"RESPECT FOR TRADITION AND CULTURAL RESPONSIBILITY"

THESIS

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AUTOBIOGRAPHICAL NOTE

I'm currently working as an emergency procurement assistant at UNFPA (United Nations Population Fund) in Denmark. In 2011, I graduated with a double degree obtained from Toulouse Business School, France (MSc in Management) and La Universidad de Los Andes, Colombia (Pregrado en Administración). Being half Senegalese half Lebanese and having travelled around many countries, I believe that my multicultural background is a strength and I'm highly motivated to participate in the global effort to promote cultural diversity.

ABSTRACT

While globalization standardizes the world, traditions tend to disappear. Contemporary society gives priority to economic wealth and less importance to the protection of our cultural legacy. Respect for tradition and sustainable development are not incompatible. Colombia's handicraft sector best illustrated this idea as it expresses cultural diversity while being a strategic economic sector. In this context, it became necessary to protect our cultural heritage through cultural responsibility. It's part of Corporate Social Responsibility (CSR) and refers to a set of actions developed and implemented by cultural actors who consider cultural diversity as a source of wealth for both economic and cultural development and are committed to protect both tangible and intangible cultural heritage of each community while ensuring its survival. To help cultural agents behave in a "culturally responsible" way, a manual of good practices has been developed.

KEYWORDS

Cultural responsibility, cultural homogenization, respect for tradition, cultural diversity, Colombian handicraft sector

METHODOLOGICAL APPROACH

Problem statement

Context

Joseph E. Stiglitz defines globalization as "the closer integration of the countries and peoples of the world (...) brought about by the enormous reduction of costs of transportation and communication, and the breaking down of artificial barriers to the flows of goods, services, capital, knowledge, and people across borders" (Stiglitz, 2002). Beyond the economic changes that have occured throughout the world over past decades, globalization is accompanied by profound changes that, positively or negatively, have an impact on our culture. According to UNESCO (United Nations Educational, Scientific and Cultural Organization), culture refers to a "set of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs" (UNESCO, 1982). Each society builds its own identity through culture and has its own traditions, rituals, customs and values. Along with economic globalization comes the phenomenon of cultural globalization. The term refers not only to the worldwide movement of cultural property but also to the dissemination of values, social norms and practices. It's a seemingly positive process as it promotes intercultural dialogue and knowledge sharing.
However, as the world becomes integrated, traditions get lost due to the complex phenomenon of cultural homogenization. Tastes become harmonized due to the influence of mass media. This phenomenon of cultural standardization contributes to the development of international trade since multinationals benefit from economies of scale and cost-saving production. They focus on standardized products that can be worldwide accepted and can generate more income. Culture becomes a commercial product, just like any other "bankable" commodity. Beyond tangible cultural products, intangible treasures of communities such as languages are threatened: 2,500 out of 6,900 estimated spoken languages in the world are under threat of extinction (UNESCO, 2009).

Even if culture is not static and evolves over historical contexts, there is a huge difference between the culture that evolves preserving intrinsic beliefs, core values and practices of one group and the one that completely destroys itself encouraging one-track thinking.

Problem formulation

In this context, it appears necessary to find a solution to the standardization of cultural expressions in order to preserve cultural diversity and reduce the risks of extinction mainly due to the influence of big economies that spread their own cultural models and sacrifice cultural values for the benefit of capitalism.
Despite appearances, the issue is nothing new since it was discussed at the World Conference on Cultural Policies that was held in Mexico in 1982. The initiative came to the publication of the "Mexico City Declaration on Cultural Policies" that raised the idea of cultural identity and established a fundamental relationship between culture and development. It also states that the role of cultural policies is to "protect, stimulate and enrich each people's identity and cultural heritage and establish absolute respect for and appreciation of cultural minorities and the other cultures of the world. The neglect or destruction of the culture of any group is a loss to mankind as a whole" (UNESCO, 1982). In 1989, the World Decade for Cultural Development was launched. "The importance of acknowledging the cultural dimension of development; asserting and enhancing cultural identities; broadening participation in cultural life; and promoting international cultural co-operation" was recognized (UNESCO, 1988). The previous statement highlights the importance of preserving the cultural heritage and encourages the development of cultural programs. It requires a commitment from all interested parties to enhance the role of culture as an essential component in development projects. These parties can be grouped in the category of cultural agents referring to individuals or groups involved in the development of cultural policies or projects: public servants such as the state or municipalities, private actors such as corporations or large cultural industries and the agents belonging to the third sector such as nonprofit foundations or civilian associations.
The challenge is to protect cultural differences without falling into autarchy, which consists in closing the doors considering a specific culture to be self-sufficient and breaking off dialogue between them. In 1993, France introduced the concept of "cultural exception" in the negotiations of the "General Agreement on Tariffs and Trade" (GATT) to defend national cultural industries against cultural hegemony. Protectionist measures were developed to restrict the entry of foreign cultural goods and protect local production. Detractors of "cultural exception" consider cultural exchanges as being one of the most important factors in protecting culture. Easy access to different cultures and intercultural dialogue are valuable sources of personal enrichment. Besides, a wide dissemination of cultural goods can generate enough revenue to not only ensure the survival of a community but also to multiply cultural expressions and events.

[Translation]
" There are new problems to face: globalization represents a real challenge for diversity because of the risks of standardization and impoverishment inherent to the increasing mercantilization of the cultural offer. But unprecedented opportunities also arise: with the advent of new technologies, we live in a world more informed, more interactive, more open" (Jurado & Aguilar, 2009).

UNESCO pointed out a paradox: "cultural activities, goods and services have both an economic and a cultural nature, because they convey identities, values and meanings, and must therefore not be treated as solely having a commercial value" (UNESCO, 2005). How to achieve cultural development in a sustainable way and keep the interaction between different cultures without losing their identity?

Research objectives

General objective

The overall aim of the research is to write a definition of cultural responsibility by establishing a set of criteria and indicators to allow all cultural actors to implement it effectively.

Specific objectives

Identify existing good practices at the international level regarding the protection of both tangible and intangible cultural heritage in order to define the concept of cultural responsibility.
Focus on the field of handicraft sector that better highlights the richness and diversity of Colombian culture and collaborate with Artesanías de Colombia, a corporation of mixed finances linked to the Ministry of Commerce, Industry and Tourism, to identify a relevant case study that will help clarify and illustrate cultural responsibility.
Develop practical guidelines that will be an extensive source of knowledge and will provide comprehensive information and advice to cultural actors on how to successfully implement cultural responsibility.

Justification for the research

The aim of the research is to build a consistent and functional theoretical framework around the need to maintain and enhance cultural identities against market pressure without breaking cultural dialogue and without threatening the economic sustainability of communities. It's a mechanism that reconciles protection, dissemination and development.
A few entities have already developed measures to preserve cultural values. However, these actions are taken within isolated silos and are not part of a long-term strategic plan. The project is expected to create space for reflection among the key actors of culture on the development of good practices. Defining, describing and classifying the actions that need to be carried out will allow design a strategic action model that can easily be integrated into each level of management processes.

Methodology

The study began with gathering information on cultural responsibility and its practical applications using secondary data sources such as online databases (Euromonitor International, ESBCO HOST and ProQuest), websites, books, journals and previous papers. Cultural responsibility is an important but largely unexplored field. Therefore, the major sources of information only contained indirect references to the topic. Case studies were also collected to delimit the concept. Based on this investigation, indicators of cultural responsibility were selected and a general framework developed.
Then, a new approach based on Colombia's handicraft sector was adopted to illustrate the new concept. Information had been collected on the sector based on secondary data sources similar to the previous ones. The collaborative effort with Artesanías de Colombia (meetings, workshops and audio-visual materials) helped get a comprehensive overview of the sector.
To complete the research and raise awareness about cultural responsibility, interviews with experts (anthropologists, managers, designers, etc.) took place. Information captured through these primary sources gave us the opportunity to get closer to reality and validate various hypotheses.

LEARNING THROUGH EXPERIENCE: IDENTIFICATION OF GOOD PRACTICES

Defining the concept of cultural responsibility

Cultural responsibility as recognition of multiculturalism

Case study Palenque de San Basilio, Colombia (Bolinche & Simonneau, 2011)

[Translation]
"In the past when the first Palenqueros had to leave Palenque to other cities and communities, it generated a strong clash between different cultures. Palenque received a large negative impact due to acts of rejection and discrimination" (Dorina Hernandez).

Context

Colombia is a multiethnic and multicultural country. 84 ethnic groups or indigenous peoples coexist in the country (DANE, 2005). Each region has its own cultural identity. In the heart of the Amazon, we can find Palenque de San Basilio founded in 1603 by a group of 37 fugitive slaves originated from Guinea-Bissau, Congo, Senegal, Nigeria, among others.

Problem

Palenque de San Basilio is a model of community resistance against aggressive values of modern society. After four centuries, the 3,500 descendants kept practicing the social, medical, religious, culinary, musical and funeral habits of their ancestors. The social organization is based on two groups: "ma-kuagro" (age groups) and "junta" (ephemeral groups with common objectives). Besides, they speak Creole, a mix between Spanish, Portuguese, German and several Bantu languages. Since the 17th century, they lived in autarchy, which preserved their culture.
In the 20th century, the rural exodus began. The inhabitants suffered from lack of resources and started to migrate to bigger cities where they were the victims of discrimination. They had to bare mockery about their language. These humiliations had harmful consequences on the community. They felt ashamed of their own culture. Spanish replaced the traditional language and at the end of the 20th century, 2/3 of the population stopped speaking Creole. Instead of defending it, the Palenqueros became enemies of their own culture by integrating the common standards.

Haut du formulaire
Resolution

A specific culture needs to be both politically and socially accepted. Otherwise, proponents of cultural diversity would be faced with two enemies: the society and the community itself. How could one try to preserve the cultural identity of a community that has lost faith in its own essential values?
In the case of Palenque de San Basilio, a few inhabitants got access to higher education and tried to restore the traditions. They studied anthropology, sociology and literature and realized the importance of defending their culture and their language threatened with extinction. In 2010, the first Palenquero dictionary was published. Learning programs were developed for local schools to pass on the traditions and raise awareness on the richness of their culture. In 2005, UNESCO proclaimed the cultural space of Palenque de San Basilio as being a "Masterpiece of the Oral and Intangible Heritage of Humanity". "Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts" (UNESCO).
Moreover, the Colombian Constitution of 1991 recognized the cultural diversity of the country and suggests positive actions for indigenous communities. This recognition by both the international community and the public institutions is an essential support to promote the integration of minorities.

1.2. Cultural responsibility as transmission and preservation of cultural legacy

Case study Home gardens in Bangladesh (Oakley, 2004)

"If I stop growing local vegetables varieties who will carry on the tradition?" (A women from Baushid)

Context
With a population of 163 million, Bangladesh is one of the most densely country populated in the world. 72% of total population lives in rural areas (CIA World Factbook, 2013). They rely on home family gardening to survive. The gardens are part of the cultural heritage.

Problem
Some communities such as the ones living in Baudisch and Bishnapur know perfectly the advantages of producing locally. The products are healthier and easier to cook. These communities are self-sufficient in food

and benefit from a large number and variety of natural products. The traditional techniques limit the use of chemicals, which is good for the environment.
The gardens have both economic and social functions. They federate the community around a mission consisting in maintaining and strengthening the common heritage. Given the above, it's necessary to preserve biodiversity, respect the traditions and ensure economic sustainability.

Resolution
Women are the backbone of society. They are not only maintaining the gardens but also transmitting the cultural heritage from mother to daughter through workshops based on observation and practical work.
Key stakeholders such as NGOs initiated projects to prevent the communities from yielding to market pressure and promote local production. The Bangladeshi women create new species by mixing local varieties and current products. Through these experiments, they adapt themselves to market requirements by offering competitive products. They leave the doors opened to modernity without betraying the tradition.

Cultural responsibility as a social agreement with the community

Case study "Local newspapers give us our stories" (Ala-Heikkilä 2011)

Context
Alma Media is one of the main media groups in Finland. It makes a difference by integrating corporate social responsibility in its strategic line of action. For the Ethos Institute of Business and Social Responsibility, it refers to "a form of management defined by a company's ethical and transparent relationship with all of its stakeholders, as well as the establishment of corporate goals that drive the sustainable development of society, preserving environmental and cultural resources for future generations, respecting diversity and promoting a reduction in social inequalities". Alma Media literally uses the expression "cultural responsibility" as a social agreement made with the community.

Problem
Alma Media militates in favor of responsible practices of journalism based on transparency, intellectual honesty and social dialogue. The written press is a means of strengthening social cohesion, which is "the capacity of a society to ensure the well-being of all its members, minimizing disparities and avoiding marginalization" (Council of Europe, 2008). Culture can increase the sense of belonging in the community. Which strategies is Alma Media developing to positively influence the community?

Resolution
Alma Media builds up social ties by telling anecdotes, stories of neighborhood and specific facts that only happen within the community. The journalists also promote business opportunities by allowing local entrepreneurs to get access to valuable sources of information.
Democratization of culture helps prevent marginalization that threatens social cohesion. ''When a local newspaper is doing its job well, it makes local life and stories accessible to everyone, from a young mother who has just moved into town with her family to a senior citizen who is no longer able to get out and about to find out what is going on in the community (Ala-Heikkila, 2011). Democratization goes through education. Alma Media intervenes in schools to sensitize the next generation on the essential role of mass media.
Alma Media is an innovative company. It encourages customer co-creation by inviting the readers to participate in debates on local themes. Therefore, the communication is improved and the community becomes more dynamic and interactive.

Cultural responsibility as the right mean between tradition and modernity

Case study Global Center for Cultural Entrepreneurship (Global Center for Cultural Entrepreneurship, 2011)

Big Bang Lab, India (Figueroa, 2009)

"Our mission is to contribute to social cohesion, global citizenship and socio-economic development through the connexion between culture heritage and creativity" (Figueroa, 2009).

Context
Through the 20th century, the role of culture had increased. The Frankfurt School introduced the term "cultural industry" and with the culture becoming bankable, a new generation of entrepreneurs arose. They played an important role in professionalizing the cultural sector.
Some cultural agents created a web-based community to interconnect cultural entrepreneurs who need support to carry out their projects. Members of the Global Center for Cultural Entrepreneurship have an original vision of what their profession is. It's not only about complying with the market requirements and making profit. They militate in favor of global change and summarize their theories under the concept of cultural entrepreneurship. The challenge is to ally tradition and modernity through innovation.

CULTURAL KNOWLEDGE + INNOVATION + MARKET OPPORTUNITIES =
CULTURAL DIVERSITY AND ECONOMIC DEVELOPMENT (Global Center for Cultural Entrepreneurship, 2011).

Problem
To differentiate themselves from competitors, companies have accelerated the innovation process. For Michael Porter, "a nation's competitiveness depends on the capacity of its industry to innovate and upgrade. Companies gain advantage against the world's best competitors" (Porter, 1990). New products are constantly coming to the market and radically change our lifestyle. The rapid growth of Internet has dramatically modified the way we communicate. Impersonal emails are preferred to traditional handwritten letters. Projections indicate that, in the future, eBooks sales will exceed traditional paper books sales. Traditional cameras disappeared in favor of digital cameras. In some countries, machines replaced the traditional cashier serving customers in supermarkets. Innovation tends to accelerate the standardization of cultural practices. If innovation aims to break with conventions, how can traditional values survive?

Resolution
Big Bang Lab is a socio cultural company specialized in the design and production of interactive and innovative audiovisual projects mixing music, cinema and cultural heritage. Sergio Lopez Figueroa, one of the founders, campaigned for the development of socio cultural responsibility to preserve the living memory.
In 2009, the Delhi City Symphony was initiated to create a silent movie about cultural heritage of New Delhi. They used current and archive images as well as live Indian classical music to perform. The organization collaborated with Prayas, a local NGO to sensitize young people from disadvantaged neighborhoods on the historical and contemporary realities of the country by involving them in the process of creation and putting them in direct contact with local communities. Four words to describe the project: creation, learning, awareness and communication. Tradition and modernity complement each other.

The way towards cultural responsibility

We are not starting from scratch

A few organizations worry about the protection of cultural heritage. However, they act intuitively. It's necessary to extend the use of good practices to all cultural agents by designing a comprehensive model.

Cultural responsibility should be part of corporate social responsibility considering the link between culture and development

Culture reflects the identity of the community and should be placed on the same level as economic, social and environmental issues.

Cultural responsibility is a comprehensive model

It's a broad and complex concept that covers several areas. Therefore, customized strategies should be designed to fit each sector. Cultural responsibility has to be a flexible concept and not a set of rigid rules that cannot be adapted.

Cultural responsibility starts with the recognition of cultural diversity

A virtuous circle is created when communities believe that promoting their traditions is a strength and not a disability. It increases the sense of belonging to the community so that everyone takes pride in defending its culture instead of repulsing it.

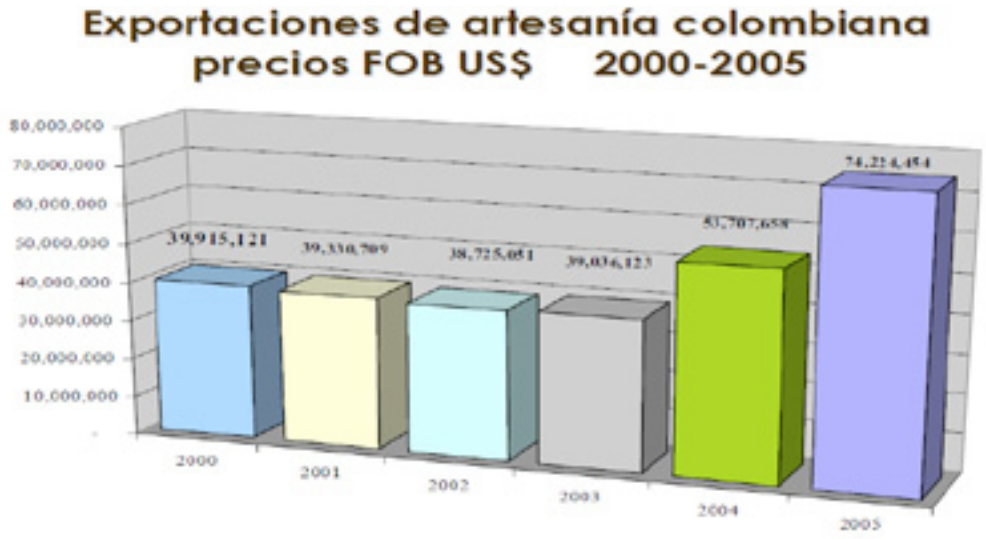
Cultural responsibility is achieved through an efficient transmission of cultural heritage and right balance between tradition and modernity

It's important to effectively transmit cultural heritage not only to new generation but also to a wider public. Innovation shouldn't be considered as systematically being a threat to tradition. Cultural responsibility can rely on modern tools to secure the transmission. Learning to manage information technologies can help promote cultural diversity.

A look into the Colombian handicraft sector

Overview
A dynamic sector

The Colombian handicraft sector is highly productive. The sector provides high quality and creative products using natural raw materials. The National Economic Census conducted in 1992 by Artesanías de Colombia showed that approximately 350,000 people were involved in handicraft and more than 1 million depended on this activity. The products participate in the development of foreign trade. As shown in the following figure, exports grew by 86% in the period 2000-2005 reflecting the great dynamism of the sector. But between 2005 and 2009, they fell by 33% (Proexport) due to critical issues.



Fuente: DANE

The gaps

17% of craftsmen are not educated. It exceeds the national average, which is below 5%. Of the 52% who attended elementary school, only 18% completed their studies. 26% reached high school and 8% graduated, of which only 3% accessed superior education technical or university (Artesanías des Colombia, 2011). Lack of education leads to lack of knowledge in terms on practical things such as production, intellectual property or marketing.
Moreover, craftsmen have difficulties responding to market demand due to low level of productivity. They use obsolete or inadequate tools, which impact on the product quality.
Finally, the competition from cheaper industrial products affects the competitiveness of the sector and threatens cultural heritage.

Plans to support the Colombian handicraft sector

Beyond its symbolic significance, handicraft is an important sector in the Colombia's economy. Therefore, the government included it in the National Development Plan 2010-2014 to increase the competitiveness at both national and international level through promotion, creation of business networks, development of new technologies, among others.
However, it's important to consider the issue not only from an economic perspective but also from a cultural point of view. This implies that the improvement of the sector should be achieved together with the preservation of traditions.

Case study: ceramic and porcelain project (Ráquira)

In 1981, Artesanías de Colombia established an agreement with China to develop technical assistance programs. The purpose of this case study is to identify how cultural responsibility principles can be successfully integrated in a cultural project.

A link between culture and development

Ráquira is famous for maintaining a long tradition of pottery that contributes to the economic development and is the main source of income for indigenous communities.

Economic development ...

A group of craftsmen received training on specific production processes to encourage technological development and improve the competitiveness of the region. Market studies revealed that various products weren't adapted to overseas markets. For example, the potters were using familial ovens to cook, dry and harden the craftworks. The ovens didn't give the correct temperature to make products that are strong enough. Through the project, environmental studies revealed the existence of Kaolin mines, the main component of Chinese ceramics, which represented a new business opportunity.

Without betraying the tradition!

Prior to the project, anthropological fieldwork was conducted and information on cultural values gathered to guarantee the respect of cultural identity. To ensure the transmission of potter's ancestral techniques, a group of 40 local students working on the traditional art of ceramic and porcelain got involved in the project. Moreover, it ensured historical continuity. Since pre-Hispanic times, the region has been a producer of specific objects such as kitchen items, pots and several pieces used for cooking and gardening. Therefore, it was agreed to continue manufacturing these traditional objects while trying to make them more easy to use. The gas cooking pot is different from the electric one. Both traditional and contemporary lines were developed to meet market requirements.

A good example in terms of cultural responsibility

Subsequent evaluation studies showed that the workshops boosted the sales. Although not all the suggested technological changes were achieved due to high costs, craftsmen benefited from more efficient tools to run

their business. The project maintained ancestral traditions while adapting them to the market.

MANUAL OF GOOD PRACTICES: CRITERIA AND INDICATORS OF CULTURAL RESPONSIBILITY

The development of the practical guidelines is based on a model developed by Garth Harmsworth, an environmental scientist, to evaluate to which extent New Zealand companies integrate the country's Maori culture in their way of doing business. According to Harmsworth, "the challenge for many indigenous organizations and businesses is how to balance aspirations for cultural enrichment (e.g., retaining strong elements of traditional culture such as values, language and knowledge) with more modern elements of advancement, growth, commerce and economic development" (Harmsworth, 2006). He identified five diagnostics levels: governance, cultural practices, economic, social and environmental level. To ensure a better understanding, the model was applied to Artesanías de Colombia.

Manual purpose

The manual of good practices is part of the development of cultural responsibility. Its purpose is to guide those who wish to apply it for the first time and those who are already engaged in culturally responsible activities and who seek new development opportunities. The manual can also be used as a tool for continuous improvement and help assess the extent to which cultural responsibility is applied in organizations.

Indicators of cultural responsibility

Definition

Cultural responsibility is set of actions developed and implemented by cultural actors who consider cultural diversity as a source of wealth for both economic and cultural development and are committed to protect both tangible and intangible cultural heritage of each community while ensuring its survival.

First diagnosis level: cultural governance

This level of diagnosis refers to how cultural issues are integrated at all levels of the organization.

Mission and vision

For Jack Fleitman, the mission is a company's reason for existence. It's what an organization will try to realize to obtain the satisfaction of the potential clients, the personnel, the competition and the community. The vision can be defined as "the way that the company will take in a long period" (Fleitman, 2000). The mission and vision constitute a common frame of reference. Designing a clear mission followed by a realistic vision is the first step in the strategic planning process. Therefore, it represents the first criterion in cultural diagnosis.

Illustration Mission and vision of Artesanías de Colombia

Mission

[Translation]
"Lead and contribute to the overall improvement of the handicraft sector by rescuing tradition and culture, enhancing its competitiveness through research, technological improvement, quality and product development, marketing and sales, ensuring the sustainability of the sector at the national and international levels" (Artesanías de Colombia, 2011).

Vision

[Translation]
"In 2014, by rescuing tradition and through innovation, marketing and communication, Artesanías de Colombia will be the entity positioning the handicraft sector at the national and international levels under the criteria of sustainability, competitiveness, continuous improvement and respect for cultural identity" (Artesanías de Colombia, 2011).

The company's mission and vision define a long-term goal based on the rescue of tradition and respect for cultural identity.

Strategic objectives and action line

The overall vision of the organization is divided into sub-goals. The integration of cultural responsibility at this level of decision translates theory into practice. Two key activities were identified.

Make a list of principles, values (religion, initiations, rituals etc.) and cultural treasures of the community. Determine if these elements are incorporated in (or consistent with) the strategy.

Involve the community in the design and development of the project and promote social dialogue.

Illustration Artesanías de Colombia: anthropological fieldwork

Before starting a project, Artesanías de Colombia conducts anthropological fieldwork based on direct observation. Anthropologists collect data on the social structure and the core values of communities. The information collected is part of the decision-making process. This work of investigation limits resistance to change and adapts the project to the realities of communities. For example, sacred objects won't be part of the production line. The level of dialogue with communities is high and craftsmen always have the final words when coming to important decisions impacting them.

Supporting elements of the strategic plan

Code of Ethics

Business ethics refers to the individual's willingness to make appropriate decisions consistent with the organization's essential values. In most cases, the code of ethics is a collective construction. It can positively influence the organization's strategic process as it determines staff behaviors.
The code of ethics can help develop cultural responsibility within the organization by introducing issues such as the rejection of child exploitation and corruption and the respect of environmental standards. However, as the mission and vision, the code of Ethics remains theoretical.

Illustration Artesanías de Colombia: code of Ethics

According to Paola Andrea Munoz, manager of the company, the code of Ethics provides **fairness** and **transparency** in communities. Transparency is a key element of cultural responsibility. It's a mechanism that ensures appropriate use of resources and reliable transmission of information through regular dialogue with communities. However, the code of ethics mainly includes internal rules of good behavior. It doesn't make direct references to cultural responsibility standards.

Economic, social and environmental reports

They give an overview of the economic, social and environmental performance of the organization (profitability, working conditions, social services etc.). It's an important tool for the implementation of corporate social responsibility (CSR) as it includes quantitative and qualitative data to analyze progress towards meeting established objectives. Given that culture should be regarded as an independent and complementary element to the components of CSR, a cultural report should be implemented.

Illustration Artesanías de Colombia: reporting tool

Artesanías de Colombia provides the top management with reports every three months. The indicators are quantitative, which reflect the rigidity of public administration. They mostly contain socio-demographic data such as the number of craftsmen attending the training program. It would be useful to introduce qualitative criteria related to cultural issues such as a list of communities' essential traditions explaining how they influence the decision-making process.
The organization also has a research and documentation center (CENDAR) whose mission is to "analyze, organize, acquire, preserve and disseminate the information and documentation on the Colombian handicraft sector" [translation] (Artesanías de Colombia, 2011). They also make available the different project reports to help identify good cultural practices.

Second diagnosis level: cultural practices

This second level helps identify concrete initiatives to determine to what extent an organization integrates cultural matters in its decision-making processes.

Recognition by public opinion

Determine if an organization has been recognized in the past for its outstanding contribution to the preservation of culture can be a key indicator of cultural performance. This recognition encourages decision makers to develop projects increasingly respectful of traditions. It can also inspire other cultural agents to develop culturally responsible projects. The organization must be able to accurately identify its main opponents and the elements on which they build their criticisms.

Illustration Artesanías de Colombia: intervention or cooperation

Some critics affirm that Artesanías de Colombia develops a methodology based on intervention rather than cooperation. The most frequent criticism is that it sometimes betrays traditions to respond to market requirements by encouraging craftsmen to create products that are not even used within the community such as table accessories. There are also criticisms coming from the craftsmen themselves asking for financial support. They forget that Artesanías de Colombia's role is solely to provide technical support.
The company should clarify its true role by developing an effective communication strategy. In addition, the recurrent criticisms show that it should modify some aspects of its strategic line in order to fully convert intervention into support.

Intellectual property

Intellectual property programs are designed to promote traditional cultural expressions. It plays an important role in protecting the community's traditions. The company combines three mechanisms of intellectual property and offers legal consultancy services to craftsmen to make them aware of their rights.

Collective mark

WIPO (World Intellectual Property Organization) defines collective mark as "signs which distinguish the geographical origin, material, mode of manufacture, quality or other common characteristics of goods or services of different enterprises using the collective mark" (WIPO, 2011). In the case of Artesanías de Colombia,

it encourages craftsmen to gather and establish partnerships and follow a common strategy: the products must comply with specific standards reflecting local traditions.

Certification

An agreement was settled with ICONTEC (Colombian Institute for Technical Standards and Certification) to establish a long lasting quality handmade certification for craftworks. This label allows consumers to differentiate authentic handmade products and similar industrial products. It promotes cultural heritage by fighting against counterfeits and imitations.

Appellation of origin

It refers to "a special kind of geographical indication applied to products that have a specific quality that is exclusively or essentially due to the geographical environment in which they are produced. The concept of geographical indication includes the appellations of origin" (WIPO, 2011). The drive behind this is to ensure that consumers get products that meet quality standards. It also helps improve the competitiveness of the sector and protect the cultural traditions of a particular region.

Distribution and promotion

There is a need to effectively transmit material and immaterial cultural heritage not only to the new generation but also to a wider public. To meet this requirement, the organization can learn how to manage new information technologies adapting itself to a constantly changing world.

Illustration Artesanías de Colombia: distribution and promotion

To raise consumer awareness about the cultural diversity of Colombia, craftworks are sold together with a big label that provides information on the origin, the location, the meaning of the product etc. The idea is to show that the traditional product is much more than a product. The company created a Facebook page (8763 followers) to promote the Colombian handicraft sector and developed a comprehensive and user friendly website. Artesanías de Colombia also organizes nationwide exhibitions such as Expoartesanías to facilitate business opportunities.

Third diagnosis level: economic and social perspectives

Ensuring an equitable distribution of wealth helps increase the well being of communities and initiate a virtuous circle.

Socio-cultural investments

Cultural projects create formal jobs in communities, help decrease the poverty rate and promote good working conditions.

Educational programs are designed to equip the community members with practical management tools to improve production capacity and generate more profit by producing competitive craftworks that are respectful of the cultural legacy.

Houses, schools or training centers are built. These initiatives allow poor families to increase their standards of living.

Microcredit programs emerge and contribute to the local economic development. They give support to cultural entrepreneurs who want to run businesses related to the promotion and transmission of cultural heritage.

Illustration Artesanías de Colombia: training programs

One of the goals is to improve technological processes. The purpose isn't to betray ancestral techniques by substituting them with modern ones but to improve the production. The company collaborates with decentralized design labs to conduct training and provide technical assistance to craftsmen. Putumayo's lab is really active. It develops projects to support women's groups and work with young craftsmen on the importance of preserving traditions.

Fourth diagnosis level: environmental perspective

The environmental perspective is part of corporate social responsibility (CSR). However, it can also be part of cultural responsibility. Since raw materials such as wood are the basis for craftworks, nature can be considered as a cultural good that must be preserved.

Indicators of environmental protection

The organization is aware of the need to protect environment. It develops several environmental policies: manuals of good practices, recycling programs, environmental certification process (ISO standards etc.), environmentally friendly tools, proper use of raw materials, and protection of endangered natural resources among others.

Fieldwork was initiated in communities to check whether or not communities develop strategies and good practices to preserve environment. If not, it develops awareness programs to sensitize them.

Illustration Artesanías de Colombia: protection of environment

It understands the importance of protecting environment since more than 82% of raw materials used for craftworks are coming from the forest (Garces, 2011). In March 2011, the organization received a prize from the United Nations for their commitment to protect environment. Maria Fernanda Valencia, CEO, received the title of "Ambassador for the Environment" (Artesanías de Colombia, 2011). Artesanías de Colombia wants to encourage craftsmen to integrate natural components in their daily work.

Criteria for the application of cultural responsibility

Coordination and communication

Cultural responsibility principles are integrated in each stage of a project, from conception to commercialization. Therefore, a good level of coordination must be reached to improve operational efficiency. Effective communication between the departments is critical to coordination.
Quality teamwork should be valuated. A cultural responsibility team should be constituted and take the lead by raising awareness among staff members about cultural responsibility. It will help create a better understanding and acceptance of the concept by each component of the organization and facilitate its implementation.

Diagnosis and flexibility

Before integrating cultural responsibility principles in the business processes, it's recommended to conduct a situational analysis and identify both internal strengths and weaknesses. Besides, to generate positive changes, the level of flexibility required is high to allow potential adjustments, corrections and reorientations of previous strategic decisions.

Evaluation and control

Evaluation and control tools allow continuous improvement through the enhancement of good practices and correction of weaknesses. Qualitative and quantitative key performance indicators are established. In addition, cultural projects can be evaluated taking into account both positive and negative feedback provided by the beneficiaries. To facilitate the process of evaluation and control, progress reports that can be used as a reference for future projects, are developed. In Annexes, four tables summarize the indicators useful for assessing cultural responsibility conduct.

CONCLUSIONS, LIMITATIONS Y PERSPECTIVES

General conclusion

Cultural hegemony phenomenon influences group dynamics. Contemporary society gives priority to economic wealth and less importance to the protection of our cultural heritage. Modern products are developed. They represent a break from tradition, an adaptation to the present and a serious threat to the future of cultural identities.
Respect for tradition is not inconsistent with sustainable development. Several case studies demonstrated the link between culture and development. The Colombia's handicraft industry promotes Colombia's cultural diversity while being an economic strategic sector.
In this context, it became necessary to prevent culture from disappearing through the development of cultural responsibility. This concept falls within the scope of Corporate Social Responsibility (CSR) and can be defined as a set of actions developed and implemented by cultural actors who consider cultural diversity as a source of wealth for both economic and cultural development and are committed to protect both tangible and intangible cultural heritage of each community while ensuring its survival. It is a non-exhaustive concept whose starting points are the recognition of multicultural diversity and the effective transmission of cultural heritage. To help cultural actors behave in a "culturally responsible" way, a manual of good practices can be used as a reference.

Limitations of the project

The absence of literature dealing specifically with cultural responsibility hindered the investigation. A logical inductive approach was privileged. The given hypotheses are based on study cases and interviews with cultural agents. They were not approved by the scientific community, which can have a negative impact on the credibility of the study and its acceptance by cultural agents.
Besides, most of the data collected on the Colombian handicraft sector are obsolete. The lack of updated data shows a real disinterest by cultural agents for this specific sector. It also questions the relevance of the implemented cultural policies as they are based on data that don't reflect the reality.
Finally, the project was developed over a period of six months. The time was too short to conduct a detailed academic fieldwork within communities due to geographical distances and to design a model adapted to each part of the supply chain.

Development perspectives

To complement the manual of good practices, customized indicators for each component of the supply chain (research and development, production, marketing, promotion, distribution etc.) should be established to better implement cultural responsibility. This should be done in collaboration with Artesanías de Colombia to ensure continuity.

The indicators described in the manual of good practices should be applied on different cultural entities to measure the effectiveness of the model, make necessary adjustments and sensitize cultural agents on cultural responsibility good practices.

A fieldwork within communities should be conducted to get feedback on the subject and better identify their needs. The idea is to create an open dialogue involving all interested parties.

SESSION D3
STRATEGIC MANAGEMENT

CULTURAL GOVERNANCE	RESULTS (YES / NO / NA)	CONCRETE EXEMPLES
The mission includes principles of CR.		
The vision includes principles of CR.		
The code of Ethics includes principles of CR.		
The strategic objectives include principle of CR.		
The action lines include principles of CR.		
Prior to the project, anthropological fieldwork is initiated.		
A list of the community's principles, essential values and main treasures is established.		
The strategic line is modified if the community's principles, essential values and main treasures are not consistent with the objectives.		
The community is involved in each stage of the project and a social dialogue is established.		
A cultural report is produced on a regular basis.		

ANNEXES

CULTURAL PRACTICES	RESULTS (YES / NO / NA)	CONCRETE EXAMPLES
The organized is recognized for its CR good practices.		
Critics are clearly identified as well as the elements on which they build their criticisms.		
Positive criticisms from public opinion are taken into account to improve the business processes.		
The beneficiaries of the project give positive feedback.		
Mechanisms to protect intellectual property are established.		
Training programs are conducted.		
Marketing tools are used to promote tradition.		
The organization makes a good use of IT tools to promote tradition.		

SESSION D3
STRATEGIC MANAGEMENT

ECONOMIC AND SOCIAL PERSPECTIVE	RESULTS (YES / NO / NA)	CONCRETE EXAMPLES
The activity of the organization generates positive externalities.		
The activity of the organization generates enough income in the community.		
The activity of the organization creates jobs.		
Urbanism programs are developed.		
Training and educational programs are developed.		
Training programs are conducted to provide technical support.		
Training programs are developed to transmit traditions.		
Microcredit programs are developed.		
Other types of socio-economic investments are developed to increase the community's standards of living.		
Partnerships with donors or other organizations are established.		
A socio-economical report is produced on a regular basis.		

ENVIRONMENTAL PERSPECTIVE	RESULTS (YES / NO / NA)	CONCRETE EXAMPLES
The strategic objectives include environmental considerations.		
The organization benefits from environmental certifications.		
Environmental policies are developed.		
The organization promotes the use of environment friendly tools.		
The organization promotes an efficient use of raw material.		
The organization takes into account the policies developed by the community.		
Advocacy programs are developed to raise awareness about environmental issues.		
An environmental report is produced on a regular basis.		

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At a personal level, this work of investigation turned out enriching. The concept of cultural responsibility is an important area in the globalized world in which we evolve. This is a pacific way of promoting essential values such as tolerance through the respect of differences. It promotes the social cohesion deepened by the pride of belonging to a specific culture. Nevertheless, it's a dynamic model that requires more investigation. I hope this project will be further developed in the future.
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