CULTURE SHAPED BY CULTURE: THE CASE OF ARTS AND CULTURAL MANAGEMENT

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ABSTRACT

This paper proposes two approaches to understanding Arts and Cultural Management, both shaped by the contexts from which they have emerged. The first, prevalent mostly in developed countries, is characterized by an inherent business perspective, a top-down organizational structure, strategic management criteria, for-profit goals and an essentially economic nature. The second is emerging in less-developed countries and is a bottom-up participative-conflictive process involving trial and error strategies which result in organizational learning processes. The main objectives in this case are of a social nature. These two approaches to Cultural Management are complementary and share different elements; their common denominator is that they share arts and culture as the raw materials for value creation.

Keywords: Definition, Arts Management, Two Perspectives, Latin America

1. INTRODUCTION

So-called Cultural or Arts Management is a relatively recent discipline which has only become a major field of Business Management in the 21st century, mainly in developed countries. This sector of society was first identified by economists as a producer and generator of goods and services whose value creation factor stems from the arts and culture.

The study of Arts Management has undergone a major evolution, especially since 1990, with the beginning of the International Conference on Arts and Cultural Management and its associated publication, the International Journal of Arts Management. As this field has developed, it has been considered important to study fundamental concepts essential to its development; the first publications suggested there was a need to establish foundations, instruments and basic concepts for this nascent discipline (Evrard, 2000).

This paper seeks to enhance the discourse through two main contributions: first, to show that the management instruments and tools used, in this case arts and culture, are shaped by the cultural contexts they emerge from; and second, in accordance with the first point, to propose a second model of Arts and Cultural Management, complementary to the existing one, which has emerged from the specific cultural and economic conditions and experiences in Latin America. In this respect, Cultural Management can be compared to narrative, in that it is permeated by culture and also serves as a reference point for it: "It's important to note that narrative is both a product of a culture and a frame, itself within which culture happens" (DeVereaux, 2009).

With the above points in mind, this paper investigates the definition of Arts Management and attempts to answer the following questions: What is Arts Management? How did it emerge? How is it defined? And what are the possible definitions of this concept? The responses to these questions allow us to establish clear differences

between approaches to Arts Management, or complementary perspectives in which the sociocultural setting helps explain these differences.

OBJECTIVE

Although Cultural Management is a new and emerging discipline, as it has become institutionalized, a "model" with specific characteristics has developed. This model occurs in the context of developed countries and has a top-down managerial perspective, predominantly strategic management criteria and for-profit goals. It exists within a relatively stable institutional environment where value-creation processes are essentially of an economic nature.

The fundamental objective of this research study is to show that as this dominant model of Cultural Management has emerged, another one has developed in parallel. This second model has sprung up in less economically developed countries and features a process of participation and conflict and a bottom-up dynamic in which organizations learn through trial and error in changing and unstable institutional environments. In this model, preference is given to nonprofit goals and the value-creation processes are fundamentally of a social nature.

In order to obtain a comprehensive perspective, Cultural Management must consider these two complementary models. The two approaches share different elements, and their common denominator is that they share arts and culture as the raw materials for value creation.

The fundamental hypothesis of this paper is to demonstrate that there are at least two concepts of what "Arts Management" is, which are markedly different in terms of their origin, their management instruments and their results. Therefore, to obtain a unified view of Arts Management, we need to combine and integrate these two models in a coherent and structured fashion.

This hypothesis may appear to be the simple product of common sense; research has clearly identified non-economic value creation through Cultural Management processes (Puig, 2007). The evidence, however, has been of a more anecdotal nature and has not made use of formal research processes where different experiences are studied and understood in a structured way. In some socioeconomic and cultural contexts, the social value created by Arts and Cultural Management is fundamental to social coexistence and economic development and, in many cases, is the only option available to the respective community (Sommer, 2006).

RESEARCH QUESTIONS

As mentioned previously, this research study seeks to fill gaps and propose new perspectives in Arts Management, with the aim of gaining a more inclusive and comprehensive perspective of this new discipline and major field of Business Management (Evrard, 2000).

This paper focuses on answering the following questions, which are primarily of a structural nature and related to processes of research, study and systematization of the body of knowledge in Arts Management:

1. How did Arts Management come to exist? This question examines the contextual factors that differentiate at least two approaches to Arts Management.

2. How does it develop: is it the result of a process which is participative, conflictual and open, or rather strategic, planned and restricted?

3. What impact does it seek: economic value, financial profit, social integration, community empowerment, tolerance, knowledge?

4. Are its value-creation processes best linked to public good or private gain?

5. What are the characteristics of the environments in which different approaches to Arts Management emerge? Are they stable environments, or subject to a wide variety of contingencies?

6. How has the knowledge generated through these processes been organized? Has it been systematized using clearly defined research processes, or through processes trial and error in which organizational learning is a key factor in interiorizing knowledge.

7. How is the knowledge disseminated: through formal education programs in which students obtain an academic title or through informal and ad-hoc sharing of experiences?

METHODOLOGY

This research study is essentially of a qualitative nature, and refers to various secondary sources. These include academic articles which reflect some of the defining characteristics of Arts Management processes, as well as detailed descriptions of experiences in this area which also demonstrate the respective characteristics of these processes.

In order to summarize and describe the management processes in a more concrete manner, the following parameters have been selected. These will help define the principal characteristics of each process and their differences in the two different approaches to Arts Management.

1. **Management Subject**: This is the social group or individual that is the main agent in the creation of the artistic or cultural good or service. It may be a company, an individual, a specific group or a community.

2. **Creation Process:** Was the process of creating the artistic or cultural good or service planned out using a rational method which leads to specific results? Or was it rather the product of contingent and, to some extent, random circumstances in which the cultural characteristics and artistic ability of the Management Subject played the predominant role?

3. **Method:** this parameter is related to the way in which this management process was structured and systematized. In the first model, the process was deductive and the elements were structured in an articulated and coherent fashion. In contrast, the second model, given its experimental character, was subject to trial and error processes which allow the emerging management process to be guided.

4. **Basic Skills**: These are the basic business skills that must be developed to understand and adequately structure management processes on an ongoing basis. In the first model, basic skills represent the strategic planning that reflects a management or top-down perspective and allows the organization and consolidation of analysis-based management processes. In the second model, management processes are consolidated in an intuitive fashion through an organizational learning process in which the shared experiences of different levels of the organization are interiorized.

5. **Management Direction**: In the first model, the processes are led by the management team, which, through the hierarchy of the organization, facilitate and integrate the different levels and departments in line with the organizational interdependencies of each process. In the second model, the process develops through participation and occasionally conflict between individuals and agents. Given the horizontal, bottom-up nature of the organization, this creates complex and conflictual situations through which management experiences are accumulated and interiorized.

6. **Impacts**: This parameter establishes the value created by the respective management approaches. The first model focuses on economic and private sphere-based results and includes so-called cultural industries with industrial processes, for-profit goals and private benefit. In the second model, the value created can be economic but is more likely social, cultural, symbolic and pedagogical. Another important aspect of impacts are the positive externalities generated throughout the Cultural Management process.

7. Environment: This describes the context in which the management processes develop and refers to the general conditions in the countries in which the processes emerge. In the first model, this includes countries with developed economies, generally referred to as first-world countries, which are traditionally more stable and more equitable societies where human development indexes are higher. In the second model, this includes countries with less-developed economies, generally referred to as third-world countries, which are less equitable and have lower human development indexes.

This paper uses a comparative table in which a range of variables related to Art and Cultural Management are recorded based on analysis of the different research materials mentioned previously. The information sources for this research can be summarized as case studies of organizations with different characteristics and of different types, but that all use art and culture in their value-creation processes.

In the table below, the two models are referred to as ONE and TWO respectively.

The structure described above is shown in Table 1, below.

Comparison of Two Cultural Management Models

Cuadro No 1

Parameter	ONE	TWO
Management Subject	Company	Community
Creation Subject	Rational	Experiential
Method	Deductive	Trial and Error
Basic Skills	Strategic Planning	Organizational Learning
Management Direction	Top-down	Bottom-up
Impacts	Economic	Social
Environment	Stable and Predictable	Unstable and Contingent

Table 1

5. The Beginnings and Evolution of Cultural Management – Model ONE

The following section attempts to establish some of the elements of Cultural Management that have characterized its definition and oriented its development. It is based on a primarily bibliographical study in which its origins are studied. This historical review seeks to establish the features of the approach herein referred to as Model ONE.

5.1 Origin

Establishing the starting point of a discipline is always a somewhat arbitrary exercise; however, we can highlight the last two decades of the 20th century as the moment when Arts Management began to be institutionalized internationally. An exhaustive analysis of the literature looking specifically at academic articles on the topic of Art and Cultural Marketing fixes the starting point at 1975 (Morgenstern, 1997). Similarly, defining the concept of art and culture as a value creation factor and developing associated management instruments and techniques has not been an easy task, and it remains unfinished.

Cultural Management, as it is referred to, is a recently formed discipline. The first academic programs began in the USA, the UK, Australia and Canada in the early 1970s (De Veraux 2009). The field owes its long and difficult emergence to two negative preconceptions. The first belonged to the Nobility, the European Courts or the Noble Elites, at the beginning of the Renaissance when activities of art and culture—or high art in contemporary terms—were related to the extravagant, opulent behavior and attitudes of the ruling aristocracy. Later, activities of art and culture were similarly viewed with some suspicion as they were considered a distraction and a negative influence for the working classes (Goodwin, 2006).

It was through economics, however, that the phenomena of the so-called "Cultural Economy" were first identified, described and organized. Mandenville, Galiani and Smith, among others, were some of the first economists who reflected on this subject. These studies generally relate art and culture to games, fashion, luxury and ostentation and this did not produce an adequate definition of what would later come to be understood as an artistic or cultural good or service.

This search for a concrete definition led some to reflect upon the concept of "Services" and their negative or positive impact on the behavior of society. At the close of the 18th century, J. Turgot, the renowned French economic thinker, asserted that rather than encouraging vice, laziness and timewasting, it was possible that art and culture-related activities had a positive effect on the people who participated in them. Turgot examined the differing levels of progress made by different countries and offered as an explanation: "the origin and growth of the arts and sciences and the revolutions which have taken place in them." (Goodwin, 34 2008) Centuries later, these thoughts were taken up and expanded upon by Keynes in terms of the importance of art in society and its relationship with the wellbeing of the individual. Keynes promoted an institutional perspective with the objective of understanding the dynamics that this sector could generate in society (Goodwin, 2008). In these terms it is said that art and culture generate two types of value: economic and non-economic (McCain, 2006).

5.2 Basic Characteristics

Initially, Cultural Management was considered an extension of the techniques of business and management to what were termed Art and Cultural Organizations. In 1978, Harvard University professors Greyser and Raymond published an article in which they summarized previous studies and posed the problem of managing this type of organization in a new manner. Previously, the general issue with these types of organizations was seen as their lack of resources to finance activities and their subsequent need to secure subsidies and support from different sources with the goal of guaranteeing their survival.

The article highlights the need to study and improve the administration and management of these organizations before seeking external finance: "Our purpose here is not to argue against more money for the arts. Rather it is to point to another cure, namely improved Management of Arts" (Greyser, 1978, p 123). Greyser and Raymond assert that Cultural Management organizations should maintain a strict parallel with business organizations and suggest that although it might be met with skepticism, they should be managed in the same manner as businesses: "In many respects however, arts institutions are like business organizations, although few arts administrators and perhaps fewer businessmen will admit it" (Greyser, 1978, p.124).

Greyser and Raymond are conscious that Cultural Management is a new field of Business Management: "In treating this emergent field, we shall point to several aspects in which arts administration and business administration are similar, and different. Drawing on field research and the experiences of more than 500 practicing arts managers who have attended Harvard's Institute in Arts Administration, we shall focus attention on major management problems" (Greyser, 1978, p. 124). In the same article, they suggest establishing basic administrative principles for these organizations such as: 1. Defining clear purposes and precise objectives. 2. Clearly delimiting staff roles and responsibilities. 3. Strengthening knowledge and skills in financing and marketing, and finally, 4. Introducing long-term planning instruments.

There is abundant literature in the same vein that subsumes art and cultural organizations into the category of businesses enterprises, such as The Business of High Culture in which the author suggests the use of business strategies to address the decline in audiences and participation in Canada (Gainer, 1989). It could be stated that the emphasis was on ensuring that these types of companies had, as their prime objective, the creation of value that would guarantee their survival; their success was measured by their financial longevity.

These first research studies reflect a company-based view of Cultural Management where the comparison point is an efficiently run business. This perspective emphasizes the role of management in division of labor, financing, marketing and long-term planning—the key factors in the successful operation of art and cultural organizations.

Another academic article, published 24 years later, confirms the tendency to view things in this way. In it, Cultural Management is proposed as a major field of Business Management, in response to the following research questions: "To answer a number of questions concerning the object of our discipline (What is art?); its relationship to society at large (What influences how arts management is accepted and practiced?); and Its closest neighbours (What fields show similarities or complementarities with our own discipline in terms of their object or approaches?)" (Evrard, 2000, p 4). The article identifies five areas shared between Cultural Management and Business Management, and these coincide with those emphasized throughout the history of studies in the field: Strategic Management, Human Resources Management, Finance and Accounting, and Marketing and Consumer Behavior.

In order to confirm this business-model perspective of Cultural Management, we have used as a benchmark the comprehensive analysis of the topics addressed in research studies published in the International Journal of Arts Management in the period 1991-2009 (Pérez-Cabañero, 2011). The analysis shows that although key concepts have been addressed, they have mainly been background topics within approaches that focus on the creation of economic value. In more contextual terms, the article by Pérez and Cabañero is based on research questions that view the art and culture sector from a strategic perspective. Within this perspective, the use of adequate management processes and instruments produces artistic and cultural goods and services that generate primarily economic value and finally it is this economic aspect that prevails and establishes the legitimacy of Arts Management.

The article concludes: "Consequently, the results suggest a shift in research topics towards marketing and consumer behaviour while other topics have been neglected due to the current economic situation" (Pérez-Cabañero, 2011, p. 66). That is, alternative perspectives or different definitions of the basic aspects of Arts Management—such as those proposed during its beginnings—have not been systematically addressed in the 20 years of research work covered in the article.

Pérez-Cabañero presents various tables in order to analyze some of the determining factors in the business-oriented focus of Cultural Management. The first table lists the countries of origin of the researchers who have published articles in the journal in the 20 years studied. Table 2, shown below, lists their countries of residence.

COUNTRY OF RESIDENCE OF AUTHORS

Country	Frequency	Valid %
France	207	14.6
Canada	194	13.7
Italy	188	13.3
United Kingdom	153	10.8
United States	128	9.0
Australia	79	5.6
Spain	64	4.6
Finland	67	4.7
Netherlands	41	2.9
Russia	36	2.6
Brazil	27	1.9
Japan	25	1.8
Sweden	26	1.8
Austria	22	1.6
Belgium	18	1.3
Germany	17	1.2
Switzerland	13	0.9
New Zealand	9	0.6

Source: Perez-Cabanero & Cuadrado 2011

Table 2: Country of Residence of Authors

The table shows that practically all the authors live in developed countries with higher economic development and relatively stable conditions, the majority in Western Europe and North America. Although the country of residence doesn't necessarily determine research focus, at the very least, it indicates that the subjects studied are of interest to first-world authors.

Another important factor analyzed in this paper is the affiliation of authors and the means by which they disseminate their work. Table 3, below, shows the academic and university-based environment in which most authors operate.

Source: Perez-Cabanero & Cuadrado 2011

Cuadro No 3 Organizaciones a las cuales pertenecen los autores
Table 3: Affiliation of Authors

AFFILIATION OF AUTHORS

Affiliation	Frequency	%	Valid %
University/educational institution	769	83.7	87.2
National council/department	30	3.3	3.4
Cultural association/project	17	1.8	1.9
Museum	9	1.0	1.0
Private company	13	1.4	1.5
University and another affiliation	36	3.9	4.1
Other	8	0.9	10.9
Missing value	37	4.0	
Total	**919**	**100.0**	**100.0**

This table shows that approximately 85% of authors are affiliated with universities. Only 1.8% is affiliated to cultural associations which could be considered of a less formal or community nature.

5.3 Conclusions: Model ONE

Summing up, based on the evidence presented, we can conclude that model one corresponds to management processes with a business-oriented perspective, the essential elements of which have been extrapolated from the corresponding processes in business enterprises. In this respect, they are designed for the long term with a management perspective in which the chief tools are strategy, finance and marketing. The processes have emerged in countries with developed economies and academic and university settings; contexts within which economic efficiency has been one of the basic evaluation criteria for assessing management results.

6 Art and Cultural Management as a Solution to Social Problems. Model TWO.

Although a model of Cultural Management has been established, there is a need for an alternative and complementary perspective that permits, validates and promotes other forms of value creation. By asking questions about the nature of art and culture in a progressive and pragmatic manner, we can shed new light on existing knowledge of the subject and develop instruments which will complement those already developed (Ebewo, 2009). These reflections are shaped by the different artistic, cultural and social contexts in which multiple activities related to Art and Cultural Management occurs; the investigation, analysis and systematization of Art and Cultural Management in these different contexts will enhance existing knowledge.

In Latin America, part of the "Global South"[1], we can identify certain generalizations about the approach to art and culture in which for many and varied communities, their own cultural definition and identity is the only option for value creation. This includes music and various other social displays of identity, such as work methods, social relationships, common practices and traditions and wealth of heritage, all of which is deeply rooted in the culture and fulfills an indispensable economic function for the community. In most cases, however, the "Social contributions" (Sommer, 2006) produced by intuitive and spontaneous management processes have been more important and of greater impact for the respective community than the economic contributions. Furthermore, the generation of "Social" value is often a prerequisite for creating economic value through Cultural Management

processes.

If the creation of knowledge has been dominated by certain ethnocentric perspectives—those of the so-called wealthy or developed countries—this has been even more marked in Arts Management due to the relatively luxurious and frivolous nature these activities have had, and the original view of them as being associated with opulence, waste and idleness (Goodwin, 2008). Over time, however, a large bank of experience has been accumulated, specifically in Latin America, and through its detailed analysis and systemization, we can widen the spectrum of knowledge with a different and complementary perspective.

6.1 Starting Point

Given the contextual character of knowledge building, the emergence of these pragmatic and utilitarian approaches to art and culture are closely linked with societies and social groups whose socioeconomic conditions leave them with no other options for value creation. Culture forms part of the heritage of any social group and represents a point of difference and the source of its social dynamic. Based on this idea, this research study presents various experiences in emerging societies, mainly in Latin America, in which value has been created from art and culture through deliberate actions. These experiences are described briefly below and allow us to draw conclusions about the forms of management that result from these processes. Although it is not an exhaustive analysis, the examples considered do provide a clear idea of the second model of Cultural Management.

One fundamental source of the second model in relation to art and culture as a value creation factor is the work of Italian intellectual Antonio Gramsci (1891-1937). For Gramsci, "The function of 'organic' intellectuals is that of the 'intellectual and moral' leadership of society by means of education and the organization of culture, rather than by the traditional means of legal and forceful coercion" (Monasta, 1993, p 639). Gramsci highlighted the tremendous transformative power of culture and its ability to create new forms of behavior in society. "In the early 1950s it was probably not possible, either in the West or in the East, to reveal the truth. The dominating force of culture, whether conservative or progressive, was not ready to be the 'object' of itself, to let someone reveal its own material and political roots" (Monasta, 1993, p. 637).

North American author Doris Sommer complements this idea when she refers to a wider definition of culture found in a Chilean newspaper in 1989: "Culture is the area in which humanist values are created and established... That is why we interpret it in the broadest possible way to include everything from customs and traditions of distinct sectors that make up Chilean society to the most developed forms of creative and artistic expressions: from mass entertainment and recreation to the most specialized manifestations of arts" (Sommer, 2006, p.1).

Following the same line of thinking about art and culture and their implications, in practice this translates into purposes that emerge corresponding to "culture as a builder of social ties" or "culture as a means of combating social and cultural exclusion" (Dallaire, 2012, p.8).

Based on these two elements, in relation to the definition and value creation potential of art and culture, and understood in these terms, three case studies are offered below. From these, a second model of Cultural Management with its corresponding characteristics emerges.

6.2 Model TWO: Basic Characteristics

Cultural Agency is the instrument that describes the management processes illustrated in this section: "In Bogotá, no one asks what 'Cultural Agency' means. The concept resonates with a variety of public practices that link creativity with social contributions. But elsewhere the term can beg definition. Maybe this shows a lack of activity, but I suspect that activity is almost everywhere. What we lack instead is perspective on the family resemblances among a variety of repertoires and remixes. Recognizing these resemblances and giving them the name ***cultural agency*** will, perhaps, make these arts and their effects more visible to scholarship and to activists who stay alive

to inspiration "(Sommer, 2006, p 3).

As stated at the beginning of this research paper, the so-called model TWO of Cultural Management is a process under construction that manifests itself in the form of new elements not contemplated in prevailing models. These elements are not, however, totally defined, and the task at hand is to organize them in a model that complements the existing one. The objective is to reflect on the fundamental topics in the definition of Arts Management within a wider panorama which includes new evaluation criteria. These fundamental topics are to a large extent determined by the sociocultural context in which they appear and to some extent reflect the case studies below. The cases display elements of model TWO, some of which are emphasized; it is precisely these elements that are described at the end of this section.

6.2.1 Olodum Cultural Group: Music and Art for Social Development. Salvador de Bahia, Brazil

This marginal cultural group of Afro-Brazilian origin was founded in 1979 in Salvador de Bahía, in Northeastern Brazil. The identifying element of this community organization is music and the Carnival (also known as Mardi Gras) celebrations, both icons of Brazilian culture. The group manages to effectively combine musical "products" related to the Carnival and the music industry with nonprofit cultural, social and political activities. Their creation sources are based on their African roots and it is through their search for identity that they are able to create a solid musical community. Over time, this community has had a diverse range of impacts (Fisher, 1994).

Table 2. Other Olodum Programs and Projects

Olodum Records	Produces records since 1989, of which two are expressly directed to the world market
Olodum Boutique	Sells T-shirts, caps, buttons, ballet shoes, bags, and purses, showing Olodum symbols; also books relating to Black culture and politics
Street Children	Cooperates with local Axé Project to restore street children ties with home communities; recruits talented children for performing arts programs
AIDS prevention	Cooperates with AIDS prevention agencies and other organized groups
Cholera prevention, vaccination campaigns	Cooperates with State health agencies
City clean-up, waste recycling	Cooperates with City of Salvador Limpurb project
Curbing police violence	Works with local government agencies
Olodum Factory	Proposed project to generate employment by producing goods for Carnival blocks, theater and dance groups

Table 4, shown below, lists the wide range of social programs that the group undertook in the 1990s.

Source Fisher, 1994

Table 4 Complementary Programs Undertaken. OLODUM

The management strategies of the organization have been highly informal and innovative; its success is based on a cultural "survival strategy" related to the group's ancestral African origins, and the leadership of the so-called "strategic actor" who transformed a "failed samba school" into a positive, thriving and profitable organization (Fisher, 1994).

In terms of decision-making, the process is of a collective and extremely informal nature which may have generated processes of empowerment among its participants. This may be another explanation for the organization's success (Fisher, 1994).

Olodum's organizational structure is highly decentralized and comprises 26 areas that are responsible for all for-profit and nonprofit activities undertaken by the group and which make up the Board of Directors. The organization's activities cover the following activities: infrastructure, finance, society, culture, education, sound, communication, video and sport.

As it developed, Olodum became a "Cultural Holding" and in the case of the theatre productions—an area where many emerging groups have had a short lifespan—they have managed to consolidate the *Bando de Teatro Olodum (BTO)* or Olodum Theater Group. This group has converted itself into the most important mouthpiece for Afro-Brazilian voices and its impact has contributed to a dynamic transformation in interracial relations in contemporary Brazil. "It will do so, in part, by looking at the interplay between a transcultural imaginary and the ways in which BTO challenges the fixity of cultural systems" (Sommer, 2006, p. 205).

One vital conclusion that can be drawn from this first case is the following: "Olodum's work shows how social scars can be healed and human inequalities narrowed, through music. ....What clearly stands out as management innovation is the concept of combining show business production with both source development and talent priming" (Fisher p 737).

This experience of a cultural organization clearly illustrates some of the elements attributed to model TWO in terms of management. Firstly, the Management Subject is a disadvantaged community whose cultural heritage consists of music and its ability to create things with it. The knowledge and organizational and administrative methods that they trial and interiorize through informal strategies will lead them, in time, to become a community-based corporate group which are able to include for-profit and nonprofit objectives in their management processes, making a significant impact on the development of Salvador de Bahía specifically, and on Brazil in general.

Citizenship Culture: Transforming Bogotá

Midway through the 1990s, Colombia's capital city, Bogotá, was deteriorating in many ways as a result of compounding problems including poor government, drug trafficking and crime, corruption, violence and deficient public services. These and other social phenomena turned this metropolis of approximately 5 million inhabitants into a city in crisis.

In 1995, Antanas Mockus came to power as Mayor of Bogotá. Mockus was a university professor whose fundamental tool was what he referred to as "Citizenship Culture", and which he defined as "a program that seeks to change habits related to coexistence and more specifically the compliance with urban rules by means of personal self-regulation and mutual interpersonal regulation" (Mockus, 2003, p. 106). He defined culture as the set of meanings, beliefs and customs that belong to a social group whose behavior, or bad behavior, was determined by the culture; that is, individuals were governed to a greater extent by culture than by law. Consequently, he proposed that art, culture and recreation could improve people's powers of interpretation, and that this would help drive regulation and self-regulation (Mockus, 2003).

The proposed model consisted of three areas that determined citizens' behavior: legal, moral and cultural. In Bogotá, as a result of the social problem, the area most affected was cultural. Its regulatory methods did not

coincide with the legal system; in fact, in many cases they were directly opposed to it. A cultural change was therefore required to widen or restrict the range of culturally acceptable behaviors to make them consistent with the legal system.

The strategies used to achieve this model of cultural change operated through "arts, antics and accountability ...became an experiment that mixed fun with function. For example, the municipality's inspired staff hired pantomime artists to make spectacles of good and bad performances at traffic lights...Arts programs in schools, rock concerts in parks, a monthly 'ciclovía' that closed streets to traffic and opened them to bikers and walkers have, among other civic games and alongside rigorous educational programs, helped to revive the metropolis" (Sommer, 2006, p. 2).

Shown below are two graphs related to indices which are highly representative of citizens' behavior: homicide and road traffic death rates. The first graph shows the changes in terms of tolerance and self-control related to existing violence in the city. The second looks at road traffic deaths which are similarly related to control and self-control issues. It is important to note that although the changes in these rates cannot be attributed solely to the Citizenship Culture initiatives described above, there is a very close link with their implementation.

Graph 1, shown below, displays the homicide rate per 100,000 inhabitants in Colombia and Bogotá from 1961 to 2006. It reached its peak for Bogotá in 1994, a turning point after which the rate dropped sharply until reaching, at the end of the period considered, a level below that of Latin America and significantly lower than the national rate. Without a doubt, the dramatic change in movement of this indicator, as shown in the graph, reflects the clear actions taken.

Source (Mockus, 2008)

Graph 1: Homicide Rate per 100,000 Inhabitants. Bogota and Colombia

Graph 2, shown below, presents the road traffic death rate, which is similarly related to changes in citizens' behavior. In this case, there is also a turning point in 1995, after which the rate in Bogota experienced a greater drop than the country as a whole.

Source (Mockus, 2008)
Graph 2: Road Traffic Death Rate Bogota

This second graph, similarly illustrates elements of model TWO. The most important of these is linked to the impact that Cultural Management has in relation to "Social" value creation and behavioral change in a metropolis or "Community" of 5 million people.

The period in which the Citizenship Culture model was implemented, using the strategies briefly described above, represented a quantum shift for the people; it established a before and an after. Citizenship Culture became part of the cultural heritage in terms of the *Bogotanos'* values and behavior, and it had a major impact nationally as the model was copied in other large Colombian cities such as Medellín and Cali.

Despite the structural nature of the Citizenship Culture model, it also included processes of trial and error, an element of organizational learning and citizen participation, all of which helped refine the most appropriate strategies for its implementation. At the heart of this model are management strategies developed in consultation with the people directly affected by them, and adapted to their lifestyles.

Epiphany Festival, Bogota: Cultural Management and Social Learning.

This third case study investigates the existence in Colombia of numerous traditional and mainly religious popular festivals, which have survived and grown over time. It is relevant to this research study as the majority of these celebrations take place in towns and communities with low incomes and little government support. The question to be answered is how these social organizations develop processes of institutionalization to the point where they become part of the cultural heritage of the respective communities.

The example analyzed here is the oldest popular festival in Bogota. It has taken place annually for approximately 100 years in one of the most traditional and lowest-income neighborhoods in the city and has become part of the city's Cultural Heritage. It is held in the second week of January to celebrate the Epiphany, which in Western societies commemorates the revealing of Jesus to the world. The celebration centers on the adoration of Baby Jesus by the Magi or Three Kings, which symbolizes the recognition by the pagan world of Jesus Christ as the savior of humankind.

When the event first appeared, approximately 99 years ago, it was organized by the neighborhood's parish priest. Over time, however, various interests and community groups have become involved, working together to generate processes of collective learning. This social learning allowed the consolidation of various interest groups around the celebration, helping it continue regardless of the presence of an individual organizer. In this example, the neighborhood parish priest is nominally the Cultural Manager, whose management is influenced by the already well-established and consolidated concerns of the other interest groups. On various occasions, for example, the priest has banned the consumption of traditional alcoholic beverages owing to the religious nature of the event—and then has quickly had to lift the ban due to the legitimacy this practice has had among the participants.

By studying the Epiphany celebrations, we can draw one of the most important conclusions in this research paper about the second model of Cultural Management: "In the lower social strata, it is common to see the parish priests as figures around whom local groups form. They have an incredible influence on community decisions, but the Epiphany celebrations do not completely depend on the current parish priest; the community also exerts a great influence over the parish priest. In this sense, it can be said that the community is cultural manager too, and unlike many other organizations of this nature, the absence of the person at the head of the event has no repercussions on its execution and development. This goes a long way towards explaining the continuity of the event over the years, regardless of a new priest arriving in the parish from time to time. It also explains the social learnings of the community which are reflected in the knowledge about tasks and roles which the many people who have participated in organizing the event possess As stated earlier, this division of work decentralizes the management of the celebration, and allows the community to understand the process in which they have become a manager. The learnings mentioned above have been accumulated over the years and generate impromptu jobs for individuals, such as food vendors and theater and dance teachers, among others. For some people in Egipto and surrounding neighborhoods, the Epiphany celebrations are an excellent job opportunity, providing them with some income that mitigates the difficult economic situation they find themselves in" (Torrado, 2003, p 59).

This case study, like the others shown in this research paper, show intuitive processes developed by different communities in which organizational learning has taken precedence. These organizational or community learnings allow the different actors who develop them to establish concrete interests that will contribute to institutionalization and, in time, will contribute to the artistic and cultural wealth of these traditional celebrations. This knowledge reflects management strategies that may be pertinent and useful in similar situations. In more academic terms, the phenomena identified in these first research projects are called "social strategies" (Gast, 2012). In these strategies, the different actors or "interest groups" are able to align their interests around a social event, guaranteeing its institutionality and continuity.

This third example is another community experience which highlights various elements of model TWO. The first and perhaps most important is the realization of a Cultural Management process by the communities that it

consists of and that make it possible, regardless of the presence (or absence) of a cultural manager. Secondly, social learning is shown as a management instrument in which different experiences—including what could be called experiences of trial and error—have facilitated the development and consolidation of a suite of strategies that have allowed them to be institutionalized as cultural heritage of the city.

Summary: Model TWO

As mentioned previously, while these three case studies do not represent an exhaustive analysis, they do demonstrate some of the characteristic elements of the second model of Cultural Management. Firstly, in all three examples, the processes are generated from the bottom up and it is mainly the communities subject to management that orient and define them. Trial and error and organizational learning are fundamental skills which are developed to institutionalize and integrate these processes into the social dynamic. In a high percentage of cases, success is determined by the "social" value transferred to the respective communities which find themselves in complex circumstances, with basic needs unsatisfied. Their contexts are situations in which a kind of "forced autonomy" drives them to search for solutions by developing competitive advantages based on their characteristics as a social group and which influence their lifestyle.

CONCLUSIONS

Based on this investigation, two approaches in Arts Management have been described, and together they combine to form a complementary whole. Each approach is described in terms of its operational characteristics.

Based on the identification of art and culture as a value-creation factor, it is necessary to systematize the different management processes that facilitate the design, production and distribution of the goods and services made possible by this value-creation factor.

The first approach is clearly legitimized and is referred to as model ONE in the summary table under methodology. This model consists of a collection of knowledge which has been systematized primarily by means of: 1. Academic literature published in various journals related to the field; 2. Training schools and research centers mainly in developed countries; and 3. the practical work undertaken by many art and cultural managers and organizations as well as exercises in business consultancy.

There is, however, another more experiential and community based-model, referred to as model TWO in this research study, which impacts significantly on the societies in which it operates. This approach involves intuitive management processes which work towards satisfying diverse and urgent socioeconomic needs. The raw materials in these processes are the abilities and skills of the communities which are drawn from their cultural expressions.

By reflecting on and systematizing the organizational learnings generated in these informal processes, we can complement existing knowledge in the field of Art and Cultural Management. It is these experiences and learnings that are the focus of research work which attempts to answer the following questions: "Is it possible that, as we stand on the cusp of a new millennium, we are witnessing the birth of a new discipline? Or, perhaps, a new subdiscipline? How does Arts Management contribute to the discipline of management itself?" (Evrard, 2000, p.5).

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