

## **School Organization Strategies for Cultural Entrepreneurship in Spain.**

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### **Abstract**

*The current study has the specific objective of identifying in cultural facilities and organizations, elements that can be integrated into the school organization to generate entrepreneurial processes that allow to contribute to intercultural dialogue and expand the ways of creating, producing and distributing culture. The study is qualitative in nature and uses an interpretive design to discover the conditions that cultural organizations and facilities consider to seek a meeting space between the educational world and the cultural world. For the investigation, a semi-structured interview and documentary analysis of 16 experiences were carried out; 8 from cultural organizations and 8 from cultural facilities. Data analysis was done using Atlas.ti. The results show that the school organization must be updated under contemporary cultural paradigms and is the most democratizing institution to promote the entrepreneurship of cultural managers, the creation of participatory audiences, the education of critical consumers and the formation of cultural citizenship. The study contributes to existing research on intercultural education by proposing the intersection between culture and education from dialogic learning and learning communities, with the perspective that access to culture generates new sectors of work and facilitates the involvement of groups. with difficulties of insertion in the work environment.*

**Keywords:** School Organization, Cultural Management, Intercultural Dialogue, Access to culture, Learning Communities, Entrepreneurship.

### **1. Introduction**

Cultural industries are part of the forms of socialization and intersubjectivity of young people, who share, reconfigure and provide diverse interpretations of said narratives in relation to their economic, educational and cultural characteristics. The group of young people is one of those that most consumes cultural products (UNESCO, 2011) and cultural industries have discovered in young people a potential market that they capture by proposing consumption patterns; suggesting aesthetics, forms of use, perception and socialization, with which they achieve "an illusory effect" in the construction of identity and differentiation from the introduction of brands and distinctive (Yudice, 2002). As an aggravating factor, we find that the organizations of the cultural industries are represented by large transnational corporations fundamentally linked to the production of music, cinema and television, compared to small or medium-sized national companies, which in competition, present asymmetries that demand protection encouragement and encouragement by the State, because as a result of these inequalities,

not all groups are in the same conditions to impose their vision of the world on the whole of society. And this is because not all social groups are equally positioned to universalize their classification system (Salvi, 2010). Cultural industries are characterized by marked inequality, are concentrated in large cities, and amplify the divisions between rich and poor both between and within countries. For example, the textile industry and the production of jewelry and fashion can lead to poverty through a highly unequal division of labor (UNESCO, 2013). This approach is the one that opens the debate that exists today in most international forums on cultural diversity or exceptionality.

The expression cultural rights includes the right of every community to freely determine its relations with other communities; social and / or political, in a spirit of coexistence, dialogue, mutual benefit and respect, as well as the right to determine their own political status and freely pursue their economic, social and cultural development (Escudero, 2014). Consequently, unequal access to culture is a phenomenon on that can be intervened from school to provide resources for reflection and assembling this relationship and thus counteract the logic of control imposed by the hegemonic structure of the market.

Thus, an investigative exercise is proposed to unravel the mechanisms from which cultural organizations and facilities challenge education and youth subjectivity, and then introduce them into the gear of the educational organization based on a dialogue of knowledge, in order to promote the school as a constructive agency of subjectivities (Gutierrez, 2015), which plays a determining role in the promotion of creativity and cultural production, both with high potential as a resource to build intercultural values and identities, at the same time they build new directions of development for the local economy, where more than users we can be active subjects of our own development.

## **2. Literature Review**

In 2005, the United Nations Educational, Scientific and Cultural Organization (UNESCO), at its 33rd meeting held in Paris, ratified by 140 parties, including the European Union, recognized the key role of culture, creativity, and cultural diversity to solve the challenges of sustainable development, encourage economic growth, and promote social inclusion. This convention was made with a view to achieving a more balanced flow of cultural goods and services in the world, through frameworks and agreements to improve the access of goods and services from developing countries to regional and international markets. and promote the mobility of artists and cultural professionals in the world. Later, in the review of the advances to the agreements established in this convention, it was identified that with the passage of time the forms of citizen participation were redefined; Digital technologies open new channels for new voices and talents, and it is necessary to introduce policies that promote the diversity of cultural expressions in the digital age, in addition to paying more attention to issues such as public service media, gender and youth. The importance of the principle of shared responsibility for the effectiveness of policies was also identified, since they will only be legitimate if they have value for civil society, for individual creators, for cultural entrepreneurs and for citizens (UNESCO, 2015).

In Spain, according to a study carried out in 2012 (Ferre & Pizarro, 2012), the main incubator companies oriented to the creative industries sector are linked to the Madrid and Barcelona city councils. In general, these companies carry out accompaniment actions for people from certain groups and / or sectors of activity in the development of a business plan, based on training modules in entrepreneurial skills, networking, advice and personalized support. However, in the Sectorial Report of the Barcelona City Council and Barcelona Activa (2013), in the Cultural Industries apart, within the weaknesses is the low potential for creation, growth and employment and the low percentage of expenditure on families in culture, in addition to little dedication of time to cultural activities. This is how the Catalonia 2021 Strategic Plan subsequently arises, where there is specifically a challenge aimed at social cohesion and the development of personality, in which it is made explicit that it requires measures such as cultural associationism and the dynamization of cultural consumption among all segments of society, with the consequent effects on demand, social cohesion and the maintenance of basic services of the welfare state, including culture and education.

At this point, it is necessary to point out that, although this discourse is very present in the field of culture, it is not in education, despite the fact that, as Gimeno (1991) says, the general culture of a people depends on the culture that the school makes possible while you are in it, as well as the positive and negative conditioning that comes

from it. I will not stop at this point, but the relationship between education and culture has suffered many disagreements in Spain, according to Carbó (2014) there are six causes:

- The bureaucracy and the complexity of public administration, in Spain there was a Ministry of Culture between 1977 and until 1996. Between 1996 and 2004 it was merged with the Ministry of Education (and sport). After the general elections of 2004, a differentiated Ministry of Culture of Education was re-created and, finally, in the X Legislature, since December 22, 2011, the Ministry of Culture disappears with this name and its powers are collected again by the Ministry of Education, Culture and Sports.
- The political tradition. A tradition that at the beginning of the 20th century was still linked with philosophy and pedagogy, with culture and education, but whose contemporary tendency is to confuse politics with administration and programs with departments.
- The professionalization of cultural management. Training in this field has been heir to the administrative and competence division and has given up considering education as a specific line of work for the cultural manager. The educational world has been seen by cultural managers as a space for the guided transmission of knowledge clearly unrelated to contemporary cultural activity and expressive-creative dynamics.
- A university that has progressively renounced its humanist tradition and its commitment to cultural extension to focus on the discourses of efficiency, innovation and the training of professionals, teachers and cultural actors, prepared for scientific and competitive competitiveness technological but less and less, to understand the complex world in which we live.

This disagreement added to the contemporary daily reality, effervescent and diverse in its cultural and expressive forms in classrooms and public spaces, has shown that the question of identities had not been resolved and that we are facing a cultural paradigm that not even the school, neither the cultural management knows how to deal with it. Hence, education as a cultural option must be configured with greater attention to the contexts and cultural histories of the communities if it is to be committed to territorial development.

Therefore, reflecting on the necessary relationship between culture and education, in their role as guarantors of the right to have access to cultures in order to take advantage of them for development, I propose the following hypothesis:

- Cultural facilities and organizations contain elements and conditions favorable for cultural entrepreneurship that are susceptible to being linked to the school organization.

### **3. Method**

The study followed a qualitative methodology with attributes of the interpretive paradigm and tools such as the semi-structured interview and documentary analysis were used. The data collection instruments were validated using the judging technique, which makes it possible to verify whether the research topic is comprehensively covered and provides assessments that contribute to making adjustments to the methodology. To select the participating units in the sample, strategic or intentional sampling was taken into account (Perelló, 2009), due to the importance of addressing key informants and expert individuals on the subject.

The population is made up of organizations and cultural facilities in Barcelona (Spain), public and private organizations were chosen in order to equate management models that can be articulated to the educational organization from different values and visions.

The data were analyzed using Atlas Ti. A preliminary list of analysis categories was created from the theoretical framework, which corresponds to a more deductive than inductive data analysis. However, this coding list was fed with new codes from analyzing the transcripts of the interviews and the documentary analysis. In the figure 1: Summarizestheresearchdesign.

### **4. Results and Discussion**

In total 16 experiences are recorded. The data was collected from 2018 to the first quarter of 2021. Next, the discursive elements most present in the interviews are represented in a word cloud (Figure 2).

The graph clearly shows culture, cultural access, cultural capital and families as the most visible elements in the discourse, which is confirmed in the strategies collected. Hereinafter, the preliminary study categories that were established from the theoretical framework for the collection of information are presented as an index for the presentation of the results, since these are global and correspond to the basic elements of dialogical encounter with the school organization.

#### **4.1 Goals**

The results on the strategy to raise the objectives in a cultural entrepreneurship project coincide in that the objectives must be consistent and long-term and must start from a deep knowledge of the environment. Indeed, knowledge of the territory of intervention is essential for the design and viability of the project, since sustainability corresponds to the participation of the reference territorial community, which in turn facilitates the anchoring of development policies, not only cultural but general. This shows the concept of territory must be part of the school organization so that cultural diversity is represented.

In such a way, that, to know the school reality, a territorial diagnosis is necessary that encompasses five factors: knowledge of natural capital, physical capital, human capital, social capital and symbolic capital (Sacco, P, 2014), valued from the beginning of recognition and the principle of intracultural heterogeneity (Iglesias, 2015). Due to the unequal access to culture that marks phenomena such as immigration, continuous training and access to information resources, the diagnosis must also identify all those obstacles that, from those same factors, condition the ways of creating, producing and distributing the knowledge.

In this way, the educational environment diversifies the forms of learning, favors the self-esteem of the students and their personal motivation, while the culture generates new sectors of work, which facilitates the involvement of groups with difficulties of insertion in the work environment and faces unique ways of life that are proposed in a violent and arbitrary way and that do not allow for other ways of constructing reality.

#### **4.2 Structure**

According to the work carried out by cultural facilities in different educational institutions, to give sustainability to cultural entrepreneurship projects from education, the school structure must involve two types of agents in its structure; those that are influential in the social organization at the local level, and those that highlight the quality and density of the local environment, to make an intersection between the material and immaterial representation of culture and identity.

Therefore, the complete and exhaustive analysis of sociodemographic aspects is contemplated, the description of the environment from the perspective of heritage, culture and creation, organized by themes and sectors, as well as by common and cross-cutting problems (Giovinazzo, M & Gucciardo, A, 2014).

This analysis has resulted in a growing interest in involving the family and the community, on the one hand, and alliances, cultural managers and local actors, on the other. Since it is observed that the intersection between education and culture has nurtured plural and diverse views in the way of approaching different contents and reflections, at the same time that it generates other circuits of circulation of cultural goods and the articulation of culture with social problems. communities, which highlights the challenges of contemporary culture to which education must respond. In summary, this structure proposes learning communities and the co-creation of cultural and educational experiences, as a way of linking collectives and organizations in favor of intercultural education and as a stage of cultural legitimation.

#### **4.3 Relationships System**

Cultural cooperation is identified as an activity that goes beyond cultural relations and as a fundamental element to structure the contemporary educational organization, hence the evident commitment to particular values that represent the desire to overcome exclusion and promote participation, such as equality, rights, participation and community

For entrepreneurship projects to be truly "participated", an environment of trust and honesty is required, which will only be possible if it starts from understanding that, with openness to other community agents, a wide universe is being accessed of experimentation with complex forms of action where the ways of being and participating are infinite and improbable, as well as moments of uncertainty, ways of making mistakes and ways of facing the crisis.

For this reason, much emphasis is placed on cultural communication as a way to generate bond and identity with the institutional entrepreneurship project; Being in continuous contact with the community allows to generate points of adhesion for exchange and to produce experiences in order to strengthen ties and generate an exchange of mutual value.

The foregoing, because although cooperation fosters dialogic skills, it is a thorny process, full of difficulties and ambiguities, which can have destructive consequences (Martinell, A, 2014). Therefore, regarding these processes of mutual recognition, Iglesias (2015) advocates the principle of intercultural dialogue; a tool that requires that the contributions of the parties be recognized and produced under equal conditions, which is developed from the establishment and overcoming of different contextualized stages in the communicative interaction: from information and knowledge, in order to adjust to the personal and social realities that surround us.

Indeed, all cultural facilities are committed to integrated communication with a strategic direction based on five essential elements: clear, coherent and long-term objectives; deep understanding of the environment; intelligent assessment of resources and capabilities; continuous monitoring and accompaniment (Quero, 2014). Thus, the entire structure is aware that each action of the organization communicates, so it is important to know how to measure and be aware of the effects of all our actions on the entrepreneurship program, and this requires a common language and associated values.

Make the first move; Making a diagnosis of the territory and understanding the environment is a process that can take at least a year, however, in all cases, they are the basis for developing these skills that are worth educating at all levels of the organization. school, since, on the one hand, cooperation lubricates the machinery necessary to do things, from mutual understanding and in order to respond to the needs of others jointly (Martinell, A, 2014). And on the other, co-participation, can compensate for what we may lack individually. Both capacities absolutely necessary for the functioning of a complex society.

In the results, it is evident that the role of cultural facilities has to do with a more effective participation of all citizens in the programming and decisions of the school and cultural environments. Hence, cultural communication, which is a well-known marketing tool used by cultural organizations, has been adapted to generate schools that are more attractive to the environment, which explains an increase in positive attitudes and closer relationships with the community. However, it is necessary to clarify that although an evolution is identified in the school's relations with the community, these communication models must always undergo a continuous process of review and innovation and must be accompanied by actions at the institutional level that legitimize the message to be communicated: review of all teaching actions under contemporary cultural paradigms, training, mentoring, accompaniment, continuous evaluation, experimentation and research on practice; all with a high level of self-criticism and awareness of the deep need to delve into ethics rather than aesthetics of what a cultural entrepreneurship project means; the guarantee of intellectual property, the protection of the fundamental rights to participation, freedom of expression and information.

And finally, in this category, the relationship between education and culture reveals the relationship between truth, ethics and aesthetics, therefore, its power can be as emancipatory as it is indoctrinating, so it is crucial that the ethical codes of principles that base their action renounce any fundamentalist attitude that wants to impose cultural and moral references of a certain community as mandatory.

#### **4.4 Environment**

About the school space, the cultural facilities and organizations are strengthening the policies that open the school to the neighborhood and make it a space for meeting and coexistence through long-term training proposals. Strategy that contributes to the confluence between educational and cultural practices, since young people articulate the logics of action of personal life with school experiences, institutionalized spaces (family, school and work) and everyday spaces and times (street, neighborhood, group of friends and peers), experiential

developments that provide scenarios to value solidarity and cooperation in culture as practices that contribute to development.

Cultural facilities and organizations work with teachers to develop their own teaching materials, and to propose the neighborhood and the family as a participant in educational resources. For Serrano (2012), this is a way to face the discontinuity between the family context and the school context, and to promote the concept of education as training for life. Which, in turn, from the perspective of cultural management, makes culture more accessible and consequently makes new audiences grow.

From a curricular and spatial point of view, with cultural facilities, school institutions have experienced that continuity and coherence between levels and classrooms, as well as the organization of simultaneous and diversified contexts of activity, allows the development of different degrees of autonomy, by time than a more multifaceted proposal for school participation.

In reference to time, a general awareness is identified that the school reality changes over time and requires institutional adaptation mechanisms, which is decisive for the pedagogical discourse to avoid essentialisms in the configuration of youth identity and recognize subjectivity and personal and cultural experience in the curriculum. In addition, it is concluded that collaborative and project work, which are related to intercultural education, require a more flexible timing and structuring to favor continuous, individual and collective learning processes. In relation to time and the notion of the teaching profile, the tension between the practices that favor intercultural education and the conditions of curricular operation is a constant, which allows us to identify that a lot of time must still be devoted to the dialogue of knowledge, where it is so vital the times of training and pedagogical reflection in search of alternatives for pedagogical performance such as personal time to nurture and renew their own concepts from their own challenges and personal tastes.

As an organizational variable of the school, the culture that is manifested in the cultural facilities is framed in the dialogic learning, the learning communities and the relationship with different educating agents of the city, through which learning is assumed as a continuum that goes beyond the physical school space, where teachers are not the only educational actors who accompany young people and where their learning and identity construction is everyone's responsibility. All of the above promotes the encounter between school culture and youth social culture, between knowledge and experiences, where pedagogical practices do not exclude them socially and recognize them as social subjects (Gutiérrez, 2015).

## **5. Conclusions**

From the interviews, it was possible to confirm the need to make a link between education and culture as a strategy to generate an effective participation of families and all citizens in school programming and decisions. An example of this are the artistic residencies in schools, tandems between cultural and educational centers or the collaborative work between artists and teachers to renew the ways of teaching and learning, which are especially related to a greater openness to diversity, to the city as a learning scenario, to the pedagogies of the body and connectivity. The presence of critical pedagogy and a more open relationship with the community in intervention spaces with the artistic world and culture in general became evident, which favors an approach that emphasizes the possibility of collective artistic work and community that integrates the aesthetic with the ethical, which is decisive to protect cultural identity and promote intercultural dialogue.

Likewise, being aware of the emancipatory potential that the alliance between education and culture has, it is necessary to emphasize that each of the leaders and users interviewed emphasized that the specific form of relationship between both fields is based on a specific public policy. Therefore, they pointed out that it should be avoided that this alliance is used to generate nationalist identities, so that all its actions must be based on the principles of democracy and coexistence based on the aesthetic and intercultural dialogue that the arts and culture make possible.

The concept of territory and cultural development in the institutional framework, allows the community to be situated in the reality of cultural control, in understanding the role of culture in relation to decisions on the use of natural resources and the value of diversity cultural as a sum of potentialities of the territory. And why not, betting on inter-territorial cultural management as a form of cooperative management that can contribute to border and



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