URBAN HERITAGE´S SOCIAL MARKETING

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ABSTRACT

The dynamic and changing environment in which cultural heritage is today immersed is characterized by globalization and diversity, posing new challenges to its management [1]. Although at the international level innovative marketing strategies exist in this field [2], such approaches are not applicable to cultural heritage management in Colombia, determined by a non-existent market context, without agents interested in its enhancement value, conservation and preservation, that is referred a public goods, by which nobody is willing to pay directly and whose protection is assigned to the State. The disarticulation between the institutional management and collective imaginaries, coupled with the scarcity of studies and research in this direction,

1 The current tendency to consider multidimensional heritage sites and increasingly extensive territorially bound conceptual advances with the World Heritage Centre faces, since 1994, achieving a better balance typological, chronological and geographical in the World Heritage List , has resulted, among other things, in the search for new types of properties, concepts and methodologies of coordination, management, identification, registration and protection within the Convention for the Protection of the World Cultural and Natural Heritage. (...) These categories open new perspectives hitherto unsuspected for recognizing heritage as a result of the dynamics generated by its ongoing expansion concept, while incorporating aspects and dimensions that are studied and growing concern for several international organizations: recognition of cultural diversity and intangible heritage dimension, and the existence of new and more diverse and heterogeneous ways of identifying with it, involving the assimilation of a notion of it as a heritage shared by a wide community of cultures, regions, and even individuals, far between. (Martínez Yañez, 2010)

2 Two marketing models have given some answers to this: the economist or traditional and the marketing of arts and culture. Both models are based on a materialist notion of cultural heritage, it conceived as a product or as a heritage resource and four common components of context: The market, the organization, the information system and the mix marketing. (Colbert y Cuadrado, 2010) .

require the enunciation of new theories, which must be of greater complexity and hybridization, and they can do possible a epistemological break of paradigms. This paper centers on an alternative approach: Holistic Social Marketing (HSM).

Keywords: Holistic Social Marketing (HSM), semiotic methodology, semiospheres and urban heritage (sociosemiotic structure).

INTRODUCTION

This paper analyzes the heritage´s management in Colombia, its practices and challenges, emphasizing on urban heritage that is at the base of the design the holistic social marketing plan, which answers new social-cultural requirements.

The first chapter focuses on the features of the practice of heritage management in Colombia, and draws on some of its challenges.

The second chapter centers on urban heritage management in Colombia and management difficulties.
The third chapter contains theorist and methodological descriptions of the holistic social marketing model, developed from graduate work by the authors, entitled "Cultural heritage us, we city".

The fourth chapter presents the conclusions, where we summarize the contributions of the project to the urban heritage management in Colombia.

¿WHERE ARE WE?

The concept of what is understood by heritage today responds to socio-cultural demands that rising actors have managed to put in place, that on an international scale make concrete the recognition of three categories of assets: tangible, intangible and natural heritage, and at the national level refers to a wide and varying complexity.

Indeed, Colombia doesn´t exist as such a definition of heritage [3], but to facilitate heritage management, the Ministry of Culture established a method of historical, aesthetic and symbolic ranking, and a set of criteria including age, authenticity, constitution, formation, condition, environment, urban, physical and socio cultural context and representation. While such approaches have a strong social component at the practice they are inoperative, by their management form. From a formal viewpoint the Constitution of 1991 inaugurated a new era of cultural policy in the light of the analysis of each of his components is inscribed in an participation approach.

The heritage cultural management, however, shows some implicit aspects of this monumental policy. That is how one of major advances like law 1185 of 2008, than established the treatment of the patrimonial goods since two distinct categories - non-exhaustive-the special regime of protection, which covers movable and immovable property, and the special safeguard that covers the cultural manifestations. Too, has restricted the praxis the management of movable and immovable heritage, making it passive, disperses, rigid and bureaucratized.
Passive: It has been traditionally oriented to the conservation of movable and immovable heritage, seen as static resource whose management criteria are supported on of experts technical concepts who are unaware the dynamism of of intangibles beyond their materiality.

Disperses: A management characterized by the presence of many managers involved so polarized, uncoordinated and disjointed, which adverse effects on their maintaining, conservation, preservation and diffusion, and is in their low valuation and cultural appropriation, putting at risk symbolic and physical deterioration.

Rigid: In order to management purposes, the cultural heritage is approached from an rigids categories, that are defined by specialists and not defined from a sociocultural given and from the citizens (local or national), which creates difficulties in valuation and appropriation processes.

3 The State under this category includes all "those goods and demonstrations which individuals, groups or institutions with powers conferred legitimately, through a reasonable process, reflective, transparent public even give them values or attributes of identity." (Ministry of Culture, 2010. P. 12).

Bureaucratized: The two wealth management tools in Colombia, the PES (Safeguard Special Plans) and PEMPS (Special Plans Management and Protection) they have dropped off to bureaucratic procedures subjected to political and economic interests that hinder and obstruct timely and true participative heritage´s management, while are difficult to change after being approved.
The current scenario demands the emergency of new paradigms related to the heritage´s functionality historical, socio-economic and cultural, what affecting its enhancement value and use, and require a holistic and synergistic management, with flexible and participative tools in their design and execution. It is within this context that *holistic social marketing* is inserted.

¿WHAT ABOUT THE URBAN CULTURAL HERITAGE?

The urban heritage is no stranger to the sustainability and appropriation problems confronting the rest of the nation´s cultural heritage.

The urban heritage´s regulation is given by Decree 763 of 2009, which established the category of real property for its management and protection, which includes three subgroups: Urban, architectural and monuments in public space. Although that differentiation has implicit a tacit recognition to urban heritage uses, such isn´t become from notion of the public in sociocultural level, for given and for the citizens, and if of a notion of the public that follows a specialized administrative policy dimention.

In fact, when analyzing the structure of PEMPS (Special Plans Management and Protection) one of main management tools for this kind of property, his content: affected and influenced area, mapping, level on intervention and management conditions, diffusion, technical support document that includes historical, aesthetic and symbolic values, is subject to the discretion of specialist (architects, historians, etc) that born from a vertical relationship that excludes the citizen interaction. Consequently the need arises need to develop alternative management strategies, more dynamic and participative.

¿WHAT´S THE ALTERNATIVE?

A first guideline to achieve citizenship involve the urban cultural heritage management is given by the social marketing, which develops strategies based on a comprehensive notion heritage with a social focus. What those seeking change of mindset is to promote positive changes in their behavior citizens, giving a dimension to the cultural heritage beyond its materiality (seen as a cultural, heritage resource or cultural service in the sense that it takes the marketing cultural) to enrich the enhancement process, giving it another meaning from the symbols embedded in it and the collective imagination of the people who interact with him.

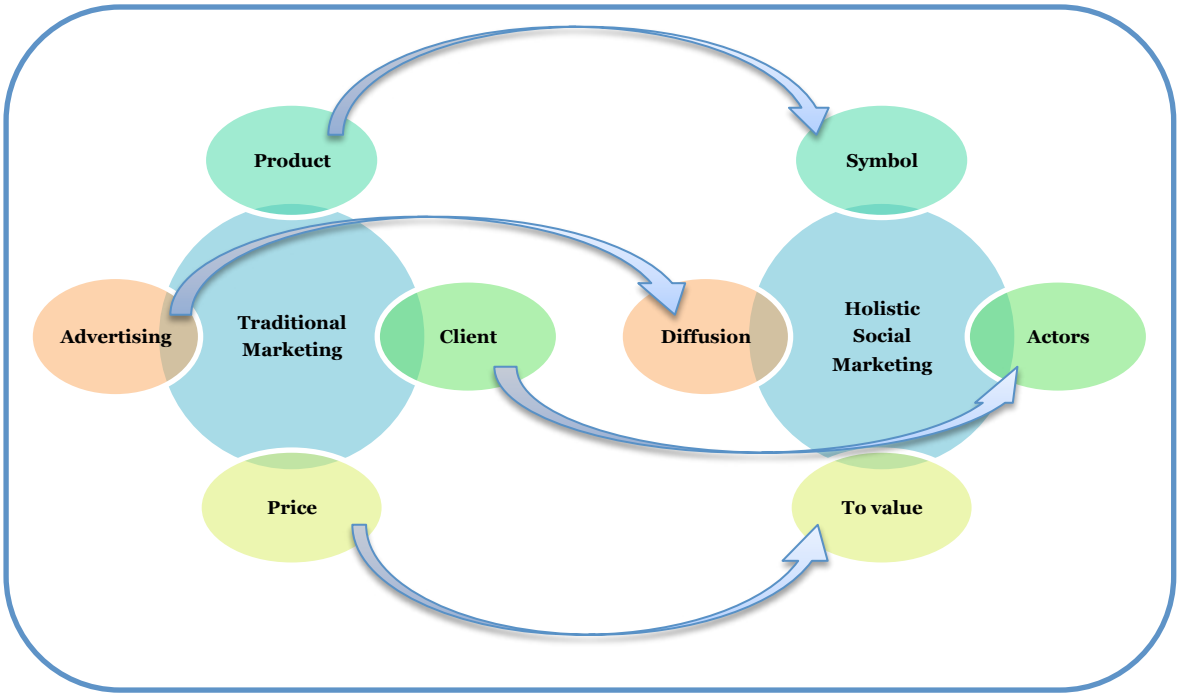
The holistic social marketing (HSM) is a theoretical and methodological research thesis posed as three (3) students in the specialization of management and cultural management at the University of Rosario intitled “We are heritage, we are city. Urban heritage´s social marketing: Environmental Axis Avenue Gonzalo Jimenez de Quesada´s Plan”. It took as its theme the urban heritage´s social marketing and its main objective is to generate greater symbolic interaction of citizens with their cultural heritage, preventing deterioration of urban heritage material and symbolic, minimizing the risk of unsustainability that threat. Additionally, within the project exemplified the model through a plan designed for the environmental axis Avenue Gonzalo Jimenez de Quesada, however, we will avoid the latter to focus on the results achieved in theoretical research.

THE THEORETICAL MODEL OF HOLISTIC SOCIAL MARKETING PLAN

The holistic marketing plan proposes a scheme that breaks the traditional strategic or marketing mix, based on the product, the price, the customer (distribution) and promotion, replacing those elements into an integrated system for the symbol, commissioning value, the actors (distribution) and diffusion.

As shown in Figure 1. This holistic approach to social marketing with the opposition breaks supply - demand and social benefits - marketing, unlike traditional marketing approaches, dimensioned heritage as a socio-semiotics of representation and collective significance that transcends local identity and constructed only from the national territory, for construction-deconstruction of imaginary groups for action from a broader, in force and defined social use.

Figure 1. Holistic social marketing model



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The holistic social marketing model applicable to urban cultural heritage replaces the characteristic elements of context that support other marketing models by the symbol (product), public (customers), price (value enhancement / joint management) and cultural diffusion (publicity) to generate positive feedback implicit in the symbolic cultural heritage and urban citizens generated.
a) Product per symbol.

The more urban heritage or cultural resource is offered as one needs or desires of a client, is a socio-semiotic dynamic and changing, which is enriched from the social interaction and that does double duty. On one side unravels the collective imagination and other recognition given feeding sociocultural cohesion and identity processes, which affect other dimensions of reality, such as economic, political, social, legal, etc.

The symbolic aspect of urban heritage, is given by that "significant" that generates the semiotic motivations in public from a process communication between the object (O) to be represented, the sign (S) that represents it and the interpreter (I) who plays him, where the notion of interpretant us back to shared social norms that make the symmetry in the production process and interpretation.

Consequently, the important thing in the plan beyond the urban heritage, understood in its material sense or property, are the communication and interpretation processes linked to one that generates the transmission and production of knowledge and positively impact their conservation, so that when activated heritage contributes not only to the recovery of collective memory and its social imaginary, the ownership and valuation of these, but it tends to preserve it significant cultural and symbolic structure.

Therefore, the symbol becomes an important dimension when formulating the vision and objectives of the marketing plan, which should appeal to the formulation of strategies for research and dissemination of cultural

heritage urban design methodologies for measuring symbolic perception of its actors and the creation of political and financial strategies for the beautification and preservation.

b) Instead of clients, actors.

Beyond understanding the target audience of social marketing plan as a market customers, be assumed as interpreters of symbolic representations relating a capital asset with a network of signs.

In the social marketing plan the study and knowledge of urban heritage actors is crucial, as is its raison d'être since the links and applications that give you the foundation of design objectives and strategies.

Of course, you must know their characteristics, needs and desires, which should appeal to social research tools such as interviews, surveys, focus groups, workshops citizens, among others.

Also, be thought that although each case is unique, in matters of urban heritage involves three main actors appear as constants:

* Public actors, who generally are responsible heritage.

* Private actors, involved in the dissemination and sponsorship.

* Civil Society, which interacts symbolically and uses of heritage.

At these points it must be realized promptly distribute all actors in the respective category, sub trying to group depending on the level of involvement and influence that will have on the plan. Also, be inquired into and contact details of each environment to enhance their role in defining the scope of the plan, and partnerships and joint strategies and implement communication with each of them.

For purposes of study, we segmented into: public, private and civil.
Public actors identified to the public or public service providers, who are related in some way to the management of urban cultural heritage, and that, will be relevant in the political and financial strategy for the maintenance and preservation.

As we locate private actors heritage broadcasters and sponsors. The first group is the mass media and non-profit entities with such objects, the second, private companies interested in the revitalization of urban cultural heritage and / or maintenance processes, conservation, appreciation and appropriation of urban heritage. Such actors are key political and financial strategy and outreach and research through partnerships.

As civil society actors to include urban heritage owners, promoters and final recipients of social marketing plan. This category includes owners of heritage in the individual sense, are those who have title to a property of cultural or architectural conservation land that is located in the zone of influence of urban heritage; Owners collective sense of heritage, Colombian citizens, local and national, for whom the plan is subject the urban cultural heritage, floating population corresponds to outsiders than usually transiting or visit sporadically.

As evidence, all relevant groups are designed as part of the plan, with a clear role and responsibility in the actions. So its articulation must be given by the balance of participation and interaction as actors of urban heritage.

To approach it, from this dimension raised research methods to identify the types of symbols embedded in the urban heritage and to establish lines of action to increase the acceptance of a social idea or practice in any given actor. The intention is not to rescue The supposedly authentic urban heritage, but social and cultural recognition representative.

c) Publicity by cultural diffusion.

The social marketing of cultural heritage rather than advertising requires dissemination strategies aimed at experiential. The key is to keep alive the environment through the interaction of its actors, derived from the dissemination and communication strategies, supported by ICT and mass media.

d) Instead of Price per valuing and financing joint management.

The social marketing plan for urban heritage is not supported in the price but in the enhancement. Its basis lies in the implicit symbolic capital to equity, which refers to the symbol, understood in their individual and collective levels, which should feed and dynamically constructed.

The enhancement of urban heritage in practice is referred to its positioning. In this plan refers to the place of cultural heritage in the spirit of the citizen in relation to the symbols and imagined it evokes and uses.

Given the model character of the plan, and for the valid selection of positioning, must meet a number of preconditions:

* Have a good knowledge of the position currently perceived by the population chosen for cultural heritage.

* Know the positioning strategies managed by cultural heritage and valued highly appropriate.

* Check if the chosen cultural heritage holds the personality required helping to maintain the position sought in the spirit of the citizens.
* Measure the position adopted vulnerability. Do we have the resources to occupy and defend the position sought?

* Ensure that there is consistency between the chosen positioning and other marketing variables, price, communication and distribution. To be clear these conditions can be translated positioning in a tailored marketing program. For this we apply the following approaches in positioning strategies:

* Position the cultural heritage based on specific attributes thereof.

* Position from that can satisfy the needs or the benefits that can be offered to the public.

* Position from the symbols and imaginary detect positive citizenship regarding the chosen heritage.

* Position according to occasions of use.

* Position compare and differentiating looking evocations with other cultural heritage.

*Position according to different classifications of assets

This subfield integrates formal or symbolic values of urban heritage, measurable through a mixed method, which fuses the valuation contingente10 with qualitative research tools, allowing the joint technical criteria of specialized professionals with the community (resident, floating away).

The Urban Heritage socio considered semiotics, object-symbol, interpreted and interpretable, within a process of symbolic interaction, generates collective perceptions shared by social groups which are unique cultural, political or economic assigned a value not taxable in money, which derive benefits such as community cohesion, identity, artistic and cultural expressions, etc.. Measuring these perceptions is done by using qualitative instruments, which explain and provide insight into the synergies generated from the community to the heritage of this city and to the community. They may be local or transcend connotation and reach a broader level, nationally and even internationally.

Instruments such as public surveys, polls open, among others serve to probe such idea, which will be useful to define dissemination strategies of urban heritage and identify socio cultural issues associated with this that can give or take away viability.

Also, more than financing, we propose a co-management scheme synergy between different management companies, building one of the essential characteristics of asset management in the country, as is the number of actors.

METHODOLOGY OF THE HOLISTIC SOCIAL MARKETING PLAN

The methodology of the social marketing plan is holistic projective and was developed through a socio-semiotic model applicable to the urban cultural heritage management in Colombia, designed by the authors, which comprises three phases: socio semiotic diagnosis, strategic planning and the feedback cycle.

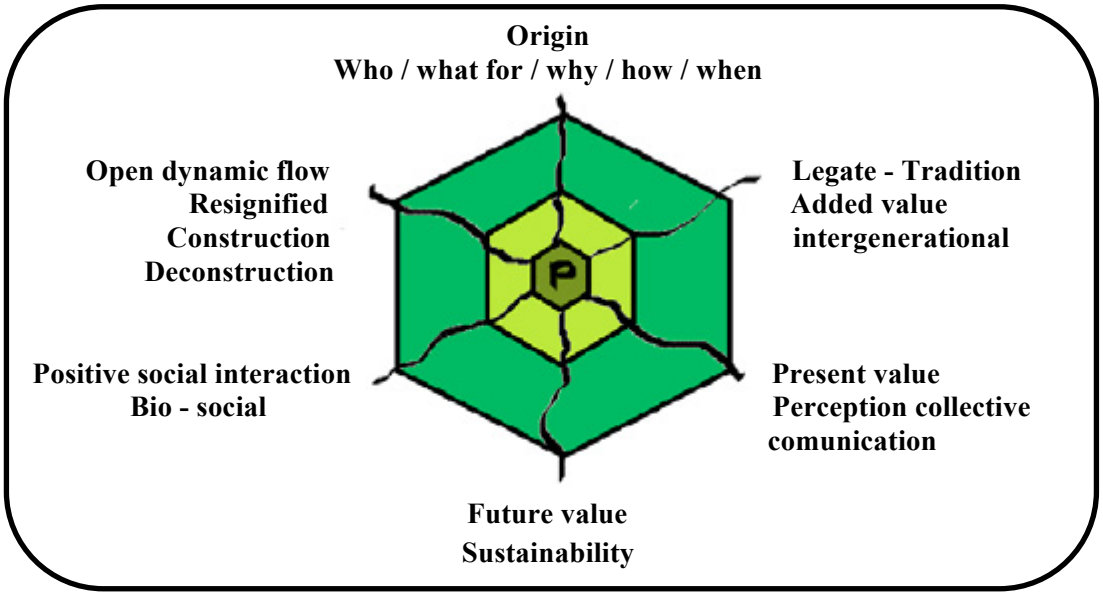
From the projective vision anticipates potential solutions to the problem of appropriation of urban cultural heritage, and poses the "ought" of management to guarantee its sustainability, which sets the desired scenario and possible.

From socio semiotic approach, urban cultural heritage is taken as a symbolic structure that contains different phenomena is interrelated through principles of simultaneity, synchronicity and integration.

To illustrate better the concept of urban cultural heritage as a socio semiotics structure, we use a biological structure that approximates the approach postulate: The cell. This analogy is not intended to create equality between the two structures, but exemplify certain abstract processes (biological one, symbolic in the other) that are given in relation to these two structures and so operate through common elements among them: In both cases, we talk about open systems that interact with their environment and perform two-way exchanges: indoor - outdoor. The two contain hereditary information necessary for feedback and control their own cycles and develop structures for its own operation, and either one or the other, enable the transmission of information between generations.

Figure 2 shows the basic structure of a cell in which a nucleus can be seen, three membranes and six ramifications that operate as intermembrane transport mechanisms, the nucleus communicating with the outside and with other structures.

Figure 2. Urban cultural heritaje as a socio semiotic structure



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The central nucleus contains the symbolic that accumulates the heritage and is winning from the imaginary space individually to the collective and from local to transnational. Similarly, each branch represents a heritage item: Origin (who, when, how, why, emerged as urban heritage), inheritance (What is the value added and accumulated over time), the present value (defined by its social uses and its validity as a symbol), the future value (the contribution that heritage is for environmental sustainability and human), positive social interaction (derived therefrom) and dynamic flows that are in permanent construction and deconstruction (given that the semiósphere that is inserted).

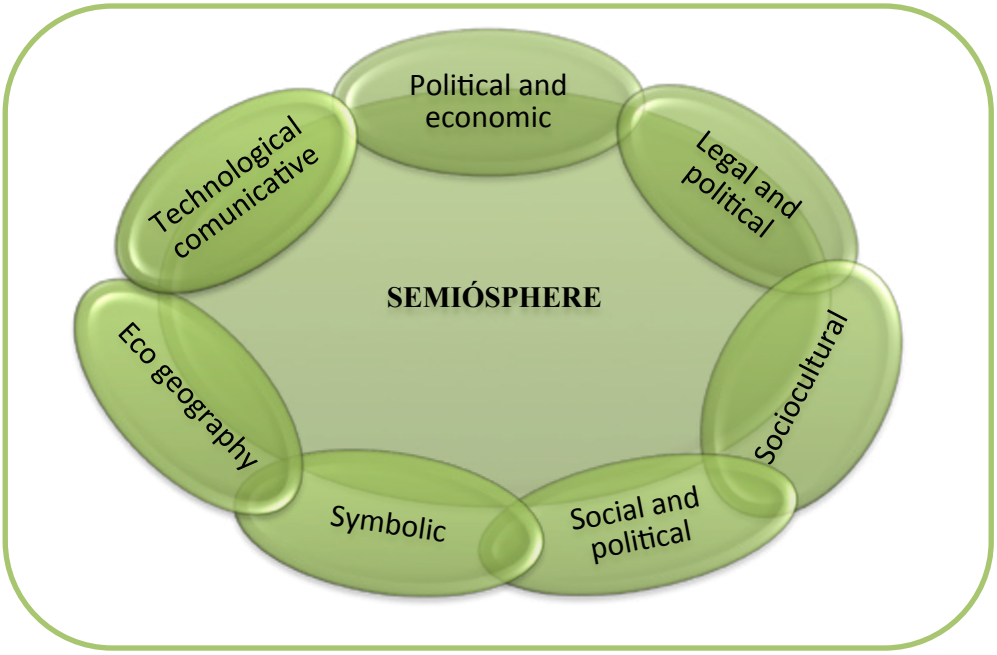
Phases

Diagnosis socio semiotic

Like any management tool, social marketing plan requires knowledge of the present situation to intervene or modify. This apart investigates precisely the question of where are we.
In order to address the urban heritage in its complexity is necessary size it as an object of interpretation and construction of collective sense, perception requires a comprehensive analysis (holistic), for which socio semiotic theory is any guide.

In Figure 3 we can see the outline from which unfolds the diagnostic analysis of the marketing of urban heritage plan.

Figure 3. Socio-semiotic diagnostic phase



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Each of the semióspheres is perceived from two levels: El ideological: standardized at the conditions social in that occurs the discourse. And the mightiness: that alludes to the conditions for recognition of the same.

Additionally said phase comprises two dimensions: A retrospective and another prospectively. During the first be analyzed the causes of the problematic of cultural management detected already which aims give solution using the plan, while in the second be screened on desired scenario and be analyzed the conditions particular to are favorable for their development.

We boarded the retrospective diagnosis from paradigm participationist of Canclini, approach from which the categorization of heritage is must perform attending to the habits & opinions the actors, recognizing their

perceptions about cultural spaces, how uses them, which ones prefers or rejects, in what way the appropriates and the difficulties located for relate them their daily lives. This is caused by the lack of recognition that social discourses have on the route of the Cultural Heritage Management.

In the diagnosis prospective are included the analyzes of other semióspheres addition of politics, social and symbolic, that are referred to the viability of plan, which not is conditioned exclusively by social discourses, although of them may take its main substrate.

STRATEGIC PLANNING

Like any marketing plan, the strategies are those that indicate the route and means to help achieve the objectives, so proper design of the successful development depends on track. They must respond to the peculiarities and needs of each urban heritage, understanding that a different context, different responses and different result. In this sense, their design should also be holistic and guided by socio semiotic stage of diagnosis, should be addressed to different actors heritage and seek to achieve their joint-management.
Despite this there are some essential components in the marketing strategies that must be constant, which ruled against synergy generated only when implemented in terms of another, such as: The implementation of ICT and media.

The results of the plan will be evaluated in relation to marketing and financial objectives, as these tangible objectives of the project. To this end, develop indicators that account for the social and economic impact that the implementation of the strategies being produced. Suffice it to say that these results are only measurable long term as behavioural transformation processes are long-running processes.

These indicators are designed in relation to track through the tools implemented in the process of diagnosing the problem; since it is based on the premise that only evaluated with the same tools on a regular basis can get reliable results.

THE FEEDBACK

An essential aspect in the assessment phase of holistic social marketing plan is given by the feedback phase to measure the effectiveness of social images related to urban heritage. This since the feedback should inquire into the results regarding the acceptance of an idea (social imaginary) in each of the phases of action plan strategies.

CONCLUSIONS:

"WE ARE HERITAGE; WE ARE CITY" is presented as a model of cultural management Participatory That AIMS to design projects, innovative and sustainable urban cultural heritage. To combine the character of the model was necessary to Investigate, compare, rethink and innovate in the formulation of a strategic plan that will exceed models and urban heritage conservation tourist environment.

Through the theoretical and practical development of a social marketing plan for the estate, ran the application of semiotic notions to asset management processes. This apart from outlining the approach of a new approach in the treatment and understanding of what assets, the relationship confronted between citizens and the constructed by society.

Semiotics then plays an innovator in the way of understanding and making the Processes of conservation, preservation, ownership and valuation of an urban eventually heritage. The search for empowerment of society, appealing to personal and collective imaginations and considering other semióesferas of society and the articulation of the citizen as an interpreter and enhancing cultural renewal are the added value of social

marketing plan. The aim is to impact and also "sell" a social idea, make visible representations of other Citizens in Respect of urban heritage sites, acquire new meanings Which They and Malthus to develop new content, making social marketing from semiotics Processes Projects with capacity and sustainability constant feedback.

From this logic, the strategies of **"WE ARE HERITAGE; WE ARE CITY",** aim to combine the symbolic and emotional traits of citizenship to the material elements of an urban heritage planning from a participant that meets the needs and aspirations of communities. Communication strategies and pedagogy in this regard point to generate scenarios of confrontation and identification symbolic and imaginary citizens through projects, campaigns and activities to convene resignify urban spaces through heritage dissemination, sensitization and training urban value.
Thence what communication and pedagogy acquire a leading role in the design of strategic and comprehensive wealth management each scenario that has the support of culture, in the context and the interaction of actors relevant factor is the ownership of assets.

Now, based on your statement as innovative model still in an early stage of theory construction, execution and have to wait in real scenarios of methodological results that shed light on the effectiveness of tools, activities and indicators of the plan, which would certainly be an exercise that, defying the traditional cultural management would jeopardize new views and perspectives that point to a living heritage and redefined from social interactions that take place around it.

In summary, the contributions of the project to reality wealth management in Colombia are specified in resize as:

Integral: Understands the urban heritage as an open socio-semiotics, the management must focus on preservation, sustainability dimension comprising material and symbolic, and based on the collective symbols that give it value, social use and feed back , ensuring ownership and sustainability.

Plural and synergistic: Achieving co characterized by the synergy of public-private sectors, timeliness and efficiency.

Flexible, open and participative: Open dissemination strategies that allow dynamic cultural meanings and variations ranging intergenerational providing greater sense of cultural heritage.

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