A MANAGEMENT MODEL FOR THE SUSTAINABILITY OF CULTURAL INFRASTRUCTURE IN THE CITY OF BOGOTÁ – COLOMBIA

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ABSTRACT

Bogota is a metropolitan city of more than seven million inhabitants. It has a rich tradition in arts and popular culture. Over the last years, the institutional framework and infrastructure for cultural management has been improved substantially. It's a well-known city for its cultural diversity and management of different public festivals, and at the same time, it's possible to find vast variety of popular artistic expressions in the local communities (local neighborhoods referred to as *barrios populares*). Consequently, UNESCO recognized Bogotá as one of the most musically creative cities in Latin America.

This paper presents a theoretical as well as a practical model for the sustainability of the artistic and cultural expressions in the city's public infrastructure. Based on a systemic view of the arts performance, we proposed the creation of an infrastructure network for Bogotá that integrates the individual theaters by organizational, financial, marketing, operational, organizational, logistical, human resources and fundraising processes.

Based on this systemic approach to the cultural sector we proposed five principal subsystems for its management: Government, Planning and Intelligence, Monitor and Control, Coordination, Management here and now (day by day) and its responsibilities and functions. We followed a participative methodology to develop the sustainability model. In this paper we present the basis for participation of the different institutions involved and how decisions were taken.

Keywords: Management of cultural infrastructure through networks of public facilities, cultural management, marketing, financial, logistics and monitoring tools of cultural spaces in a metropolitan area and fundraising.

1. How to create a coordination system or network for the management of Cultural Infrastructures in a metropolitan area

The current globalization and change environment, in which Bogotá's Cultural Management unfolds, generates important challenges and threats, as it also offers innumerable opportunities that the *Distrital Cultural System* should use. To display a proper response to these opportunities it's necessary to have a Model that addresses internal weaknesses (for example, difficulties found in: coordination, programming, advertising of the cultural offering, articulations between public-private sectors, articulations between public spaces, Mobility systems and security, insufficient financial resources, inadequate personnel, organizational structure and quality monitoring plans). In turn, the model proposes potentiating the strengths in the articulation with external players, stakeholders, cultural entrepreneurs, donors, international cooperation, artists and basic organizations acting at a territorial level. Effectively incorporating strategic stakeholders for the Cultural Management is a priority that must be developed.

The proposed Management Model seeks to enable a proactive change process, lead by the SCRD (District Department of Culture and Sports) and the OFB (Bogotá Philharmonic Orchestra), (agencies of the Cultural Government of Bogotá). The final goal would be to create an integral and cultural programming for the citizens through the entire cultural infrastructure. This programming should also make good use of the global, competitive, cultural and economic forces that drive the significance of culture as a development factor of a city, and its role in the fulfillment of its inhabitants' rights. As a cosmopolitan and globalized city, Bogotá must count with a diverse and high quality cultural offering that isn't an exclusively governmental responsibility. There should be joint efforts when working with private sector initiatives and projects, such as the construction of the new cultural project of the Julio Mario Santo Domingo Theater. Conjointly, special attention must be placed in taking advantage of Bogota's competitiveness and its inhabitants' increasing income. Although, it must be taken into account that there's an uneven and differential distribution of income and possibilities within Bogota's population, which require solutions that are focused on a differentiated and specialized cultural offering by type of public, guaranteeing that it's free for some.

The change process towards a new Management Model must be propelled by these next principles: i) a clear sense of urgency in its completion and capitalization of the opportunities identified in the environment, ii) Creating and strengthening an institutional coalition that has a politic will for change, sufficiently capable of attaining the required resources. This coalition must be fundamentally composed between the SCRD and OFB, with a shared Vision and Mission, iii) Communicate and socialize this new vision within these institutions through socialization exercises with functionaries, stakeholders and citizens by means of increasing involvement and interaction, iv) empower other players, particularly friends of the Cultural facilities Network, the entrepreneurial sector and organizations of artists, v) Short term generation of results and achievements that back up the new vision, where the role played by the metropolitan theaters (with new and swift programming) is fundamental.

In order to drive the change process, this study sets up seven strategic guidelines of action:

1- Create a Cultural Management System based on a network of Public Theaters that are decentralized and accessible to most of the population. This system's Corporate Government must include the Treasury Department and the District Department of Education besides the representatives of local cultural entrepreneurs and artists, representatives of potential audiences. The cultural facilities must be articulated with the city's public space, Mobility and security systems, and a network of complimentary services such as restaurants, hotels, other private theaters, etc.

2- The Cultural Management System will revolve around a strategic axis, focusing on a predefined, inclusive, diverse, versatile and high quality cultural programming. It should include every single facility (theater, stages) and allows the execution of major events. This programming will take into account the gratuitousness of many of the spectacles and the formation of audiences. Also, the System will have the responsibility of shaping audiences with the active contribution of district schools, the Department of Education and local mayoralties.

3- Consolidate a Cultural System with a solid Entity that acts as a central node and specializes in managing the city's cultural facilities and promoted to become Business Unit with autonomous decision-making and accountable of its own profitability.

4- Financially speaking, it's important to implement an accounting of costs for each theater and each system, and include indicators of financial execution (besides the ones related to budget execution) that aim to achieve sustainability in the long term.

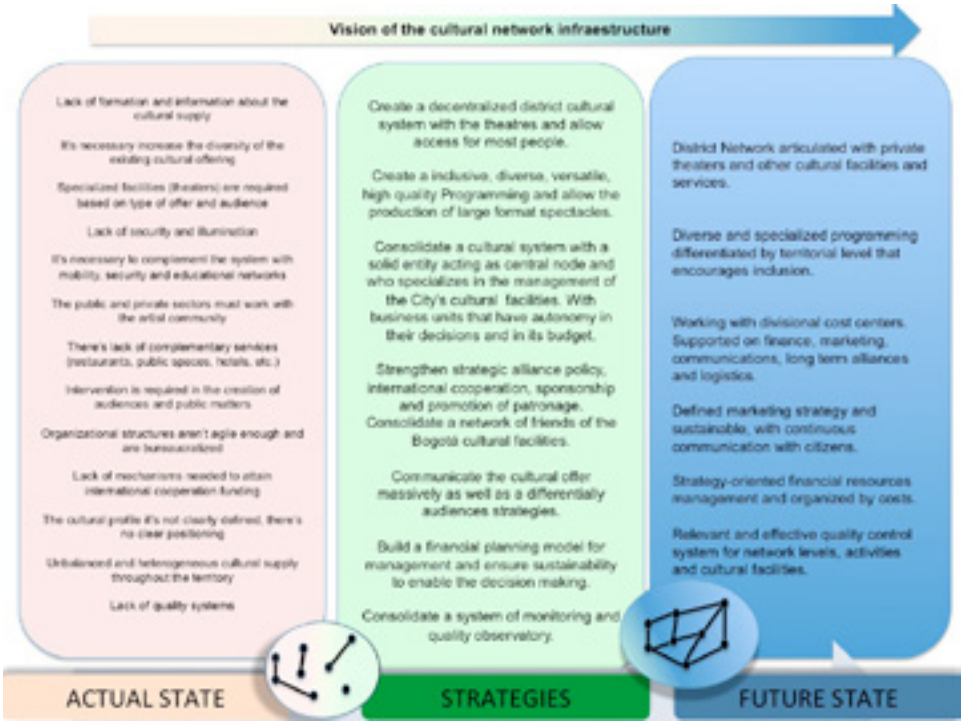
5- Market and communicate the cultural offering on a massive scale that includes the whole system and each theater involved, having a differentiated approach to each audience.

6- Manage with a Financial Planning Model. It should guarantee sustainability and allow wise decision making related to the types of contracting, nature of alliances, tariff designs, and auditing costs of events, theaters or systems.

7- Create a monitoring quality system of the cultural offering, that also overviews cultural processes and includes the creation of audiences, results of attendance and impacts on citizens. This system must include a balance scorecard and management indicators that are made public and can be questioned by the citizens.

These strategies are supported in the analysis and diagnosis of the current situation and the development of a *Vision of future* that was built in a participative manner during the study and that inspires the process of change. This process expresses itself in specific missions for the Public Facilities System and for each particular theater in each territory.

GRAPH 1 FUTURE VISION



2. Problems, threats and challenges of the cultural management of the system

The proposed management model for the sustainability of the district's theaters is based in the idea of attaining an internal interconnectivity between theaters and an external interconnectivity (which has to do with main stakeholders; potential audiences, existing audiences, artists, patrons, other public entities, among others). This interconnection and inter-institutional cooperation must develop as a skill of building a Network (RED).

Principles for Cultural Management of the Network (RED)

We establish as a central element of the Management model the consolidation of a system of Theaters and the development of a network, which we will call RED (*Red de Escenarios Distritales* or District Theaters Network), that would enable sharing of resources and information. It will also allow the possibility of working around global objectives shared by all the members of the system, articulate themselves to other networks and evaluate themselves periodically so that they can use and share lessons accomplished individually by each facility, therefore feeding this system in a proactive manner. It's fundamental to comprehend that Public Cultural Management can't be based in an exclusively governmental or state model, and that's why an active participation is required of private sectors, entrepreneurs, patrons, artist organizations and society in general. It's essential to begin by stating that the public cultural offering is immersed today in a competitive environment that requires to become differentiated by means of its polyvalent and multicultural focus, its gratuitousness in the offering of hundredths of massive spectacles and its quality. This wouldn't be possible without a guarantee of financial and social sustainability of the RED public facilities system. For this to happen, it's necessary to keep the contribution of the district's budget, which must also be incremented in order to fulfill the objectives of the city's development plan and the related cultural policies. It's expected that results and impacts should be attained in order to achieve these budget increases. The Public Facility System must demonstrate quantitative results, maintain acceptable quality standards (measured with indicators) and reflect the impact generated to education programs, developing values and fulfillment of cultural rights for the people of Bogotá. Because of this, a focal point of the management model will be developing information, monitoring and feedback systems that are based on quantifiable indicators for processes, results and impacts.

Taking in consideration the preceding, the Mission created is inspired and integrated by principles of Public Management and Cultural Management. It contemplates the following elements:

- Cultural management must act in a competitive environment, that's why the public supply of cultural services must differentiate itself through gratuitousness, quality and specialization
- Public management must be decentralized on a territorial level
- Public management must be participative, therefore there's a need of spaces for discussion, negotiation with artists, entrepreneurs and others involved
- Cultural management ought to be measured in processes, results and impacts through indicators.
- Cultural management should be oriented via public policies, but its implementation can be done in collaboration with the private sector.

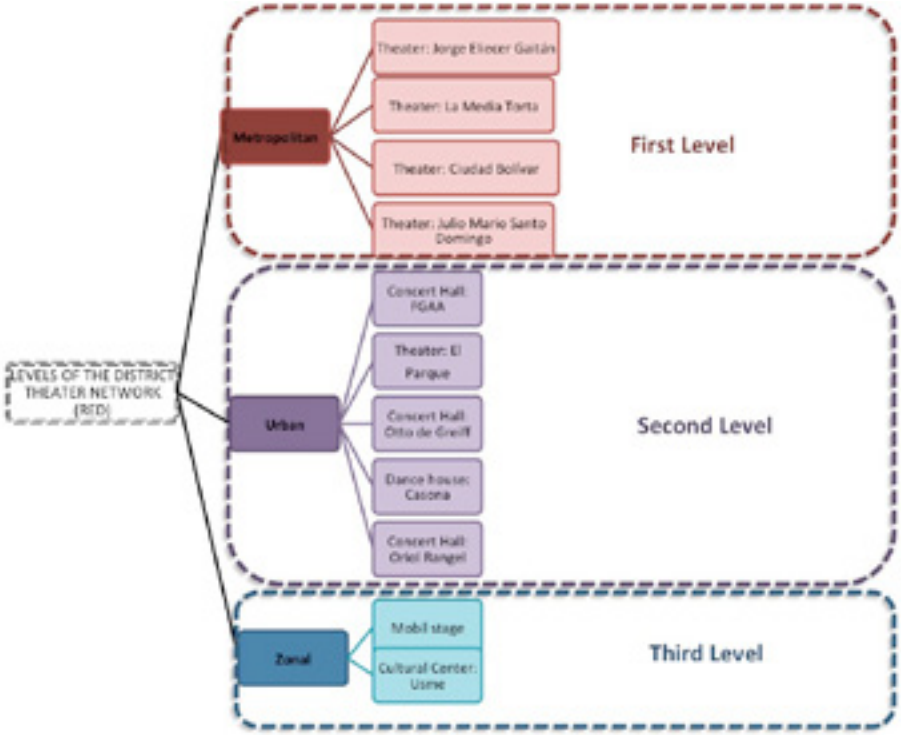
3. Vision and mission of cultural management for a metropolitan area

To determine the mission and vision of the RED, we identified some differences between Theaters in terms of size and vocation. In this way a classification arises:

1. **Metropolitan:** equipment that lends services to the whole Capital District and to the region. Generally they have a high urban and social impact.
2. **Urban:** comprises equipment that excels their urban influence to an ample size of the city's territory and generates high urban and social impact. This is related to their magnitude, utilization, level of specialization, institutional pre-eminence, high urban impact, or services and infrastructure requirements
3. **Zonal:** they lend specialized services to the population of urban areas; generally they're more extensive and complex than a simple neighborhood or small groups of homogenous neighborhoods.

They're considered to have medium urban and social impact as they're developed in specialized buildings, generate an intense inflow of users at certain special days or hours, require parking zones, can generate traffic or congestion and favor the evolution of complementary uses in the area of immediate influence.
4. **Neighboring:** first necessity equipment of and district coverage that attend to community residents and laborers of their immediate area of influence. They've high social impact as they develop themselves in establishments of reduced size, they don't generate much traffic nor congestion, or noise, or inflow, and they're not propitious for any significant complementary use.

GRAPH 2 LEVELS OF THE DISTRICT THEATER NETWORK



MISSION OF THE DISTRICT THEATER NETWORK (RED)

The District Theater Network implements a policy that guarantees the cultural rights and the city's right to dispose of the optimal physical, human and technical conditions that are done with impartial, sustainable and progressive criteria.
It works in an articulated manner, and thanks to a complementary, relevant and high quality programming, it guarantees that everyone can live artistic experiences, display
cultural practices, value and spread their memories and heritage; but also live and value those of others. In the same way, it guarantees the right to take part in building and enjoying safe, friendly and diverse environments.
The network promotes artistic, cultural, urban, social, financial and administrative sustainability of its theaters in the metropolitan, urban and zonal levels. It also stimulates
the relationships between them at a regional, national and international level.

VISION OF THE DISTRICT THEATER NETWORK (RED)

In 2014, the Network of Public Theaters would have qualified its management model (programming, human resources, audiences, organization, communication, marketing...), in order to integrate and strengthen a cultural supply that's polyvalent, inclusive and diverse in Latin America.

The levels of action in the metropolitan area
First level: Metropolitan scale

MISSION:

The District Theater Network implements a policy that guarantees the cultural rights and the city's right by disposing of optimal physical, human and technical conditions with impartial, sustainable and progressive criteria. We promote the link and development of artistic sectors, the organizations that promote the city's cultures, as well as promoting those of its audiences' and community's, depending on its metropolitan nature. They lead actions to promote the joint responsibilities related to the cultural sustainability of the immediate environment and the next. They implement management models that guarantee their administrative and financial sustainability. They Plan and execute polyvalent and diverse programs, that have big formats and coverage, with regional, national and international projection.

Second Level: Urban scale

MISSION:

We promote the link and development of artistic sectors, the organizations that promote the city's cultures, as well as promoting those of its audiences' and community's, depending on its Urban nature. They lead actions to promote the joint responsibilities related to the cultural sustainability of the immediate environment and the next. They implement management models that guarantee their administrative and financial sustainability. They Plan and execute polyvalent and diverse programs, that are also specialized and allow the interaction of specific population and regional groups.

Third level: Zonal scale

We promote the link and development of artistic sectors, the organizations that promote the city's cultures, as well as promoting those of its audiences' and community's, depending on its Zonal nature.
We lead actions to promote the joint responsibilities related to the cultural sustainability of the immediate environment and the next. They implement management models that guarantee their administrative and financial sustainability. They Plan and execute polyvalent and diverse programs, that allow free artistic and cultural expressions of the communities and stimulates the neighborhood relationships.

Specialized Vocations by Theater

The members (theaters) of each of the RED scales have a specialization level that depends on its Metropolitan, Zonal or local nature. Therefore, Bogotá counts with Staging for children's theatre, variety of dances and musicals, academic music, operas and lyric arts, typical and traditional folklore, and forms of integral Staging represented by The Jorge Eliecer Gaitán Theater (an epicenter of cultural diversity).

4. Theoretical approach

· **A systems approach and Networks for collaboration**

System is an organizational concept to organize. It consists of a series of elements (such as cultural Theaters) and the relationships among them. First of all, a system must stamp itself with an identity that will differentiate it from its competitors and the environment. This identity will limit the system so that it may recognize a series of required inputs from its environment (talent, creativity, financial resources, entrepreneurial capacities and logistics) and the products presented to the people (varied and multicultural programming/events of high quality, decentralized by Theater). The Cultural Theater System (RED) transforms inputs into products through processes that are integrated and shared by all theaters/stages and which also enable continuous learning and feedback. These processes generate learning cycles and virtuous circles that enhance the positive impact of the system

over the city and its people. It's important to maintain a definite identity of the system when facing an uncertain environment, but simultaneously it needs to be dynamic and learn to adapt to change and environmental challenges. This requires the development of information and communication systems between the constituting elements of the main system.

Each of RED's elements must be able to access such a system and give it feedback. It must spawn a transformation of the current undesirable situation. To think in the organization of the public Cultural Theaters as a system, implies committing to the idea of achieving its goals efficiently and effectively. It means to understand that these goals derive from the city's public policies and they hold culture as one of people's rights.

The propose model suggest that the system must have a **Government Subsystem** that incorporates those players that control valuable resources for the system and aren't being considered currently. Because of this, there's a need to include the Treasury Department (*Secretaría de Hacienda*) that defines the total budget resources given to the system and which will be important for RED's government. This subsystem must also count with an executive committee that makes the day to day decisions, and a Programming committee that articulates the distinct nodes in the system into a unique Cultural program that is coherent, collective and quality oriented, but also allows a timely planning of finances, marketing, and communications for the system and each Stage/theater. This Government subsystem is in charge of leading and directing the ensemble of management subsystems. It gives the strategic direction through clear and executable policies, indispensable for good decision making.

Secondly, create the **Intelligence or Planning Subsystem**. This enables envisioning future trends of cultural and artistic supply, as well as monitoring cultural tendencies and modalities happening outside the Network system; by this we mean international, national and district environments. This subsystem must have the capacity of predicting how the cultural facilities should behave in the future, in order to satisfy new trends and evolving audiences.

Thirdly, the creation of a **Control Subsystem** assures quality standards in the implementation of the system's cultural programming. For this to happen, it requires a monitoring system that allows permanent examination of indicators (processes, results and impact), and based on them generate permanent feedback on the decisions made.

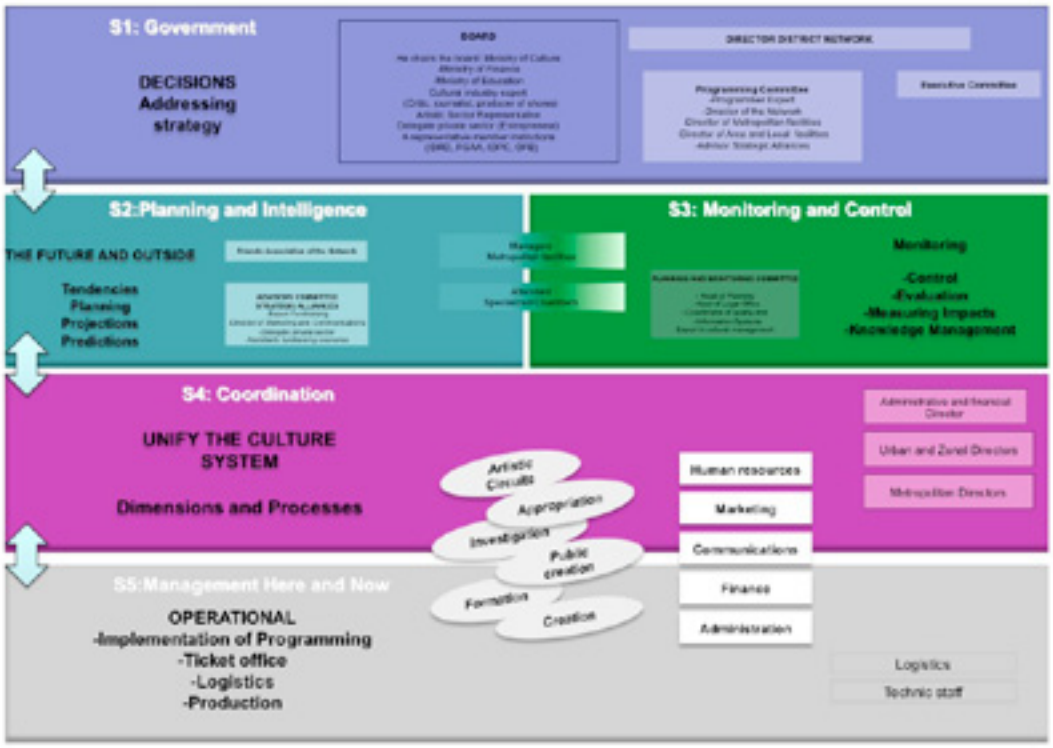
Fourth: The **Coordination Subsystem** guarantees that each Stage performs according to the system's objectives and doesn't drift uncontrollably. This subsystem must act through the unification of the system's culture, so that all of the Theatre's members share the same values and objectives; this can be obtained via socialization and training initiatives. In equal measure, committees should be strengthened, as they enable teamwork between members of various cultural facilities. The most important committee is the Programming Committee that guarantees that activities between theaters/stages don't overlap, that resources and information are being shared, and that it knows beforehand the program and schedule of the whole system. There should also exist an Executive Committee that oversees logistics and operations of the overall system. Other coordination mechanisms are the "task force" that must be created temporarily to resolve non- permanent requirements such as organizing Festivals.

Fifth; the **"Here and now" Operation Subsystem** lets each Theater act autonomously and decentralizes them, but always keeping under common objectives and the guidelines provided by the Coordination Subsystem. Each Theater must act autonomously with its immediate environment. This means that the responsibility of articulating the network between private Stages/Theaters and the Mobility and Security subsystems lies on each particular Theater. Additionally, each Theater must be able to resolve independently central aspects of its operation such as: box office (ticket sales), subcontracting, rent issues and its own human resources, among others.

Next, we present a graph that illustrates each of the Subsystems that take part of the Network System (RED).

GRAPH 3 SYSTEMS

SYSTEM NETWORK OF CULTURAL INFRASTRUCTURE



GRAPH 4 SUBSYSTEM DEFINITIONS

SYSTEM	FUNCTION	RESPONSIBLES
Government Subsystem	It is responsible for leading and managing the full range of management subsystems. This provides the strategic management with reports of clear and enforceable policies for decision making.	Board of Directors, the Executive Committee and Programming Committee
Planning and Intelligence Subsystem	Is responsible for foreseeing future trends regarding cultural and artistic as well as to track trends and cultural patterns that occur outside the system, on the international, national and territorial within the District.	Committee of strategic alliances and partnership network friends.
Planning and Intelligence Subsystem	Is responsible for ensuring quality standards in the implementation of system programming. This requires the design and implementation of a monitoring system that allows for continuous monitoring of process indicators, outcomes and impacts and that they are based on continuous feedback to produce a decision making system	Planning and Monitoring Committee and its members, Head of Planning and its members.
Coordination Subsystem	Is responsible for coordinating the management of unifying culture system so that members of all facilities share the same values and objectives, which should be achieved through socialization and training sessions.	Metropolitan Scenarios Director, Director of Urban and Zonal scenarios
Operation Subsystem: Here and Now	Is responsible that allows each stage act with autonomy and decentralized manner while adhering to common objectives and guidelines subsystem coordination. Each scenario must act autonomously with its immediate surroundings.	General Staff

· **The need for financial sustainability**

To develop this work, a Financial Simulation Model[1] was designed based on the theory of Cost Centers. As first measure it was built a **base line** of available information (income and costs) of the following theaters: *Teatro Jorge Eliécer Gaitán* (TJEG), *Julio Mario Santodomingo* (JMSD), *la Media Torta* (MT), *Cinemateca* (CM), *Otto de Greiff* (OG), *Oriol Rangel* (OR) and the *Escenario Móvil* (EM). This exercise took into account information corresponding to results of
2010, which assumes that the majority of Stages/Theaters are financed with resources that come from the district's investment budget. This implied making certain assumptions and estimations in order to capture the real financial situation of these theaters.

Three **income** sources were identified for each theater: i) District Budget, ii) Renting, and iii) Box- office (ticket sales). Of these income sources the only fixed source of financing is the district's budget after its approval. Conversely, renting and the box-office (ticket office) are sources of variable income, as they depend directly on the demand from lessees and audiences attendance to the different productions and co-productions offered by district Theaters.

On the other hand, we identified **outflows** that are constituted by fixed and variables costs. Therefore, fixed costs are represented by: Operational costs, insurances, Theater contractors, maintenance, costs of inputs and communications. Variable costs are mainly composed by own productions: these represent one of the most important variables in the financial model. Therefore,

1 Excel document "Financial Model", which contains instructions for the use of the financial model.

they were established four scenarios in which different sorts of programs were exposed considering the existing three types (which were explained earlier):

- High-end Production Cost
- Medium-end Production Cost
- Low-end Production Cost
- Co-productions

Based on this information, scenarios were devised for the simulation model using the results from the baseline scenario. And so, they were proposed four new Theaters, were the numbers of 'own productions, co-productions, new income sources and the total amount of variables costs' vary depending on the generation of new resource acquisition mechanisms for district Stages/Theaters. These mechanisms could be: Sponsorship of co-productions and productions, donations, corporate social responsibility and international cooperation. These allow running the simulation with different possibilities and combinations that adjust to the sustainability needs of each particular art facility.

- **Modern marketing approaches for cultural development**

This strategy seeks for RED to generate communication and alternative marketing mechanisms, which are currently having a considerable impact for **beneficiaries, financers and "legitimizers" of the RED network**. Therefore, the activities will lever the management of the marketing and communications office (which aim is to create visibility and opinions in interactive media) are:

- Acquiring a digital culture and ecologic conscience.
- Use of metrics
- Obtaining indicators and evaluations from the metrics
- Alliances and agreements with digital communications media
- Decentralized productions of contents (two way communications)
- Continuous editorial production
- Cultural blogger network
- Inclusive workshops
- Network of cultural journalists

- **Vocation on Cultural Programming: an axis for developing a differentiated system**

To secure a diverse cultural supply of high impact and top quality, we suggested a strategic and planned programming. This should act in coordination and in a complementing way, so that it may institute a supply that holds all degrees of artistic possibilities and its diversity. For this to happen we identified the differentiating elements in the programs of each Theater: such as the vocation of the Theater, the kind of production, the focus of the offering and the specialization of audiences.

- **A diversified and qualified programming**

The activity fulfillment schemes used in the Stages/Theaters are classified depending on the use given to each Theater, which is related to the activity performed. The next chart describes different production categories of the RED networks.

GRAPH 5 PRODUCTION CATEGORIES OF THE NETWORK (RED)

CATEGORY	TYPE	DESCRIPTION
Own Production	Production	Own initiative, all costs of the event are for the Theater
	Co-production Type A	Own initiative, the costs of the event are shared with the co-producer
Co-production	Co-production Type B	Initiative by other organisms, the costs of the event are shared with the co-producer
Renting	TYPE A	Renting for an event of a third party at closed doors
	TYPE B	Renting to a third party for events of performance arts
	TYPE C	Renting for private events where there is stage visibility
Loan	Public entities	Inter-institutional Alliances

Program planning by Levels

The proposal is to construct an artistic programming committee, integrated with members of the RED network and experts, which bring an appropriate planning of the Programs that are related with the vocation of each of the Theaters involved. This committee, located at the highest levels of the network, has the main function of advising the Theater directors about the best programming for each theater and auditorium of the network. It is composed: by three arts advisors (music, theatre and dance), by the network (RED) Director, the Director of Metropolitan Theaters, the Director of Urban and Zonal Theaters, and the Advisor of Strategic Alliances. The committee will meet monthly, where it will study and validate or adjust the program proposals of each of the Theater Directors involved in the RED. This job requires rigorous planning associated with the budget forecasts and the policies for strategic alliances that will be implemented on each Theater. Those strategies should guarantee its financial sustainability. In the next chart, it's a suggested summary of the Program Strategies for each Theater:

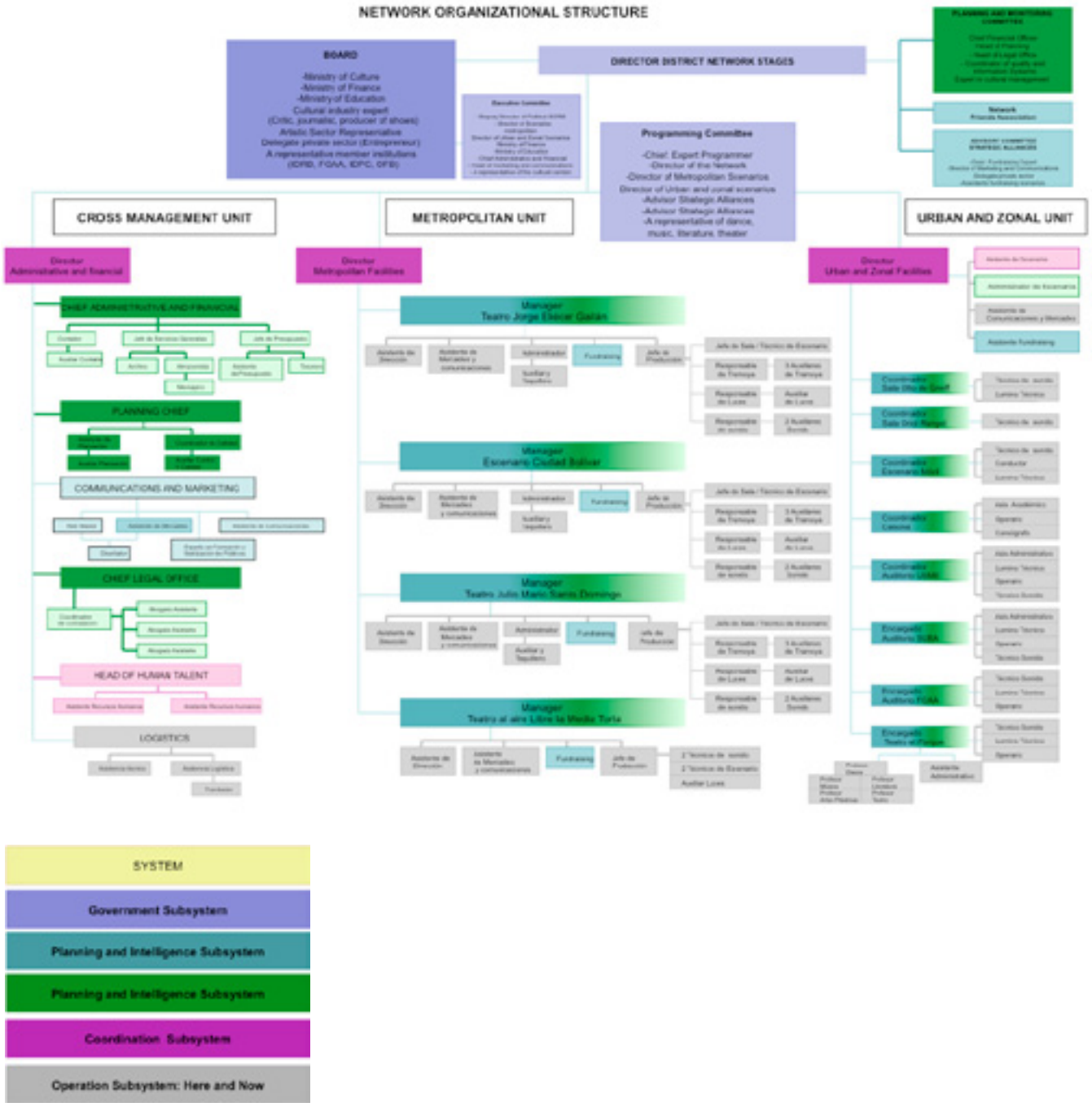
GRAPH 6 PROGRAM STRATEGIES

Levels	Specialization of programming	Specialization in public	Main dimensions
METROPOLITAN FACILITIES			
Theater: Jorge Eliecer Gaitán	Popular Performing Arts	General Public	Arts Circuits, Formation
Theater: La Media Torta	Colombian Culture	General Public	Arts Circuits, Formation
Theater: Ciudad Bolívar	Performing arts	General Public	Arts Circuits, Formation
Theater: Julio Mario Santo Domingo	Classic Performing Arts	General Specialized Public	Arts Circuits, Formation
URBAN FACILITIES			
Concert Hall: FGAA	Urban Music	Youth	Arts circuits, Formation
Theater: El Parque	Children's theater	Children	Creation, Formation
Concert Hall: Otto de Greiff	Academic Music	Specialized	Creation, Investigation
Dance house: Casona	Dance	Dance professionals	Creation, Investigation
ZONAL FACILITIES			
Mobil stage	Performing arts	Local	Arts circuits, Formation
Cultural Center Usme	Performing arts (Dance emphasis)	Local	Arts circuits, Formation

· **Organizational and logistic approaches**

It was proposed a redesign of the organizational structure for the RED Network: a divisional structure that focuses on grouped tasks, depending on the specific demand of products and services, markets and clients. In this regard, given that the citizens are offered an ensemble of associated services to a cultural offer (concerts, workshops, artistic spectacles), it's very important to make a distribution by business units that are autonomous and efficient. These B.U.s will be called: "Cross Management Unit", "Metropolitan Theaters Unit" and "Unit of Urban and Zonal Theaters".

GRAPH 7 ORGANIZATIONAL STRUCTURE OF THE NETWORK SYSTEM



5. The proposed model

· **Cultural Stakeholders management**

The main stakeholders are those who have direct influence and the secondary have more of an indirect influence over the planning of Stage/Theater activities.

GRAPH 8 SYSTEM STAKEHOLDERS

MAIN STAKEHOLDERS		
	DESCRIPTION	EXAMPLE
Related entities	Public entities have a major impact on the theaters, concert halls, auditoriums etc. Influence from the standpoint of administrative, financial, control, collaboration and more. You use the facilities for institutional activities.	Department of Culture Recreation and Sports
		Department of Education
		Bogota Council
Assistant Public	Each theater has a faithful public and other temporary	Depends on the segmentation: demographic, for creation of public, economic etc
Regulators	Are the entities they audit and monitor the work of the theaters. Ensure compliance with the law.	DPAE
		Mayoralty
		The Police
		Comptroller
Staff	Employees of each of the theaters	Manager
		Lighting technician
		Sceneshifter
Suppliers	Companies or individuals that provide products and services to theaters	Stationery
		Logistics
		Catering
Cultural Managers	People driving the performing arts sector of the city	Entrepreneurs
Artists	Performers, poets, actors, dancers, composers, musicians and others.	Colectives
		Enterprises
		Associations

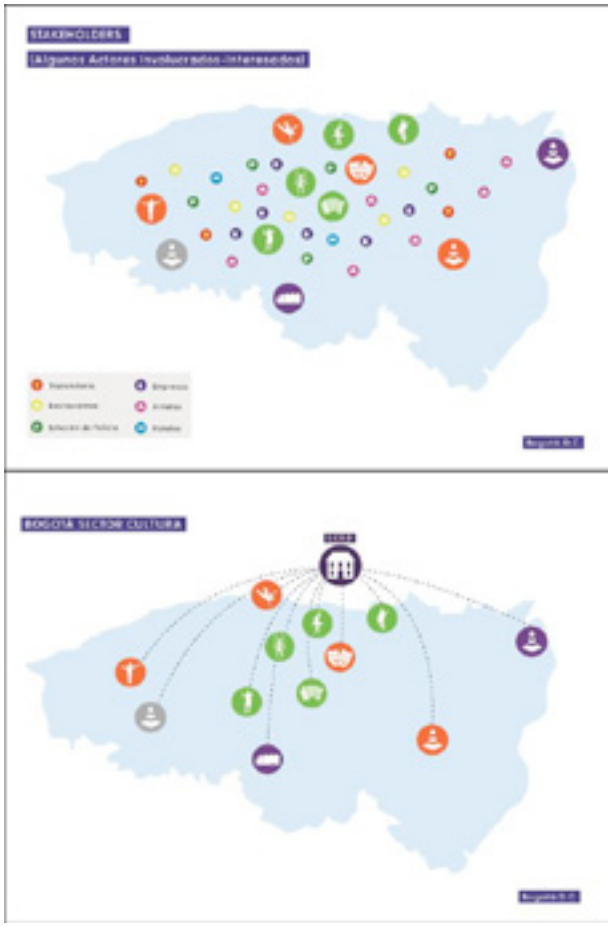
GRAPH 9 SECONDARY STAKEHOLDERS

SECONDARY STAKEHOLDERS		
	DESCRIPTION	EXAMPLE
Media	Allies with the media to schedule and promote cultural activities	TV Chanels
		Radio stations
		Newspapers
General public	Society in general is related to the theaters. They are public, neighbors, friends etc...	Citizens
Private sector and ONGS	Organizations that financially support the theaters or asking the loan facility for the development of their activities	Foundations
		Show business entrepreneurs
		Sponsors
Critics	People who give feedback and generate topic around the theaters and its cultural offer	Experts
		Artists
		Journalists
Universities and academia	Academic institutions that joint activities with the theaters	Universities
		Academies
		Schools

GRAPH 10 THEATERS ICONOGRAPHY[2]

2 Image designed by Vladimir Enciso, Graphic Designer.

GRAPH 11 REPRESENTATIONS OF SOME STAKEHOLDERS AND THE THEATERS[3]



· **Public-private alliances**

Strategic alliances are essential for the Network's sustainability. For purposes of this study, some Guide material was created for alliance attainment. The most important aspect is the typology of strategic alliances (structured for the RED network) which revolves around these next parameters:

a) Intra-institutional Alliances: they reflect the alliances occurred between entities assigned to the Department of Culture, Recreation and Sports (*Secretaría de Cultura, Recreación* y *Deportes*).
b) Inter-institutional Alliances: alliances with public institutions on a national and/or district level.
c) Public-Private Alliances: alliances with private companies or the third sector (NGOs), based on commercial and philanthropic transactions.
d) International Cooperation.

· **Audience creation and citizen involvement**

The main objective of Audience building strategies for the RED network is the expansion of audiences, which is translated in attracting clients and building loyalty. The activities to achieve such objective are based in three essential strategic focuses, illustrated in the following chart:

3 Ibid.

GRAPH 12 FOCUSES FOR AUDIENCE BUILDIN G

Axis	Objective	Strategy
Expansion	Quantitative increase attendance	Acquisition and retention
Deepening	Increase public involvement	Understanding and training
Diversification	Enlarge the social base of the public	Creation and generation of new public

The periodic studies of audiences enable audience segmentation due to the data obtained from each Theater's attendance. Such data, ranges from demographic, economic, social and cultural characteristics of the audiences, which are the main input when constructing strategies for communication, loyalty and audience creation.

GRAPH 13 TYPOLOGY OF AUDIENCE SEGMENTATION

Form of Organization	Organized public
	Free Public
Strength of the link	Loyal
	Usual
	Potential
	Captive
Frequency ratio	Recurrent
	Sporadic
	No Public
Knowledge of the field	Specialized
	General public
	Amateur
Related Activity	Print
	Netizens
	Visitors
	Viewers
Special public	Any disability
Age	Children
	Young
	Adult
	Seniors

· **Monitoring of public Management**

In order to guarantee the quality of the RED services, tools such as monitoring and accountability are essential. To achieve this, a Planning and Monitoring Committee was proposed. This committee will be part of the **Monitoring and Control Subsystem** responsible for supervising and following each of the activities of The Transversal Management Unit, the Metropolitan Theaters Unit and the Urban and Zonal Theaters Unit. The proposal is to implement an Integrated System of Management Measurement that possesses its own management system, which is based on a group of indicators, derived from the RED network and theaters' own strategic plans. This will ultimately permit a complete performance evaluation of the objectives and support any corrective decisions.
·

Information systems for a modern marketing of cultural services and management

The marketing strategy seeks to exhibit the Theaters' labor in order to guarantee that the Cultural offering is recognized and enjoyed by all stakeholders. To achieve this objective, the following points were addressed:

1. Brand generation, starting from the RED Network.
2. Constant monitoring of tendencies.
3. Understand that the industry's stakeholders have diverse demographic characteristics.
4. Guarantee that the capitals received for the Theaters' cultural exercises will be executed as stated by each presented project.
5. Satisfy the needs of the community and promote dialogues
6. Understand the strategic alliances for each level. TARGET MARKET

The marketing plan is focused on the training, research, creation, artistic circuits and appropriation of the activities of the performance arts, the immersion of audiences in these activities and acquiring resources. Hence, the main clients of the RED Network were identified: beneficiaries, financers and legitimizers.

- **Beneficiaries** are favored directly by the different projects developed around the theaters. Because of this, the attending audiences and the artists are the biggest groups that define this first target market of the RED Network.

- **Financers** are benefactors of whom it is expected to receive capitals (businesses, organizations, consulates, public entities among others) that contribute to lever the development of projects proposed by the RED, for a single Theater or a number of them.

- **Legitimizers** generate opinions about the performance of theaters by means of their experiences and perceptions, becoming references for beneficiaries and financers.

MARKETING MIX

Products / Services: The RED principal products are the Theaters/Stages that shape it. Simultaneously, these theaters offer services based on the performance arts cultural offering. It involves:

- Productions and Co-productions
- Educational activities and creation of citizen involvement projects
- Research programs
- Infrastructure that can be leased

Price: This study required the elaboration of a financial simulation model that could determine prices of tickets, leasing and box offices. The model takes into account the forecast for several Theaters, in order to determine different pricing possibilities that might be required to achieve financial equilibrium and long-term sustainability.

Communication and divulgation channels: Each of the target markets mentioned is given a strategy. In the case of the beneficiaries it's proposed an **intensive distribution** strategy, financers are given a **Selective distribution** strategy and **legitimizers** will follow the same strategy as the financers.

Promotion: During the making of the study, promotion was found to be significantly weak. It was proposed to develop a strategy that followed the following principles:

- Database creation
- Public Relations
- Networking with related companies
- Creation of Results reports for the projects and activities of RED
- Inter-institutional promotion
- Intra-institutional promotion
- Strategies for audience building
- Brand build-up

GRAPH 14 PROPOSED BRANDS[4]

6. Limitations of the model

The proposed model assumes a change process that leads into a sustainable and articulated management. As well as there are forces that guide this change, there are others that oppose it: for example, at the organizational level we find heavy and rigid structures that are articulated, within bureaucratic decision schemes and limited human resources. There are also conflict and power issues between entities that slow up the networks cooperative job, and high uncertainty of financial resources due to it depending mainly of district's budget. The institutions are waiting for an annual budget to be defined only to execute it; but without strategy. The stages need to be the top of mind in terms of the budget distribution: the District Administration has the authority to reorient the cities' expenditure into cultural issues. But the closed governmental model of cultural management is not enough; today there are immense opportunities to become private sector allied.

They were identified differences in vision and orientation between the executing entities. Therefore it becomes very important to generate a common vision between the main players that will act as a Cultural System and a Network of Theaters; where the collective decisions prime over the individual. Hence, this study becomes an implementation challenge, which must procure to be done gradually and organically.

7. Future research

From the development of the study, there are established some questions that suppose some research and future analysis:

- How to coordinate the implementation of a systemic model that builds a Theater network for the arts performance?

4 Image proposals for RED: Henry Osorio, titular professor of La Universidad de los Andes, Design Department, designs Images.

- Is it worth enough to built cultural networks or arts circuits throughout Colombia using the proposed model?
- How can we generate alliances with international Theaters?
- How to make the city's cultural offering project itself as a touristic attraction for international audiences?
- What are the social, economic, environmental, cultural impacts of the networks built around Theaters of the arts performance in Bogotá?
- Are music, dance and theatre, cornerstones for a competitive artistic programming?
- Are the city's cultural policies suitable to motivate a cultural progress? Or on the contrary, do they obstruct the evolution of the theaters?
- What are the strategies to develop Patronage and Fundraising in Colombia (a rising trend in the country)?

The proposed model arises between these and other questions. This work is merely a beginning that invites to reflect about the real potential of the cultural sector and the achievement of the declared mission and vision of RED.

8. CONCLUSION

The final outcome of this work sets an ensemble of recommendations that came out of the analysis and evaluation of the administrative and financial management of the cultural theaters related to arts performance in Bogotá:

Stakeholders

- A tight relationship must be developed with the involved stakeholders, based on mutual support and cooperation. All this in order to build an integrated cultural ecosystem in Bogotá.

Programming and production Strategies

- The proper management of a theater depends mainly of the anticipated long-term planning of the program, since the financial, communication, marketing and logistic.
- Each theater must have its own identity and a programming that would enable it to differentiate form the rest of cultural offerings in the city.
- Even though self-production is the riskiest modality (financially speaking), it's important to promote it because the identity of the theater depends on it.
- Co-production is a modality of programming which is fairly profitable (financially speaking), because costs and risks are shared. This requires great level of planning, coordination and agreement between co-produces, that's why it demands a great quantity of teamwork.
- Leases are an important income source; these require specific planning and investment of human and operational resources. The leasing policy must be coherent with the artistic and social vocation of the Theater/stage.

Organizational Structure

- The RED network must have a division arranged in business units that guarantees autonomous planning and centralizing in the execution of projects.
- The key elements for the succeed System: The articulation via subsystems, the organizational culture, the specialty and capacity of the attached personnel, the equilibrium between work satisfaction and hiring expenditures, and the elements for supervision and accountability.

Strategic Alliances

- Inter-institutional and intra-institutional alliances must strengthen.

- The viability and financial sustainability of the network depend in great measure on these alliances of national and international cooperation.
- In the national context, cultural patronage is a very scarce endeavor; the management of these resources must become a challenge and a priority for the RED team.
- The strengthening and consolidation of a Friends Association for the Red Network is crucial for the administration of resources stemming from the private sector.

Strategy and Financial Model

- It is necessary for the RED to reduce the financial dependence on public resources.
- Diversification of the sources of income it's an imperative condition for the financial sustainability of RED, this includes potential income sources that haven't been really developed: box-office, leases, sponsorship, patronage and international cooperation.
- Financial Management in terms of Cost centers helps to identify clearly how income and expenditures are distributed in each theater.
- There's a need to create and keep a financial memory for each theater, and for the network as a whole.
- Constant monitoring of the theaters' market is critical for guaranteeing that prices are within a reasonable range, prices which the audience is willing to pay.

Marketing and communications

- The goals and formulated objectives for this plan, must agree with the mission of RED and each of theater vocations, in order to adopt coherent policies that enable good relationships with each of the target markets defined for RED (Beneficiaries, Financers and Legitimizers).
- Guarantee that actions taken will concord with the expectations of these markets.
- The development of digital and interactive communication is without doubt, one of the most interesting strategies defined, because in the future they will be constituted as the main communication tool for clients.
- It's necessary to adopt a cultural brand that generates the perception of unity network.

Monitoring and quality system

- The implementation of a monitoring and feedback system is the base to integrate measurement of: cultural programming, finances, communication, marketing, human resources, etc.
- It is vital for fulfill and exceed the network objectives to design relevant indicators with appropriate variables.
- It's necessary to hold the Theater Directors responsible of their theaters' performance, as they must be held accountable for each aspect of their management.

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