors along the creation, production and distribution processes, the term creative industries has expanded to “creative economy”. “Urban creativity”, and “glocalization” can be seen as important subjects within the creative economy.

There is a growing interest in the interaction between creativity and cities, or “urban creativity”. For instance, the Washington State Art Commission has a Creative Vitality Index, “an annual measure of the health of the creative economy in a city, county, state or other geographic area.”<sup>35</sup> The “creative class”, a term proposed by Richard Florida (2002) to describe the group the group of people capable of driving economic development based on creativity in the cities,<sup>36</sup> and the “creative city”<sup>37</sup> proposed by Charles Landry can be representative examples of the urban creativity landscape. According to Buckingham and Krueger (2009), these are just strategies to fulfill economic objectives that fail to engage with social inclusion and environmental sustainability. They also argue that, up until the 1990’s, “many people working in this industries did not associate themselves

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<sup>33</sup> A distinction has been made between cultural and creative industries, the difference being the vision: for profit and “the art for the art sake”. For the purpose of this paper, since it is a very extensive subject, the reference would be made according to the definition by the UK, as follows.

<sup>34</sup> As defined by the UK Government Department for Culture, Media and Sport in DCMS (2001), written at London, UK, Creative Industries Mapping Document 2001 (2 ed.), Department of Culture, Media and Sport, <[http://www.culture.gov.uk/reference\\_library/publications/4632.aspx](http://www.culture.gov.uk/reference_library/publications/4632.aspx)>.

<sup>35</sup> [www.arts.wa.gov/resources/creative-vitality-index.shtml](http://www.arts.wa.gov/resources/creative-vitality-index.shtml)

<sup>36</sup> Further reading: Florida, R. (2005). *Cities and the creative class*. New York, NY: Routledge Gatewood, E.

<sup>37</sup> Further reading: Landry C. (2000). *The creative city: a toolkit for urban innovators*. London, UK: Comedia.

with, and even resisted being placed in, a sector of the industrial economy" (p. 3), a position that may still be common in Latin America.

However, the creative economy is considered a growing sector within the global economy; for decades the impact of culture in the economy has been measured, and studies have been developed in many countries including Argentina, Chile and Colombia. As stated by García-Canclini (2002):

*Cultural production is gaining protagonism in global markets. It is possible to imagine that in countries where privatizations have been des-industrializing, loosing banks, airlines and even their subsoil richness, our cultural resources can contribute to re-launch new development programs. (p. 58)*

The relevance of this assertion is that it is no longer possible to ignore the responsibility of culture in economy. García-Canclini implies here is that it goes beyond thinking about resources for programs; there is an urgent need for taking the lead in development. In order to consider this economic responsibility, as well as its benefits, there seems to be vital to understand the role of "the local" within a globalized context. According to García-Canclini (2002) there is a tendency to talk about globalization "as if it were a social actor, capable of producing generalized communications or poverty. Rigorously, globalization is not a subject, but a process in which actors can work in order to orient it in different directions" (p.94). And again, this author breaks the antagonism between the global and the local, explaining that what really exists is the "glocal". According to Ortiz<sup>38</sup>: "it is necessary to break with the dichotomist vision of the globalization process. As if we were confronted with two different and opposing social movements, one is tending towards "totalization", other towards the particular. Modernity is constituted by a group in which, the whole is expressed by the individuality of its parts". However, in that process in which sometimes there is no clear definition between the global and the local, it seems relevant to emphasize that the support for "the local" is necessary to balance the market forces, specially in

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<sup>38</sup> Ortiz, R. *Notes about the problems of globalization of societies*. Retrieved February 20, 2009, from the Andrés Bello Agreement Web site: [www.convenioandresbello.info/?idcategoria=1290](http://www.convenioandresbello.info/?idcategoria=1290)

developing countries where there is a big risk to be reduced to be just consumers, “demanders of a foreign culture” (Rojas Penzo<sup>39</sup>, p. 2).

For example, Bisballe (2006) explains that successful small cultural businesses work closely with their local communities and are able to translate their needs in an understandable language for the community. This is not only beneficial for the local people, but for the survival of the organization. Slachevsky<sup>40</sup> states when explaining the possibilities for small industries in the creative sector: “the role of the State in the local cultural development has to be maintained” since it –the local- is one of the pillars for economic stability and long-term sustainability. In UNESCO’s terms as presented in *Our Cultural Diversity*: “we see also that scientific and technological knowledge, creatively adapted to the local circumstances, can be strongly empowering. Power does not lie in technical expertise alone ...but in forming partnerships between the local and the global” (p. 24).

#### 2.2.2.1.2 Social use

The role of culture within social development is as broad as its interaction with the economic sector. For Bodo<sup>41</sup>, the social impact of culture can be considered under two main aspects: culture as a factor for social cohesion and culture as originator of qualified jobs.

The first one can be closely related to social capital, defined “simply as an instantiated set of informal values or norms shared among members of a group that permits to cooperate with one another” (Fukuyama, 2000, p. 98)<sup>42</sup>. Considering the relevance of cultural diversity and cultural democracy

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<sup>39</sup> Rojas Penzo, J. *The role of States: Mobilization in relation with cultural policies*. Retrieved February 20, 2009, from the Andrés Bello Agreement Web site: [www.convenioandresbello.info/?idcategoria=1290](http://www.convenioandresbello.info/?idcategoria=1290)

<sup>40</sup> Slachevsky, P. *What is happening and what are the possible paths for domestic industries both, big and small. Cultural industries in Latin America: searching sustainability*. Retrieved January 26, 2009, from the Andrés Bello Agreement Web site: [www.convenioandresbello.info/?idcategoria=1266](http://www.convenioandresbello.info/?idcategoria=1266)

<sup>41</sup> Bodo, C. *Social impact of culture*. Retrieved January 26, 2009, from the Andrés Bello Agreement Web site: [www.convenioandresbello.info/?idcategoria=1276](http://www.convenioandresbello.info/?idcategoria=1276)

<sup>42</sup> Fukuyama states that it is not only sharing norms and values what produces social capital, but the inclusion of virtues.



in the current time, it is this cooperation potential between shared visions which gives culture a central responsibility in social development. How?

With different lenses and definition, studies about how culture is relevant for social development have been developed since the 1960s. Capacity to improve community engagement and organizational responsiveness, definition of identity, development of dynamic social communications, delivery of public services, social responsibility, solidarity, and social creativity are just some of the outcomes studied along these years (Bisballe, 2006; Bodo; Buckingham & Krueger, 2009; Fournier & Sales, 2007; Fukuyama, 2000; Hawkes, 2002; Matarasso, 2001; Slachevsky; Stolovich<sup>43</sup>; Teixeira-Coelho, 2004). According to Hawkes (2002) "without culture, we are, quite literally, not human" (p. 2), and it is through art that "creativity and imagination are the key drivers, where we discover meaning and community in ways that are intuitive, non-lateral and unpredictable" (p. 2). Art can be seen as a tool for non-lateral, and maybe non-linear thinking.

#### 2.2.2.2 Ornament?

Can culture by itself, without considering or measuring the economic or social impacts, be seen as ornamental? Yes, culture, considered from its art perspective, can be an ornament capable of providing human beings with the capacity to analyze the world and interact with one another. But culture as broadly defined by UNESCO- and in the Colombian constitution- can be the communities' mind and soul. So, no, culture from this perspective is never an ornament, in spite its possibility to "ornament" life through the arts.

Teixeira-Coelho (2004) asks: "When are we going to talk about the cultural impact of culture?" (p. 7).

It may be difficult to define this cultural impact; culture is like the air, it is everywhere, and through culture we breath, communicate, and live. In times of uncertainty, permanent change, and ongoing crisis for the most part of the world, the cultural impact of culture might be to provide contextual

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<sup>43</sup> Stolovich, L. *Are the economic dynamics of the cultural industries making diversity possible?* Retrieved January 26, 2009, from the Andrés Bello Agreement Web site: [www.convenioandresbello.info/?idcategoria=1266](http://www.convenioandresbello.info/?idcategoria=1266)

awareness and critical capacities for human beings in their daily interactions. It can be represented in a definition of identity, an interest for diversity, the adaptation of technology to local needs, or the creative new way of establishing relationships.

And it is worth considering the question posed by Sahlins (1995) in UNESCO's publication *Our Creative Diversity*: "Is 'culture' an aspect or a means of 'development', the latter understood as material progress, or is 'culture' the end and aim of 'development', the latter understood as the flourishing of human existence in its several forms and as a whole?" (p. 13).

### 2.2.2.3 Crossing boundaries and prosperity

According to Fairbanks (2000) "Prosperity is the ability of an individual, group, or nation to provide shelter, nutrition and other material goods that enable people to live a good life<sup>44</sup>, according to their own definition" (p. 270). Prosperity is associated with material goods. However, this definition includes a subjective definition of what is considered "a good life", which may imply the freedom to pursue personal fulfillment at many levels, and not limited to the material. Furthermore, the author lists seven fundamental issues for prosperity, the last four- and more than half- being social capital: natural endowments, financial resources, humanly made capital, institutional capital, knowledge resources, human capital, and culture capital. There is a need to cross boundaries and recognize that prosperity has social components, as well as economic components. This implies the responsibility of all areas in the advancement of development; it requires the cultural sector to be aware of its relationship to the concept of prosperity.

So, the next question is: where to draw the lines? Culture can be seen as both the means AND the aim of development. Maybe there is not an opposition and the boundary lines are permanently changing. The benefits of participation in the arts are not instrumental OR intrinsic; they are use AND ornament, as Matarasso explains. Culture is the tangible and the intangible, the public and the private, the formal and the informal; it is individual and social creativity, and also creativity and knowledge, it is the global and the

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<sup>44</sup> As defined by Debraj Ray in *Development economics* (Princeton: Princeton University Press, 1998) in p. 9.

local, it is advocacy and value. Culture is democracy and prosperity. Culture is social and economic impact, and also, cultural impact. Complex? Maybe it represents the current context, and maybe it explains why culture is vital to sustainable development. And this is just considering two variable relationships. What happens when there are multiple relationships?

García-Canclini (2002) states:

We need to investigate why doesn't Latin America sums its creative, literary, musical and communicational variety in order to become a better interconnected cultural scale economy with a greater export capacity. To search in history the causes of these frustrations seems a fundamental challenge in a time in which globalization and regional integration are imagined as survival requirements (p. 34).

A possible and partial explanation may be that Latin America –and many more regions- are still immersed in a lineal way of thinking with opposition acting as the main resource. Maybe by understanding this, it will be easier to understand recommendations or development, such as: “The anti-globalization movement will thus have to turn its attention to its own collaboration with the globalized civil society of NGO’s and weed out the appropriation of the public good by the new regime of accumulation based on intellectual and cultural work” (Yúdice, 2003, p. 362).

## **2.3 Universities’ role**

### ***2.3.1 Education in development***

As with culture, there are multitude of options to describe the relationship between education and development. Higher education and its relationship with sustainable development is an exercise that requires the acceptance of complex and open-ended paths (Gough & Scott, 2007; Morin, 1997; Scanzoni, 2005) For the purpose of this research, the focus is narrowed to the ways in which universities may be associated with sustainable development. Gough and Scott (2007) state: “If the purpose of higher education is a matter of debate, the meaning of ‘sustainable development’ is even more so” (p. 13), implying the difficulty in trying to define them, or their relationship.

A good starting point might be to recognize that, as with culture, in education there is a need to move away from linear and opposite thinking when considering development. To consider the role of universities outside the one-way economic growth model of development described in the previous chapter, may mean to be aware that “Enhancing economic prospects’ is not the same thing as ‘creating and sustaining a free society’” (Gough & Scott, 2007, p. 10). This may have various interpretations. It may mean to be clear that the purpose of higher education is far from being only a way of providing society with ‘economic growth’ workers; it may also mean that a “free society” is made up of infinite possibilities of knowledge and relationships among them, and not just the traditional few career paths that have been predominant. It can imply that, in order to consider sustainability in development, it is necessary to acknowledge the relevance of areas of knowledge that can be more suited for a non-linear perception of development, such as arts and cultural administration.

Maybe the leading scholar of the Cartesian paradigm in its relation with education, as well as the acceptance of uncertainty and complexity in this area, is Edgar Morin (1999). In “Seven complex lessons in education for the future”, he states that this dissociation crosses the universe from one extreme to the other: subject/object, soul/body, spirit/matter, quality/quantity, finality/causality, feeling/reason, and so on. As in culture, examples can be seen today for the effort being made in order to solve oppositions in the education area (Gough & Scott, 2007; Morin, 1997; Scanzoni, 2005). For instance, “the distinction between basic and applied research is rapidly losing its relevance” (Balch, 2004 as cited in Scanzoni, 2005, p. 39) and “the emergence of the entrepreneurial university means that the academic and the commercial communities that were once quite distinct from each other have become virtually indistinguishable” (Scanzoni, 2005, p. 39) exemplify how in both the academic and operational levels, boundaries are not clear and there is no space for opposition.

A clear parallel between culture and education can be established in terms of its instrumental and intrinsic values: the “real world” and the “ivory tower” perspectives. And just as in culture, the intrinsic and the

instrumental are not in opposition: "These two views of higher education are not necessarily in opposition. It is possible to argue that the objectives of the real world view are actually best served by the hands-off, follow-your-inspiration-where-it-takes-you approach of the ivory tower" (Gough & Scott, 2007, p. 9). The instrumental and the intrinsic, together, are necessary to think about development within the current context, just as in culture.

And from that perspective: "Whatever sustaining development means, it is unthinkable that the work of universities does not or should not bear upon it" (Gough & Scott, 2007, p.28). Taking into account that the simplistic binary oppositions and linear thinking are no longer viable options for education, how might that work of the universities be re-defined? Where do the shifts have to take place in a university setting?

### **2.3.2 The shifts**

#### *2.3.2.1 People shift*

Among the difficulties that universities are facing in the twenty-first Century, the most noticeable ones may be related with growing gaps between societal needs and responses to those needs. Curricula that do not respond to complex changing contexts, theory that cannot be applied in practical settings, education programs unaware of students' languages, and teachers that do not have time for students inquiries, are just some of the problems that can be mentioned regarding higher education.

There is a problem of connection that seems to be common to these situations. There are unfulfilled needs that are not being addressed. The problem might not be the lack of interest or work capacity, but not being able to notice those needs. And, where are needs born? In people. It is people who have needs, and who create diverse strategies to fulfill them. So, maybe the clue is to start by recognizing that answers are not in the strategies, but in people themselves.

For instance, as stated by Scanzoni (2005), in all spheres of knowledge, "a vital goal would be to get students to see professors as 'people who formulate and struggle with questions rather than merely assigning them on tests'" (Wineburg, 2003, as cited in Scanzoni, 2005, p.

179). In this example, the focus is not on the tests or the results, but on the people: the student, the teacher and their relationship. And, it is worthwhile to notice that 'struggle' is part of that vital goal which suggests a space for complexity and a demand for open-ended approaches. This example can also lead to the conclusion that the focus should be in the process, rather than on the results of the learning process. In other words, we should focus on the 'how', rather than the 'what'.

And so, this leads to the question: what happens when the focus of education is on strategies rather than people, and when programs solve the 'what' and not the 'how'? This may be the reason why, for instance, in Colombia there is a need to focus education on people's interactions and in processes of learning, rather than on results. That could be the answer to act within a democratic culture.

A people-focused university would be able to better accept complexity and uncertainty, and would be engaged in a responsible way with society. According to Morin (1999): " Educating for math understanding or any discipline is one thing, to educate for human comprehension is another; there, precisely, lies the spiritual mission of education: teach the comprehension between people as condition and guarantee for the moral and intellectual solidarity of humanity" (p. 47).

#### *2.3.2.2 Connections and social shift*

What Morin states is important not only because he clearly focuses on people, but also because he establishes comprehension as the central idea for moral and intellectual solidarity, one of the bases for education in the twenty-first century. According to Duke (2002): "Reflection in isolation is...rarely successful for even the more clever and charismatic leader" (as stated in Gough & Scott, 2007, p. 154). So, even if there is a focus on people and a deep reflection on the needs for education, it is sometimes the connection that allows the possibility for action and impact. And this premise can be applied when thinking about individuals, areas of knowledge, organizations, countries, and so on.

This shift of focus from the individual to the social spheres, and from isolation to connection can be approached from many different perspectives

within the universities. The first important shift would be to make evident the connection between individual human beings, between persons. That could be represented in the own perception of the student or the teacher in relation with its role in a community or a society: " The student would gradually become imbued, with the same spirit as her or his professor: I have an obligation to contribute to an entity larger than my family and me. I am duty-bound to strive for human betterment- to try to make a difference- through the resolution of social issues (Scanzoni, 2005, p. 11). This might be especially relevant for countries like Colombia, where the inter-personal trust level is very low (Fairbanks, 2000, p. 269). It could be the possibility of understanding the two-way relationship between get and give in society and between student and teacher in education. This may also be related to highlight the importance of group work and peer interactions. By strengthening peer work, the capacity to understand the need for relating to one another may be better developed.

At a second level, the connection between disciplines would have to be taken in account. As soon as there is an understanding that there is an impact that is derived from the relationships between persons, there is obviously an impact between the activities they develop, in the case of universities, academic programs or areas of research. And here it is necessary to understand how to make the connections: "in today's society the Leonardesque aspiration, the goal of creating current-day Leonardos who are competent in all of science" (Campbell, 1969, p. 330) has to fail because the individual human mind is limited. The locus of 'truth' and 'knowledge' is shifting from individual minds to a collective social product only imperfectly represented in any one mind (Fischer, Giaccardi, Eden, Sugimoto, & Ye, 2005, p. 16). According to Morin (1999) the twentieth century produced the greatest technological and scientific advances, but failed to understand the global, complex and fundamental problems preventing people to see "what is knitted as a whole" (p. 20).

Connections between disciplines can be built, keeping in mind that the final goal is comprehension of the complex context. Better strategies to engage with the current environment may be possible through opening a

path for experimenting with these types of connections, using the university as the focal point. Morin (1999) states: "the economic dimension is in a permanent interaction with all other human dimensions; moreover, economy has in an hologramic way: needs, desires, human passions, that go beyond the sole economic interests" (p. 15). That can allow areas of knowledge such as arts and cultural administration to recognize that there are political, social, economic and educational components, among many others, that have a direct impact for their development and sustainability. And from that perspective, also understand that there is an active role to perform in society.

A third level would be to consider the relationship between the university and its context. Universities can be considered to have a great potential to link their resources with the community. Community engagement and outreach are some of the possibilities by which universities can actively relate to its context. Community outreach can be understood as the way by which certain areas of the university share their knowledge and resources, whereas community engagement is a reciprocal relation of benefits between in which both, the university and the community learn from one another (Emmanuel, 2008, p.1). An example of community outreach would be a music department that gives a concert in a school; an example of community engagement is a concert with specific programming for 5<sup>th</sup> graders at the school and with a follow-up evaluation designed specifically for the event to analyze how the experience was for the kids. The second example is also a clear representation of how the "ivory tower" and the "real world" perspectives can be connected.

According to Gough and Scott (2007), universities: " generate advanced knowledge and understanding of the world, and of the role of humans and the impacts and implications of human activities within it" (p. 139). The people-orientation and the social connections may be the shifts required for universities to evolve from a teaching-oriented to a service-oriented perspective, this latter one required to comprehend the implications of human activities in the world. What implies a service orientation in a university?



### **2.3.3 Service university**

Universities must educate students so that they can recognize connections and accept complexity. This might be a path to sustainable development. As seen before, realizing the impact of every action at the interpersonal, interdisciplinary and inter-organizational levels may be one of the main priorities for a university. The fact that each individual action affects at different levels of interaction may imply that there is a responsibility, direct or indirect, with the surrounding context. Whether the individual assumes that responsibility or not might be a personal choice. Universities, on the contrary, have the social responsibility to both, think and act, within that responsibility with the society (Gough & Scott, 2007; Morin, 1997; Scanzoni, 2005). In other words, each university has a responsibility of service to community, whether this is internal (students, teachers) or external. The possibilities of service are varied. For the purpose of this research, the possibility of service will be analyzed in terms of the relationship among university, student, and community.

With the student the university has two main responsibilities of service: to prepare them to be able to think and act in their context, and to provide the opportunities so that they can understand the social impact of their actions, whether they choose to assume the responsibility or not. Given the current context, there is an urgent need to form students that possess higher-order human capital proficiencies (Scanzoni, 2005, p. 127). The ability to reason critically and systematically, the ability to conceptualize and solve problems, the ability to think independently, the ability to take initiative and work independently, the ability to work in cooperation with others and learn collaboratively, the ability to pursue lifelong learning, the ability to judge what it means to understand something thoroughly, and the ability to think, write and speak clearly are some of the descriptions of the higher order human capital proficiencies (Rhodes, 1998, p. 11). To allow students to interact in a competent way with their context requires these proficiencies. Along with providing resources that can allow the flexibility to pursue a path that is in accordance with their interests, educating for these proficiencies is necessary for the current context.

The second way in which universities serve students is by providing opportunities for social interaction and impact understanding. The fact that a university has a mission that clearly states the social purpose is not a guarantee that students are learning the concept of connection with society. On a daily basis, universities can educate students about the impact of their actions. There are multiple ways to provide students with opportunities: community engagement and outreach, applied research, internships, and peer work in an ongoing basis would be just some of the examples.

The service that universities can provide to communities through students can be considered of great impact, not only for the student, but also for the community development and for the university itself. Whether or not the student chooses to be engaged in an active way, there is a need for universities to open all possible paths for diverse levels of involvement and understanding. This involves the capacity to make connections at all levels previously explained, being able to understand and contribute to their context. According to Morin (1999): "The weakening of the perception of the global –each one tends to be responsible only for his specialized duty- leads to the weakening of solidarity –nobody feels ties with the other citizens" (p. 17). And so, the connection between education and democracy becomes clear. And as with culture, there is a two-way relationship in which education serves democracy and democracy serves education. The ultimate goal of universities would thus be to educate actively engaged citizens aware of their impact to society, regardless of the area of knowledge.

By moving away from linear and Cartesian approaches, and focusing on human beings and the impact of their actions as connections are established, universities can contribute to sustainable development. "There is an acute paradox here, the more it seems that we know about the purpose of universities, the less we can say with certainty" (Gough & Scott, 2007, p. 12). Therefore, service may be the primary goal of this type of universities and uncertainty the only clear connection with the complex context.

### ***2.3.4 Cultural administration and education***

Within that context, cultural administration can be seen from the perspective of building links between imagined options and limited resources,

between the public and the private, between the arts and the economy, and so on. In other words it can be a tool to move from opposite thinking.

Improving the quality of human life can be seen as the ultimate purpose. As stated by Sikes (2000): "Both governments and private organizations constitute the rightful machinery through which society can achieve this purpose" (p.93). It is the cultural administrator who might be best suited to develop those necessary linkages. According to Bendixen (2000):

This approach to modern arts management rests on the idea of the arts manager as a social pathfinder and creator of effective, relevant public spheres. This new role is not conceived as a substitute for the classical engineering type of manager. Rather, it highlights communication as a prevailing management tool and skill. (p. 8).

Communication is then seen as the required skill to build bridges towards access and sustainability and towards long-term projects that represent the capacity to improve quality of life. This level of communication, and its strong connection with creativity, also requires the appropriate levels of education and knowledge. In order to be able to find new approaches to make connections between a specific context, its needs and its possibilities for development, it is necessary to have administrative tools. Education in cultural administration is a field that has the potential to respond to that need for creating new links.

The general perception of the cultural administration field, the multiple orientations of the different programs in arts administration, the need for considering an international perspective and the idea of adaptation, are four subjects that can establish commonalities between Europe, the United States and Latin America.

As stated by Teixeira<sup>45</sup>:

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<sup>45</sup> Teixeira, J. (2004, December). Cultural Administration, civil society and cultural impact of culture. Paper presented at the Meeting Convenio Andres Bello Second Seminar on Culture and Economy The Third Face of the Coin, Montevideo, Uruguay. Retrieved January 28, 2009, from the Andrés Bello Agreement Web site:  
<http://www.convenioandresbello.info/?idcategoria=1276>

We, in our seminars, talk a lot about the economic and social impact, but we do not ask ourselves about the effective basis that allow those impacts to be implemented by the culture. I believe that the only possibility for that is through the discussion of cultural administration models.

The administrative models and the practices associated with them can be formulated in a variety of spaces. Formal and informal education is offered: one can attend conferences and seminars and students can earn certificates and master degrees. International organizations and foundations such as UNESCO, CAB<sup>46</sup>, AECID<sup>47</sup>, INTERARTS<sup>48</sup> and OEI<sup>49</sup>, universities, and public institutions, such as the Culture Ministries, provide a wide range of education opportunities in cultural administration. For instance, the Directory of Education structured by Iberformat<sup>50</sup> for Iberoamerica contains more than one hundred programs for the region that has references to formal and informal educational options. The necessity of expanding research and education in the cultural administration field is becoming more evident every day.

What can be defined as cultural administration education in a certain region, such as a country, can vary according to the perception of culture and its characteristics in that region. Cultural administration involves tourism, patrimony, cultural industries and arts, as well as their relations to fields such as the economic and political fields. As stated by Mariscal Orozco (2005) " Culture is not a separate entity from the different aspects of life, because it plays an important role in the political, economical, ecological and demographic areas" (p. 60). So does cultural administration, and scholars

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<sup>46</sup> Andres Bello Agreement. The country members are Bolivia, Colombia, Chile, Cuba, Ecuador, Spain, México, Panama, Paraguay, Peru y Venezuela

<sup>47</sup> International Cooperation Spanish Agency for Development.

<sup>48</sup> Private foundation founded in Barcelona 1995 as a European observatory for urban and regional cultural policies. Focusing in proposals for cultural policy implementation, advice for emerging cultural projects and education programs in cultural subjects it works in an international sphere.

<sup>49</sup> Iberoamerican States Organization for Education, Arts and Culture. The OEI members are Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Chile, Dominican Republic, Ecuador, El Salvador, Spain, Guatemala, Guinea Equatorial, Honduras, México, Nicaragua, Panama, Paraguay, Peru, Portugal, Puerto Rico, Uruguay y Venezuela.

<sup>50</sup> Iberoamerican Net of Cultural Administration Education: [www.iberformat.org](http://www.iberformat.org)

seem to concur that a more inclusive cultural sector is evolving (Dewey, 2004, p. 13).

The consideration and analysis of education programs in cultural management starts from that inclusive and, at the same time, undefined perspective of cultural administration. For that reason, in terms of education, there are also common strategies and approaches implemented in all regions.

The multiplicity in terms of orientations of the different programs as well as the different ways in which they are structured is a reality that many scholars take in account when analyzing the arts administration education field (Colbert & Evard, 2000; Dewey, 2005; Lopez Sanchis, 2006; Mariscal Orozco, 2005; Schargorodsky 2002; Sikes, 2000). If the term cultural administration is inclusive, so are the programs and the emphases offered. Programs can be guided towards politics, education, tourism, arts or social impact, among others, and can be offered in formats that range from one-week practical workshops to two years master degrees. Other times, as explained by Dewey (2005), there is not even an educational basis: " ...arts managers learned arts management functions on the job and viewed formal training with much skepticism" (p. 10). This fact is worth considering, because it represents also the need to start thinking about the balance in terms of the programs that are being offered and the relevance of their educational impact.

One of the main goals of the Training Seminar for Trainers in Cultural Administration<sup>51</sup> was to: "...strengthen the structures and consolidate the education processes in cultural administration in the Iberoamerican area, through the exchange of experiences and proposals..." Similarly, the Association of Arts Administration Educators (AAAE), aware that "the profession is still in its adolescence, even as arts institutions are demanding higher levels of sophistication from their administrators", believes that

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<sup>51</sup> Organized by the Iberoamerican States Organization for Education, Arts and Culture (OEI) and the Spanish Agency for International Cooperation, 2006.

"higher education remains the appropriate response to these demands and to the present and future management needs of the arts"<sup>52</sup>.

The need for considering an international perspective is also of the most relevance for researchers in the cultural administration education field (Dewey & Wyszomirski, 2007; Martinell, 2002; Sikes 2000). For Martinell, the inadequacy of the profiles and educational offerings, anchored in traditional forms of perception of cultural administration, does not include the internationalization of its projects, the cultural collaboration or the networking among different countries. However, researchers recognize the growing interest and efforts in considering international education made by educators, policymakers, and international organisms such as UNESCO, OEI, CAB and AECID, among others. In all documents, globalization is a starting point and the understanding of its consequences for every region is crucial for the people who work in the cultural sector. International cooperation and policies, knowledge of the cultural and artistic international networks and ability to understand the organizational concept through an international scope, are some of the topics recommended to be included in education programs in cultural administration in all regions.

In many documents and articles, the idea of adaptation as opposed to direct adoption and application of knowledge and processes is emphasized (Dewey, 2005; Hutchens & Zoe, 1985; Schargorodsky, 2002; Sikes, 2000). This is mentioned either directly or as an implicit need when considering the link between practical demands in a certain area, and the educational knowledge required in responding to them. It leads to another important issue, which is the direct relation between adaptation and change as explained by Dewey (2004):

A significant problem in cultural policy and administration, is that extant research appears not fully to identify the causes and scope of change in the cultural sector nor what, precisely, these new challenges and opportunities might require in terms of new management capacities (p. 14).

Knowledge cannot be seen anymore as a set of fixed principles, but as a dynamic response to the always-evolving environment. Challenges and

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<sup>52</sup> From the AAAE web Site: [www.artsadministration.org/about](http://www.artsadministration.org/about)

needs can be understood through the recognition of change. In that sense, a deep understanding of the regional as well as the local context in which cultural organizations and processes function and the specific realities derived from them is another factor that is mentioned in scholarship emerging from the U.S.A., Europe and Latin America.

## **CHAPTER 3: Contextualizing**



### 3. CONTEXTUALIZING

In order to find the specific needs for education in cultural administration in Colombia, this study was developed considering the influence that the regional context might have in the country. With the purpose of gaining a better understanding, the study was not limited to the national situation. Rather, it was designed to consider Colombia within a region from which it cannot be alienated, because it is in its relations with other countries that the local needs can also be determined.

Therefore, and given the limitations of the project, the regional perspective was focused on Latin America, considering Argentina, Chile and Colombia as analysis sites. This chapter seeks to give a contextual basis for the next chapter, which is the analysis of the interviews developed in Buenos Aires, Santiago, and Bogotá.

#### 3.1 Developing?

As the focus of this project is to explore the possibilities for higher education in cultural administration to bring economic and social development in Colombia within the Latin American context, it is worth considering what the meaning of development might be in the region.

First it is important to denote the three countries as categorized as “developing middle income” countries by the World Bank. Countries under this category “continue to face substantial development challenges: achieving sustained growth that provides productive employment; reducing poverty and inequality; reducing volatility, particularly in their access to private financial markets; and strengthening the institutional and governance structures that underpin viable market-based economies”, in spite of the advances made in terms of “creating better-paying jobs, better and more equitably available education and health services and investing in infrastructure improvements”<sup>53</sup>. Within this category there is a sub-category,

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<sup>53</sup> From the World Bank Web site:  
[web.worldbank.org/WBSITE/EXTERNAL/EXTSITETOOLS/0,,contentMDK:20147486~menuPK:344190~pagePK:98400~piPK:98424~theSitePK:95474,00.html#1](http://web.worldbank.org/WBSITE/EXTERNAL/EXTSITETOOLS/0,,contentMDK:20147486~menuPK:344190~pagePK:98400~piPK:98424~theSitePK:95474,00.html#1)

which is upper and lower middle-income countries: Argentina and Chile belong to the first one, Colombia belongs to the second one.

This is important to consider because it is the classifications and guidelines of organizations such as the World Bank and the International Monetary Fund (IMF) that might have shaped the linear approach to development and the strategies towards development that are followed by developing countries. A distinction can certainly be made between upper and lower middle income countries for the examples of Argentina, Chile and Colombia. However, is “income” the only accurate indicator in countries where crises –cultural, political, economical, and social- happen almost without interruption (Moneta<sup>54</sup>) and when the levels of exclusion may be very similar? And it is also questionable when leading economists such as Nobel prize-winner Joseph Stiglitz, when speaking about the policies designed in the IMF for developing countries, states that: “In theory, the fund<sup>55</sup> supports democratic institutions in the nations it assists. In practice, it undermines the democratic process by imposing policies” (Stiglitz, 2000, p.57).

This and the fact that neo-liberalism has had detrimental results in Latin America, such as the growing inequality, may be the reason why most Latin America countries have been moving toward governments with social tendencies. Although this is a complex subject that exceeds the scope of this project, it is necessary to mention that Argentina and Chile are following this social tendency, while Colombia has not yet moved in this direction.

The point of this research is not to judge the failure of the strategies adopted but to evaluate if, given the current crisis circumstances, there are additional approaches that might help in advancing towards sustainable development. The point is not to disagree with the fact that economy is central and that there are developed and developing countries, with all the implications stated above. According to Stiglitz (2006): “Obviously, it is of concern if these new leaders of the left in Latin America pretend there are no

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<sup>54</sup> Moneta, J. Cultural diversity: Visions, logics, States and markets. Retrieved February 20, 2009, from the Andrés Bello Agreement Web site: [www.convenioandresbello.info/?idcategoria=1290](http://www.convenioandresbello.info/?idcategoria=1290)

<sup>55</sup> Referring to the IMF.

laws of economics. If they say, 'I can deliver the goods' without the resources, that is a problem. But the question is whether the IMF structures are the only ones consistent with good economics. The answer to that is a resounding no" (p. 2). So, the goal is to seek for alternative ways for the improvement of life conditions. When referring to the inclusion of a multifunctional approach<sup>56</sup> to development and integration among countries, Rojas<sup>57</sup>, General Secretary of the Latin American Integration Association-ALADI- states: "Under this new conception is that we have been able to promote a series of actions related to the strengthening of our identity that, definitely, are much more transcendent for the Latin American and Caribbean population than the immense diversity of commercial agreements that only favor a few and which positive effects on our countries' development are very limited".

It might make more sense to consider crises within their different components and contexts rather than limiting them to their economic component. According to Moneta<sup>58</sup>, each conflict has a national specificity, is unique, and is part of "a net of histories, institutions, ways of action, and cultural settings, some shared, some different; they are part of the political cultures existing in our region" (p. 11). Therefore, in order to better understand the current situation in countries such as Argentina, Chile and Colombia, it may be necessary to accept that the crises go beyond the economic component. For, as obvious as it may seem, the crises demonstrate that perhaps some important aspects are being forgotten in this evaluation. National specificities and crisis respond to cultural characteristics, which is why for countries like Argentina, Chile and Colombia it is as relevant as it is for developed countries, to include culture as a dimension of sustainable development.

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<sup>56</sup> One that includes education, health, and culture among others.

<sup>57</sup> Rojas Penzo, J. *The role of States: Mobilization in relation with cultural policies*. Retrieved February 20, 2009, from the Andrés Bello Agreement Web site: [www.convenioandresbello.info/?idcategoria=1290](http://www.convenioandresbello.info/?idcategoria=1290)

<sup>58</sup> Moneta, J. Cultural diversity: Visions, logics, States and markets. Retrieved February 20, 2009, from the Andrés Bello Agreement Web site: [www.convenioandresbello.info/?idcategoria=1290](http://www.convenioandresbello.info/?idcategoria=1290)

Moreover, the current context in these countries demonstrates that the imposed linear approach to development has been detrimental. Despite the efforts being made to move in other directions, such as the social movement, it might be still necessary to ask: are these countries “developing” towards more sustainable possibilities?

### **3.2 Culture’s role in context**

This project is based on the idea that culture might be considered as a way to provide relevant possibilities for sustainable development, both economically and socially. This is especially significant in Latin America where there is an urgent need to consider alternative paths to inclusion and where un-interrupted crises –cultural, political, economical, and social- have shaped the context through their multiple interactions. So culture can be both a means to understand local contexts and a tool to act upon those interactions in order to bring new opportunities.

Even though a sound comparison between the perception and role of culture in Argentina, Chile and Colombia would be another complete project, it is necessary to have an idea about the general aspects of the cultural sector in these countries. Since this is an incredibly extensive subject, the aspects to be considered are going to be based on the relationship among culture, government and development, which is central to this research.

#### ***3.2.1 Culture, government and development***

The more noticeable difference between the three countries in terms of cultural policies is that Colombia has a General Law of Culture, while Chile and Argentina do not. As explained in the first chapter, Colombia’s Law of Culture is defined, among others, in terms of cultural democracy and recognition of diversity. Cultural development is linked with social and economic development. This does not mean that Argentina and Chile may not have similar goals and relevant laws for their context, such as the cinema law in Argentina; their strategies and actions may demonstrate their

purposes<sup>59</sup>. For instance, the purpose of the Department of Culture and Citizenship of the National Arts and Culture Council of Chile is to: " Develop Chile's cultural policy so that the right for participative access of citizens is guaranteed, promote art and culture in a setting of recognition of diversity...and integrate them as factors of human development, education, quality of life and democratic strengthening"<sup>60</sup>. It may mean, though, that in Colombia there is a written commitment that requires the Government, without regard of particular political parties' interests or circumstances, to respond to the cultural demands of the citizens through democratic processes that include all regions of the country.

The Culture Secretary, the National Council for the Arts and Culture, and the Ministry of Culture are the cultural public organizations in Argentina, Chile and Colombia respectively. Despite the difference in names, they all represent the commitment of the State with regard to culture and they seem to be successfully designed to respond to the national specificities in terms of cultural development. It is noticeable that all countries, by adapting the "Ministry of Culture" model to their context, seem to have given great effort to designing the best possible ways of responding to their own cultural needs. Arts, patrimony, international cooperation, and communications appear to be some of the shared subjects among the three. However, it might be less complicated, and more relevant, to highlight one aspect that in each of the organizations is representative of the subjects presented in this research that may contribute to sustainable development.

Starting with Argentina, the area of "cultural industries" seems to be a strong subject. Including the programs Laboratory for Cultural Industries, National Culture Entrepreneurships, and Productive Identities, this area can be considered an interesting approach to the subject of development. For instance, Productive Identities is a program that is held in 80 municipalities with the participation of seven hundred craftsmen. It is a program guided to give strategic support to local enterprises, while responding to specific needs

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<sup>59</sup> Further information in the public cultural organizations in each country: Argentina, [www.cultura.gov.ar/home/](http://www.cultura.gov.ar/home/); Chile, [www.consejodelacultura.cl](http://www.consejodelacultura.cl); Colombia, [www.mincultura.gov.co](http://www.mincultura.gov.co).

<sup>60</sup> [www.consejodelacultura.cl/portal/index.php?page=seccion&seccion=15](http://www.consejodelacultura.cl/portal/index.php?page=seccion&seccion=15), retrieved on February 25 of 2009.

in each region and providing them tools for economic and social development. The Cultural Industries area is also tied to the Cultural Information System of Argentina –SINCA–, which provides information on many matters such as the employment rates within the cultural sector.

In the case of Chile, the Infrastructure Department of the Council is particularly relevant for the purpose of this project. It is a program intended to provide, by 2010, cultural centers for nine million people all over the country; this is a cultural center for each community over fifty thousand people. This includes the construction of the centers, as well as an education program for cultural administrators for all centers. This is also a demonstration of the commitment to cultural development from an inclusive perspective.<sup>61</sup>

In Colombia, the Cultural Diversity program of the Ministry of Culture is an interesting demonstration of the commitment the country has made to the recommendations on cultural diversity articulated by UNESCO and previously explained in this research. The program seeks to promote the cultural riches of the country by giving special attention to ethno linguistic diversity and African descendants communities.

These are but a few examples of the multiple and diverse options that the governments of Argentina, Chile, and Colombia offer through their cultural institutions. It becomes clear that each country has valuable possibilities with the potential to become alternatives for sustainable development. Are these programs seen in all their potential for development? Is culture a priority for governments? This is different for every country and every government. But, why is the national budget for culture in Colombia for 2009 less than that of 2008, while in Chile the budget was increased? Why has Colombia, which has a National Culture of Law and a “cultural Constitution” decreased its funds, while Chile has increased its cultural budget in spite of apparently not having a culture law? This comes again to the need to evaluate theories in terms of actions.

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<sup>61</sup> Additional information:

[www.consejodelacultura.cl/portal/index.php?page=seccion&seccion=164](http://www.consejodelacultura.cl/portal/index.php?page=seccion&seccion=164)

According to Schargordowsky (2002): "Policies become the principal guide for public action" (p. 1). Colombia seems to have strong guides, but the actions might need to be strengthened. The actions of the Ministry of Culture in Colombia, as in Argentina and Chile, seem to be in accordance with the policies. In Colombia the notable growth of the cinematographic area, the commitment in terms of diversity, cultural entrepreneurship, communications, and cooperation, among many others, demonstrate the successful efforts of the Ministry. However, additional actions are required to successfully follow all guidelines.

### ***3.2.2 Colombia's Ministry of Culture***

Even though the Ministry of Culture is the core of all public cultural activities, assumptions cannot be made in terms of the level of centralization and control that the Government has over policy regulations. Built upon the idea that the country's diversity is fundamental, the regions are considered the focus; that requires high levels of decentralization in terms of policy formulation and implementation.

The Ministry of Culture has a simple structure with a Minister, a Vice minister, a Secretariat, a consulting group, and six directions: cinematography, arts, children and youth, ethno culture and regional promotion, communications and patrimony. Each one of these areas has its own programs such as research and documentation, policies and implementation, diversity and communication, among many others. Along with that it has special administrative units, such as the National Museum and the National Library, and adscript organisms, such as the National Archive of the Nation.

In terms of strategic planning the Ministry of Culture focus on four specific guidelines: cultural policy promotion; National Culture Plan promotion; consolidation and promotion of the artistic creation, the cultural entrepreneurship and sports; and, the research, valuation, preservation and divulgation of the material and non-material patrimony in order to promote its sustainability and social appropriation.

The transversal programs' efforts are focused on support for cultural projects, including varied incentives and means programs; support for

cultural enterprises, with an emphasis in cultural entrepreneurship; strengthening of the cultural infrastructure; and, planning and information.

In terms of distribution, restraints, and innovation, it is not easy to limit the role of the Ministry of Culture to one category. In Colombia the Ministry has been evolving so that it can play the role of patron, market manipulator, and regulator so that the ideal of a cultural democracy can be attained. Diversity, social welfare, excellence and national identity are all part of the agenda. Cultural diversity is inherent to a country that holds ten percent of the world's flora and fauna biodiversity. Colombia's government has been building its cultural policy to ensure that by all means it can be not only protected but also in permanent evolution.

### **3.3 Cultural entrepreneurship and transformation**

The potential of nonprofit organizations to bring solutions to a diverse range of social needs is becoming an obligatory topic all around the world. Specifically in complex social, political, and economical contexts, such as the Latin American context, nonprofit organizations become an answer and a two sided possibility of trust and development: from the people and for the people. For the cultural sector, it is also becoming a required subject.

Through these types of organizations, where the final goal is to offer alternative answers to the society's needs, we understand we all have opportunities as well as responsibilities within a community. The means by which the fairer distribution of services is attained depends on having necessary resources such as capital, information, or human resources.

Entrepreneurship is related to the ability to acquire funding to start an organization and to develop sustainable business strategies which consider limited resources and increasing competition. Extensive literature can be found to relate for-profit organizations with entrepreneurship concepts and theories, but can the same relationships be established with nonprofit organizations? How does the relationship between entrepreneurship and nonprofit organizations works in a certain context, such as the Latin American context? Ultimately, what actions are to be taken in order to foster entrepreneurship in the cultural sector?



### **3.3.1 The relevance of nonprofit organizations**

Recognizing the importance of the relation between entrepreneurship and nonprofits requires a preliminary appreciation of the relevance of nonprofits. As explained by Boris and Steuerle (2006), the nonprofit sector includes, among many others, civil rights groups, religious congregations, universities, museums, hospitals, political parties, environmental organizations, and homeless shelters, so conclusions that apply to one type of nonprofit are not easily transferable to all types of nonprofits. Given this diversity, generalizations about the general operation of nonprofits may be a difficult task. However, the multiplicity of activities, goals pursued, and scope does not mean that a common ground cannot be established in terms of their relevance for communities and societies.

The relationship of nonprofits with the "abstract concept of public service"<sup>62</sup> (Wolf, 1999, p. 19) by which nonprofits fulfill the necessity to serve the public is a common view of many scholars (Berman & Werther, 2001; Boris & Steuerle, 2006; Dees, Economy, & Emerson, 2001; Jenkins, 2006). Nonprofits often assume the responsibility for the services the government cannot provide, finding alternative solutions in the pursue of artistic, philanthropic, charitable, educational, and health goals in the search for achieving a better quality of life.

In that sense it can be said that the nonprofit organizations can act as the interface between private and public interests (Cliche, 2001). In Colombia, for instance, corporate foundations have established an important link between the private and the public spheres, and between the individual and the social (Morales & Rojas, 2005). Through their programs they conform a net of social awareness. These organizations have reached remarkable levels of participation by helping organize the interests of their communities.

Referring to culture as explained by Cliche (2001): "The fact that cultural policy is mainly the responsibility of national decision-makers and

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<sup>62</sup> Also, the "public interest" for Jenkins (2006) that can be described as: "not any specific policy or viewpoint but rather a set of procedures for ensuring an open, competitive process in which all significant and relevant issues are represented. The public interest is served by ensuring greater pluralism in terms of political and social representation" (p. 308).

public administration is being replaced by a concept of 'creativity government and management'." (p.21). According to this idea, governance is a responsibility of forums and networks in which not only public, but also private and third sector organizations participate. In that sense, nonprofits can become a central building block for democracy. Jenkins (2006) explains that when involved in advocacy<sup>63</sup>, nonprofits help to correct imbalanced political representation by ensuring that a broader set of interests are voiced" In Colombia, for example, there are corporate foundations that have been involved in public governance. According to Morales and Rojas (2005), a trend of the 1990's in the country was: "The responsibility of business is not limited to economic growth and increased competitiveness. Business must also pay attention to the consolidation of democracies with high participation of civil society" (p. 179). Some nonprofits, such as the Corona Foundation, also help in delineating that path.

Taking in account that the relevance of the nonprofit sector goes far beyond being only charitable organizations, and the importance of the third sector for the cultural sector, it is of the most importance to consider how nonprofit organizations survive in a period characterized by limited resources and high competitiveness.

### ***3.3.2 Establishing the relation between entrepreneurship and nonprofits***

According to Boris and Steuerle (2006): " A common misperception- largely displayed by the data- is that the nonprofit sector is mainly concerned with charity and depends upon donations and volunteers for most of its resources" (p.66). Cordes, Steuerle and Twombly (2004) also state that "in popular parlance, the term 'not-for-profit' is often taken to mean that an enterprise organized as a nonprofit does not earn a profit on its activities" (p. 126), and explain that the difference between profit and nonprofit is not in earning or not profits (which both do), but in the nondistribution constraint<sup>64</sup>.

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<sup>63</sup> By advocacy the author means political as well as social actions, such as educational efforts designed to encourage community and political participation.

<sup>64</sup> The income is not to be distributed for purposes different to those related to the mission of the organization.

The fact that nonprofit organizations depend highly on earned income is the basis for considering the importance of entrepreneurship<sup>65</sup> for the nonprofit sector. Given the fact that the nonprofit sector is characterized mainly by its heterogeneity, then how can a broad concept such as entrepreneurship be related to it?

The idea of fostering entrepreneurial activities in areas other than the profit sector is becoming a policy trend. Llisterri (2005) explains that one of the aims is to extend entrepreneurship to diverse potential policy areas such as education, employment, and export, among others and that general conclusions are to be adapted to the needs of each area. As entrepreneurship is a mentality as opposed to a given set of characteristics (Deeds, Economy & Emerson, 2001) it can serve many different types of disciplines such as education, arts, health, and organizations (Gatewood, 2005; Holtz-Eakin & Rosen, 2004; Kantis, 2006; Llisterri, 2006).

Several facts contribute to support this argument. First, entrepreneurs are focused on finding opportunities out of change and in that process they create value, not only economic but also intellectual, social, spiritual and artistic (Gatewood, 2005; Deeds, Economy & Emerson, 2001). The concept of value then involves not only the financial resources and goals, but it also includes the integral elements of the organization. Second, there is an orientation of efforts towards the "how" to attain goals instead of the problems to attain those goals (Deeds, Economy & Emerson, 2001). Third, the entrepreneurial process is associated with the inception, startup and early years of an organization (Kantis, 2005).

All of the above leads to confirm that different disciplines and organizations can borrow and adapt multiple lessons from the entrepreneurship world, in order to successfully attain their vision and goals; among them, is the nonprofit sector. And among them, there are many cultural organizations.

Summarizing and as explained by Deeds, Economy and Emerson (2001) some of the characteristics of nonprofits that are entrepreneurial or

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<sup>65</sup> As defined by Kuemmerle (2006): "opportunity driven behavior cognizant of the resources required to pursue the opportunity" (p. 312).

“enterprising nonprofits” are: the capacity to stimulate progress by finding new and better ways to do things; to shift economic resources out of an area of lower productivity into an area of higher productivity; to build successful partnerships with private organizations; to adopt business methods; and to reduce the need for charitable assistance.

### ***3.3.3 Entrepreneurship in Colombia within the Latin American context***

Although there is not relevant research on the specific topic of nonprofits and entrepreneurship in Latin America or Colombia, there is existing literature regarding entrepreneurship for the region in general terms. Because entrepreneurship lessons can be transferable among different disciplines, sectors and organizations, it is worth considering these research findings for the regional and national contexts.

Scholars agree that the Latin American context has lacked the economic and political stability that has characterized, for the most part, developed countries and, therefore, conditions are less favorable for starting and developing business and organizations (Hiatt & Sine, 2008; Kantis, 2005). Among those conditions, and in spite the efforts made by governments, financing sources are among the areas considered to have the greater barriers in terms of access, (Cordes, Steuerle & Twombly, 2004; Hiatt & Sine, 2008; Studart & Suaznabar, 2005), especially in rural areas (Kantis & Moori Koenig, 2005). The profile of the successful entrepreneur in Latin America, according to Kantis (2005), is characterized by “highly educated young men with previous work experience who have often already started other business” (p. 44). Networking and collaboration among organizations is less common than in developed countries (Hiatt & Sine, 2008; Kantis, 2005).

In Colombia, the political environment is especially agitated, which affects new venture processes and entrepreneurship capacities in two main ways: it reduces even more entrepreneurs’ abilities to expand networks and makes the relation between firm-mortality and planning curvilinear, instead

of linear<sup>66</sup> (Hiatt & Sine, 2008). Within that regional and national context, Colombia demonstrates great experience and efforts from different sectors on developing entrepreneurship. Corporate foundations, such as Carvajal and Corona, have been actively engaged in the fostering of entrepreneurship most of the times partnering with international organizations such as the Development International Bank. The Government through the Ministry of Commerce, Industry and Tourism, the Special Programs of the Presidency Counseling and the Treasury Secretary has launched important initiatives such as the Law 1014 for the Promotion of an Entrepreneurship Culture, the Entrepreneurship Bogotá Program, and various educational programs such as seminars and workshops. Within those programs, the Colombian Entrepreneurs program includes nonprofits as determinant agents for the development of an entrepreneurial culture in Colombia. In 2008, the Ministry of Commerce hosted: the National Convening of Innovation and Entrepreneurship; the National Contest for Entrepreneurs-which included the category cultural industries-; the Roundtable of Entrepreneurship Education-with Stanford University; the Global Week for Entrepreneurship; and the Innova Contest for Entrepreneurs with de BID. Private organizations, such as the Chambers of Commerce, most universities, and private business, like Bavaria, are also investing considerable resources on the subjects of innovation and entrepreneurship.

In the cultural sector the efforts have been important. The Ministry of Culture along with the Chamber of Commerce of Bogotá, the British Council and UNESCO published the manual *Art and Part*, an entrepreneurship manual for creative and artistic industries. The British Council in Colombia has a cultural entrepreneurship program since 2002, and the Ministry of Culture continues to have an area of cultural entrepreneurship. Universities are starting to understand the relevance of the subject, and some programs are specially directed towards cultural entrepreneurship such as the Diploma in Cultural Entrepreneurship that is going to be launched soon by the Javeriana University.

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<sup>66</sup> As explained by the authors, modest levels of planning increase survival, whereas too much planning decreases firm survival.

### **3.3.4 Entrepreneurship through education**

In this study, entrepreneurship has been considered as a mentality that defines entrepreneurs as “innovative, opportunity-oriented, resourceful, value-creating change agents” (Deeds, Economy & Emerson, 2001, p.4). This concept is not limited to individuals; it can be applied at different levels going from the particular to the general: individual, organizational, national, regional and global, each influencing a general culture of entrepreneurship.

It is demonstrated that Colombia is experiencing major advances in terms of actions towards the creation of an entrepreneurial culture. However, the difficult political and social situation may reduce the possibility to build a strong entrepreneurial culture. The articulations necessary to build a culture, in which the particular is coherent with the general, can be jeopardized. The impact for organizations may be lack of information, reduced research, and few opportunities for networking, among others.

Universities are continuously cited as important motors in contributing to the building of entrepreneurial cultures. As explained by Llisterri (2005): “Increasingly the universities, perhaps conscious of the limited contribution that they have made thus far to entrepreneurial culture, are starting new enterprise programs, introducing related subjects into other professional career curricula, and carrying out research on the phenomenon of business creation” (p. 11). There is a need for universities, especially in Latin America where educational opportunities inside organizations are limited, to articulate the different components on training so that universities can offer educational options based on experience and training on the job (Kantis, 2005; Shane, 2008).

The interest of approaching different areas of knowledge from an entrepreneurial perspective in universities indicates that entrepreneurship is no longer limited to the business schools (Gatewood, 2005; Kantis, 2005). Health, arts and education, among many others, are adapting the lessons of entrepreneurship so that individuals and organizations are better prepared for the changing environment. As stated by Gatewood (2005): “The concept of entrepreneurship embodies the value of freedom that is also at the core of the liberal education” (p. 12), which confirms the idea that entrepreneurship

can be seen, above all, as a transferable mentality suited to be applied to theories and practices.

The existing research and programs in entrepreneurial education have to be adapted for specific context needs with the awareness that, through adaptation, new knowledge has to be created. In that process universities, having the resources, play a responsible and crucial role. As stated by Shane (2008): "We...need to educate would-be entrepreneurs about what makes start-ups successful. We need to make sure that they are not making poor decisions out of ignorance" (p. 164).

### ***3.3.5 Role of universities: entrepreneurship across boundaries***

Education can provide a basis so that a culture of entrepreneurship can be built and lessons from business can be transferred to other areas. For the nonprofit sector, the means by which its organizations become entrepreneurial can depend on the strength of that entrepreneurship culture. If a nonprofit organization is not accustomed to building partnerships with private and public organizations or seeking for new and better ways to do things –two of the characteristics of enterprising nonprofits- it might be a problem of mentality. Education can create awareness so that individuals and organizations function with an entrepreneurial mentality.

Universities can play an important role in that process. The adaptation of entrepreneurship across disciplines can benefit largely from universities' resources. Universities can provide the stage for interdisciplinary work, which is the basis for the successful transference of knowledge. Furthermore, universities can act as the link between the private, the public and the third sector. In building interdisciplinary teams, and collaborations with organizations in different sectors, they can create the environment that interests students and organizations in understanding that it is only through this mentality that sustainable development is possible.

Examples of projects that respond to these needs are varied. The Red Motiva (Iberoamerican University Net for Enterprise Creation and Entrepreneurship) is a clear example of how are universities and public organizations collaborate in creating an entrepreneurial culture. Among their goals they seek to join institutional efforts for the creation of new

enterprises, to develop research and information systems for the field, and to give technical assistance to organizations, among many others. This demonstrates that universities can be active promoters of entrepreneurship.

However, the minimal literature on nonprofit entrepreneurship, especially in Latin America, demonstrates that the awareness of the importance of this relation is barely in a beginning stage. The structural basis for building an entrepreneurial culture is there. Further research is required on this topic, and specially research that allows the transfer of knowledge in entrepreneurship for the nonprofit sector in Latin America. That will allow nonprofit organizations to learn the lessons of flexibility and creativity required for survival in the twenty-first century.

As stated by Gatewood (2005): "Like liberal education, entrepreneurship is concerned with empowering individuals to see new possibilities and to effect change for the good" (p.12). An entrepreneurial culture in the nonprofit sector is a culture where individuals as well as organizations act for social change, and for the development of societies and countries. There is a link between the individual and the collective interests: empowerment. There is a coherent way to attain it: liberal education.

### **3.3.6 Conclusions**

The relevance of the nonprofit sector in the twenty-first century is related to the prominent role they play in the economic, social and political spheres. Despite its complexity and diversity, in general terms it can be said that there is a growing concern and interest about its influence. By providing their services, nonprofit organizations can help ensure that relevant interests- otherwise ignored-, have a voice. In that sense, nonprofits may become fundamental in the construction of democracy and participation.

In Latin America, the lack of research in the fields of nonprofit organizations and entrepreneurship make difficult to establish concrete actions. However, given the trend of relating these two fields<sup>67</sup> in the international sphere and the growing interest in the subject of entrepreneurship in Latin America, special attention must be paid to the way

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<sup>67</sup> The relationship between entrepreneurship and nonprofits.



we understand the role of entrepreneurship in nonprofit organizations, and especially in cultural organizations.

Taking in account that permanent change and growing competition shape the survival of all types of organizations in the twenty-first century, entrepreneurship can play an important role. In the concrete case of Colombia, given the complex political and social situation, it might be very relevant to consider the role of entrepreneurship for cultural organizations. It might be the way to guarantee a stronger opportunity for democracy. Most importantly, it can become an opportunity for democracy based on actions. Universities are the core of that process and can be the required link between multiple interests. Education can ensure the creation of a culture of entrepreneurship that empowers individuals, as well as organizations, in the search for economic, political, social and cultural development.

### **3.4 Education, universities, and culture**

Along with UNESCO, the Ibero-American States Organization for Education, Science and Culture –OEI– is an inter-governmental organization committed to the development of education in the Latin American context. In 2008, the OEI developed the document “Educative goals 2021: the education we want for the bicentenaries”, which was delivered to the country members, among them Argentina, Chile and Colombia. According to this document<sup>68</sup> the average budget for education in the region is 4,7%, far from the 6% of the GDP recommended by the Dakar Global Forum for equality in education (p. 57). The percentage of students finishing 5<sup>th</sup> grade is 90%, high school is 60% and only 10 to 15% finish the college level (p. 37). To that respect Sutz<sup>69</sup> states: “Only in 2002, the Mundial Bank started to say that universities were important; in that moment the expression ‘the matriculation gap’ was coined to highlight with great preoccupation, the huge

<sup>68</sup> The document is available in the OEI web Site: <http://www.oei.es/metas2021/indice.htm>

<sup>69</sup> Sutz, J. *The new technologies, cultural development, and regional perspectives*. Retrieved January 26, 2009, from the Andrés Bello Agreement Web site: <http://www.convenioandresbello.info/?idcategoria=1290>

differences between developed and developing countries in terms of tertiary education" (p. 4).

The OEI document refers to the Global Declaration on Education for all, which states that it is vital to develop and raise the individual's possibilities through education; therefore, subjects like diversity, multi-culturalism, the need for having "attractive curriculums" in which arts and sports become more relevant, appear in the document to be central to the role of education. It states that traditional curriculums have to be adapted to respond to the current interests: "the memory learning, the lack of connection of knowledge with the basic elements of the culture of the students- music, computers, information nets, sports" (p. 80) are some of the problems considered. Even though this is related to K-12 education, it has direct implications for the university level: there is a continuous gap between the individual's potential and the opportunities for developing it within a community setting. It is relevant also because of the level of involvement expected from university students in alliances for the improvement of education. For instance: "university students, regardless of the area of study, have sufficient abilities to help with educative tasks, from sports and artistic activities to helping students with various learning problems, or the support of alphabetization of adults" (p.86).

The relevance of this document is the level of importance that culture acquires, along with the awareness of the need for creative ideas and the establishment of new relations, all of them aligned with the purpose of this project: it is not possible to continue with the traditional curricula and paths. It is necessary to move away from formulas and lineal approaches, and start to consider education more for its cultural and social purposes, than the economic results. Math and writing are not the only variables to test.

According to the same document:

The multicultural and multilingual reality of the countries in the region demands coherent and consequent policies to respond to the diversity of the situations in which education is developed...It is necessary to incorporate in the decentralization processes a perspective capable of breaking the homogenizing education and transforms it in an approach able to respond to diversity within students. (p. 89)

Might this be called "cultural education"?

The relevance of culture for education, as for development, is not limited to cultural administrators. So, what are the relevant subjects of cultural administration education for the region?

According to García-Canclini (2002) in order to understand the potential of the Latin American cultural resources, it is necessary that universities and governments re-orient their actions in order to provide tools for economic and cultural development. For instance, for Schargordowsky (2002) given the attention given to cultural industries in Argentina, one of the recommendations for public action in this area is the professional education in all areas of cultural industries. This is not limited to universities, but they can certainly have an important role. Related to that, he states that one of the main causes for the lack of strategic planning, and therefore mortality, of the cultural industries, is the deficiencies of the formal higher education system in this area. The need for improvements in research within the area of cultural administration in universities is a common concern among scholars (García-Canclini, 2002; Schargordowsky, 2002). Another concern in the region is the disarticulation between the government, the private sector, and the academia. For the case of Colombia, and in relation to cultural industries, the CAB in the document *Economic Impact of Cultural Industries in Colombia* suggests that those articulations are needed in order to generate economic development.

These facts demonstrate that cultural administration education in Latin America can be seen as relevant in the current context, as it is for the rest of the world. The growing relevance of culture in developing strategies in different areas – education, economy, social, for instance- is not a path without complex challenges, but efforts are being made to structure the field in Latin America.

### **3.4.1 Cultural Administration Education in Latin America**

To approach the subject of education in cultural administration in Latin America, two topics are described: first, a general view of the programs in the region so that a general context is understood; second, the cultural administration education field in Argentina, Chile, and Colombia within that context.

#### 3.4.1.1 An overlook of the programs

It is not easy to describe the situation of arts administration education in Latin America due to the lack of consistency between different sources. Schargorodsky (2002), in the cultural administrator's profile analysis study in Latin America that he developed for UNESCO, presented a general chart with the number of programs in Cultural Administration in Latin America:

<b>COUNTRY</b>	<b>NUMBER OF PROGRAMS</b>
<i>Argentina</i>	<i>11</i>
<i>Colombia</i>	<i>7</i>
<i>Chile</i>	<i>5</i>
<i>Mexico</i>	<i>5</i>
<i>Ecuador</i>	<i>4</i>
<i>Brazil</i>	<i>4</i>
<i>Peru</i>	<i>3</i>
<i>Cuba</i>	<i>2</i>
<i>Venezuela</i>	<i>1</i>
<b>TOTAL</b>	<b>42</b>

Mariscal Orozco (2005) places Colombia below Chile, Cuba, and Mexico when comparing the percentage of academic offerings in each country, and includes Dominican Republic, Uruguay and Bolivia as countries with cultural administration programs.

Iberformat's mission is to foster the development of an autonomous Iberoamerican net for education centers in cultural administration fostering cooperation between organizations<sup>70</sup>. The directory of Iberoamerican programs in cultural administration, provided in the organization website, shows a different number of programs for each country, and includes Guatemala:

<sup>70</sup> From: [www.iberformat.org](http://www.iberformat.org)

<b>COUNTRY</b>	<b>NUMBER OF PROGRAMS</b>
<i>Argentina</i>	<i>23</i>
<i>Mexico</i>	<i>11</i>
<i>Brazil</i>	<i>10</i>
<i>Cuba</i>	<i>10</i>
<i>Colombia</i>	<i>9</i>
<i>Chile</i>	<i>6</i>
<i>Peru</i>	<i>6</i>
<i>Bolivia</i>	<i>4</i>
<i>Dominican Republic</i>	<i>2</i>
<i>Guatemala</i>	<i>2</i>
<i>Venezuela</i>	<i>1</i>
<i>Uruguay</i>	<i>1</i>
<b>TOTAL</b>	<b>85</b>

Even though this source does not contain all existing programs<sup>71</sup> and it shows some inconsistencies, this information is nonetheless useful in gaining a first general overview of the educational programs in Latin America. Six of these programs lead to undergraduate degrees, seven are master's degree programs, one is a doctoral program and seventy-one are other types of programs that include different degrees common in Latin America, as well as non-formal education programs. Specializations and diplomas<sup>72</sup>, seminars, workshops, courses, and extension programs, are then the majority of programs offered in the region.

Fifty-one percent of the programs are offered in universities while the other forty nine percent are offered in foundations, international organizations, specialized centers and public institutions such as ministries of culture. Forty-one percent of the programs have a clear definition of concentration areas such as social development, patrimony, cultural policies, communication, tourism, literature, event management, marketing, cultural industries, and ethnic studies. Less than five percent are virtual programs.

*The master degrees referenced in this directory are:*

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<sup>71</sup> Programs such as master degrees offered in Mexico and specializations in Colombia are not in the directory.

<sup>72</sup> These degrees can be compared to the certificate degrees in the United States.

<b>COUNTRY</b>	<b>NAME OF THE PROGRAM</b>
Brazil	MBA in Cultural Administration
	Multidisciplinary master in Culture and Society
Bolivia	Master in Patrimony and territorial development management
	Master in Cultural Administration (2 programs)
Chile	Master in Cultural Administration
Peru	Master in cultural administration, patrimony and tourism

Even though the information is not consistent due to the different research approaches (that is, some lists are more inclusive than others) the numbers of programs suggest the growing interest in education in cultural administration from different disciplines and points of view in the Latin American countries. The above-referenced lists of programs illustrate that the number of countries offering arts administration education and the number of programs is increasing. Further, the areas that can be considered as part of the arts administration field are expanding. For instance, Iberformat includes programs in socio-cultural administration and ethnic issues.

#### *3.4.1.2 Cultural administration education in Argentina, Chile and Colombia*

For the case of Argentina, Chile, and Colombia each country has its strengths when considering the subject of cultural administration education. However, Argentina and Chile can be considered leading countries with regard to this area in Latin America.

Two things deserve special attention for the case of Argentina: first, the experience they possess in terms of offering programs in cultural administration; and second, the commitment of the Culture Secretary to programs in the field. Programs in cultural administration in Argentina started in the 1940s<sup>73</sup>. In 1978<sup>74</sup> the East Cultural Circuit of Buenos Aires<sup>75</sup> - CICUEBSO- started with educational programs for cultural administrators. By 1981 the III Sub-regional Course on Policies and Cultural Administration was

<sup>73</sup> Museum management courses.

<sup>74</sup> It is important to know that precedent courses were held in Venezuela, also with the support of the OEA, since 1975. Those were Inter-American courses for cultural administrators; four were held between 1975 and 1979 in Caracas- Venezuela, Brasilia- Brazil, and Rio de Janeiro, Brazil.

<sup>75</sup> Established in 1978 with the purpose to promote the cultural development of the region, and the exchange of experiences in education in cultural administration.

held with the support of the OEA, and the National University of the Center of the Province of Buenos Aires. It was offered for municipal and provincial cultural administrators from Argentina, Bolivia, Brazil, Chile, Paraguay, Peru, Uruguay, and Spain.<sup>76</sup> The brochure of the course states: "From its creation in 1978, and to the current moment CICUEBSO has been in a permanent search for integral education; not only, seeking to raise the individual level of its cultural administrators, but also to make possible the plans of each commune by itself and as a group". It is noticeable the cooperation between organizations, and the commitment to integral education at the individual and community levels. Among some of the courses are: comparative cultural legislation, cultural statistics, municipal institutions, municipal cultural services, urban society and needs of the population.

From that moment on, Argentina has been very active in the field of cultural administration education. In 1985, the Secretary of Culture with participants from Arabia Saudi, Colombia, Spain, Chile, Ecuador, El Salvador, Spain, France, Honduras, Iran, México, Nigeria, Pakistan, Panama, Peru, Uruguay, and Venezuela, organized the International Conference in Cultural Administration. The third version of this event was held in 1987 with the subject: the influences of cultural industries. During the 1980s, several opportunities continued to be offered in the metropolitan, national and international levels: the Course of Cultural Administration in 1984; the workshop on administrative theory, organized by the OEA in 1984; the First Regional Seminar of Cultural Policies in 1986 organized by the Secretary of Culture with the subject: The Regional Cultural Development. In the 1990s the tendency was to start developing formal programs in universities and institutions such as FLACSO. Today, many universities offer formal programs in cultural administration: the University of Buenos Aires, the National University of General San Martín, the National University of February 3<sup>rd</sup>, to mention some of them.

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<sup>76</sup> Information provided by Jorge Cremonte, who was part of the organization commission. Jorge Cremonte is former Director of Cultural Action and of Cultural Human Resources Development of the Secretary of Culture, and current Executive Director of the Graduate International Program in Administration and Policy in Culture and Communication of the Latin American Faculty of Social Sciences -FLACSO- in Argentina.

This does not mean that programs outside universities have lost their relevance and impact. Maybe the best example of that are the programs offered by Tikal Ideas the educative area at the Coppla Foundation<sup>77</sup> in Buenos Aires, an institution that currently works in alliance with the Faculty of Arts and Economics Utrecht at the Hogeschool voor de Kunsten- Holland, the Amsterdam School of Management, and the Universidad de Valparaíso in Chile. With a wide variety of programs, including virtual programs, the organization seeks to provide cultural administration education for individuals and organizations in the cultural-creative, socio-cultural, organizational, and public areas. The organization seeks to provide relevant tools for the current context, with an awareness of sustainable development from an integral vision of education.

Currently, the Secretary of Culture through the International Cooperation area offers the Inter-university Cooperation Program, which seeks to “allow the exchange of students and projects in cultural administration in Latin America”<sup>78</sup>. This program has the participation of universities in Argentina, Bolivia, Colombia, and FLACSO, and has the support of the AECID and the OEI. The purpose for 2009 is to gather all public universities in Ibero-America. This represents the position of the government with regard to cultural administration education, and it is important to highlight the international perspective, along with the goal of cooperation among countries.

Chile has a very different, but also very noticeable, public initiative related to cultural administration education. The Cultural Centers Program, a project of the Infrastructure and Cultural Administration Office of the National Council for Arts and Culture, was launched in 2007 with the goal to build a cultural center for each commune of more than 50,000 people- in Chile there are 345 communes, from which 85 have more than 50,000 people. According to a study developed in 2005, the Council along with the Municipalities Association, reported that more than 80% of the human

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<sup>77</sup> Further information: [www.tikalideas.org/index.php?option=com\\_frontpage&Itemid=90](http://www.tikalideas.org/index.php?option=com_frontpage&Itemid=90)

<sup>78</sup> Further information: [www.cultura.gov.ar/direcciones/?info=detalle&idd=8&id=122](http://www.cultura.gov.ar/direcciones/?info=detalle&idd=8&id=122)



resources in charge of cultural centers did not have cultural administration basis. This stimulated measures such as the Virtual Diploma in Cultural Administration offered by the University of Chile. Since 2007, this program has been focused on the municipalities participating in the Infrastructure program. This program is contemplating the option of introducing international education to its participants.<sup>79</sup>

As for educational programs in cultural administration in Chile, it can be said that it is following the same tendencies as in Argentina: there is a growing interest on the part of universities to establish programs that can respond to the contextual cultural needs. The traditional representative is the Program in Cultural Administration of the University of Chile, constituted over the last year as one of the few master's degree programs in the Latin American region. Offered since 1995, this program is considered to be one of the more established programs in the field. Programs that are also relevant for the context, especially for their focus on responding to the current needs and the local environment, are the programs of the University of Valparaíso-Tourism and Cultural Administration-, and the Cultural Administration Diploma of the Catholic University of Chile. Playa Ancha University, the Development University, the Universidad Mayor, the Santo Tomás University, and the Universidad de los Andes are also offering programs in cultural administration.

In Colombia, the public support for education in cultural administration is not as clear as in Argentina and Chile. Even though the Law of Culture 397 of 1997 includes 4 articles (28, 29, 30 and 31) in which the role of the cultural administrator is defined, the Ministry focuses the support on research and project development in the field of cultural administration. However, the strength in Colombia is in the interest demonstrated by universities. Even though Bogotá is the biggest city by far, Colombia has other cities that can be considered important cities. That is different from other Latin American countries and especially from Argentina and Chile, where Buenos Aires and

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<sup>79</sup> Information from newspaper "Creating Chile" from the National Council for Culture and Arts, No 1., Nov, 2008; and the Council's web Site:  
<http://www.consejodelacultura.cl/portal/index.php?page=seccion&seccion=164>

Santiago become the center of the country. This information is relevant, because the interest in cultural administration education is not limited to Bogotá. Universities in Bogotá, Medellín, Manizalez, Barranquilla and Cartagena have programs in cultural administration including undergraduate and graduate degrees. The Specialization in Cultural Administration of the Rosario University in Bogotá can be considered the leading program in the country. Like the program of the University of Chile, it has been offered since 1995, and it plans to become a master's degree.

Finally, it is also important to acknowledge the role of international organizations such as CAB, and OEI. These organizations offer educational opportunities for cultural administrators of the three countries, and often support public as well as private initiatives.

Cultural administration education in Latin America has been a relevant topic for many decades. The great variety in programs' concentrations, the increase in the number of programs offered, and the relevance for the current context demonstrate the need to continue advancing the research and organization of the field of cultural administration education in Latin America.

## **CHAPTER 4: Perspectives**

## 4. PERSPECTIVES

After presenting the theoretical and contextual basis, in chapters two and three, this chapter summarizes the perspectives of the forty-one people interviewed in the cities of Buenos Aires, Santiago and Bogotá<sup>80</sup>. This section presents multiple visions on topics such as the role of culture in a complex context; the relationships that can be established between cultural administration, government, democracy, and social change; the auto-perception of the people of the cultural sector, and the contradictions and oppositions that complexity can bring.

The purpose of this section is to open the limited vision of cultural administration and its scope.

### 4.1 Culture's role in complexity

Its transversal relation to other areas may define culture. In any group, community, or society, the means by which education, economy, public policy, democracy, and development are envisioned can be seen as a cultural process. It can also be argued that culture is not the only transversal subject. Education, for instance, if considered a structural basis for any society, also crosses all other areas. And to some extent, the same will happen with economy, development, and democracy.

The objective of this study is not to demonstrate that culture is the only subject capable of having multiple relationships with all other areas. The argument that culture should be supported because it is present in every aspect of human life is no longer valid. In the same order of ideas, it is not valid either to consider economy only from its measurable component, and development only as economic growth. In fact, in a complex context all areas intersect and influence each other.

For Gerardo Neugovsen, director of Tikal Ideas, the current context can be better understood as a fabric made up of many intertwined threads of different colors: the economic color, the values color, the cultural color, the political color, the cultural color, and so on; it provides the net for your identity at a local, provincial, regional and world levels. From that

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<sup>80</sup> The complete list of interviewees is provided in the Appendix H.

perspective, the fragmentations in which the economic is one side and the cultural on the other means to continue with categorization models that have proved to be unrealistic. Culture, as all other areas, is a constitutive part of the societal fabric. Martín Becerra, Director of the Masters Degree in Cultural Industries at the Quilmes National University in Buenos Aires, says: "The better distribution of cultural resources is at the same level as a better distribution of economic resources one can not build social or cultural capital without economic capital, and you can not build economic capital without cultural and social capital."

For Winston Licon, former director of the specialization in Cultural Administration of the Rosario University, this is a complicated process of fragmentation not only represented in the divisions between the economic, the cultural, or the political. It is a process that goes deeper to the very conceptions of society and is breaking the country –Colombia- into pieces. Similarly, the lawyer Gonzalo Castellanos when speaking about cultural rights, states: "This is a subject that is completely transcendental. Unfortunately the lawyers have been in charge of a great lie, which is to say that the laws have to be dictated by the lawyers. A society is built when people understand that human rights are managed by the civil society; part of our big problem is that there is a civil society fragmented by cultural problems." Neugovsen also explains: "I believe that many of the problems we have here in LA is that we do not understand the function of the economic concepts in the everyday life and it is how we say 'let the economists worry about economy, as long as I have money in my pocket I don't care' and I believe that there is a big problem: if the economic is so important but I don't deal with it and let economists do it, evidently the power is going to be on one side."

Many cultural organizations in Latin America serve as exemplars of these ideas. Juan Antonio Cuéllar, executive president of Batuta in Colombia,<sup>81</sup> explains that, in this organization, culture is perceived as being essential to human beings, and to the way communities build their social nets. It is not about instrumentalization. Building healthy societies is only

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<sup>81</sup> Batuta: youth orchestral system of Colombia.

possible when allowing the development of the interior richness of the people. For the people of Culebrón Timbal, a successful project that establishes a clear relation between culture and communication with democracy in Argentina: " Culture crosses everything, doesn't it? More than just arts productions, culture is about active participation and being the leading actor of life." At Balmaceda Youth Art in Chile, Oscar Vásquez says that the implication of involvement in arts processes for youth goes far beyond the artistic limits: new economic and social opportunities become available to participants and their families.

From an educational perspective the cultural element should be included not only for arts majors; it should be part of every curriculum so that students become more aware and articulate about their cultural context. For Ricardo Gómez, at the Sergio Arboleda University in Bogotá, this is already a reality. In the class he gives for students in business administration, he is already including relevant cultural processes as examples. The significance of this example is that Gómez is turning things the other way around: what do cultural projects have to teach to business administration students?

In the same order of ideas, the Rosario University in Bogotá is committed with the Inter-culturality Seminar in which a research group in human rights of the Law School offers students of all majors the opportunity to be actively involved in cultural subjects. As explained by Johanna Mahud, academic and administrative coordinator of graduate studies in the Human Sciences School at this university: "Our goal is to make everyone in the university believe in the importance of culture; we are forming 11,000 people that can be aware that culture and development go together. So we will have greater impact that way than only focusing on the students that come to the Specialization in Cultural Administration." Juan Luis Restrepo, executive director of the Symphonic National Orchestra of Colombia, is about to start a collaboration program in which business administration students can use the Symphony's activities as models for good administrative practices.

If the context is like a fabric of intertwined areas, then what defines the limits, scope, and role of each one?

As explained by Neugovsen, all sectors can be considered transversal and fundamental to human development. However, it is the specificities and strategies at the core of each sector that can define its role in a certain society. So, the cultural sector in its relation to subjects such as innovation, creativity, diversity, identity, and dialogue becomes central in times of permanent change and instability. These specificities of culture can be fundamental for the current context.

## **4.2 Oppositions**

Despite the advances being made in Latin America in the understanding and conceptualization of the subjects mentioned above, there are many areas in which oppositions still define everyday interactions. These oppositions may be the demonstrations that there is a long way to go before attaining an understanding of culture as a necessary element to sustainable development.

### **4.2.1 City vs. Region**

A sensitive topic when contextualizing culture in Latin America is the imbalance between the main cities and the rest of the country. In the visited countries- Argentina, Chile, and Colombia- there is a common thread: the main cities- Buenos Aires, Santiago, and Bogotá- seem to have most of the cultural public resources and programs.

Ali Mustafá, Director of International Policies and Cooperation of the Secretary of Culture of Buenos Aires, explains that the culture secretary made the decision to orient efforts towards provinces; however, the budget for the Buenos Aires Province is still higher than the national budget. He explains "The Secretary is making a big effort, to respond to the provinces' demands, but for as much effort as we make we are always going to be in a deficit taking into account the demands of the provinces." He explains that the budget for the city is more than double than the budget for the whole country.

Andrés Giraldo, Coordinator of the Cultural Area of Bibliored in Colombia, correspondingly states that inequalities between Bogotá and the rest of the country are very notorious. When asked, isn't there an important

reflection in Colombia about inclusion and the importance of regions? He answered: " Certainly we have a conceptual reflection, even the National Plan of Culture is very strong, but the practical split between the regional and the urban is complete. For instance, The District Secretary of Culture, Leisure and Sports of Bogotá has more budget than the Ministry of Culture; Bibliored has the same budget of a Ministry of Culture operating for the whole country."

In Chile, Jorge Moreno, the Minister adviser in Infrastructure and Cultural Management of the National Council For Arts and Culture is in charge of the cultural centers project mentioned above in this study. He explains that the project is going to provide, by 2010, cultural centers for nine million people all over the country. They plan to build a cultural center in every community that has more than 50,000 people; more than half of these centers are going to be built in the Metropolitan Area of Santiago.

The issue is not about conceptions or intentions. Colombia has one of the most advanced cultural systems in terms of inclusion, and Chile is investing a good amount of resources in what is planned to be a nation wide project. Argentina has a great interest in this issue too. Productive Identities, a program mentioned earlier in this study, belongs to the Secretary of Culture. It intends to give strategic support to local enterprises, while responding to specific needs in each region and providing them tools for economic and social development. The program is held in 80 municipalities with the participation of seven hundred craftsmen. However, in a practical sense the imbalance is very obvious, and a concern even for public actors.

Does this situation respond to a lack of resources? Is the institutional support as straightforward as it seems? These and more questions with regard to this subject require further research.

#### ***4.2.2 Local vs. global***

The previous subject suggests that there is a general interest in the support for local cultures. Argentina seeks the development of the local cultural industries, Colombia's diversity and multiculturalism are recognized by constitution, and Chile considers that every community has the right to have its local community center. These are all different examples for the



common subject of local culture. The definition of "the local" sometimes is not as simple as it may seem, and the relationships established with globalization are multiple.

For the purpose of this study, it is useful to consider the perspective of the people working within the arts and cultural sector. When relating to local culture, Juan Luis Restrepo thinks that there is a permanent tension between the preservation of tradition, and the acceptance of external influences. Restrepo recognizes the local as the particular appropriation that a community makes out of the external influences, without denying tradition. So it could be inferred that local culture is not about the contents, but about the process of appropriation and identity, which allows all options along the line that separates tradition from external influences; the local might be what a certain community appropriates and recognizes as its own. Sometimes localities can be similar, even being in opposite parts of the continent: the "cumbia villera", an adaptation of the Colombian cumbia, is definitely a local cultural manifestation that belongs to "the great Buenos Aires."

For Rebeca León, director and creator of the Masters Degree in Cultural Administration of the University of Chile, from a very different perspective, this is a central topic: "The globalized world, maintaining strong centrifugal relationships towards the hegemonic power centers, might be prejudicial for our culture in Chile where mixed races were early diluted- except for the case of extremely strong and brave indigenous groups. On the other hand I think that in countries like Colombia, Cuba, or Brazil, where stronger and richer mixed races' cultures transform themselves in a very effective self-defense mechanism against the attraction of cultural globalization. That is why when we did this program- and that has been my battle- we do not charge too much for our program so that it can be accessible to all interested people. So that the people that come are not only the "top 1" but from all backgrounds so that they can bring the knowledge of their local cultures." For León, the program should be an instrument to protect the cultural specificities of all communities.

Winston Licona thinks that the local culture cannot be reduced to folklore. He believes that it is the most eroded and poisonous concept,

because to talk about folklore is to talk about emphatic things as if the cultural sector was not about conflict and transformation. Culture implies a construction of interests of human groups. For Licona, folklore is an inconsistent way to see cultural development.

Cesar Baldoni, communications area coordinator at the Culebrón Timbal in Argentina, is especially critical of the current approach toward education for local development. He explains that their materials<sup>82</sup> are referenced in the universities as best examples of design of community communication tools. However, these same institutions are only educating people to work in big media organizations that analyze communications processes; they are not educating people to be communication producers able to work at local levels in community settings. Baldoni says that Culebrón Timbal has never been asked on how to educate people to develop these types of projects, even though they are all using their materials. Emiliano Fuentes, Coordinator of the Café Cultura Project at the Secretary of Culture of Buenos Aires, and Juan Luis Restrepo agree with Baldoni: universities should be more integrated with local communities in the advancement of knowledge because they have all the resources and the potential to have strong roots with those communities.

The various perspectives in this subject demonstrate that there are relevant topics to consider and that relationships will likely continue to be established from multiple sides. What is clear is that the vision of the local and global aspects of culture cannot be reduced to an opposing relationship; it has to include all ranges of analysis. And as stated by Eduardo Cáceres, faculty member of the Masters Degree in Cultural Administration of the University of Chile: "Here is where we have to ask the question: Are we going to avoid cultural penetration by supporting local products?"

#### **4.2.3 Economy vs. culture**

The relationship between culture and economy has been studied for decades in Latin America. Important advances have been accomplished in terms of research fostered mainly by international organizations, ministries

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<sup>82</sup> Examples can be seen in [www.culebrontimbal.com.ar/](http://www.culebrontimbal.com.ar/)

of culture, and lately universities and third sector initiatives. If the subjects mentioned above reveal valid multiple visions, the relationship between economy and culture is particularly complex. On one hand, it can be argued that there is a shared understanding of the relevance it has to the contemporary world; on the other, many doubts arise within the people in the sector about the level of commitment of the different actors towards convincing actions.

When referring to the topic of research in culture and economy in Latin America, Jaime Acosta, expert in knowledge society in this region, recognizes the advances. However, he explains that the concepts of economy and culture are not yet tied. So, from his perspective, Bogotá would have to have a district policy on creative and cultural industries, and find the niches of the creative and cultural industries. He states that creative industries have to be better defined by being more specific. Finally he summarizes the topic by saying: "We have to leave behind stupid taboos in the relationship between culture and economy."

For Winston Licona the word to describe the relation is not taboo<sup>83</sup>, but contamination. He explains that, regardless of the conceptual progress, in Colombia we have moved between the elitist and the populist vision in which everything that smells of market is contaminated, so cultural organizations have to generate the resources to be sustainable but without being contaminated by the market. The cultural organizations are not perceived as part of the market, so they are unable to sustain; they are not perceived as wealth producers. He says: "for me today the only possible way is to have cultural organizations capable of generating economic wealth. You have to have resources for everything." Francisco Torres, economist and general coordinator of the masters degree in Cultural Management at the University of Chile has a very similar perspective: "The main challenge in integrating economy with culture in Chile is that we have a history of leftist culture which leads us to the model that the state has to provide everything. Our challenge is to integrate the private sector as an active funder for culture." For

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<sup>83</sup> According to the Merriam-Webster dictionary: "A prohibition imposed by social custom or as a protective measure".

Neugovsen: "The biggest difficulty is that the people that take the courses come with a previous experience and when you show them the need to change the economic paradigm of culture, you find a fierce resistance. Very impressive, it takes a lot to modify their mind set so that they see themselves as economic productive beings."

David Melo, national director of cinematography at the Ministry of Culture of Colombia, thinks that all moments are of economic instability and limited resources for cultural administrators: "In our Latin American countries, cultural funding is not one of the first priorities. Therefore, cultural administrators are permanently seeking new sources for funding through the government, the private contributions, international cooperation, 'friends associations' in nonprofit organizations, volunteers, earned income, and merchandising, among others." Martin Becerra thinks the same way: "we work with administration in cooperatives and micro-entrepreneurship, and in that sense the economic crisis is not that relevant because we can say that it is a sector that most of the times is in crisis. The economic crisis in Argentina was not a big deal for cultural organizations. Three years ago, when we were coming out of the crisis, the cultural organizations were still in crisis even though the macro economic context was better. This is a sector that has always been consigned to oblivion. It is not new."

Both Melo and Becerra are aware of the fact that people of the cultural sector are permanently finding multiple ways to survive. For Juan Luis Restrepo, the situation is double sided, "on one side having the people working in social projects that believe that the Government has to support everything and on the other side the younger people with an entrepreneurial vision." With regard to this, Mahud is aware of the importance of providing students with the necessary tools to identify new scenarios such as fundraising, corporate social responsibility, and entrepreneurship. She is based on the fact that this is a complex economic context and that there are different ways to do things. It is not enough to evaluate the GDP; it is necessary to provide: "the practical tools. Why? The challenge is to understand the different scenarios and to integrate the concept of complexity."

Taboo, contamination, complexity, and entrepreneurial potential are some of the different visions for the topic of economy and culture. Despite the advances, fragmentation is still there and concepts are not part of the everyday life of the people within and outside the cultural sector. Is it still economy vs. culture instead of economy AND culture? Is it both? Is the paradigm shifting or expanding to encompass multiple perspectives?

#### **4.2.4 Culture vs. structure**

A subject directly tied to the problem of fragmentation is the broken relation between culture and structure. In words of Francisco Torres: "In Latin America we have the wrong perception that culture opposes structure." He says that has not always been the case. Universities have to make people realize that great cultural projects have always had structure and have been able to join it with sensibility.

Carolina Rojas, advisor of the Ministry of Culture of Colombia in entrepreneurship, finds that one of her biggest challenges is that culture is many times associated with untidiness and relaxed processes. It is seldom perceived as requiring discipline and quality. She explains the example of a man that builds instruments in a remote region of Colombia, the most knowledgeable in the region. He is not thinking in going further so he is not interested in investing time or resources to learn about quality. It is about tradition more than about opportunities. The quality is not good enough for exportation or even to participate in the national market. That is why for Juan Antonio Cuéllar, having the best quality of pedagogic strategies and materials is necessary to have the desired impact in society.

One of the main motivations for Ricardo Gómez, as he created the Diploma in Administration of Musical Projects, was that in Colombia musicians are still perceived as people living in bad conditions. He was against that vision. Being a musician and a business administrator, who successfully launched his own musical production business, he believes that culture is about structure.

The problem is that this perception goes beyond the limits of the individual, into organizations and even national systems. Sometimes this can be the case in the field of education in cultural administration. The

Argentinean artist Ludmila Ferrari values the efforts being made by public cultural organizations in trying to provide workshops in cultural administration. However, she suggests that because the target population is people within the cultural sector, the structure of these programs is not optimal. From her perception, it is sad to notice how people attending to the program are satisfied with the “tips” given through the workshop, such as “if you have a meeting, don’t go with a hangover.” This represents the lack of knowledge of the “teacher”, and the lack of planning of the organization. The worst part is that this is what is sold as “cultural administration workshops” just because the person giving the “tips” is an artist that runs a gallery.

This whole issue can further develop in what Juan Luis Restrepo calls the schizophrenia in cultural organizations: a common illness in the cultural sector in Colombia. It describes the situation of organizations that have to be constituted as nonprofits so that they can get the resources from the government and the foundations, while at the same time are constituted as business so that they can sell their products. He says that a legislation that could recognize the situation would help many cultural organizations. But maybe since there is the perception that cultural organizations are not as “structured” as other organizations in terms of providing important revenues to the country, the mechanisms of support are still very limited.

#### ***4.2.5 Sectorial vs. general***

One of the differences between the visited countries is that Colombia, as opposed to Argentina and Chile, does have a General Law of Culture, as explained previously in this study. According to Emiliano Fuentes, Argentina is expecting to have its General Law by the celebration of the Bicentenary. On the other hand, Argentina has Sectorial laws that have been strong for many years, while in Colombia they are younger. How is the articulation process between the sectorial and the general laws being established?

There can also exist opposing positions with regard to this topic. For instance, Neugovsen is not clear about how a general law for culture might be represented -as a Ministry of Culture? On the other hand, for Fuentes working with the Secretary of Culture, it can be an important step for the advancement of cultural processes. Andrés Giraldo thinks that this is a

sensitive topic. From his point of view the current movie law is important because it starts from the bottom up, from small projects to bigger things. It means the support for local initiatives. The dark side is: "that now everyone wants a sectorial law... and the General Law? Does this mean that we are now starting to fight for resources? Is cultural entrepreneurship reduced to sector-oriented entrepreneurship? What happens when a sector does not have its own law?" Clearly, he is concerned about articulation, which can be an important contribution of the General Law of Culture.

This might be an important consideration so we do not lose the perspective of the instruments we already have, and focus on how to better articulate them.

#### **4.2.6 *Passive vs. active***

Currently we are experiencing an attitudinal transformation that goes from being passive to being active. It is stated in a general way, because it can be experienced in many different areas of the cultural sector. Arts organizations are offering more programs in which the public is not only seen as a consumer but as an active participant. The perception of what is called the cultural sector is more dynamic than ever, and there is no longer a limitation to culture as historic patrimony and arts; culture is perceived as an active sector. Many artists and people working in the sector are being active in the process of finding multiple sources for funding, instead of passively waiting for the government to fund them. Public cultural organizations are every day more concerned about the active participation of citizens in the definition of cultural policies.

In Chile, for instance, one of the main topics presently is audience development. Cultural sector professionals are working with advanced concepts in this area. Arturo Navarro, Executive Director of the Estación Mapocho Cultural Center- the largest cultural center in Chile- thinks of cultural audiences as social democratic organizations that do not have leaders. This implies that audiences are seen as being formed by active citizens capable of having active participation in the planning and implementation of the activities developed by the center. This concept is opposed to massive cultural audiences that are only passive consumers of

contents. Jaime Meneses, Executive Director of the Amigos el Arte Corporation and one of the leading people in audience development in Chile, thinks that "You have to be able to make the audience think about themselves, see critically, to reflect critically the context, the community and to do all that you have to have social consciousness, if not it is useless -as simple as that!" For Meneses you have to be an active cultural administrator to ignite critical thinking and transformation. However, as explained by Gabriel Castillo, the director of the Cultural Management Diploma at the Catholic University of Chile, in this country they have two different visions of culture: one is culture like something given, static, passive in some way; the other one is culture as something that is alive and in permanent transformation.

This topic is particularly important for Colombia's context because, as explained by Castellanos, "Some years ago Colombia had a perception of an intellectual culture, it was a notion of culture as monuments and antique things, the value was purely historic. That was the concept of patrimony. The legislations in all of Latin America, responded to that perception of culture, privileging the arts, the intellectual culture, the renaissance art, the classical music, and that was our notion of the cultural. To some extent the cultural policies were based in making things to give culture to the 'pueblo' (people)." He implies that this situation has changed. We are moving to a more active perception of culture in which all communities have their own culture and, therefore, can participate actively in any cultural process. This, as explained by Castellanos, is a right of the society that we now begin to understand, and it does not depend on legislation.

#### **4.3 The rainbow of democracy**

The rainbow was the symbol proposed by artists and people from the cultural sector for the "No Campaign." During the plebiscite of 1988, in which General Pinochet called for voting to determine the continuity of his regime, the cultural sector had an enthusiastic participation with the slogan "Happiness is coming" designed for the "No Campaign" that brought Pinochet. As stated by Navarro (2006) referring to this campaign: "It was the resurrection of a creativity that was out, and the celebration of the triumph,



a moment that many of us will remember as one of the most stunning of our life" (p. 66).

For Arturo Navarro, it was not about political promises. People from the sector were not expecting jobs in the sector, because there weren't any. Neither was it a political campaign. It was a cultural campaign that originated in the cultural sector. He thinks Pinochet never imagined the outcome of the plebiscite, and he explains that all the people from the cultural sector that were in different jobs, such as advertising and newspapers, got together to build the campaign. It was a campaign that called and recruited the people saying, "we want happiness, we want many, many options, like the colors of the rainbow" as opposed to the gray homogeneity of the dictatorship. The cultural sector was profoundly committed and active in this part of the history of Chile. He explains how later they got together and said "we were able to gain the elections, to fight against the dictatorship, now we have to create a system for ourselves." Navarro says that this has to be analyzed from the results they had; today the only participating public organization in Chile is within the cultural sector.

Carlos Elia- vice general director of the Theatre Complex of Buenos Aires, Argentina- shares the idea that culture can provide tools for democracy in any circumstance. Elia explains how the complex continued its activities throughout all the dictatorship period because they had the unconditional support from the mayor of the city who saw himself as the emperor of the city. He says: "obviously we were not allowed to do anything, but for instance someone wanted to do the *Salamea Mayor* a Spanish theatre classic in which a military mayor raps a girl, and he ends up killed, and we proposed that to that mayor, and he responded: 'just do not make it a judgment for all military mayors'. So we did it." They also made a version of Lorca's *Bernarda Alba's House*, which was a call against dictatorship. He continues: "We did *Hamlet* and when he said 'something is rotten in the State of Denmark' the actor looked at the camera with thousands of people looking<sup>84</sup>."

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<sup>84</sup> Theatre had simultaneous broadcast on television at that time.

Elia states that some would argue the relevance of culture in a non-democracy regime, which was the same in Chile with Pinochet. At that time Elia got to meet the main theatre director in Uruguay, Atahualpa del Cioppo who founded "EL GALPON", while touring. He told him he felt full of complexes when he ran with Argentinean exiles like him, and the director told him: "You do more in Argentina that I can do in Uruguay." Elia looked at him, without understanding, and the theatre director said: "You are doing something in Argentina. We are not doing anything in Uruguay. So for small as it can be, you are doing something for democracy."

Is culture a tool for democracy or the representation of democracy itself? Is it both?

For Emiliano Fuentes and Cesar Baldoni in Argentina, culture can be seen as powerful tool to shift from a resistance society to a participators society. From that perspective, Fuentes thinks that the ultimate goal of cultural administration is the common good. He states that it is only possible within a real democracy, which requires more than the act of voting: "we have to pass from a delegation culture, where you wait for things to happen, to a protagonist culture where we are part of the change." Diego Duque is currently developing research in the topic of cultural entrepreneurship within vulnerable populations in Bogotá. From his perspective, we live in a society where the concept of democracy is limited to the act of voting. He says: "we need a voice. The role of the cultural administrator is to be a facilitator so that people understand that they all have a voice and that the goal is to build the society together." The common goal of all their projects<sup>85</sup> is to contribute to give people a voice so that they express themselves and are actively engaged with their communities and the society.

Neugovsen thinks that one of the main values of culture is to embody the democratic exercise. From his point of view there is an intimate relationship between democracy and culture. Daniela Muller, Representative of the Ohio Arts Council in Chile, believes that culture has values to strengthen democracy without involving politic interests. Jaime Meneses

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<sup>85</sup> Café Cultura of the Secretary of Culture of Buenos Aires-Emiliano Fuentes. Culebrón Timbal-César Baldoni. Community project that ties entrepreneurship with vulnerable populations-Diego Duque.

states that art is political; not in an ideological sense, but in the sense of being critical citizens that can transform a country by looking at its values. For Castellanos the relationship of culture and democracy is the possibility to create common paths through diversity, so that the people understand that they can create, and that they can express themselves.

In Colombia, the fact that conceptually there is an understanding of culture as an engine for sustainable development has been fundamental for its role in democratic processes. The case of Bogotá deserves special attention in relation with this topic. Some years ago, its citizens perceived it as an insecure, ugly, and dirty city. There were no sidewalks for pedestrians, people parked everywhere, there were almost no public libraries, no parks, and no bike routes; in summary, it was an un-livable city. The improvements in terms of quality of life have been unimaginable. This has been a very complex process that goes beyond the scope of this study. But what is relevant is that the whole process of transformation was based on cultural processes.<sup>86</sup> Restrepo explains: "It is very interesting because cultural strategies were developed as transformation strategies for the city. Culture was articulated with urbanity processes, mobility processes, auto regulation, norms, and tributary regulations. We saw the power of culture in people's perceptions about themselves, about others, about the city, and it became a thermometer of the wellness of the city. And also it was a transformation of the disposition of people to transform it." In a city with eight million citizens people were going in their cars, showing cards of good -green- or bad -red- behavior to one another, instead of fighting. We realized that we were all responsible for everyone else to some extent. He also gives an example of one festival that happens in one of the localities of Bogotá, Bosa. The festival placed some representatives in the Representatives Chamber of the Nation. He commented that his cultural community projects have people interested in politics from a cultural perspective and they are now in the Congress. This is an exercise that started as a theoretical exercise, but certainly happens in practice.

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<sup>86</sup> A good source of information on this topic is the book *Learning from Colombia: culture and education to transform the city*, Bertran R. & Manito F. (Ed.). 2009. Bogotá, Colombia: Convenio Andrés Bello.

The inclusion of culture as a pillar for development and the fact that the cultural system in Colombia is designed to provide the necessary strategies for democratic participation in all cultural public processes, may define the particular and relevant relationship between culture and democracy in the country.

The democratic cultural system still does not work perfectly. Leyla Ali, consultant for the arts area of the District Secretary of Culture, Recreation and Sport of Bogotá explains that even though it is a highly participative process, the actors that take part in the tables are always the same. It is difficult to engage other people because first, it requires more resources, and second, participation involves extensive voluntary activities. For Gonzalo Castellanos, the problem might be that in order to talk about democracy you have to follow a principle of decentralization, and Colombia is still highly centralized. Ernesto Otonne, director of the cultural center Matucana 100 believes that in Chile the subject of participation is there in the written documents. However there are two ways of understanding this subject: policies that come from the top or policies that come from the bottom, and he doesn't see the second perspective.

He also says:

The cultural rights are inherent to human beings, are collective and social. They transcend administration, and government. What I am trying to say is that of course the Colombian Constitution is cultural and it is important, but it does not mean that it is about some people that in some point say I am going to 'give you' culture, but is just a recognition of a right that is inherent to human beings. The constitution is only interpreting a reality, which is international, and transcendent. Colombia has a cultural constitution, which is absolutely purged.

This is important, because it explains how in Colombia it is cultural democracy as opposed to democratization<sup>87</sup> that defines the relationship between culture and democracy.

The role of the cultural administrator might be then to help in the strengthening of the prominence of culture within development and

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<sup>87</sup> The difference between these two approximations is defined previously in this study in chapter 2.

democracy. Research is required to determine the strategies so that the spectrum of the rainbow of democracy is completed.

#### **4.4 A magnifying glass**

The two positive aspects of the 2001 economic crisis in Argentina are both cultural issues. First, it highlighted the strength and value of their theatres, and second, it changed the identity perception of the Argentineans. With regard to the first point, Emiliano Fuentes explains that, despite the crisis, Buenos Aires during that year had the largest number of theatres functioning in Latin America. Carlos Elia, Vice General Director of the Theatre Complex of Buenos Aires, explains: "In 2001 we had a mortal crisis. We did not have any money in our pockets. At that moment the Minister of Culture said: 'lets lower the ticket prices' and we did, he said we subsidize the difference, which he never did, but it does not matter; in that crisis we raised our public! And it never came down from that point, and I think that is the big challenge in any coming crisis."

Relating to the second point, Fuentes thinks that one of the biggest inputs of the big crisis of 2001 was that it forced the country to start looking inwards and to start thinking about their identity which, up until that point, was limited to the "porteño"<sup>88</sup>. He explains: "Our case is almost as emblematic as the Chilean, which does not want to belong to Latin America, so there are huge problems of identity. We always assumed Argentine as a multicultural country, but only European multicultural! We did not include blacks or indigenous, this is just starting to happen... we discovered that we were not the first world, but that we belonged to Latin America." Castillo, at the Catholic University of Chile, confirms this affirmation by explaining that Chile is a very isolated country in Latin America. Chile is a country that thinks of itself as a world's power, it does not want to be assimilated to the tropic or to salsa: "In Barcelona 92 we sent an iceberg implying we are the Nordic country of Latin America and we do not want to be associated with those "bananero" countries full of guerrillas." Castillo suggests that Chile should start looking deeper, and understanding its real identity.

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<sup>88</sup> The citizen that lives in the urban core of Buenos Aires.

For the case of Colombia, the situation is a little bit different. Even though some argue that the country has been always ruled by ten percent of the population, and still is, the constitution of Colombia today recognizes multiculturalism, as explained previously in this study. So in that sense, Colombia is a step ahead in the valuation of diversity within identity; we are still a country with huge inequalities, but we have defined the path towards inclusion. Another difference is that it can be said that Colombia has been permanently confronted with permanent crisis of all kinds: social, political, and economical, to name some of them. So it is worth citing again the question the question posed by Yúdice (2003): "Can we always rely on a stable world? And if not, what is the role of culture in times of ongoing crisis, as has been the case of Bosnia and Colombia"? (p. 338).

In this ongoing crisis Colombia has had the opportunity to have also an ongoing reflection of its problems, and its identity. We have not being able to close our eyes to guerrillas, violence, or inequality just because they are part of the everyday life. But it has defined a cultural system capable of strengthening democracy, and economic potential to some extent. It can be said that Colombia is a step ahead in terms of auto-perception. So culture and the ongoing crises have acted together as magnifying glasses to perceive us. Although a significant process, the insight is not enough.

We might be ready to use the magnifying glass not to gain more insight, but to find the concrete aspects that can allow the insights to be fruitful. And that might be one of the roles of culture that Yúdice is seeking. Regarding this, Ricardo Gómez says: "You can see in our cultural system that everyone participates, but there are no actions. The actions are very small in comparison with all people participating. So, I say we have a 100% democratic process; however, there has to be someone to put the guidelines to start doing things. Now we need people able to take that information and act!"

There is a need to use the magnifying glass also to realize the cultural potential the country has and raise the self-esteem of the people of the sector. A concrete example of this might be to start considering the advance of more strategies to support creative and cultural industries. Jaime Acosta

thinks that Colombia is a country with high levels of conflict, where life is not valued, and where people easily migrate from good to illegal practices. In this context cultural and creative industries should be a big priority, because these industries and expressions would subtract actors from the conflict by providing people various opportunities. He believes, though, that there is not enough support from the Government and that is a must. Accordingly, Andrés Giraldo thinks that in Colombia we have not realized the importance of cultural industries and of their economic and social potential. He explains: "When we meet the artists we have in the localities and that have no resources, but a great potential we realize that there is not enough institutional support." David Melo explains that Colombia is characterized by a particular social and political situation of permanent confrontation between marginal groups financed by drug activities. Besides, it shares a dramatic poverty situation with other nations in the world. In contrast to this situation, he explains that Colombia is characterized by intense cultural activity and a marked creativity, represented both in an international recognition and also in the immeasurable extent of cultural activities in every small town of the country. He also believes that creative and cultural industries are an interesting opportunities for the country.

Gonzalo Castellanos, Juan Antonio Cuéllar and David Melo believe that arts and culture are always present in the lives of people, even in crisis times. Sometimes, even more in crisis times. We need to understand that fact and act our according to this profound insight.

#### **4.5 Bread and circus**

One of the concerns common to people from the cultural sector in Argentina, Chile, and Colombia is the position the governments can have regarding culture. Jaime Meneses thinks in Chile the National Council for the Arts and Culture is not generating critical reflections through their cultural programming, and "they are giving bread and circus! They are gaining votes of the populist sectors of Chile for the next elections. This is my biggest critique of this government. They are not interested in critical thinking at all. They just want votes! They do not have values, they just give them reggaeton to keep them happy." Carlos Elia thinks that the big challenge for

the Theatre Complex of Buenos Aires in this coming crisis, is to offer something to the people that is not only "bread and circus" or bad news. He explains that the artistic director of the Complex, Kive Staiff, is always interested in developing programs that transform the person. By the same token, Winston Licona believes there is a "burocratization" of the cultural activity in Colombia, very close to the governmental logic of the country. In his opinion the "trivialization" of culture is amazing in the political discourses and in the general perception of what the cultural sector is.

Eduardo Cáceres thinks that, since 1990 all programs developed by the government have had no continuity. They develop programs that last for one or two years and then are cut. For him, those are little candies so that everyone is happy. He is concerned about the lack of sustainability and the contents of the programs: "So we have here a major problem. Where do we want to go? What needs to be supported? Do we want to support more reggaeton? For example as a country do we to intensify folklore or are we going to be repeating the United States' ideas?"

It is not the purpose of this study to define what "bread and circus" is in terms of quality of arts programming. Colombia, by definition, is inclusive and it is not easy to find subjective classifications for quality. However, what Colombia shares with Argentina and Chile is that the problem of "bread and circus" or "small candies" might encompass a short-term vision related with political interests. Samir Estefenn, advisor for policies on economic development at the District Secretary of Culture, Recreation and Sports of Bogotá says: "The Government chooses to do the "Great National Concert" and you look at Semana Magazine and the Ministry of Culture is highest in the ranking of popularity because she made this great event. So I ask: is that the important thing or is it better to look for programs that are coherent with the cultural impact envisioned?"

#### **4.6 Utopias**

Gerardo Neugovsen quotes Eduardo Galeano: "The utopia is in the horizon. I walk two steps and she moves away two steps. I walk ten steps and the horizon moves ten steps further. As much as I walk, I will never reach it. What is the utopia for? For that: to walk."



For Neugovsen it is about evaluating what can naturally happen with culture 100 years from now, and then evaluating the direction you want it to evolve. It can be the same or different. But the relevant thing is to define where and how can you start transforming the context to achieve that vision with the available resources. Basically, by doing a constructive reading of the context, and focusing on the trajectory- the steps-, where do I want to go?

That constructive reading, with culture as the magnifying glass that can allow an accurate and profound auto definition, is the foundation. It permits the definition of the steps to achieve the vision. Utopias might be dangerous without this basis. Gabriel Castillo explains that Chile has a superficial vision of society. He comments that they are one of the most advanced countries in terms of technology in Latin America. The economy has also been in a modernization process through the advancements in technology in the financial, and the credit systems, among others. But he explains that the basis of wealth is still derived from raw materials exportation, as in the eighteenth century, without a hint about value added development or industrialization, which would be the characteristics of a developed economy. His perception is that Chile is living in utopias so, for example, the economy in ten years is going to correspond to a developed country over the basis of complete economic openness, while other aspects will be in complete underdevelopment. He thinks that the university system is obsolete, because it continues building social theory over those conceptions. Knowledge becomes inapplicable. For Castillo, "Chile is about images, and appearance."

Is the cultural system in Colombia also about images and appearances? Maybe this is a stage, a beginning stage in the definition of utopias. The interesting thing to evaluate is if the constructive reading of the context and the steps are being formulated in order to walk in the desired direction. Maybe in Colombia we have clarity in the utopia and the comprehension of the context, but we are unclear about the steps.

When asked if this is accurate, Gonzalo Castellanos explained that cultural institutions only have an instrumental role. They should not be administrators, producers or creators. Their role is the promotion of culture

by the channeling of resources. They have to regulate -not the contents but certainly the prices and services. He commented that Colombia has a cultural system that is completely organized: "The level of development that Colombia has achieved in terms of organization of the concepts, institutions, and resources is without any doubt the most vanguardist that exists today in Latin America." However, the problem is that the administrators are very ineffective so there also are bad councils, and bad ministries. For Castellanos the failures are the broken dialogue by which the administrators don't communicate the information they possess, and the fact that our civil society is still frightened, and inactive in terms of participation.

Winston Licona explains: "The problem has to do with who we are: subordinated, and over-watched. Everything is about authority and restrictions. The cultural is still limited to artistic expressions, and finally there is a distance between the academic discourses and the discourses of the daily life of citizens." Juan Antonio Cuéllar believes that the problem is not in the government but in the civil society: "It is not about policies, it is the people that can be able to organize and do things. To be honest, I do not have faith or credibility in the idea of the action from the government. I believe that we have to go from reality to the construction of concepts, from practice to theory." This idea is supported by Castellanos: "We would have to do things the other way around, which is the policies determining the course of the legislation. But no! Our occidental system starts in the law and then develops things." They both agree that a good articulation between the different actors of the sector might be a good starting point.

The problem is not in the utopias. It may be in the steps, and cultural administration may play an important role in that process.

#### **4.7 Freedom**

One of the problems of the cultural sector in the Latin American region is its dependence to the State resources. It can be said that arts and cultural organizations can be imprisoned in this mentality. Arturo Navarro, author of the book "Culture: who pays?" explains that there are always consequences associated with the way organizations obtain funding. If they get external funding, for instance, most of the time they will be involved in activities that

may or may not be coherent with their mission goals. This is not different from the rest of the world. Still, the difference is that the dependence mentality precludes them from thinking about other sources, limiting their possibilities. Therefore, according to Navarro, it is very important to form cultural administrators so that they are aware of the importance of finding funding for their projects.

David Melo shares the idea that cultural administrators should be trained as entrepreneurs. He explained that only the “compromise program” of the Ministry of Culture annually receives around 2,000 applications for the support of events in all regions of the country. From his perspective, being the director of cinematography of the Ministry, he believes that the most interesting options for the development of the cultural sector are in the creative and cultural industries. This is not limited to the traditional ones that in Colombia have been cinematography and editorial, but also in the emergent ones, such as design and new technologies. He said: “I think that we need to widen the education opportunities for the so-called cultural administrators and entrepreneurs in the sphere of the creative and the cultural industries, organizations capable of generating their own resources, build audiences, and combine sustainable forms of funding.”

The transformation of mentality is happening through the Latin American region. Ernesto Ottone, director of the cultural center Matucana 100 in Santiago, explains that the center receives a funding from the government but is for the basic costs of running the organization. It does not even cover salaries for employees, so mostly the organization works doing fundraising. In Matucana there is a clarity that all resources, other than the government, follow the principle of not being related to purely commercial, political, or religious interests. That means total independence and freedom. He comments that this type of independence also represents stability, because it is not dictated by other interests, and allows them to think in long term projects and sustainability. And one of the options for Matucana 100 is to charge a fee for their services. On the other hand, Juan Antonio Cuéllar when asked if Batuta charges fees for their concerts, responded: “I don’t agree with that. Absolutely not! We are fighting against youth mistreatment,

against children having to work. Many of our kids are not in school because they are objects of work exploitation. We provide them pedagogic activities that seek the spiritual and cultural growth of the kids and their communities, so it is not logical that for a pedagogic activity and an activity by which we give a social and cultural service we charge fees. It is just not logical to make a business out of that.” And he goes on, explaining that it does not mean that they don't have many different strategies for getting the necessary resources. Long-term relationships with organizations involved with them in a win-win situation are the example he gave to support his idea.

There are many different options to achieve goals. By switching the mentality, organizations are now becoming better champions of their missions. They are becoming freer to follow their own interests. However, this is another process that is in a beginner's stage. Education is required so that freedom goes beyond the limits of the organization, freeing also the civil society by providing opportunities so that all voices can be heard.

#### **4.8 A miserable reduction**

From Winston Licona's perspective, the vision of the social in Colombia is “very miserable. Why? Because we think that the social is the intervention of the marginal and we loose the point, which is that the social is the interaction of multiple relations built between different institutions created by that society, and between individuals in order to become social subjects. In Colombia we see it as the support to the marginal. People say ‘I do social work’, where? ‘In Ciudad Bolívar’<sup>89</sup>. So ‘the social’ is for the people who have nothing to eat, nothing to share, nothing to sing or dance, nothing to look, nothing to read... so we have to take them something that gives meaning to their lives in a society that excludes them before they are in the Pre-K.” He commented that in Latin America, and in Colombia, the challenges of capitalism are immense, and that the perception of the social is completely detrimental “because it is a miserable reduction.”

Licona's perspective suggests that in order to understand the scope of the relation between culture and its social impact, it is necessary to avoid

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<sup>89</sup> The poorest zone in Bogotá.

simplifications as we broaden the existing perceptions of relations between multiple areas. Ricardo Gómez shared that from his perspective the relationship is defined in terms on how from a cultural sphere you can generate social value: "From any perspective of value: moral, ethical, financial. All of them and in both sides: inside the cultural sector and outside of it. The issue is how can the sector generate value for everyone."

Interesting projects that reflect this way of thinking are being developed in Latin America. For instance, Diego Duque is coordinator of a project that links the work with marginalized communities and the idea of cultural entrepreneurship in Bogotá. By accompanying them through a process in which they recover their stories, and find the way to communicate them, Diego intends to provide them with the tools for developing sustainable cultural projects. His approach is interesting because he is relating not only two, but many opposing subjects: social work, the market, culture, and structure. Similarly, in Argentina, Culebrón Timbal links participatory budget, rock and 'cumbia villera', communication strategies, and solidarity commercialization, among others. Both projects are considered social projects that work in the cultural sector. Or cultural projects that work for a social objective? Both?

From that perspective it is easier to understand the need of cooperation among sectors, as well as the popular concept of 'social corporate responsibility'. This is a very relevant subject for the Latin American context, and especially for the Colombian. When asked about the commitment of the private sector Juan Antonio Cuéllar responded that only at this present moment it is beginning to exist a corporate culture for support of social and cultural projects "Colombia has not been a country of donors for culture. We are only starting. Traditionally we have had the model of Gloria Zea, a person to whom everyone gives money because she has a reputation. So you still find this." And then he explains that one of the elements that are calling the attention of the private sector is corporate social responsibility. The second one is national policies such as the tax deductions.

Claudia Zaldívar, being the director of the Gabriela Mistral Gallery in Santiago, believes that the social impact of culture is a resultant of the

insight that arts processes bring. For Jaime Acosta in Colombia the social impact of culture is directly related to the opportunities that the creative and cultural industries can bring.

Within the complex context, the social impact of culture is the area that is less suited to have the miserable reductions described by Licona. Transformations are happening and perceptions are changing, so that culture can be perceived as a tool for social development beyond the limits of community work.

#### **4.9 Contradictions in complexity**

Juan Luis Restrepo gave an interesting example for what he believes is the relationship of the local and the global. Colombia has an average of ten festivals per month, including both the local and the national festivals. Restrepo commented that the Mono Nuñez<sup>90</sup> that started as a private event became so strong that it was appropriated by the community and today is a municipal project. It does not longer belong to three or four families, but it belongs to the community. On the other hand, he explains, the Petronio Alvarez<sup>91</sup>, such as Rock at the Park<sup>92</sup> are interesting because they began institutional but the community appropriated them.

But the contradiction is not there, other than in the fact that local festivals may become means for homogenization, rather than diversity advocates; and homogenization is associated with globalization. He explains that what happens is that when the regional festivals happen, people start to create some groups to participate. They participate in the festival and they start to notice that some characteristics made a group win the contest. So, from that point on all groups adapt their contents to those characteristics so that they can have the same opportunity. He says: " So a process conceived to support diversity evidently became an homogenizing process in the local sphere."

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<sup>90</sup> It is the most important festivals of Colombian traditional music from the inside part of the country.

<sup>91</sup> The most relevant festival of music from the Pacific Coast.

<sup>92</sup> It is Bogotá's Rock Festival and larger free and outdoors rock event in Latin America.

Gonzalo Castellanos explained that in the Latin American countries we have had a cultural resistance opposed to the imperialist system. But, according to Castellanos, we can only have cultural resistance if we have a more or less common language among the countries of the region: "If we do the same movie here in Colombia but with Dominican content and people from Panamá, we can handle better the barriers. We are the fourth cinema producer country in Latin America. So if we do the same movie with the participation of four countries we can make a four million dollars movie that will have a huge market. Also the duplicate is going to happen in USA where the Latin American community is important." He thinks that if we do not create similar legislations in the countries of the region that is not likely to happen. That is why he already set up the cinema legislations in Colombia, Dominican Republic, and Panamá, among others. He stated: "If we have compatible systems, which is what I am trying to do, we can have a cultural regional resistance through the cultural market. And I am doing that with all sectors, starting by the movies and the editorial sectors." What can be implied from his plan of cultural resistance is that if we want to resist the limitations of the globalized market, we have to be within the market and not outside of it.

Winston Licon poses another contradiction, connected to the relationship between culture and market. He explains that we have a wrong perception by which we believe that cultural organizations cannot be contaminated as they search for resources. So he thinks that those organizations end up being completely dependent on the resources of the government, which leads to another type of contamination: the contamination of culture as it starts to depend on political parties' interests. Another contradiction is that the entrepreneurship program of the Ministry of Culture of Colombia, launched last year with a team of eight people, was reduced to two and has a dubious future due to a lack of resources.

#### **4.10 Cultural administration and the value chain**

The artist Ludmila Ferrari said that a challenge that exists for education in cultural administration is to broaden the spectrum by which cultural administration is perceived. She believes that, in general terms, the

concept of cultural administration is limited to the idea of programs oriented to events management that, for instance, exclude community projects. She also commented that when the programs were related to arts, they were still focused on the un-reachable high arts sphere.

Many programs exist in the field of cultural administration education around the world. General and specialized subjects such as patrimony, tourism, culture and development, cultural policies, cultural entrepreneurship, cultural industries, community arts, performing arts, museum studies, culture and communication, among many others, exist as possibilities of education within the field. However Ferrari's perception is relevant because it implies that in the everyday life, in Latin America at least, cultural administration equals events or high arts. And, who are the people who are programming the educational options so that the vision of cultural administration is so poor?

To take the subject a little bit further, even when there is an understanding of the potential areas that can be related to cultural administration, is there an understanding that its impact goes beyond the cultural limits?

One of the main interests of Ricardo Gómez as director of the diploma in musical projects of the Sergio Arboleda University in Bogotá is to offer the students the opportunity to understand where they fit in the value chain. The concept of value chain is not necessarily limited to the economic sphere. He intends to make them realize their value within the society. He explains: "Today everyone is talking a lot about creativity and innovation, and the one who possesses that is the artist, so we try to make them realize that. And when I talk about the concept of value chain, some of them love me and some of them hate me because they think I try to monetize everything." And then they understand that is not about the taboo of the market, but that as a complex concept, it involves many more actors and challenges, most of the times interesting to them.

Gerardo Neugovsen in Tikal Ideas in Argentina has a very similar goal. He commented that there are two extremes, with unlimited possibilities in the middle; on one side there is the mission driven organization in which the



mission is what gives the organization its reason for existing. Generally those are not commercial driven organizations. On the other extreme, and he does not perceive them as opposites, there is an organization in which earn money to function is part of the mission. They include the commercial component that allows the organization to survive. In the first case people are even willing to work without earning money, and in the second it is clear that they want to earn money and be able to earn a living. He says that through his program he intends to make both sides, and all the hybrid organizations that may be in the middle ranges, to understand their position. In Tikal he develops a knowledge model that can be applied anywhere, and the strength is to identify in each sector what the requirements are in terms of competencies to be included in that value chain.

This integral vision of the value chain is much more coherent with the concept of sustainable and human development. If people of the cultural sector can understand that there exists a social and/or economic impact of their activities, then the goal of broadening the vision of cultural administration was attained.

This section was developed to gather the multiple perceptions of people of the cultural sector in Argentina, Chile, and Colombia. The analysis of the information provided was developed looking at the possible relationships between cultural administration and topics such as democracy, social change, economy, and government's role. Oppositions, and contradictions, as well as common visions were considered in order to have a broad look of the cultural sector, its strengths, weaknesses, and possible paths.

Based on this analysis, the next chapter will present the findings and recommendations of the study.

## **CHAPTER 5: Findings and recommendations**

## **5. FINDINGS AND RECOMMENDATIONS**

The main purpose of this study was to address the question: What opportunities for economic and social development can higher education in cultural administration provide in Colombia? Related inquiries were: What economic, political and social challenges and opportunities does Colombia present for education in the cultural administration area? What academic concentrations would be more suited to respond to the needs? How is the process of knowledge transfer from other countries taking place? How can an educational program that responds to the need for social change from the cultural perspective be designed? What specific recommendations could be made to the future development of the field? What is the relation between cultural administration and democracy?

The following findings and recommendations seek to provide ideas to look at these questions. It is not possible to find absolute answers in a continuing changing context; however, it is possible to propose possible paths.

### ***5.1 Findings***

#### ***5.1.1 Profound shifts***

"Creativity", "innovation", "entrepreneurship", and "integral", are some of the concepts that are currently shaping the minds and practices of people in various areas. Among them, possibly the most critical concept for the present moment is "shift". A shift calls for a major change in a certain way of thinking or pattern, and allows transformation.

The idea that culture can be a pillar of development seems to be at an intuitive level in developing countries. Intuition is important. However, what is needed so that intuitions, perceptions, or insights become transformations? Shifts. The concern for inclusion, the interest in nurturing diversity, and the conceptualization of cultural democracy, will stay as insights if shifts are not enacted. Which shifts?

#### 5.1.1.1 *Sense of worth*

One of the main problems of Latin America is that it has been looking outwards for many years –always? instead of looking inwards. The context is complex, and contradictory. Profound insights and utopias interact with superficial actions. In Colombia the advanced cultural legislation seems to be mismatched by with the Government's actions towards culture, sometimes based on a "bread and circus" short-term vision.

The answer, however, is not in the Government's hands. Neither is it in the actions of people outside the cultural sector. The cultural sector cannot keep relating to other sectors as if it were the "last hair of the wig" or "the smaller sister at the party"<sup>93</sup>, as some interviewees suggested. There is a need to appropriate the idea that culture is central to the present context, and not leave it in an intuitive level. Culture is innovation, transformation, entrepreneurship, dialogue, and diversity, all together. Therefore it can be considered as the most important transversal subject for the current context. In a context in which transformation is the only constant characteristic, culture becomes the most suited tool to develop critical understanding, and active engagement from citizens. It becomes the necessary lens to define an accurate concept of identity, and the common language to make the connections between people, sectors, organizations, and countries.

A sense of worth from the people of the cultural sector is the answer. This includes strengths as well as weaknesses. They both have to be analyzed in order to propose feasible development options. Colombia has many restrictions, such as poverty, armed conflicts, exclusion, and inequalities. Culturally, we also have advanced insights, relevant intellectual production, and processes that are propelling us towards a society more able to express its own vision. Transforming the cultural sector in Latin America into a strong economic and social force, is only possible if the people of the cultural sector consider both sides. This process can allow an accurate definition of their role within the larger context. It is not a task of people outside the sector to define that role, as it has been previously done.

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<sup>93</sup> Common Latin American sayings that refer to an issue considered as the last priority.

The process of realizing the potential for economic and social change of the cultural sector starts in every citizen. That is the real challenge. The challenge is not to get the government to fund more projects, but to realize that resources can be generated by the sector itself. It is a process by which a local builder of marimbas<sup>94</sup> understands his economic and social dimensions within a country and within a world. Only that way can institutional support go beyond the limits of the Ministry of Culture to really understand, as a country, that culture is part of development. If every citizen is not taking steps toward this goal, the whole country never will. By the same token, international recognition of the Latin American cultural potential starts by articulating the individual and social sense of worth in a value chain.

#### *5.1.1.2 Articulation*

The recognition that culture has relevant economic and social impacts permits the comprehension that the cultural sector has to be included within development. However, once the recognition is accomplished there is a need for articulation. It is not enough to define a certain role in the context; strategies are required.

A good starting point for articulation may be to work on the perception of oppositions and accept the contradictions. Neither oppositions nor contradictions have to be solved; they have to be evaluated from a complex vision. Cities and regions can reinforce each other. Local and global processes are never purely on one side or the other. Frequently, local cultures appropriate global cultures through their own interpretations. Economy can be seen as a cultural process, and culture has an important economic component. Structure and culture are never opposed. Passivity is being changed by a concern for active participation. There is no one formula that can describe the relationships between subjects. There is a changing context that only allows the need for articulation, sometimes in contradictory situations.

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<sup>94</sup> Musical instruments.

With that mindset, it is possible to start articulating activities at their different levels. How can two cultural organizations partner? What can be the links between public and private organization's goals? How can academic research serve community oriented ventures? What might represent interest of the private sector in supporting cultural activities?

All answers lead to solve basically the same question: How do I articulate my own interests, to correspond with other's interests so that we all advance on a common path towards development? The current logic seems to be responding to un-articulated goals by which resources are lost and development is distancing. These utopias are not being focused on the steps, as it should be. And the steps require articulation.

#### *5.1.1.3 Social service*

Since there are multiple relationships among subjects and actors, it could be necessary to have a principle by which those relationships could have common ground. That principle might be service. That way, the focus can be switched from results to processes. The focus is no longer on the distant utopia but in the steps. From that perspective, reductions of the impact of the cultural sector in the social sphere should be avoided. The social is understood as a multifaceted set of relations involving individuals and organizations of all areas related by service.

The social service of the cultural sector is not limited to the support for the marginalized communities. This is just a dimension of the net of relationships. Specificities that the cultural sector can bring to the social net are innovation, creativity, diversity, identity, and dialogue. Each one of them is central for transformation in this context of permanent change and instability.

The consideration of culture as a fundamental subject in sustainable development might be directly related to this approximation of service. If the cultural sector is aware not only of its rights, but also of its responsibilities within a broader context, it is also possible to understand the need to build and develop sustainable actions.

Cultural democracy, as analyzed in this study, might be the ultimate goal of this social service. The sense of belonging to a broader context, in

which rights and responsibilities are in permanent interaction, may be the basis for empowerment. The active participation from all actors of the society would be the utopia. Important steps and reflections have been taken on the subject. The shift means to comprehend that there has to be an appropriation by citizens of the possibilities resulting from the reflections. The profound analysis and systems available and understood by citizens; that is the social shift. That could lead to a better-balanced society in which culture is at the same level as other areas.

### ***5.1.2 Big challenges***

The purpose of this study was to evaluate the situation and find the particular needs for education in cultural administration in Colombia, within a Latin American context. Given the intricacy of the context with regard to the multiple relations and actors, challenges were also intertwined. However, a distinction between contextual and cultural challenges could be identified. The first ones relate to the general economic, social and political challenges of the current context; the second group is those associated with the cultural sector in general terms, including the economic, social and political dimensions of the sector.

#### ***5.1.2.1 Contextual***

Even though every country is defined by its own particularities, in Latin America, fragmentation within society and a concept of development still tied to measurable outcomes are relevant challenges. What applies to one Latin American country may or may not apply to another. Shared and un-shared visions and paths have to be taken in account. For instance, the concern about imposition from the government in cultural processes, possibly associated with their history with the dictatorship, was not a concern in Colombia. However, in both countries people agreed that culture in the public sector is still guided by a short-term vision in many aspects.

With that in mind, common challenges were identified along the three countries so that possible broader influences could be detected and understood within a national context. In economic terms, Latin American countries share a poverty index over 50%, and an indigence level over 20%,

which directly affects the cultural consumption. Neo-liberalism has had detrimental economic and social consequences, and there is little consciousness about the relevance of local and small enterprises.

In the social sphere, exclusion is the main subject. The sense of community is weak, despite a common view that Latin America is all about community support. Therefore civil society is weak and un-articulated.

This ties directly with the political challenges. There is a common perception that civil society, in general terms, is not strong enough. Despite the many projects that demonstrate great creativity to solve social problems, a lack of connection prevents them from guiding political decisions. There are huge gaps between policies and the practical needs of the citizens. Imposition and top-down decisions are still very common, while politicians are often concerned only with their individual interests. Centralization is still a big issue, and inequality is notorious between the urban and the rural settings.

#### *5.1.2.2 Cultural*

The cultural sector is still seen as un-structured sector. Professionalization, social security, low salaries, and under-employment are the concerns commonly addressed by people within the sector. Outside the sector these concerns are almost non-existent, meaning people don't realize that they exist. People are not accustomed to thinking that artists need social security.

Networks and cooperation both internal and external to the sector are still in their early stages. Cultural projects and organizations are innovative when responding to certain needs, and the interest for cooperation is there, but the strategies for networking have not been adapted to the specific national contexts. This also makes international cooperation complicated. At the same time, it is not yet clear what it means to support local communities and projects. The mentality is still very individual-oriented.

Short-term vision and lack of continuity are shared by cultural organizations within the public, private and third sector. A high number of programs and projects start, and die young due to a deficient strategic vision. This might have to do with the limitations of resources, but the point



is that there is not enough vision to judge from the beginning if a project will be sustainable. So, many projects start like Mercedes Benz and end up like “topolinos”<sup>95</sup>, as suggested by an interviewee. A strategic approach in the way cultural projects are planned, implemented and evaluated is needed. The challenge is not the lack of ideas and creativity; the challenge is to lead and organize them strategically.

There is still a dependency mentality driving a belief that resources have to come from the government. Many people agree that the younger generations are more oriented towards entrepreneurship. However, the “asistencialist”<sup>96</sup> mentality is still a big challenge.

There is a need to educate the people inside the sector about the position of culture in the value chain. This means to build an awareness of all the aspects culture can bring in the economic, the social, and even the political spheres. That way, instead being the last hair of the wig it can start demonstrating that there are important lessons to be learned from the sector. A systemic vision and the comprehension of complexity, as explained in this study, might also be necessary to raise self-awareness within the sector.

In economic terms, there is the challenge to find appropriate indicators adapted to cultural projects and impacts. The sector hasn’t found a balance between external and internal resources; projects that depend only on external funding may be limited on the achievement of their goals. Even though there is a broad research on cultural industries, there is still the challenge to act upon it. There is also a contradiction by which Ministries of Culture are making great efforts to support cultural and creative industries, but at the national level there is a lack of real comprehension and support. So, the advance is to some extent blocked. Advocacy needs to be developed so that the private sector understands the need to partner with organizations in the cultural sector.

In social terms, the main concern is whether communities are taking their own interests into account rather than merely taking on imposed interests. So there is a challenge to make sure that the social net is not being

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<sup>95</sup> Cheap and small cars.

<sup>96</sup> This term is generally related to the perception that resources have to come from the government.

evaluated from a simplistic perspective, in which only one side is considered. There is also the challenge of understanding the importance of strengthening the civil society.

In political terms there is still a tension between democratization and cultural democracy positions<sup>97</sup>. For the specific case of Colombia, there is the challenge of allowing all citizens to appropriate the notion that cultural rights are their own, and are not regulated by the government. The government is only giving tools so that those rights can be developed in the best possible way. The tools are there; the challenge is to communicate them. Public strategies to support creative and cultural industries need to be strengthened. The last challenge is to understand that there is the need to engage people of the cultural sector to do advocacy within the public sector.

### ***5.1.3 Educational needs in cultural administration***

Education in cultural administration would have to guide students through these shifts and expose them to these challenges. Through that reflection process, economic and social opportunities would also be visible, and development understood from a sustainable perspective in which culture is included.

It is necessary to consider specific needs associated with the field of cultural administration education in Latin America. These needs have different angles. The fact that the field is young means that the levels of professionalization are not yet clear or valued. In some countries, there is no possibility for people to earn certain degrees, such as diplomas, if they don't have other specific previous academic studies. So, individuals might hesitate to access education because their previous work experience is not recognized by formal education. There is a need to define educational paths within the field.

There is a lack of clarity in relation to the educational objectives of the programs. Even when the sector has multiple sub-fields, these are not necessarily tied to the context and the needs. Therefore, and because of a lack of institutional support in educational organizations, this is a sector in

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<sup>97</sup> As explained at the beginning of the second chapter.

which there is a high mortality rate in programs. Evaluation of needs and opportunities for future professionals in the field needs to be developed before opening programs.

Knowledge from external contexts has to be adapted to the local contexts. This relates to the challenge of defining the relevance of supporting local activities, being clear that local is not related to content but processes. It is not tied only to the traditional, and is inclusive with various influences appropriated by a certain community.

In general, the existing programs struggle with the connection between theory and practice. There is the need to find more options so that theory can be applied in a field that is considered more practical than theoretical. There is no connection with the context, so cultural administrators stand in two extremes: educated or experienced. The middle range, cultural administrators both experienced and educated in various degrees, is still difficult to find.

Research in the field also needs to be encouraged in the programs. Advocacy, institutional support, and structuring the field of cultural administration, among others, can also be developed through research. Subjects as cultural industries, economy and culture, social impact of cultural projects, culture and development, creativity and development, are some of the most important subjects for the region.

Specialization, as well as flexibility, is required so that programs are relevant for students. Both could allow students to find better ways of getting involved with the context in a responsible way. Entrepreneurship, the comprehension of mixed funding, strong conceptual basis, social and political context, and technology skills, are among the most important contents that programs should evaluate to include. Regardless of the specialization area, core subjects would need to be defined in order to provide a solid basis of coursework.

By addressing the contextual and cultural challenges, as well as the educational needs, programs should be able to guide the students through the mentality shifts required for a transformation. The goal of this transformation is to have an understanding that there is an active role that

people from the cultural sector have in sustainable development. Most important than an external understanding, it is within the sector that a sense of rights and responsibilities in a certain context has to be developed.

#### ***5.1.4 The cultural administrator***

The cultural administrator is an articulator, and a translator. By having a deep understanding of the context he/she can help to articulate the private and the public, the local and the global, the urban and the regional, the passive and the active, economy and culture, culture and structure, and, in general, diverse points of view.

He is also the person that can translate the available economic, political, and social tools into an every-day language understood and utilized by all interested people. The economic and social impacts of culture exist, but they are not evident. Cultural administrators can translate them into visible options.

Within the cultural field, the cultural administrator might be able to transform challenges into opportunities, utopias into possible paths. This might be a path in which the complexity is valued for its capacity to bring innumerable options for economic and social development from a non-linear perspective.

### ***5.2 Recommendations***

Even though education is not the only path to development, it is one of the most important tools a society has to affect positive change. The goal of including culture as a driving force for social and economical development can start in education, and universities are an important part of the entire educational system. The following recommendations are focused on universities.

A university has the responsibility to act as a service organization to society by preparing students to critically engage with their context, providing opportunities so that they can understand the impacts of their actions. Universities, seen as service organizations for society, have a variety of opportunities to engage students, teachers and the community in general as active and responsible citizens. Those opportunities are not limited to

academic programs. Therefore, the following recommendations are not going to be limited to the proposal of a new academic program. Rather, universities have many resources and can act as bridges between concepts and practice; that is, between the utopias and the paths.

The incidence of culture in social and economic development was the focal point of this study, with education in cultural administration as the main subject of analysis. Therefore, the following recommendations are directed to academic units that may have goals related to including culture within development. Arts, architecture, literature, music, anthropology, communications, and philosophy schools are commonly associated with culture and cultural administration, but the subject is not limited to them.

The following proposed activities managed by a service cultural center are practical actions for strengthening culture as a driving force of social and economic development. The mentality transformation required in citizens to achieve this goal can have its seed in education.

### ***5.2.1 Proposed activities***

#### ***5.2.1.1 Culture and development as an option for undergraduates***

Maybe the most relevant finding of this study was that culture and development is a topic that should not be limited to certain knowledge areas, but open to all career options within the university. Generally, students are not being formed in a way that allows them to understand the broad context (that is, the context that goes beyond the limits of their specific discipline). If they don't understand the real impact of their actions in all spheres, it is difficult to engage with society as responsible citizens.

The interaction between culture and development might be a common path for understanding their context. Specifically, a class open to the students of all majors named Culture and Development is the first recommendation of this study.

This subject would allow students to be exposed to topics such as diversity, multiculturalism, creative economy, cultural industries, cultural policies, and cultural democracy, among many others. This would help widen

the perception of cultural processes in society, as well as provide tools to understand the impact those have in their future professional lives.

Secondly, schools directly involved with the subject of cultural administration would have to offer a cultural administration major for undergraduates. It would have to be evaluated from the school's perspectives and mission, but the major of cultural administration is a must in the current context. For the case of Latin America, important options to consider would be cultural industries, community arts, cultural entrepreneurship, and culture and development.

#### *5.2.1.2 Graduate options*

The main subjects at a graduate level would not be different from those proposed for the undergraduate level: cultural industries, community arts, cultural entrepreneurship, and culture and development. The difference would be that, while in the undergraduate level the subjects are general topics to understand the cultural context, in the graduate level those would have to be considered as concentrations for programs in cultural administration. Also, other areas such as tourism, communication, and policies could be relevant, depending on the university and on the context.

As explained in the findings, one of the main goals for education in cultural administration is to design programs that respond to the specific needs of the context and, therefore, are less likely to close after a short time. For that reason, the planning, design, and implementation of a program would require a structured research before being offered. For the case of Latin America, it is more feasible to start with diplomas, and then consider the options of master's degrees.

#### *5.2.1.3 Research*

Research is also required to help structure the field of cultural administration education. First, a research group can start by developing the topics of cultural industries, community arts, cultural entrepreneurship, and culture within development. It would be the first step required in order to advance in a program proposal for cultural administration. A reflective knowledge of the specific needs of education in the cultural sector and

specifically in cultural administration could be achieved through this research group. Specializations suited to the context within the field of cultural administration could be determined by research activities.

Opening a space for communication with other cultural organizations would also be relevant to a research group. As articulation is one of the main concerns of the sector, research could also be a tool for joining efforts for the achievement of common goals. Throughout this study, interest was evident among organizations from the public, private and third sectors to advance in research in the topics mentioned above. Universities have resources that can be useful to this process of articulation.

It is important to consider that research must be available to students, as well as to teachers. One option would be to build long-term research relationships between the university and cultural organizations in which both students and teachers, along with the organizations, develop research plans.

#### *5.2.1.4 Student engagement*

There is a need to offer students the option to be actively engaged with their society. This is also tied to the necessity of delivering education that is both theoretically and practically relevant. Therefore, universities have to have clear options for student engagement. Students' interests might be very varied, but there are definitely ways of narrowing the interests so that there is a motivation for active participation of some kind through their study program. Four options are proposed as recommendations.

A first option would be to have a structured internship plan. This would require the university to evaluate and contact the organizations that might be relevant and interested. Further, it would be necessary to have a process by which the student, the university and the organization have a clear path to develop the internship. This process might include example letters of commitment, including goals, supervisor's role, timelines, and evaluation processes, among others.

A second option would be to offer the student the possibility of developing research in an organization with similar objectives to the student's career path. In this case, the university would also have to have a

structured process by which credits are assigned to research, and institutional support available to the student.

A third option would be to have students participate as volunteers for professional activities in different settings. The difference from the internship is that being a volunteer would not be necessarily tied to a certain organization. This option would be guided to support the student in proposing a new community-cultural project, in which the student, or a group of students, is in charge of a project that seeks to fulfill a certain community need. The long-term goal of this option would be to have a bank of projects that could be sustained over time. A good setting would be to start by the localities closer to the university, so that a long-term development program that takes in account culture could be sustained over time.

A fourth option would be to expand contests for students beyond the limits of the purely artistic capacities. Research contests, and volunteer's contests would be good for motivating these activities.

#### *5.2.1.5 Seminars*

Another strong strategy for the sector's articulation and organization is the development of seminars. A first idea for a seminar would be to gather cultural organizations working in community projects. To narrow it and have a clear focus, the subject of community arts would be very interesting for a setting such as the Colombian. Colombia has creative projects, and the successful practices that already exist could be the seeds for multiplying processes.

Any of the main topics proposed above would be a relevant topic to develop a successful seminar. This could help not only the academic community, but also the broader cultural sector.

#### **5.2.2 Cultural service center**

All activities proposed above would have to be coordinated in a "cultural service center" within the university. The main goal would be to administer all processes required to plan, implement and evaluate the strategies that would lead to offer education programs for undergraduate and graduate levels, research, seminars, workshops and research options.



The center would have to articulate resources within and outside the university, as well as develop fundraising and associational strategies.

#### *5.2.2.1 Intra-university resources*

The center would be able to provide the student with information containing all resources available within the university so that he/she has the support necessary to develop his ideas. So, for instance, centers such as incubators, entrepreneurship, international studies, and outreach programs would be interesting for students in the cultural sector.

#### *5.2.2.2 Inter-university programs*

Many interviewees suggested that a good strategy for universities in the advancement of education in cultural administration would be to use the resources available in the educational system to develop inter-university programs. The advantage of these programs would be that it would focus on the strength every educational institution has: international cooperation, policies, and cultural processes, for example.

Inter-university classes are also considered in this strategy. The center would need to look for partnership opportunities among universities that could provide the student more opportunities for learning. This would also improve the access to educational resources widening the available options in terms of specific subjects.

An information strategy would be necessary so that students of all universities would know the benefits of these partnerships.

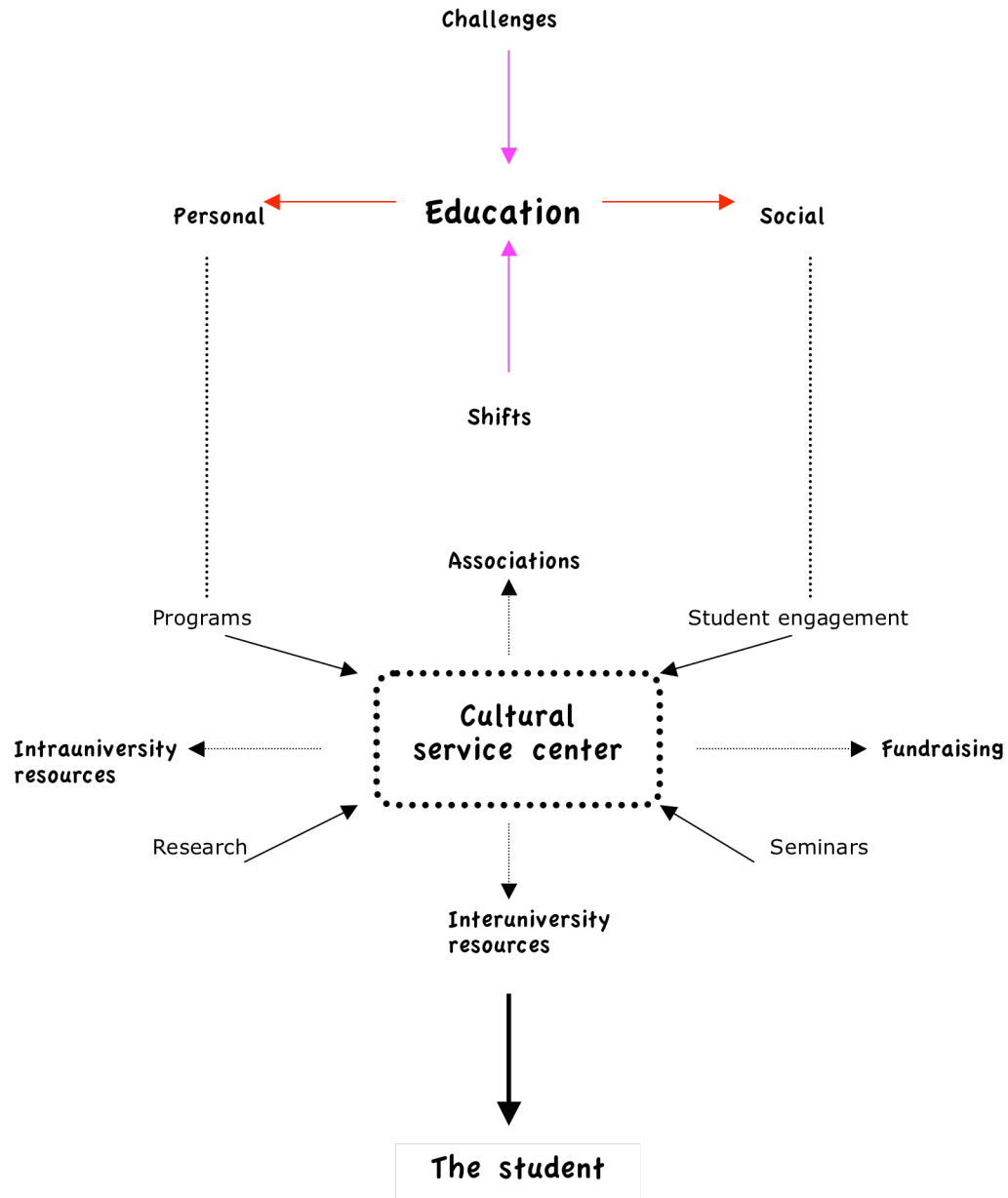
#### *5.2.2.3 Fundraising*

The center would have to develop a fundraising strategy that could help increase the university resources assigned for the center. Entrepreneurship and sustainability are at the core of this study. A center with this objectives and characteristics would necessarily need to find additional resources so that objectives could be met.

#### *5.2.2.4 Associations*

The service cultural center would also need to develop relationships with other cultural organizations. The first step would be to start looking at the associational options available in the context.

These findings and recommendations are depicted as a visual schematic in the following summary chart:



### ***Concluding remarks***

This study provides a broad framework for cultural administration education in Latin America. I strongly believe that education and culture are at the core of any society. Through this research I wanted to evaluate and analyze different perspectives of the possibilities and impact of culture and education in development in the Colombian context. More questions than answers arose in that process. Multiple variables were added, resulting in a net of relationships where the only certainty is complexity. Cultural democracy, creative development, social service, and cultural entrepreneurship are some of the concepts resulting from the analysis.

The international viewpoint helped me understand that our main asset is the possibility to interact with each other. Critical engagement and active participation are necessary for this process in which we realize our potentials and our limits. I realized that both -critical understanding of the context and active participation- are debilitated in Colombia. I believe that this challenge is directly linked with educational as well as cultural processes.

I understand that the relationship between education, culture, and development is a topic without boundaries. Since I am committed to my work as a university teacher, the recommendations were limited to the role of the university with regard to culture and development. I hope this research makes a contribution to the strengthening of the cultural and educational processes required to strengthen and transform Colombian society so that its citizens can be more critical and participative. I believe that it starts with every student. At the university level, I hope we can make a transformation so that students perceive themselves as part of a society in which service is understood, and culture is considered to be central to development. That would be the mission of cultural service centers.

In the near future I would like to focus on the relationship, among arts, education, and development. I am certain that this research can be a valuable starting point for people interested in relating culture and development. I expect that more questions will arise, and that possible answers are linked to actions. I hope development utopias are no longer

separated from cultural and educational paths at all levels: university, community, national, and international.

## **Appendices**

**APPENDIX A-** Interview Protocol for Program Directors of Educational Programs in Cultural Administration

Case Study:

Data ID:

Key Descriptor:

Date:

Interview Location:

Educational Organization Details: University \_\_\_\_\_ Other \_\_\_\_\_ Type \_\_\_\_\_

Interviewee Details:

 Consent: \_\_\_\_\_ Oral \_\_\_\_\_ Written (form) \_\_\_\_\_ Audio Recording \_\_\_\_\_ OK  
 to Quote \_\_\_\_\_ Member check

Notes on Interview Context:

Key Points:

CODING

INFORMATION

NOTES

**Semi-Structured Interview Questions:**

1. What specific economic, political and social challenges and opportunities does your country present for higher education in cultural administration?
2. What needs in higher education in cultural administration can be related to those challenges?
3. Given the variety of concentrations and areas in the field of cultural administration, how do you balance the general contents with the specific needs of the context?
4. Do you think is relevant for a program in cultural administration to have a social commitment? How is that attained through this program?
5. In an economic time characterized by instability and scarcity of resources, how can cultural administrators be best prepared?
6. How is the process of knowledge transfer from other countries taking place?
7. What specific recommendations could be made for a new program given the current context?
8. From your perspective, is there any relation between higher education in cultural administration and democracy?
9. How can education in cultural administration contribute to cultural democracy and democracy in general?

**APPENDIX B-** Interview Protocol for Cultural Administration Researchers*Case Study:**Data ID:**Key Descriptor:**Date:**Interview Location:**Organization Details: University \_\_\_\_\_ Other \_\_\_\_\_ Type \_\_\_\_\_**Interviewee Details:*

*Consent:* \_\_\_\_\_ *Oral* \_\_\_\_\_ *Written (form)* \_\_\_\_\_ *Audio Recording* \_\_\_\_\_ *OK*  
*to Quote* \_\_\_\_\_ *Member check*

*Notes on Interview Context:**Key Points:**CODING**INFORMATION**NOTES**Semi-Structured Interview Questions:*

1. *What specific economic, political and social challenges and opportunities does your country present for cultural administration?*
2. *What needs in research can be related to those challenges?*
3. *Given the variety of concentrations and areas in the field of cultural administration, how do you prioritize research and educational needs in the field?*
4. *Do you think is relevant for the field in cultural administration to have a social commitment? How is that being attained?*
5. *In an economic time characterized by instability and scarcity of resources, how can cultural administrators be best prepared?*
6. *How is the process of knowledge transfer from other countries taking place?*
7. *What specific recommendations could be made for new research initiatives given the current context?*
8. *From your perspective, is there any relation between education in cultural administration and democracy?*
9. *How can education in cultural administration contribute to cultural democracy and democracy in general?*

**APPENDIX C-** Interview Protocol for Cultural Administration Practitioners

Case Study:

Data ID:

Key Descriptor:

Student \_\_\_\_\_

Non student \_\_\_\_\_

Date:

Interview Location:

Cultural Organization Details: Type \_\_\_\_\_

Interviewee Details:

Consent: \_\_\_\_\_ Oral \_\_\_\_\_ Written (form) \_\_\_\_\_ Audio Recording \_\_\_\_\_ OK  
to Quote \_\_\_\_\_ Member check

Notes on Interview Context:

Key Points:

CODING

INFORMATION

NOTES

Semi-Structured Interview Questions:

1. What specific economic, political and social challenges and opportunities does your country present for your work as cultural administrator?
2. What needs in education can be related to those challenges and opportunities?
3. In an economic time characterized by instability and scarcity of resources, how are cultural administrators surviving?
4. How is the process of knowledge transfer from other countries taking place?
5. What specific recommendations could be made for a new program given the current context?
6. From your perspective, is there any relation between your practice as cultural administrator and democracy?
7. What would be your main interest in a cultural administration educational program?



**APPENDIX D-** Data Collection Sheet for Participant Observation

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Case Study:  
Key Descriptor:  
Date:

Data ID:

Activity Location:

Activity:    ☐ Teaching    ☐ Consulting    ☐ Arts Management    ☐  
                  Student    ☐ Participant in Workshop, Panel, or Forum    ☐  
                  Research Project    ☐ Meeting

Details:

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OBSERVATION

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**APPENDIX E-** Data Collection Sheet For Document Analysis

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*Case Study:*

*Data ID:*

*Key Descriptor:*

*Date:*

*Document Location:*

*Document Type:*    ☐ Report, Article, Book etc    ☐ Government Document,  
                                  Public Policy ☐ Arts Management Instructional Materials ☐  
                                  Cultural Statistics ☐ Arts Organizations' Written Materials  
                                  ☐ Job Descriptions ☐ Online Information    ☐ Notes  
                                  Other: \_\_\_\_\_

*Reference Citation:*

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**CODING  
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**APPENDIX F- Recruitment Letter**

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Date

Name

Address

City/State/Zip

Dear &lt;POTENTIAL INTERVIEWEE&gt;:

You are invited to participate in a research project titled *Higher Education in Cultural Administration for Colombia*, conducted by María del Rosario Torres from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore the context for higher education in cultural administration in Colombia and analyze the potential of this field for bringing about economic and social change.

Interdisciplinary fields, such as the cultural administration field, can provide innovative social vision and strategies for sustainable development. The field of Cultural Administration is becoming of vital importance all around the world because it provides opportunities for creative projects and interdisciplinary work, both highly valued in the changing world. However, the cultural administration field is still young in every region of the world. As the degree of cultural development differs from country to country, the definition of the Arts Administration field is still an issue. This results in the lack of funding for research and education programs, along with a general perception that the field is: "...soft, undisciplined, and not rigorous enough" (p. 243). Even though today there is an agreement about the broad range of activities that can be classified as part of the field, there is still a growing demand for considering new horizons. Education can be an important path to organize, structure, and develop the field of cultural administration, its actions and possibilities.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to cultural development in <CASE STUDY CITY>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at [htorresp@uoregon.edu](mailto:htorresp@uoregon.edu) or Dr. Patricia Dewey at [pdewey@uoregon.edu](mailto:pdewey@uoregon.edu). Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, and (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

María del Rosario Torres

Tel: 541-3370030

E-mail: [htorresp@uoregon.edu](mailto:htorresp@uoregon.edu)

**APPENDIX G - Consent Form**

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Research Protocol Number: \_\_\_\_\_  
**Higher Education in Cultural Administration for Colombia**  
 María del Rosario Torres, Principal Investigator  
 University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Higher Education in Cultural Administration for Colombia*, conducted by María del Rosario Torres from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore the context for higher education in cultural administration in Colombia and analyze the potential of this field for bringing about economic and social change.

Interdisciplinary fields, such as the cultural administration field, can provide innovative social vision and strategies for sustainable development. The field of Cultural Administration is becoming of vital importance all around the world because it provides opportunities for creative projects and interdisciplinary work, both highly valued in the changing world. However, the cultural administration field is still young in every region of the world. As the degree of cultural development differs from country to country, the definition of the Arts Administration field is still an issue. This results in the lack of funding for research and education programs, along with a general perception that the field is not rigorous enough. Even though today there is an agreement about the broad range of activities that can be classified as part of the field, there is still a growing demand for considering new horizons. Education can be an important path to organize, structure, and develop the field of cultural administration, its actions and possibilities.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to cultural development in <CASE STUDY CITY>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or e-mail. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications. If you wish, a pseudonym may be used with all identifiable data that you provide. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution; minimal socio-economic risks, such as the labeling resulting in negative consequences, may be a result of the participation in the study. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to the cultural sector as a whole, especially in the South American Region. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at [htorresp@uoregon.edu](mailto:htorresp@uoregon.edu) or Dr. Patricia Dewey at [pdewey@uoregon.edu](mailto:pdewey@uoregon.edu). Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, and (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

\_\_\_\_\_ I consent to the use of audiotapes and note taking during my interview.

\_\_\_\_\_ I consent to my identification as a participant in this study.

\_\_\_\_\_ I consent to the potential use of quotations from the interview.

\_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.

\_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that

I provide prior to these data appearing in the final version of any publications that may result from this study.

\_\_\_\_\_ I wish to maintain my confidentiality in this study through the use of a pseudonym.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

María del Rosario Torres Pardo  
[htorresp@uoregon.edu](mailto:htorresp@uoregon.edu)  
1420 E 20<sup>th</sup> Ave., 97403  
Eugene, OR  
541-3370030

**APPENDIX H- Interviewees' List**

	NAME	COUNTRY	POSITION	ORGANIZATION	DESCRIPTION
1	Ali Mustafa	Argentina	Director of International Policies and Cooperation	Secretary of Culture	State
2	Carlos Elia	Argentina	Vice General Director	Theatre Complex of Buenos Aires	Cultural center
3	Cesar Baldoni	Argentina	Communications Area Coordinator	Culebron Timbal	Community/arts and democracy
4	Daniel Dron	Argentina	Researcher	Tikal Ideas	Research
5	Emiliano Fuentes	Argentina	Coordinator of the Café Cultura Project	Secretary of Culture	State
6	Eugenia Campos	Argentina	Independent researcher on cultural industries		Creative sector
7	Gerardo Neugovsen	Argentina	Director	Tikal Ideas	Education center
8	Jorge Cremonte	Argentina	Executive Coordinator of the International Graduate Program in Cultural Administration, Policies and Communication	FLACSO	Education center
9	María Pía Moreira	Argentina	Director of the program in Cultural Management	Ortega y Gasset Foundation	Education center
10	Martin Becerra	Argentina	Director of the Masters Degree in Cultural Industries	Quilmes National University	University
11	N.N	Chile	Director of academic program	University	University
12	Arturo Navarro	Chile	Executive Director	Estación Mapocho	Cultural center
13	Claudia Zaldívar	Chile	Director	Gabriela Mistral Gallery	Arts Gallery
14	Constanza Guell	Chile	Cultural Director of the Chilean-North American Institute	Chilean North-American Institute	Creative sector
15	Daniela Muller	Chile	Representative	Ohio Arts Council	Creative sector
16	Daniela Rosenfeld	Chile	Director of the Visual Arts at the Communications and Public Affairs Area	Catholic University of Chile	University
17	Eduardo Cáceres	Chile	Arts Coordinator Area of the Masters in Cultural Management	University of Chile	University
18	Enrique Solanich	Chile	Faculty of the Masters Degree in Cultural Management	University of Chile	University
19	Ernesto Ottone	Chile	Executive Director	Matucana 100 Cultural Center	Cultural center
20	Francisco Torres	Chile	General coordinator of the Masters degree in Cultural Management	University of Chile	University
21	Gabriel Castillo	Chile	Director of the Cultural Management Diploma	Catholic University of Chile	University
22	Jaime Meneses	Chile	Executive Director	Amigos del Arte Corporation	Cultural center
23	Jorge Moreno	Chile	Ministry counselor in Infrastructure and Cultural Management	National Council For Arts and Culture	State
24	Oscar Vásquez	Chile	Extension Sub-director	Balmaceda Young Art	Community/arts
25	Rebeca León	Chile	Director of the Masters in Cultural Management	University of Chile	University
26	Andres Giraldo	Colombia	Coordinator of Culture Promotion Area	Bibliored	Cultural organization
27	Carolina Rojas	Colombia	Consultant for entrepreneurship	Ministry of Culture	Creative sector
28	David Melo	Colombia	National Director of Cinematography	Ministry of Culture of Colombia	Creative sector
29	Diego Duque	Colombia	Philosopher		Independent
30	Gonzalo Castellanos	Colombia	Expert on cultural policies for Latin America	Independent	Independent
31	Jaime Acosta	Colombia	Expert on Knowledge society in Latin America	Independent	Independent
32	Johanna Mahud	Colombia	Academic and Administrative Coordinator of Graduate Studies in the Human Sciences School	Rosario University	Education center
33	Juan Antonio Cuellar	Colombia	Executive President	Fundación Batuta	Natioanl youth orchestral system
34	Juan Carlos Gaitan	Colombia	Director	PRANA- cultural industries incubator	Creative sector
35	Juan Luis Restrepo	Colombia	Executive Director	Symphonic National Orquestra	Cultural organization
36	Leyla Ali	Colombia	Consultant for the Arts Area	District Secretary of Culture, Recreation and Sports	State
37	Ludmila Ferrari	Colombia	Artist		Independent
38	Ricardo Gomez	Colombia	Director of the Diploma in Administratio of Musical Projects	Sergio Arboleda University	University
39	Ruben Salazar	Colombia	Teacher entrepreneurship area	Javeriana University	Education center
40	Samir Estefenn	Colombia	Consultant for policies on economic development	District Secretary of Culture, Recreation and Sports	State
41	Winston Licon	Colombia	Faculty, former director of the specialization in Cultural Management	Rosario University	Education center

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