

Policy for the
Strengthening
of Artisanal Skills
and Occupations
of the Cultural
Milieu in Colombia

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Artisanal Skills and Occupations
of the Cultural Milieu in Colombia

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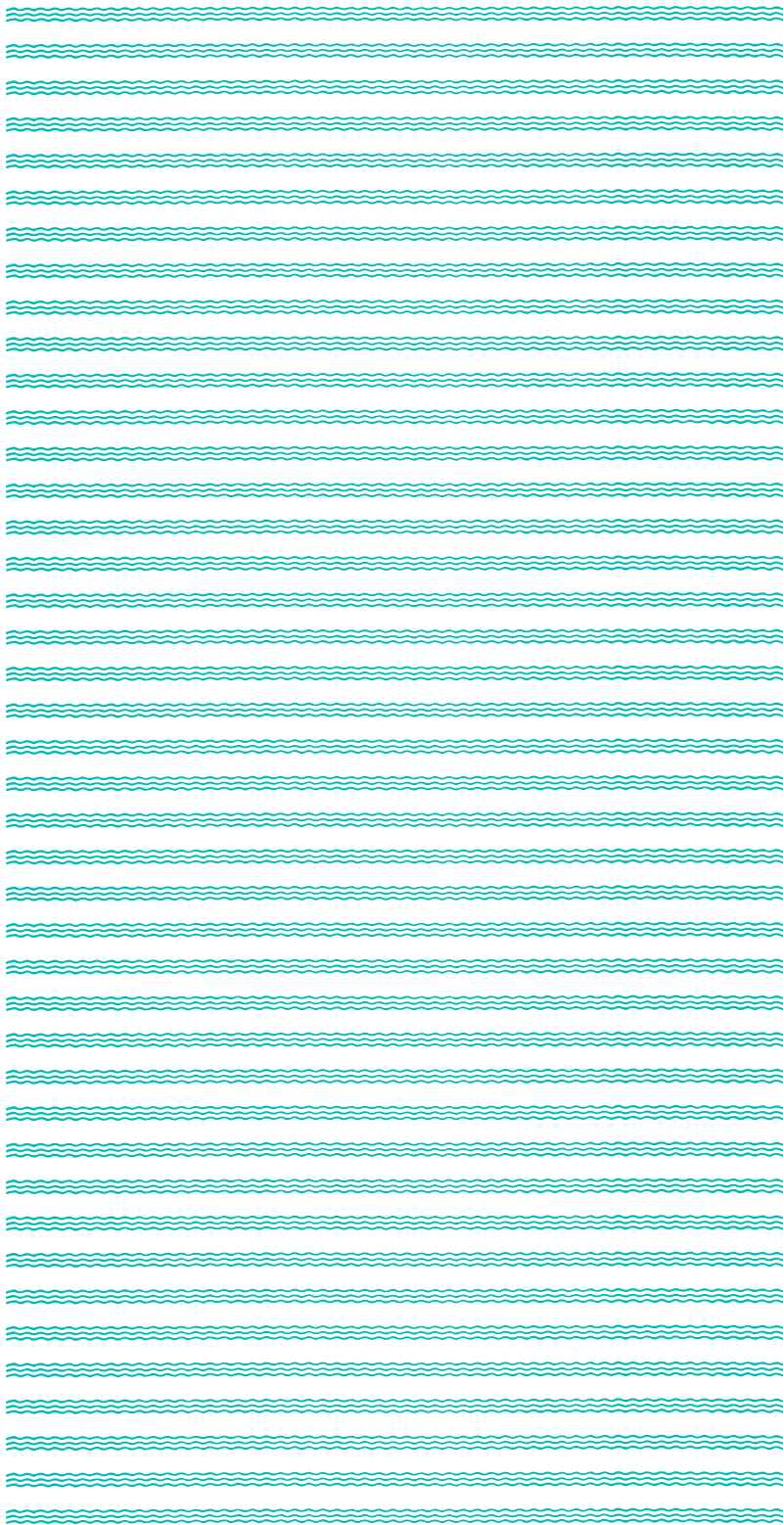
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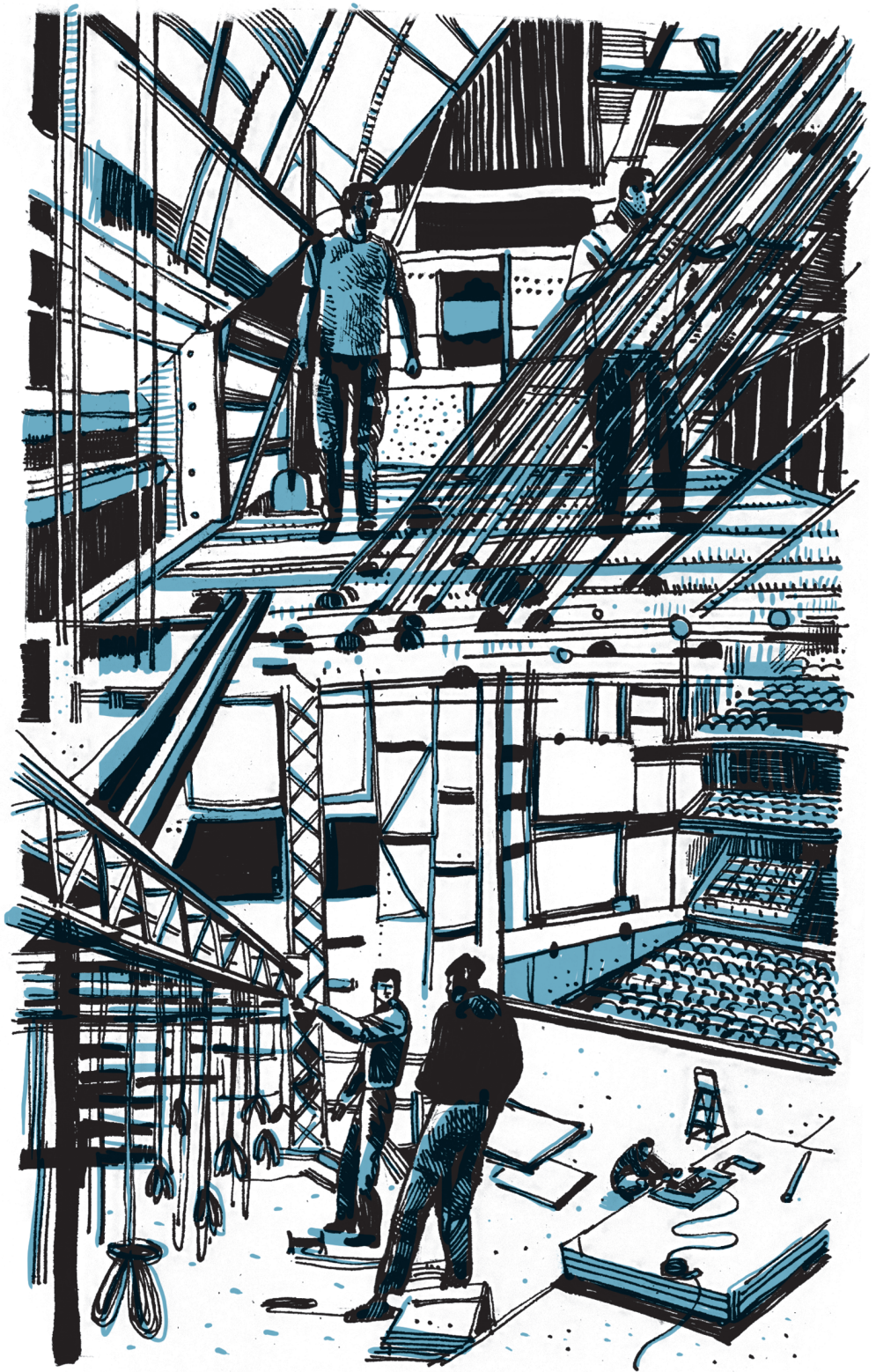
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1

Introduction



The Ministry of Culture of Colombia has formulated a public policy to sponsor the development of social, productive and administrative initiatives governance and sustainability around the crafts of the culture sector. The objective of this policy is to strengthen the social, political and economic stance of the multiple occupations found in this sector, as well as to improve its social standing. This *Policy* will give craftspeople involved in the culture sector an instrument that acknowledges the importance of their work by focusing on strengthening their practices. It also offers a unified body of information created with the active participation of multiple stakeholders. Both characteristics will foster the articulated work between organisations and agents and will make it easier for the Ministry of Culture, together with other public and private organisations at the national and international level, to increase and strengthen the capacities of the sector. In turn, the sector will become empowered to respond to the political, social and economic transformations of the country.

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This *Policy* comes at a time when the strengthening of crafts and occupations in culture offers clear advantages. A stronger sector generates learning and working opportunities that will benefit young people and adults. It will also help the State to provide better cultural products and services, reinforce entrepreneurship, self-employment, and facilitate, for those who are not able to find work in their region, alternatives that stem from local culture and, thus, counteract emigration. In the long run, we also hope this *Policy* will strengthen the crafts by helping to recognise the ancestral knowledge sets of the culture sector. Such a stronger area, in turn, can help to erode preconceived ideas, specifically the belief that a university degree is the only source of knowledge and power, and the condition *sine qua non* for the development of individuals and the progress of society.

The subject matter of this *Policy* are crafts, understanding as such all occupations that people learn and practice with different methods and in different surroundings, and for which they receive some kind of remuneration. We start by acknowledging that there is a divide between the crafts and occupations that are part of the production of objects and events in the arts, and those crafts related to cultural heritage. This division will be seen more clearly in the chapter devoted to the “areas” and throughout the entire *Policy*.

On the other hand, the peace-building effort poses new challenges for the Colombian State and the nation as a whole. One of these challenges

is to recover the bonds of trust that deteriorated or got lost due to the decade-long armed conflict between the agents of the culture sector and the National Government. Another challenge, is to give value and recognition to the knowledge sets, crafts and the various local productive developments that involve high levels of technological skill, as well as traditional techniques and practices.

The agents of these crafts and the cultural organisations are called upon to join together to improve management skills and productivity, to open and renew local cultural markets in a responsible manner, and to promote and encourage collaboration among those who directly or indirectly work with culture. If this effort is to be successful, it is necessary for all agents to recognise and respect the peculiarities of the sector and to research and create methodologies that do not disrupt in any way positive social dynamics.

The proposals found in this *Policy* are in agreement with the policies of the Colombian State that seek to promote productive development based on the strengthening of human capital, entrepreneurship and cultural industries. This set of proposals articulate with several others that the National Government has already put forward through the National Policy of Productive Development (CONPES 3866/16), the National Policy for the Promotion of Cultural Industries in Colombia (CONPES 3659/10), and the Policy Guidelines for the Strengthening of the Human Capital Training System (CONPES 3674/10)¹. The elements of this *Policy* are also in line with the policies of the Ministry of Culture, associated entities and special administrative units, and with the laws of cinematography (Law 814 of 2003), of public spectacles (Law 1493 of 2011) and the Law of creative industries or Orange law (Law 1834 of 2017). This entire legal framework posits the need to strengthen the knowledge sets and mechanisms for the production of artistic goods and services, as well as the qualifications of the sector for the provision of different services.

The areas of this *Policy*, namely the crafts related to the arts and those to cultural heritage, encompass two fields that have had different political, economic and social evolutions. However, these two areas have

1 The National System of Tertiary Education and the National Framework of Qualifications (Law 1753 of 2015, Article 58) stemmed from this CONPES.

found common ground in the production of goods and services. Both areas recognise that crafts are essential for their further growth, thus promoting the recognition and the social and productive development of agents and organisations related to these fields. Until now, these had only received an overview in the Policy of Entrepreneurship and Cultural Industries, enacted by the Ministry of Culture. Nevertheless, even when there are common objectives in both policies, it is also necessary to recognise that one field is very different from the other. One of these differences is the way that knowledge is acquired and transmitted in the crafts in the arts, versus the way it happens in cultural heritage crafts. On the other hand, several of the occupations covered by this *Policy*, are linked to other productive sectors; therefore, this is an excellent opportunity to articulate the culture sector with other areas.

It is time to properly recognise the crafts dedicated to the production and circulation of expressions in the arts and cultural heritage. Until now they have not found the political backing that would allow them to grow stronger, to prosper within society and, above all, to fulfill the fundamental role they have in the development of the value chain of the arts and the productive relations of the cultural heritage system.

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How was this *Policy* formulated?

The formulation of the Policy for the Strengthening of the Crafts and Occupations in the Culture sector is an initiative of the Ministry of Culture, and in particular of the Directorates of Arts and Heritage. For its elaboration, a research and consultancy began in 2015, involving several organisations dedicated to the training in heritage crafts and artistic education. The consultation included work sessions, interviews and a national meeting.

In 2016, a task group of qualified professionals from the Directorate of Arts and the Directorate of Heritage wrote a rough draft of the policy. It collected the research, debates, work-sessions documents and diagnostics produced by the various areas of these directorates and other institutions over the years, mainly through the collection of qualitative information in various regions of the country. Additionally, two technicians—a carpenter and a baker—from the German Chamber of Crafts visited Colombia that year, thanks to the mediation of the Ministry of Culture and the collaboration of the Colombo-German Chamber of Commerce. They reviewed the approaches of the Policy and visited several carpentry workshops and bakeries in various areas of Bogotá.

In 2017, the Directorate of Cinematography, the Cultural Entrepreneurship Group, the National Museum, the National Library, the Caro y Cuervo Institute and the General Archive of the Nation reviewed the main proposals of the draft. This process helped to articulate the principles and strategic guidelines of this *Policy*. At the same time, several masters and apprentices of cultural heritage crafts also reviewed the draft at the Workshop Schools of Barichara, Bogota, Buenaventura and Cartagena. Stage and lighting technicians, as well as stage production professionals also helped us in the review process. Lastly, the task group incorporated the qualifications that arose from some of the occupations in the field of the arts². This last step involved several representatives from theatre and music recording companies in Colombia. Additionally, the main guidelines of the Policy were presented and debated in cultural events related to the topic.

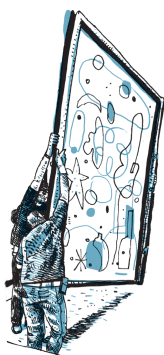
This *Policy* is the result of the contributions of hundreds of people, different institutions and stakeholders, and of the articulated work of the directorates and groups of the Ministry of Culture, its attached entities and special administrative units. The document was presented to the national councillors of music, literature, heritage and theatre, and was adopted by the Ministry of Culture in May 2018 for its implementation throughout the national territory.

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This Policy is yours! We encourage you to implement it in your community, your city or your institution. You are invited to adapt it according to your needs and your context, and to appropriate it through plans and projects. Success in the implementation of the Policy depends on everyone!

2 The building of the qualifications of the culture sector is part of the articulation process with the Ministry of National Education (MEN) for the construction of the National Qualifications Framework (instrument designed by MEN), which is an initiative endorsed by other national government institutions, including the Ministry of Culture.

The target population of the Policy

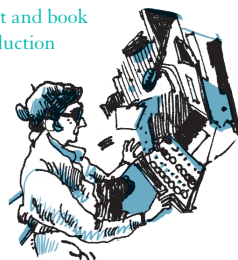


Art and heritage exhibitions in galleries, museums, libraries, cultural venues and other public spaces

Spectacles and stage events in dance, music, theatre and circus



Print and book production



Recording, mixing and phonographic mastering



Natural and legal persons, communities, social groups, agents of the culture sector, organisations of public and private, national and international, governmental and non-governmental nature

that work in the preproduction, production, assembly, circulation and intermediation of:



Film, audio-visual, television and radio productions



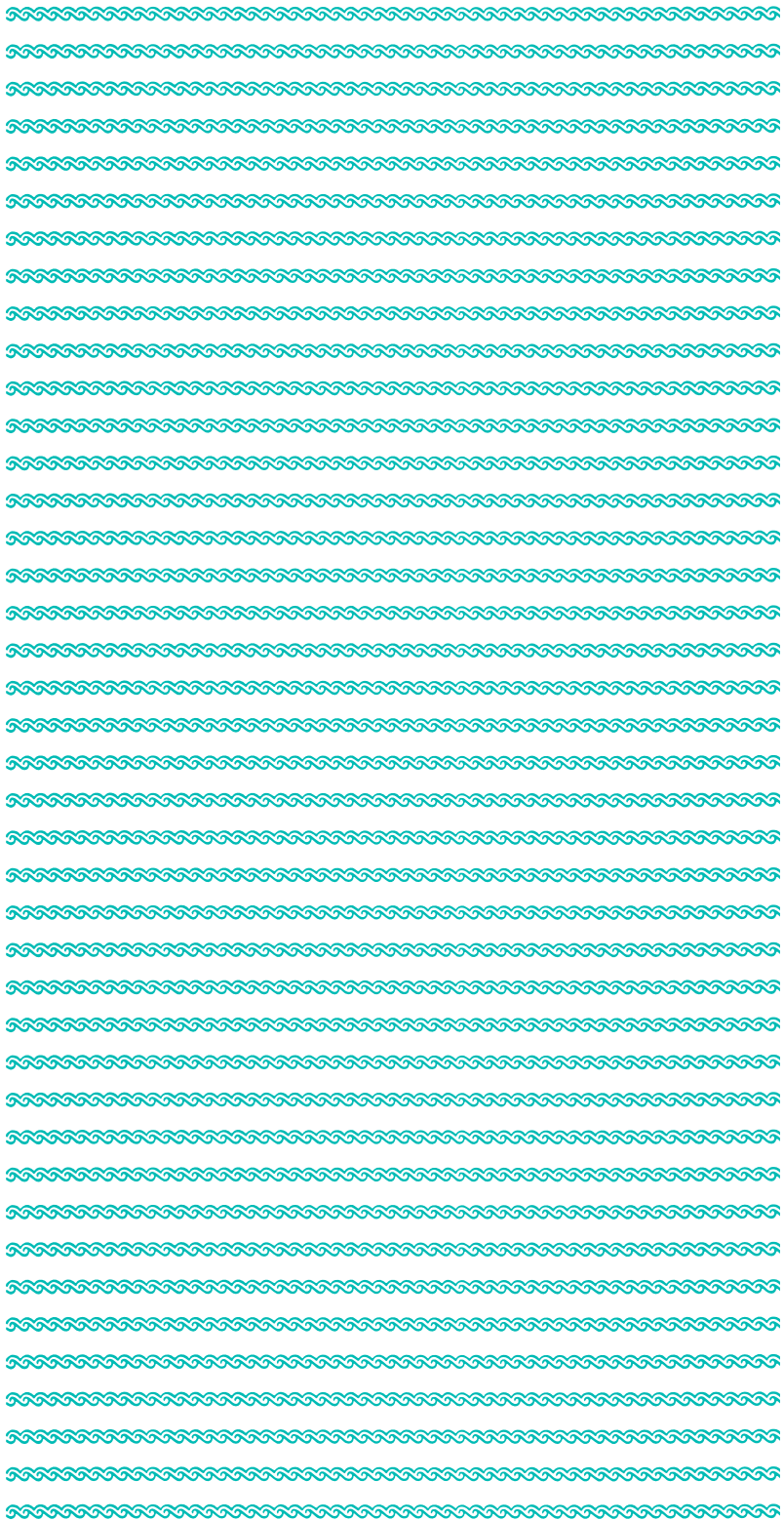
Goods and services produced using local traditions, which are carriers of memory and identity



Goods and services produced using the expert use of techniques that have been transmitted from generation to generation, in different learning environments



Goods and services in which manual labour predominates, as well as the skills, use, adaptation and transformation of raw materials and tools originating from specific territories



2

Background



The crafts in Colombia

The political interest in the strengthening of crafts is due to the impact these crafts have on the social and productive development of nations. This interest is partly due to the need to train labour to cover basic needs and economic demands of the market at each historical moment. Therefore, when we talk about the training and the practice of crafts and occupations, the range of possibilities is vast, given that they cover practically all sectors of the economy (for example, industry and commerce, the national economy and public service). This document focuses on those culture sector crafts in Colombia that answer to collective cultural contexts and that are nationally recognised. Considering this and the long history of crafts, the historical background below aims to briefly show the initiatives that the Colombian State has implemented, without disregarding what non-governmental organisations and other stakeholders have done.

The crafts during colonial times: knowledge transmission and guild formation

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For various reasons, Colombia adopted the apprenticeship system that the Spaniards brought to America. This system, which combined the knowledge sets and methods of the indigenous peoples and Afro-descendants, decisively determined the divisions of labour and social structures that were to impact economic development for centuries to come. As Jesús Paniagua Pérez (Paniagua, 2005) puts it, the Spanish conquistadors arrived in Colombia with numerous artisans who helped them settle down. By then, “An artisan was [...] an individual who carried out manual labour and who had a shop in which he manufactured and sold his products or one who worked in the shop of another craftsman” (Rodríguez, 2015). The knowledge set and skills of Spanish artisans allowed the conquerors to build towns and cities, and to do so they relied on indigenous labour and their familiarity with mining sites and the properties of local materials. For the most part, the craftsmen who came from Spain were journeymen, since few masters wanted to move to America (Paniagua, 2005). The populace itself would highly demand these craftsmen, both to solve basic needs and dispose of their income, and thus, they also began to teach their crafts to a growing number of apprentices.

The Europeans brought the majority of crafts practised during the colonial period. The transfer of the crafts to the New World implied a process of adaptation (Paniagua, 2005), and this transformation was seen for example, in the production of textiles, ceramics and in the construction of buildings, where the techniques of the natives were present. (Olave, 2017)

Apprenticeship systems are among the oldest forms of education and work. The apprentice-journeyman-master model appeared in the Middle Ages, and the training of apprentices and masters was strictly regulated for many years. This model was also applied in Colombia since colonial times and defined the way skills and knowledge would be transmitted. This transmission was carried out in the shop or workshop, which was also a place to buy and sell products, for social integration and the dwelling space of those who worked in the crafts:

In those spaces, masters, journeymen and apprentices interacted with each other, exchanging ideas and techniques. These were spaces of integration and interaction of Spaniards, Indians, Mulattoes and even slaves, amid a colonial order that tried to break up and separate them (...) There, a master usually worked with his two or three journeymen and an equal number of apprentices. Consequently, [...] [one] would speak of productive units that, admittedly, did not exceed four people. (Rodríguez, 2015)

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During the 17th century, the crafts were carried out by low-income whites and to a lesser extent by mestizos, natives and slaves. “The guilds did not appear until the end of the 18th century when the Bourbon Crown attempted to control the forms of local production with the *General Instruction for the Guilds*, published in 1775. Until then, the forms of knowledge transmission were responsible for bringing the craftsmen closer to a guild system of the medieval kind” (Olave, 2017).

“[...] Not all American cities adopted the guild system in its strict sense [...]” (Paniagua, 2005). Thus, the learning process established between masters and apprentices became a “[...] mechanism of regulation, ordering and reproduction of craft work” (Rodríguez, 2015) which allowed the artisans to approach the guild system, because it maintained the division between master/journeyman/ apprentice inherited from the forms of organisation of medieval work “. (Olave, 2017)

This socioeconomic system allowed the purchase and exchange of tools and supplies for daily life, for frequent contact between social groups and for the transmission of skills and knowledge.

The crafts during the 19th century: from the colonial model to industrialisation

Before the industrialisation of Colombia, artisans made up most of the productive structure of the country. The ideas that came with the Enlightenment to South America at the very end of the 18th century proclaimed, just as they did in Europe, that it was more important to develop reason and the intellect, to defend equality, freedom and the power of the people, and to push for change, than to hold on to ancient ways and beliefs. The aim of each new administration became to abandon the craftsman's workshop and move to the *modern* forms of production taking place in the factories. By that time, the administration was already considering the higher productivity of machines:

The "iron factories" or ironworks of the 19th century in New Granada became the first "schools" of *in situ* apprenticeship of current occupations, although they were not the only ones. These factories were the sites where colonial skills in carpentry, blacksmithing, masonry and stonework paired with modern skills in foundry, moulding, lathing and laminating. Several hundred Colombian farmers and artisans passed through the foundries, but the result was meagre: after almost a hundred years the country could only afford to have a [...] single *melting technician of modern cut*, who ended his days as a farmer. However, the backwardness of the country is not the only explanation. Firstly, foreign teachers, even when they were engineers, were not always willing to pass on their knowledge. In addition to this "professional" selfishness, indiscipline was present in terms of the timely completion of work and contracts, the waste of materials and even deliberate deception. (Mayor, 2003)

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The change in the status of craftsmen that the introduction of free trade policies brought about towards the middle of the 19th century, and the process of industrialization that began in the 20th century which turned artisans into factory workers, generated social transformations whereby the craftsmen that belonged to guilds and occupied a middle social position gradually became impoverished. As a consequence, they lost their focal points of economic and social exchange and began to abandon their participation in politics, which carried much weight at the time. Nevertheless, very few of those who remained artisans adopted industrialised methods.

One of the mechanisms used by master artisans in Europe to counteract the effects of the mass production promoted by industrialisation was the creation of the movement that was later to be known as *Arts and*

*Crafts*¹. Social, political and economic processes that are still relevant today generated this movement. However, the meaning of the term has changed after a hundred years, and now arts and crafts are spoken of separately from one another. The arts have opened up into an entire field of knowledge in and by themselves, while in many countries people think of handicrafts mainly as a productive undertaking with mutual benefits that contributes to the development of specific markets. Not unlike a century ago, today the apprenticeship system helps to generate income, entrepreneurship and employment, all of which are priorities for nations around throughout the world. On the other hand (see below), the field of crafts practised mostly by masters, journeymen, apprentices and artisans, besides being of interest for Colombia's political sphere, has also been continuously present in everyday and intergenerational learning environments, which are protected and strengthened by public policies executed by different ministries of the National Government.

Many governments have seen in the promotion of crafts a path for the reduction of poverty, as the sociologist Alberto Mayor Mora writes when referring to a globalised world:

The current global political and socioeconomic model is producing growing poverty and social exclusion, and increasing concentration of political and economic power, nationally and globally. Poverty is today the main obstacle to access education and quality instruction. Thus, the fight against poverty has become much more of a requirement for education than a potential result of it. (Mayor, 2014)

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During their long historical path, crafts have always encountered many obstacles, among which is the social divide between those with and those without a university degree. Without such a degree, any acquired knowledge is deemed as “different”, a perception that among other things dramatically affects work outcome. As Richard Sennett (2009) states, history has drawn false dividing lines between theory and practice, technique and expression, artisan and artist, producer and user. Modern society suffers from this historical heritage. Furthermore, it is a common preconception that those who perform mechanical or manual work do not develop their thinking skills. Sennett is one to give high value to the history of crafts, arguing that masters, journeymen, artisans

1 This movement created the *art déco*, *art nouveau* and Bauhaus.

and workers, while developing their practice, also create ways to use tools, organise movements and reflect on the materials they use. Thus, their activities are still viable alternatives for the provision of life's needs. In this sense, the learning of crafts can increasingly be seen as an innovative and necessary strategy that expands the options for education, training and learning; mainly, because it recognises that not all people have the same interests and expectations in life, nor learn in the same way.

Throughout the 19th-Century, Latin America, and specifically Colombia, adopted the European system for the training of journeymen and apprentices in crafts. The political powers of the time began its full implementation in 1869. Before that, a partnership between the State and religious communities operated the arts and crafts schools. The State granted these communities the management of a part of public education.

...the initiatives to create schools of arts and crafts ranged between private and state proposals, even though the artisans themselves encouraged one of the first effective initiatives, called the Institute of Artisans, also known as the National Institute of Artisans or Institute of Arts and Crafts, which opened in the 1860s with an officially assigned campus in the Carmen convent. The Achilles heel of all these proposals was supplying the workshops with the raw materials, equipment and energy sources, whose costs would exceed any budget and which, as fixed capital, should have been assumed by the State. (Mayor, 2014)

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In the 19th century, the Colombian State assumed control of the schools due to the existing problems in the sphere of public education. With this, those who worked in the crafts, and who could have been before skilled artisans in their field and socially recognised as such, became ordinary workers. In 1867 the Government issued Law 22, whereby the National University of Colombia created the School of Public and Free Teaching of Arts and Crafts. At the time, the State sought to train the working class and provide a solution to ease the transition between the craftsman and the industrial worker. Similar objectives of state policies aimed to bring modernity to the country, promote development, and build a better future for the working poor. Specifically, those policies focused on expanding the coverage of educational manuals; encouraging the design and production of machines and tools; and on constructing the required infrastructure for the orderly expansion of the territory.

The opening of training schools and the creation of a new industrial era in Colombia go hand in hand. In other words, the working class of the country was beginning to be trained for a function, as the State sought to

bring education to a more significant number of people. Even today, some of the apprenticeship models in the crafts maintain the same objectives.

In addition to the School of Arts and Crafts of the National University, the School of Antioquia was created by the State in 1870, an institution that reinforced the political objective of such initiatives. According to Mayor Mora (2014), “a political decision to diminish the amount of learning taking place in private workshops in order to create what is necessary for the State had as its objective the raising of the standard of living and the level of qualification of the popular classes as a key piece for the strengthening of the social collective”.

The national project for the Schools of Arts and Crafts, especially the one in Bogotá, only lasted nine years due to lack of financial support to achieve its objectives. “This society was more inclined towards an agrarian economy, of food provision and mining, rather than to one of technical invention and industrial production” (Mayor, 2014).

Other schools, such as the Salesian Technological Institute, created by the Salesian religious order, encountered an unfavourable social climate for students and masters in crafts. Nevertheless, they managed to train several cohorts of masters, technicians and workers who were distinguished by their high qualification and professional prestige. The institute even trained engineer-craftsmen who learned through theory and practice. However, by 1933, a social gap already existed between those who educated in a university and those trained to perform manual labour. The technical and technological institutes gradually and over the years lost focus on the old mastery of handwork and the aesthetic sense taught by the master artists, who were mostly foreigners or influenced by European schools of crafts. Even so, some remaining stakeholders in Colombia continue to follow the international movement of Arts and Crafts², which sought to preserve craftsmanship on the premise that the education of the hand was inseparable from the education of the eye (Mayor, 2014); they continued to support training and production in the workshops that

2 The arts and crafts movement, which appeared in England in the late 19th century, sought to counterbalance mass industrial production with its threat of reduced costs that craftsmen who took longer to make their objects could not match. The movement was replicated in other countries with different outcomes. However, all defended the value of crafts as well as manual production versus mass production.

abided by this method. Part of these trends would much later resurface in the creation of institutes of diversified secondary education (a model that is still in force), which allowed to combine middle education with technical training, as well as the creation of the School of Arts and Crafts of Santo Domingo (private) and specialised workshops in a few crafts.

For its part, the field of the arts put aside the colonial model of teaching at the workshop. It was the result of the separation and distinction of arts and crafts (Shiner, 2004) in the 18th century. However, it is worth mentioning that the masters Alberto Acuña, Rómulo Rozo and Horacio M. Rodríguez --the *antioqueño* photoengraver and architect-- among others, were educated in the Schools of Arts and Crafts. In spite of this, the National Government created the National Institute of Sciences and Arts in 1865, which was

(...) A short-lived institution, given that by March of the following year, the Government auctioned their original headquarters, and gave the Institute the Aulas building instead for its operation. The Institute shared its space with the Museum, the National Library, the Mineralogy Room, the Natural History Cabinet, the Paintings, and National Monuments Galleries, which were part of the project of the National Academy of Sciences. This institute soon after became part of the newly created National University of the United States of Colombia, in 1867. (Vásquez, 2014)

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Subsequently, on July 20, 1886, the National School of Fine Arts of Colombia was created in Bogotá. This school began the teaching of academic art in the country, which originated in the European academic tradition:

In 1934 the School became the Faculty of Fine Arts and Architecture, and in 1965, it became the current Arts Faculty of the National University of Colombia. The School was the teaching model for other art schools that later opened in the country, such as the ones in Ocaña, Popayán, Pasto, Santa Marta, Ibagué, among others. This modern pedagogical system remained in force for a hundred years, until the 1986 reforms, when a contemporary educational system came into place. (Vásquez, 2016)

Thus, the schools of arts and crafts continued operating until the 1960s, and even though their mission only included the apprenticeship of skills associated with the market or industrial needs, the crafts forged their pedagogical path and social categories that enabled the recognition of the different levels at which it is possible to learn and practice them.

The National Government opened the third institution in 1886, in addition to the National School of Fine Arts and the National School of Craftsmen: The School of Domestic Services, also known as the School of Domestic Arts and Crafts, which was attended only by women. In 1889, a School of Spinning, Fabrics and Dyeing was added, also funded with state money. The 19th century ended with a split between two forms of education: the one tailored to fine arts, strengthened by the National School of Fine Arts; and the training for arts and crafts, reduced to a smaller and intimate scale. This split gave rise to two types of institutions and purposes that were prioritised differently by the political interests of the State.

Finally, the country embraced technical education³ with the creation of the National Apprenticeship Service (SENA) in 1957. Parallel to the founding of SENNA, the State created the institutes of diversified secondary education with Decree 1962 of 1969. These institutes, which began operating in 1970, still exist today and offer secondary education with vocational emphasis: students acquire technical skills that facilitate their later educational choices and enable them to grow in some field of work, in case they lack other opportunities or the desire to continue their training. On the other hand, the apprenticeship system of the crafts, as well as their development, continued to use other methods of knowledge and skills transmission, among them orality, a technique that even today works successfully in several regions of the country.

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The situation was different for the arts, because then and now the dominant trend has remained to strengthen universities and professional education. We will examine this later, in the section devoted to the analysis of the policies for the arts field enacted by the Ministry of Culture.

New ways of learning and working in culture- sector crafts in Colombia

The rise of technical and technological education in Colombia began in the 1960s. At the time, the Colombian Institute of Culture (Colcultura), an entity attached to the Ministry of Education, strengthened the training in arts and heritage with workshops and courses throughout the

3 What was then known as *technical and technological education* is now known as *vocational training* and is mainly focused in learning “for the job” based on a theoretical-practical method, rather than in fields of knowledge.

country. In the field of the arts, Colcultura focused on music, dance and theatre; and in the case of cultural heritage, on inventory and conservation of movable and immovable heritage. Colcultura fully funded the National School of Dramatic Art (ENAD), as well as the Conservation, Restoration and Museology schools. Under its tutelage, crafts that were conceived as necessary for the country. However, a few decades later this structure would change.

Towards the end of the 1990s, continuing with the work laid out by Colcultura and with the creation of the Ministry of Culture in 1997, training in arts and cultural heritage began to attain visibility with new policies and their respective plans, programmes and projects. This demand for training pointed to the need for awarding a professional status to specific skills and thus to the necessity of educating for work and human development. The newly created Ministry of Culture assumed this challenge, in part because the Law 397 of 1997 (General Law of Culture) established that the Ministry had to be responsible for the initial and specialised training of creators of all cultural and artistic expressions. All directorates had to assume training duties. However, because the Ministry of Education is in charge of all formal education, the reach of the new Ministry of Culture was limited to informal learning. The scheme adopted by the Ministry in this field remained very similar to the previous one; however, for administrative reasons, the formal schools managed by Colcultura were to be transferred to universities through institutional agreements. This transit from Colcultura to the Ministry of Culture, and its respective affiliated entities and special administrative units, marked a new era in the way of approaching the learning and practice of the crafts of the culture sector in the country.

As for art training, for more than a decade the Directorate of Arts has promoted, alongside the Ministry of Education, a continuous but so far unsuccessful effort to create higher-level academic programmes in the field of arts. The Directorate has also developed alliances and strategies to strengthen the learning of the arts at all levels and in all regions, considering that artistic training is fundamental for the social and productive development of the culture sector in the country. Additionally, this directorate has promoted, in cooperation with SENA, the development of technical and technological programmes implemented by non-governmental organisations with significant experience in the field of artistic training.

The Directorate of Arts has invariably designed policies and guidelines that include the strengthening of training and the education of educators in all artistic areas, especially the preparation of and for creators. The inclusion of stakeholders associated with the production and circulation of cultural goods and services is relatively recent in Colombia. Several actions and policy documents are along those lines of interest, among which is the creation, in 2000, of the National System of Artistic and Cultural Education (SINFAC). It aims to strengthen the “training in the different areas of cultural activity through the creation and implementation of local systems of artistic and cultural education in the different regions and localities of the country” (Ministerio de Cultura, 2000). Through SINFAC, the system of artistic and cultural education became “a permanent intersectoral organism of coordination and orientation for the formulation of policy and regulation of artistic education” (Ministerio de Cultura, 2010a). Also, in 2007, the *Notebooks of Artistic and Cultural Education, A Common Purpose*, were published; they provided diagnoses, guidelines and useful elements for the design of policies.

The Ministry of Culture has also formulated policies and plans for each of the artistic areas. Especially worth mentioning is the Artistic Education Policy, which aims to “Value (empower and strengthen) artistic education in Colombia from its different approaches, recognizing it as a specific field of knowledge” (Ministerio de Cultura, 2010a).

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Each year, the area of artistic education conducts national meetings that seek to generate a space for reflection around the topic and its contributions to society. These are spaces of exchange between the participants, which also serve as a showcase of exceptional examples from the various levels of the educational path (early childhood, primary education, technical and technological education, professional, non-formal artistic training activities, arts education and the differential approach, education in arts and technology, among others.) (Dirección de Artes, 2017)

The Colombia Creativa Project was born out of the Artistic Education Policy. This project

... offers multiple generations of artists who for some reason do not have the possibility of obtaining a professional degree in the arts, the opportunity to get one. Today, the professionalisation model allows the recognition of work experience, which benefits artists from all regions and socio-economic levels. [The Policy] aims to promote democratic access to higher education in the arts through curricular flexibility and by granting condonable educational loans and support subsidies for practising artists, as well as for young high-school graduates from vulnerable populations

interested in pursuing undergraduate programmes in this field. To carry out this project, the Ministry of Culture created the “Colombia Creativa” bag, signing with Icetex an agreement that funnels resources to artists and teachers-artists who do not have a professional degree to access condonable loans for study and sustenance subsidies. (Dirección de Artes, 2017)

In addition to *Colombia Creativa*, the Directorate of Arts, through the Music Group, formulated the National Music Plan for Coexistence, a pioneering programme in the country in the planning and implementation of continuous training cycles for educators in the area of music. The plan has offered spaces, curricula and training material for musicians and teachers from all across the country and has provided instruments, repertoire and pedagogical tools, which in turn has strengthened craftspeople who work in artistic production, such as luthiers. On the other hand, the Music Information System (Simus) is now a useful tool for identifying agents in that field who practice crafts related to the different links of the value chain.

The Colón Theatre is also a benchmark for new ways of learning and practising the crafts of the culture sector in Colombia. For 112 years it has been both a school and a workplace of those who practice the skills associated with the production of the performing arts. This cultural space houses a vivid account of technological transformations and how these have changed the crafts.

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The Directorate of Cinematography has promoted for several years the strengthening of the crafts of film production because this medium has been witness to emerging technologies, new challenges, and has become a significant boost as an industry. For this reason, in 2008 the Directorate developed a research project to define the functional map of the film industry, and the results show certain revealing trends in training, work and development of occupations in the field of film and television production. Additionally, with the help of SENA, several reports were made, describing the main characteristics of the subsector in terms of its productive and occupational structure. Also, the Directorate created the Colombian Audio-visual Heritage System (SIPAC), with the purpose of fostering training in conservation and restoration of negatives and films.

In the case of cultural heritage, the Directorate of Heritage has made alliances with SENA to support the development of skills for technical training in cultural heritage crafts and has promoted the development

of the National Workshop Schools Programme of Colombia. However, in other areas, such as the protection of tangible cultural heritage, alliances with SENA have not yielded results. This Directorate included the safeguard of crafts in the Safeguarding Policy of the Intangible Cultural Heritage formulated in 2009, which includes among its sphere of action and competencies several fields that include traditional crafts that were not identified before because they are taught in everyday surroundings and associated with the needs and dynamics of local markets. Likewise, as part of the implementation of this policy, Special Safeguarding Plans (PES) have been developed, which have identified a good number of crafts associated with the manifestations and expressions of the intangible cultural heritage. Also, the Intangible Cultural Heritage group has created policy guidelines, research and methodologies that seek to strengthen and increase in the communities the management capacity of the intangible cultural heritage (ICH) with a view to guaranteeing its safeguard and promotion as a necessary condition of collective development and well-being.

In the same way, a methodology that has been useful in identifying crafts associated with the tangible cultural heritage is the one used for the construction of “Special Management and Protection Plans” (PEMP). These plans are management instruments for the protection and conservation of property or practices declared as an asset of cultural interest, or that is in the process of being recognised as such; the PEMP helps to determine the necessary actions to guarantee the protection and sustainability over time of that property. In this sense, the PEMP takes into account the property’s or the practice’s context and physical and sociocultural reality. PEMP have thus made it possible to identify and link people who know and practice trades or traditional crafts useful for the protection of heritage.

The National Workshop Schools Programme of Colombia was promoted in Latin America in 1991 thanks to the Collaboration Framework Agreement between the Spanish Ministry of Labour and Social Security and the Secretariat of State for International Cooperation for Ibero-America. In 1992, the Spanish Agency for International Cooperation for Development (AECID) proposed the Government of Colombia to implement workshop schools in the country through Colcultura and SENA. Between 1992 and 2018, eleven workshop schools have been founded: Cartagena (1992), Popayán (1995), Mompox (1996), Barichara (2009), Bogotá (2006), Boyacá (2010), Salamina (2010), Buenaventura (2012), Tumaco (2015), Quibdó (2016)

and Cali (2017). The programmes have the support of the Ministry of Culture, the National Service of Learning (SENA), the Spanish Agency for International Cooperation for Development (AECID), the Development Bank for Latin America (CAF), the International Organization for Migrations (IOM) and the Agency for International Development (USAID). (UNDP, 2017a)

Workshops emerged in Spain, due to the high youth unemployment at the beginning of Felipe González' government (1982-1996). José María Pérez "Peridis", founder of the workshop schools, declared it was "essential to provide training and work to unemployed young people, to raise their self-esteem".

Thanks to alliances with the Government, the Spanish workshop schools were able to train and create employment opportunities for young people, while also promoting traditional crafts and recovering cultural heritage assets. The strategy was to teach a trade during the restoration process of building, creating along the way social interest incentives and a political vision as a factor of development. One of the main characteristics of the workshop schools in Spain is that they offered job training oriented to self-employment and entrepreneurship.

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In Colombia's case, peacebuilding is the focus of social interest. The priority was the training of young people "entrenched in the last step of development: the displaced, ex-combatants" (Gómez Pallete, 2010), in order to create development opportunities in different regions of the country and the safeguard of artisanal crafts. The Workshop Schools, due to their relationship with cultural heritage, were a perfect fit in the Ministry of Culture, which founded the programme to offer education for work and human development, based on technical training programmes and permanent courses of supplementary training. Later on, workshop school graduates worked on several Ministry of Culture restoration projects of assets of cultural interest at the national level (BICN); other projects have been executed directly by some schools. The Colombian workshop schools, unlike those of Spain, have been able to incorporate crafts associated with intangible cultural heritage (cuisine and lutherie) into the training courses, which makes evident a broad and fitly adapted transfer.

Regarding the social trends related to the strengthening of crafts, during the last two decades of the 20th century, many master artisans in Colombia bequeathed their trade to their sons and daughters, while

making them pursue university courses in addition to their craft. The new generations have combined what they learned in the family workshop with higher learning, enhancing their social mobility, improving their range of action, and expanding the appreciation and recognition of many crafts (bookbinding is a case in point).

At the same time, a renewed and more appreciative vision of crafts arose, mainly from those who handled artisanal and historically-accurate techniques. An example of this is the creation, in Bogotá, in 1994, of Santo Domingo School of Arts and Crafts, founded by Colombian businessman Julio Mario Santo Domingo and his wife Beatrice Dávila, to recover crafts lost by industrialisation and preserve the cultural heritage of the country. This school has been received with a more favourable social recognition than the first trade schools of Colombia, and it has sought to specialise the manual work of artisans through crafts associated with the handling of materials such as leather, wood, metal and fibres. Something interesting in this initiative is that it does not follow the historical approach of the arts-and-crafts schools: its offer is not directed exclusively to the vulnerable or low-income population, and many of the students who enter the school have a university degree and see their work in crafts as a complement to their profession.

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During the last decade, several entities of the National Government, such as the National Centre of Historical Memory, have seen in the crafts an opportunity of reparation for victims of violence. They have created programmes such as *Los Oficios de La Memoria* (The Crafts of Memory), which seek to contribute, through crafts, to the construction of historical memory and the restitution of the right to the truth, for the victims of the armed conflict and the whole of society.

The strengthening of the crafts by the Ministry of Culture⁴

The interest of the Ministry of Culture for all crafts is recent. Until now, policies and their strategic and action lines have focused on artistic training, strengthening and promoting the apprenticeship of crafts associated with the manifestations of tangible and intangible cultural heritage.

4 See Annex 4.

For the Ministry, the most direct way to strengthen the crafts it promotes is the National Workshop Schools Programme. Since its creation, the schools have trained over twenty-four thousand young people in technical programmes associated with crafts, construction techniques, carpentry, regional cuisine, filigree, wrought iron, textiles and basketry, among others.

On a similar path, projects such as *Diseño y Memoria* (Design and Memory) focus on the strengthening of the costume-making for dance. This project is part of the National Dance Plan and promotes the crafting of costumes and paraphernalia with traditional techniques from each region. Similarly, the National Music Plan for Coexistence promotes programmes to make and maintain musical instruments. Efforts like this help to identify music-associated crafts throughout the value chain. Similarly, the Directorate of Cinematography runs training spaces for film producers and restorers of audio-visual material through the Colombian Audio-visual Heritage System (SIPAC) and the Imagining Our Image Programme (*Imaginando Nuestra Imagen - INI*), which trains stakeholders in all the links of the value chain.

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The Ministry of Culture, its affiliated entities and special administrative units, have formulated several policies for the arts, cultural heritage and entrepreneurship areas, that involve training in arts and heritage. Some training projects are beginning to deal transversally with the productive development of crafts or the production of goods and related services. In total, the Ministry has seventeen policies⁵ that deal in one way or another with the subject. However, none of them covers the specific needs of craftspeople. All the policies mentioned above suggest training and productivity as strategies to give management and protection tools to the agents and carriers of the cultural heritage, so that they,

5 Policies of the Ministry of Culture of Colombia related to the crafts: Policy for the Management, Protection and Safeguarding of Cultural Heritage; Safeguarding Policy of the Intangible Cultural Heritage; Policy for Knowledge, Safeguarding and Promotion Traditional Diets and Cuisines of Colombia; Policy for the Protection of Movable Cultural Heritage; Museums Policy; Archives Policy; Policy for the Management of Bibliographic and Documentary Heritage; Cinematographic Policy (which involves audio-visual heritage); Policy Guidelines for the Recovery of Historic Centres of Colombia; Arts Policy; Visual Arts Policy; Literature Policy; Theatre and Circus Policy; Dance Policy; Music Policy; Art Education Policy; Policy for Cultural Entrepreneurship and Cultural Industries.

in turn, generate citizenship skills that promote its appropriation in a sustainable and co-responsible way. Also, almost all these policy documents include partnerships with educational institutions to train children and young people in cultural heritage to ensure its transmission, protection and safeguard in the long run. It is worth noting that only the Policy for the Safeguarding of the Intangible Cultural Heritage, the Policy for Knowledge, the Safeguarding and Promotion of Food and Traditional Cuisines of Colombia and the Entrepreneurship and Cultural Industries Policy deal with the training and the productive development in crafts. However, they have only taken the first steps in the matter.

Another prevalent issue in these policies is the promotion of entrepreneurship. In this regard, since 2011, and until 2016, the Ministry of Culture, SENA and the University of Antioquia offered training courses in management and entrepreneurship for local development, in addition to a large number of strategies included in the implementation of the National Policy for the Promotion of Cultural Industries in Colombia (Conpes 3659 of 2010).

The policies of the field of arts and cinematography, meanwhile, consider training as one of the pillars for the strengthening and promotion of artistic creation. The projects promoted by the Directorates of Arts and Cinematography and other areas and groups, as well as the Policy on Artistic Education (2010), and other previously mentioned tools, reflect the Ministry's interest in developing alliances with the Ministry of National Education to carry out what is established in Law 115 of 1994 (General Law of Education). However, the social and productive development of sectors dedicated to the crafts is still budding.

The Policy of Art Education suggests five paths that helped to give way to the *Colombia Creativa* project. These approaches arose from the study *Prospective analysis of artistic education in Colombia at the break of the year 2019*. The paths are the following: Stronger higher education in the arts; better-defined quality benchmarks for artistic education; a more significant presence of artistic training in pre-school, primary and secondary school; the recognition of art education as a field of knowledge; and the promotion and strengthening of research in the arts.

Within the framework of this policy, the Ministry of Culture, through the Directorate of Arts, has carried out several valuable experiences that reinforce training in the different learning environments offered

by the arts. However, until now, training in crafts related to the arts and strategies for their strengthening is still at the beginning stages.

In 2015, the Directorates of Arts and Heritage prepared the document *Towards a Public Policy on Training in Arts and Crafts*, analysing the ministry's investment in artistic and cultural training as a policy pillar. This document drafted some initiatives for the participatory construction of what could become a policy for the learning of arts and crafts.

The strengthening of human capital for the culture sector

Since 2010, the Colombian State has focused on strengthening human capital as a way to reduce inequality and improve the productive development of the country. It developed the Policy for the Strengthening of Human Capital (Conpes 3674 of 2010), which proposes the design and implementation of the National Human Capital Training System (Decree 1953 of 2012) to articulate inter-institutional and intersectoral processes of education and training. To fulfil this purpose, the National Qualifications Framework and the Competency Certification System for the Development of Human Capital were structured.

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The National Qualification Framework (MNC) is an instrument that classifies and structures knowledge, skills and attitudes in a level-type framework, following a set of criteria on what people learn. An MNC for Colombia will hopefully promote lifelong learning, consolidate learning paths, strengthen access, participation, and the educational and employment growth of people. Likewise, the MNC will make education and training systems more flexible and articulated, thus providing timely and relevant answers to the demands coming from globalisation and technological development worldwide. In this sense, the MNC will articulate social needs and the labour world with educational and training processes. (Ministerio de Educación Nacional, 2017)

In 2013, the Ministry of National Education started the development of the National Qualification Framework, conceived as an instrument to articulate education and training, and improve the quality and relevance of the system in general. This development was carried out within the framework of Law 1151 of 2007, Law 1450 of 2011 and Conpes 3674 of 2010, and with the support of the institutions that make up the Intersectoral Commission for the Management of the Human Resource (Decree 1953 of 2012).

Subsequently, the same ministry was responsible for setting up the National System of Tertiary Education (SNET) (Article 58 of Law 1753 of 2015) to strengthen technical and technological education, so people's employment expectations fit better with the requirements of the productive sector. Some of the objectives of the SNET are:

To promote human development in order to improve the living conditions of the population through access to relevant and quality education, which is tailored to regional needs and promotes fairness, peace, justice and social inclusion. To systematically improve the educational offer to allow the dignification, recognition and diversification of educational options. To encourage the development of the necessary mechanisms, regulations and institutions in order to strengthen lifelong learning, mobility and the educational and job growth of people, and the articulation between higher education, education for work and human development and informal education, in such a way that the necessary instruments are designed and implemented in order to allow learning throughout life. (Ministerio de Educación, 2016)

To this purpose, and in addition to the alliances made by the MEN with other National Government institutions⁶ to implement the National Qualification Framework, the Ministry of Culture formalized an agreement with the Ministry of Education and the United Nations Development Programme (UNDP), to design the qualifications for the crafts of the sector. To start this process, and taking into account the relationship of crafts with productivity, the Ministry of Culture has prioritized in the field of heritage the following occupations: cooking, architectural construction, goldsmith work (filigree), gardening and carpentry; and in the arts: performing arts, sound, set design, lighting technology, logistics, makeup and costumes.

6 As part of the design, structuring and implementation of the National Qualifications Framework, the MEN made alliances with public and private entities, such as the Ministry of Labour and Social Protection, the Ministry of Commerce, Industry and Tourism, the Ministry of Agriculture, the Ministry of Defense, the High Presidential Council for the Private Sector, SENA, the National Planning Department, the Administrative Department of the Public Function and the Ministry of Culture.

3

Diagnosis



The productive development carried out by agents and carriers of culture-sector crafts and occupations in Colombia is very weak. This weakness affects their social and economic growth. Two situations contribute to this weakness, creating a broad and multifaceted problem explained in this chapter. The first situation, which is the primary one stakeholders face, is the low social and political value of their work; the second is the imbalance between the field of knowledge and the realities of work. Additionally, some transversal aspects reinforce the need to implement this *Policy*, among which are the importance of identification and characterisation of many of the crafts of the sector, as well as the fragmentation and scarcity of information about this topic.

In Colombia, as in other countries, there are similar problems directly and indirectly related to the practice of the crafts. These problems are related to social needs and political stances the country has adopted, such as productive development, education, work, self-employment, entrepreneurship and peacebuilding, among others.

Below are some of the issues that justify Colombia's political interest to encourage the strengthening of crafts and occupations in the culture sector. We also mention here the problems inherent to the practice of culture-sector crafts in Colombia. Sectoral diagnoses, meetings, events, round tables and interviews carried out in different regions of the country helped to identify these problems.

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Education for adults and the youth, and their access to the labour market

This issue is a priority for several reasons. Among them, the scarcity of job offers in several industries, which drives the generalised tendency of young people to seek a professional degree. In many countries, this situation is the consequence of a decreasing number of young people due to a low birth rate. In Colombia, the situation is different, because the birth rate continues to be high. Student desertion in secondary education is now a severe problem due to young people losing interest in academic education or due to the high rate of teenage pregnancy, which drives the new mothers to the workforce.

The low supply of alternative or informal education is another problem. For this reason, the State has only recently started to acknowledge that not all young people want to be university professionals and

that young people find it difficult to access work because they do not have the experience requested by employers (ILO, 2014). In Colombia, another obstacle is that the educational and employment offer centres in the capital cities of the departments.

As mentioned in the Third Global Report on Adult Learning and Education (UNESCO 2010), formal education systems tend to reinforce social inequalities (Bourdieu and Passeron, 1996). In this sense, a policy that includes all methods and environments conducive to learning arts and heritage-related crafts can become a way to reduce inequalities and recognise differences, and also broaden the spectrum of opportunities for young people.

Another interest expressed by the citizenry is that education should be available at any time of life. This process is known as lifelong learning. For the Colombian State, it means “the process that enhances the development of knowledge, skills and attitudes throughout the life cycle of people” (Ministerio de Educación, 2016). For it to exist, there must be access to education at any time in life.

Promoting opportunities for training and access to work for young people and adults is a relevant issue for the country: peacebuilding requires spaces for learning, training and work so that those who are part of the process can integrate themselves into the cities or return to their regions. Thus, a policy that includes education, training and employment in crafts throughout life would prove invaluable for adults who have been affected by the armed conflict and who need opportunities to start or continue a worthy life.

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Culture, entrepreneurship and development

The economies of the world are changing. These changes include the culture sector because economic crises mainly affect public institutions, which traditionally have been great financiers of cultural activities. The culture sector then needs to rely on other sectors and create co-responsible initiatives with the private sector and civil society. As mentioned in the Macroeconomic Report of Latin America and the Caribbean 2016, published by the Inter-American Development Bank (IDB), there is a tendency in countries such as Colombia to invest in education and infrastructure to improve their economy. To further education in those activities that can open or broaden the market of the

culture sector accordingly becomes very relevant. Among the strategies to achieve this is the strengthening of crafts, given that they allow learning and working at the same time, and training can begin at any time of life. Additionally, strengthening the links between education, productive and cultural sectors is an excellent way to respond to the needs of social development, especially if such development is linked to cultural diversity, as the latter promotes intercultural dialogue and helps to reduce gaps of exclusion.

On the other hand, if cultural diversity is a fundamental factor of development, we must bear in mind that the contribution of culture to social and productive development is not limited to the money-making aspect. If it were, the transmission of knowledge at the origin of certain goods and services would be in jeopardy. The value of cultural goods and services is not only economic but also symbolic, cultural and social.

42

The Preamble to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, adopted in 2005, stresses cultural activities, goods and services as both economic and cultural because they carry identities, values and meanings; in consequence, the lucrative value is not the only aspect of said activities. In fact, to only consider the market value could bring a selection of certain activities, goods and services that at the moment may have a higher demand, while others could be reduced, and the transmission of knowledge at the origin of the good or service would be in peril. It would also endanger the sustainability of the development induced by that knowledge. Cultural diversity, as indicated in the 2005 Convention, presupposes the recognition of the equal dignity of all cultures and respect for them. For the purposes of this convention, approved in 2005, cultural diversity manifests itself not only through the diverse forms of expression, enrichment and transmission of the cultural heritage of humanity, but also through the different modes of artistic creation, production, diffusion, distribution and enjoyment of cultural expressions, whatever the means and technologies used. (Brugman, 2012)

Also, the impact of the culture sector on the economy is increasingly recognised,

...records of national accounts have shown the impact that cultural activities have on the economy of the different territories, showing their increasing importance for employment, production, trade and household spending. Artistic and cultural activities contribute around 7% of world GDP and between 2 and 6% of the GDP of national economies. (UNESCO, 2010)

In Colombia, according to the data of the Culture Satellite Account, the added value of the sector for 2016 amounted to 6,239 million COP, which is equivalent to a growth of 0.3%. The cultural segments that had the most significant variation were the audio-visual sector, with a 0.2%, and cultural education, with an 11.6% increase. The average participation of the added value of the culture sector compared to the total added value of the economy, for 2005-2016, stood at 1.1%; the average growth of cultural activities for the same years was 5.8% (DANE, 2017).

Around 400,000 people in Latin America work in culture sector activities or related occupations (Cifuentes, 2010). In Colombia, according to the Culture Satellite Account, the jobs in this sector were 220,619 in 2016, a small number if compared to the total population of the country. This number poses the challenge of clearly identifying the opportunities for the culture-sector crafts, and of strengthening self-employment and entrepreneurship so new markets may open. Colombia already can build on the Policy for Entrepreneurship and Cultural Industries, formulated by the Ministry of Culture, which states the importance of

...deepening the understanding about the sectoral chains and production practices that generate and articulate artistic and cultural goods and services in the different links, and the need to intensify the dialogue between the public and private sectors to identify adequate legislative frameworks to activate the offer, domestic demand and the export of cultural goods and services. (Ministerio de Cultura, 2010c)

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It is a common view that the State should promote cultural entrepreneurship as an articulating, mediating and facilitating action towards development. Crafts related to the arts and heritage are also seen as an opportunity for integration and exchange with the regions, since Colombia presents remarkable strengths in the knowledge of artisanal techniques of construction and cuisine, among other fields. Furthermore, unlike other countries, Colombia has found ways to adapt and has made progress in responding to production requirements and stimulating national and international stage shows through the enactment of the Law of cinematography (Law 1556 of 2012) and the Law of public spectacles (Law 1493 of 2011).

Something else to take into account is that the labour market for activities related to the culture sector has changed in recent years, as the demand for TV and film production has increased, and the market for the manufacturing of heritage-related products and events has grown

(British Council, 2016). This change fosters opportunities to reinforce learning and the transmission of crafts strongly linked to the particular culture of each region.

Obstacles for obtaining Jobs and creating businesses

In Colombia, thanks to the thirty-year-long State-sponsored policies of education, labour and culture, society has reinforced its perception on the importance of obtaining a professional university degree to access work more efficiently and to enjoy a higher quality of life. As a consequence of this long process, in Colombia and developing countries in general, it is easier to get employment if you have a university degree. Additionally, there is an increasing tendency to require more and more degrees and diplomas to prove additional skills; in some cases, degrees are becoming more valuable than experience when it comes to access to promotions and higher wages.

For those who learn culture-related crafts, the conditions to get a job or create a company are precarious, either because they had on-the-job training or because few have gained enough experience or can access bank loans or economic incentives. On the other hand, the demand for this type of crafts is unknown, except for some crafts associated with the production of stage shows.

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The influence of the market can also have an impact on the development and evolution of cultural practices. In some manifestations, the commercial side can lead to the loss of fundamental elements of the design and craftsmanship of the works. It can also lead to the loss of values of meaning, representative techniques and socio-cultural relations. Hence the need to have cultural studies that accompany productive ventures.

In Colombia, the prospects of life-long work in the crafts, according to the information collected through workers in the arts and heritage fields, are uncertain. It is unknown what is the demand for each type of activity, and consumers and audiences who accept, understand and acquire goods and services produced by the sector do not yet exist. Those who work in the crafts find that the State has not sufficiently supported the social recognition of their practices, which affects the sustainability of their businesses. Moreover, general ignorance about the crafts, their practices and their importance in the production of the arts and safeguarding of the cultural heritage is pervasive.

Finally, many studies recommend improving the methods of measuring cultural employment as well as updating the codes of the International Standard Industrial Classification (ISIC) and the International Standard Classification of Occupations (ISCO). To achieve these recommendations, necessary work needs to be done with the National Department of Statistics (DANE) to create national equivalencies of the occupations included in the international classifications.

General difficulties in the learning and practice of crafts in Colombia

Crafts apprenticeship still carries along some of the social perceptions associated with 19th-century schools of arts and crafts, which placed their graduates on a lower level than those having a university education. Also, because some institutions were used in the 1940s to relocate marginalised and excluded populations, general society began to associate apprenticeship with rehabilitation centres or occupational therapy.

The long history of the apprenticeship system and the practice of crafts allows us to identify a series of problems that negatively affect their value and social recognition. Among them are problems of funding and access to selling points of goods and services, as well as to raw materials and state-of-the-art technologies. Any production, particularly that of high-quality shows, faces considerable difficulties from the start, mainly when responding to the needs of the growing number of international productions and spectacles visiting the country. Traditional knowledge has a low social value attached to it so, in general, young people do not feel motivated to learn it (sometimes it also happens that some teachers do not wish to transmit it).

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On top of this, the lack of standardised references for occupations makes it challenging to identify the sector crafts that are intertwined in the productive system, as well as being an obstacle for the recognition and assessment of qualifications in the education and training system available in the country. Further explanation of these issues ensues.

Undervaluation and low social recognition

In Colombia, the model of training, apprenticeship and practice of crafts has faced various problems for more than one hundred years. These drawbacks respond to social orders and perceptions that have kept alive stereotypes and prejudices, such as the following:

- Vocational training is considered an activity for people who live in poverty; this generates social resistance against them.
- The knowledge sets of different subjects have not been sufficiently structured.
- Society as a whole has poor data and awareness about crafts, a situation that favours stereotypes.
- Society sees craftspeople as unpredictable workers, with no portfolios of services and with a capricious pricing scheme.
- Craftspeople are considered workers with low social prestige.
- Society sees crafts as a learning alternative for marginalised people or who need rehabilitation.
- The craftsperson and the artist see each other as opposites in terms of their work and their products, but there is no clear account of these differences.
- A social and political gap exists between manual labour and intellectual work, which makes manual labour appear inferior.
- Industrial, foreign and mass-produced products are over-appreciated.
- Society underestimates local crafts and their importance in generating a sense of belonging. Consequently, youth and adults do not tend to show interest in knowing, transmitting and working to strengthen their roots.

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In Colombia, overcoming these stereotypes is one of the urgent needs of the culture-related crafts field. In this sense, the aim of this *Policy* is to advance the overcoming of those stereotypes, the better recognition of all the possible ways of learning and knowledge transmission, the furthering of economic opportunities for those who practice these crafts, as well as the improvement of the general social perception around these issues.

Funding Problems

When the State took on the teaching of crafts, relegating the old model of learning — that of the master's workshop —, funding became a problem. The cost of assembling workshops equipped with the necessary tools made it challenging to keep the schools open. Very early on it was assumed that the teaching of crafts should be wholly subsidised by the State, an idea that still lingers. Financial institutions that offer educational loans in the country, for example, mainly focus on higher education. In international models, a craft apprenticeship is successful insofar as the public sector, the private sector and the unions have made

strong alliances to guarantee that those who attend these courses can finish them and find work. In Colombia deficiencies still exist in the development of fiscal and tax incentives, the ease of obtaining financial aid, the strengthening of associations of creators, producers and distributors, the search and opening of national and international markets and the protection of copyright, all according to the “Guidelines for the sustainability of the National Culture Plan 2001-2010” (Conpes 3162 of 2002).

Crafts related to the needs of the market and industry versus the protection and safeguarding of traditional knowledge

During the transition to industrialisation, the State sought to regularise craft-learning to encourage the transition of the medieval craftsman to the modern one. Regularisation changed how tradition was understood and opened the way to conceiving crafts as part of industrial and business activities. So much so, that this method of learning became part of the technical and technological training, and later traditional techniques and popular art became practices associated with the intangible cultural heritage (2006), which are learned and transmitted in very different settings.

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Thus, the strengthening of crafts related to the protection and safeguarding of cultural heritage and those related to traditional occupations related to the arts has insufficient backing and few lines of credit in government programmes. Furthermore, current regulations do not recognise the diverse character of these crafts when compared to standard business practices. As an answer to this, the Ministry of Culture, in the Policy for the Safeguarding of the Intangible Cultural Heritage, has recommended an education with a differential approach in all areas as a strategy to safeguard traditional cultural practices. For its policies and programmes, the State as a whole must take into account and abide by the mechanisms that the Directorate of Heritage has defined if it wants to protect the crafts and its knowledge sets.

As mentioned in the unpublished paper prepared by the Intangible Cultural Heritage Group of the Directorate of Heritage (“Policy guidelines for the safeguarding and promotion of popular arts and craft traditions” Sánchez, 2014), “Different mechanisms for apprenticeship must be recognised and encouraged”, especially those that take place in specific social groups or communities. In this way, apprenticeship is valued as a mechanism for protecting local knowledge and

as a guarantee of its permanence. However, a policy on culture-sector crafts must recognise that the learning of many crafts related to cultural heritage must be generated and fostered through the regional, local and community dynamics of which they are part. Besides, it is necessary to remember that a craft is always related to productivity, identified as a current occupation in the market, and with required remuneration.

It is also crucial to add to this list that in a large number of diagnoses carried out by the Ministry of Culture and other institutions – thanks to the involvement of several agents of the crafts in Colombia –, other problems were identified, such as the following:

- There are crafts at risk of disappearing.
- There is difficulty in finding funding sources different from those of the State.
- At the local level, there is a lack of qualified labour for restoration works of movable and immovable cultural heritage.
- Lack of labour for the production of stage shows and films, which makes these productions more expensive.
- The productive endeavours of these agents are usually carried out in the informal sector.
- There is a disconnection between the approaches and goals of the tourism sector and those of the culture sector.
- There is a lack of coordination between the Ministry of Culture, the Ministry of Education and the Ministry of Housing to properly recognise traditional construction methods. This disarticulation brings about a scarcity of qualified masters to repair or build new homes that use such methods. There is no doubt that a greater articulation would expand the market for those who possess this knowledge.
- In some crafts, there are obstacles for the offer of products and services to meet the demand.
- No regulation exists that helps agents of culture-sector crafts grow competitively.
- The bonds of trust between the agents of the crafts are weak, and even more those between the agents and the institutions.

Difficulties in producing high-quality shows and in meeting the needs of the growing number of productions and spectacles in the country

To be able to produce spectacles that can compete at a world-class level, it is necessary to strengthen the teaching of crafts related to the arts, specifically those needed for the production of shows, events and cultural offerings, and to open new chances for young people to learn these activities. The production of events and shows is a fundamental activity for artistic and cultural circulation, and the implementation of the Law of public spectacles and the Law of cinema have generated the need to hasten the qualification in those areas, where the country has weaknesses. Besides, it is necessary to undertake an international homologation to facilitate the mobility of Colombian technicians and the approval of international productions. On the other hand, in specific work fields, even those who have studied in a university only find mainly technical positions.

A research project focused on skills and training in the culture sector, carried out by the British Council in 2016 and based on a qualitative information survey in several regions of the country, showed deficiencies in technical skills for the sector. The report shows that,

...activities related to the production and circulation of music are carried out without formal education, and therefore tend to have lower than adequate standards, mainly in the production of concerts. In the field of concert management, few know how to develop budgets, ticket sales, tour coordination, among others. As for the publishing subsector, it has shortcomings in the digital edition of contents. Within the performing arts sector, those who work in the technical areas have on-the-job training and those who have worked for many years find deficiencies in lighting and sound for theatre. (British Council, 2016)

Those who participated in the research above also identified stage production as the area with the most deficiencies. In the visual arts, deficiencies were identified in the production of exhibitions and expositions, added to a lack of companies that offer transportation and temporary storage for works of art, which generates conservation problems. The technicians working in the film industry have on-the-job training. Few certified technicians meet the quality standards required in national or international film productions. For this reason, foreign productions often bring personnel from other countries to meet specific needs.

4

Areas



This *Policy*¹ intends to be the beginning of a long-term national commitment to strengthening the crafts of the entire culture sector. It is the hope that the *policy* will offer Colombia an alternative to work toward the promotion of crafts related to the arts and cultural heritage sectors, without forgetting that in time these areas may expand and change. With the following classification, we intend in no way to set in stone a limited number of jobs belonging to a few areas. What we suggest here will hopefully initiate an articulated and joint work, as stated in the principles of this *Policy*; part of that work is to update this information regularly.

In general terms, a craft in Colombia is an occupation² carried out without necessarily having received a degree or other certification attesting to how the knowledge was acquired. The reasons for such a definition are at the beginning of this document, in the political background of the crafts in Colombia. In this *Policy*, and as a response to the requests, analyses and contributions made by the agents of the crafts who were part of its conception, we consider that a craft is an occupation that is learned and practised on the job and along the job, and for which there is some remuneration involved. This practical learning includes different levels of education, training and transmission, and the payment is not necessarily economic: it may occur through exchanges and social recognition, among other modalities.

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The areas of this *Policy* are *the crafts related to the arts*, understood as the productive occupations that make possible the materialisation and circulation of a creative idea so it may become goods, a service, event

1 This policy adopts the definition of culture provided by Law 397 of 1997, considering that it meets the provisions of international agreements. This law understands culture as “the set of distinctive, spiritual, material, intellectual and emotional features that characterize human groups and that include, beyond the arts and letters, ways of life, human rights, value systems, traditions and beliefs.” In addition, it is complemented by the definition offered by the Andrés Bello Agreement, which understands culture as “a set of human activities and their manifestations, whose justification lies in the creation, production, dissemination, transmission, consumption and appropriation of symbolic contents related to arts and heritage” (Pinot et al., 2015).

2 Occupation: homogeneous categories of functions that constitute a set of jobs or trades, regardless of the place or time where they are developed (EFCH, 2017).

or cultural spectacle ³ (see Annexes 1 and 2). Secondly, *the crafts related to the cultural heritage*, which are those productive occupations adapted to local and community structures (barter, exchange or other modalities), have an economic or commercial purpose and create goods and services based on local traditions valued by a community. These crafts have the following characteristics:

- They carry out productive activities based on local customs while at the same time carry memory and identities.
- They carry out productive activities based on the expert management of techniques transmitted from generation to generation and within different learning environments.
- They carry out productive activities in which manual labour predominates, as well as the knowledge, use, adaptation and transformation of raw materials and tools that come from determined territories.
- They fulfil a social function.
- They create job opportunities, entrepreneurship and income.

Occupations or crafts that deteriorate, affect or contaminate the environment, cause social segregation, gender violence or harm animals are not covered in the areas of this *Policy*.



3 According to the document *Policies for the Arts* of the Ministry of Culture, artistic practices are understood as “experiences and thoughts mediated by perception, emotion, feeling, imagination and reason. Modes of being of the thought with cognitive scopes and singular characteristics different from scientific knowledge and common sense, anthropological or cultural knowledge. They are practices, experiences and thought that are constitutive of personal and collective subjectivity, and therefore participate in the configuration of the individual from childhood and throughout life. Practices or experiences that open the scope of the possible, freeing the forces of life and building senses and alternative forms of existence from expressive, creative and poetic resources [...] For our case, artistic practices, by their own creative force, rather than preserving cultural and aesthetic diversity they renew it, and therefore, rather than promoting a particular option of art or culture, it is about favouring existence, dialogue and agreement with them, as different positions and ways of meaning the world” (*Compendio de políticas*, 2010. p.86).

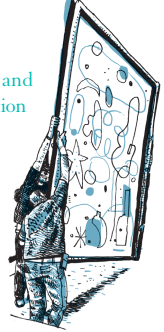


Print and book production

Audio-visual, cinematographic, television, cultural radiophonic production

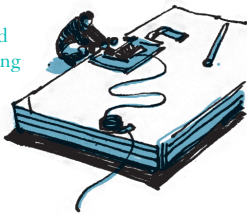


Circulation and intermediation of cultural goods and services



Crafts related to the arts

Stage production: music, theatre, circus dance, recording, mixing, and phonographic mastering



Manufacture and assembly of art and heritage exhibitions in galleries, museums, libraries, cultural venues and in public spaces



Crafts of the culture sector

Local knowledge and traditions



Use of traditional techniques and manual occupations



Crafts related to cultural heritage

Interconnected local knowledge, useful for protecting movable and immovable cultural heritage



Knowledge of local materials, environment, as well as their transformation





The principles presented here guide the strengthening actions for the culture sector crafts and fall under constitutional, national and international legal frameworks. They are broad and flexible, permanently adapting to new realities, and seek to aid the social and political recognition of the value of culture sector crafts in the development of the country while pointing to the particularities of this sector and to the need to protect it from standardisation.

The principles of this *Policy* aim at contributing to a peaceful and equitable Colombia, at overcoming stereotypes and transforming social relations, at promoting the recognition of diversity and the importance of the knowledge coming from indigenous, Afro-Colombian, black, Palenquero and Raizal communities. Women and campesino communities and the influence of civic life will also play key roles if the objectives above are to transcend.

58 These principles also seek to help us understand that culture is a source of value and development that goes beyond its capacity to create jobs, resources and income. Culture fosters expression, the creation of social, creative and symbolic capital. Thus, through these principles, everything that distinguishes the culture sector is called upon in a balanced way to create and strengthen goods and services, skills and competencies that favour the development of the sector and the country.

Political, social and economic recognition, and value enhancement

In Colombia, those who have had access to higher education are recognised and valued socially, while those who practice a craft do not receive enough recognition. This policy seeks to re-establish a balance so those who in Colombia learn and practice culture-related crafts may find political support, and furthermore, spread the realisation that the goods and services that our life easier would not exist without them. This *Policy* considers that the culture sector crafts should receive the same status as university professions, as well as the same political will to guarantee their endurance in non-formal settings.

This *Policy* acknowledges there are great opportunities in education, training and different learning environments as measures to guarantee the safeguarding of many craft traditions associated with the Colombian cultural heritage and the arts. By compensating the imbalance in education, segmentation and inequality in access to work in the culture sector, the knowledge housed in the country may strengthen, and it may improve the quality of life of its bearers. The Policy recognises that training “is a process of social construction of knowledge in which not only the formal contents are privileged, but also the possibilities of constructing sense and meaning from the life experiences of those who interact in the places of training” (Frieri, 2014).

Social and Productive Sustainable Development

Thanks to this *Policy* and to the correlated instruments of the Colombian State, agents, entrepreneurs and businesspeople of culture-sector crafts and occupations will need to strengthen and consolidate their practices and achieve economic sustainability. At the same time, they will need to “[protect] intellectual property and [generate] social impacts, thus improving their quality of life by strengthening cultural identity, education, culture and social integration” (Ministerio de Cultura, 2010c).

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Young people and adults will find options in the culture sector that adapt to the new needs of the labour market in Colombia. Also, they will find information, support and a Government willing to regulate and legislate on cultural issues to recognise differences and offer better sources of funding, so that those who execute these crafts can create new cultural businesses or strengthen those that already exist. On the other hand, this *Policy* will help recover local expenditure, and it will help create productive units associated with cultural tourism because it seeks to recognise the particularities of each region and the characteristics of the goods and services that generated there.



Useful terms about work in the culture sector:

Employment in cultural activities: “includes people who work in establishments that carry out activities in the culture sector. In establishments dedicated to cultural activities, there may be, in addition to purely cultural occupations, others that are not strictly so, such as those related to

management and technical and commercial aspects. In fact, within the same establishment dedicated to a cultural activity (for example, a publishing house) there may be people whose work is related to cultural occupations, such as illustrators, writers and editors, and others whose jobs are associated with tasks such as management, accounting, administration and marketing “(Alonso and Medici, 2014).

Employment in cultural occupations: includes people dedicated to “tasks and duties whose purpose is to generate, promote, preserve or reflect cultural or symbolic and spiritual meaning; create, produce and disseminate cultural goods and services that generally have intellectual property rights; and artistic expression “(Alonso and Medici, 2014).

A *cultural occupation* is performed by people who carry out productive, cultural work in a given time. It includes persons employed in establishments engaged in cultural activities and also persons hired by establishments belonging to sectors that are not cultural, such as, for example, designers and architects working for the clothing and construction industry, respectively (Alonso and Medici, 2014).

Useful terms about entrepreneurship and cultural industries:

Cultural goods and services: these are products that differ from other economic goods and services because they “encompass artistic, aesthetic, symbolic and spiritual values” (Alonso and Medici, 2014).

Cultural industries: “includes sectors that combine creation, production and marketing of goods and services based on intangible cultural content, frequently protected by copyright” (Ministerio de Cultura, 2010c).



Trans-sectoral and territorial articulation, and joint responsibility

The strengthening of crafts related to culture requires the design of strategies that generate systems, networks, relationships and circuits between agents, institutions and organisations. Per the Policy for Entrepreneurship and Cultural Industries, it is crucial to align organisations and agents which are part of this value chain to the economic and social development policies of the Colombian State and articulate those organisations with the investment opportunities and technical assistance offered by the private sector and international cooperation. This principle also aims at articulating the policies of the Ministry of Culture with those of productive development, and cultural tourism.

It also seeks to increase the capacity-building efforts that other sectors of the National Government pursue to generate social and economic growth in the various regions of the country.

Every day the relationships between culture, the productive sector and the education system become more evident. The same thing occurs between culture and security, citizen coexistence, and the media. Culture must integrate itself into the policies, plans, programmes and projects of other ministries of the National Government, as well as the plans of the departments and municipalities, especially in their land-development agendas. After all, the culture sector is the only one that promotes options that favour the exercise of citizenship, as well as the cultural freedoms that include access to cultural goods and services, among other aspects (Parias et al., 2013). For this to come true, it is essential that the Ministry of Culture and the various sectors of the National Government encourage the strengthening of crafts, as well as the articulated work between all government agencies, private companies and agents of the culture-sector crafts.

Governance and trust

An effort toward associations and collaborative work should guide the development of this *Policy* to strengthen the organisational skills and reach of those who work in arts- and heritage-related crafts. This aspect should focus on reinforcing the bonds of trust between agents, organisations and public and private institutions. Associations, guilds and industry groups can help craftspeople transform their activity into businesses or productive units. In turn, this transformation can have a significant impact on the sector and contribute to the social, economic and cultural resilience of the stakeholders and communities in general. Associations help define the interests of a particular craft or trade and foster progress under the needs of those involved.

By organising themselves, craftspeople will achieve representativeness in the different spaces of participation offered by the National Government. Representation would ease the implementation of the policy while allowing small entrepreneurs to produce results that would not be possible if they worked by themselves. Moreover, “associations can allow synergies and production possibilities to appear, it can diminish costs and open new markets, all possibilities that organisations and agents could not achieve in an individual and an atomised way” (Ministerio de Cultura, 2010c).

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Policy objectives

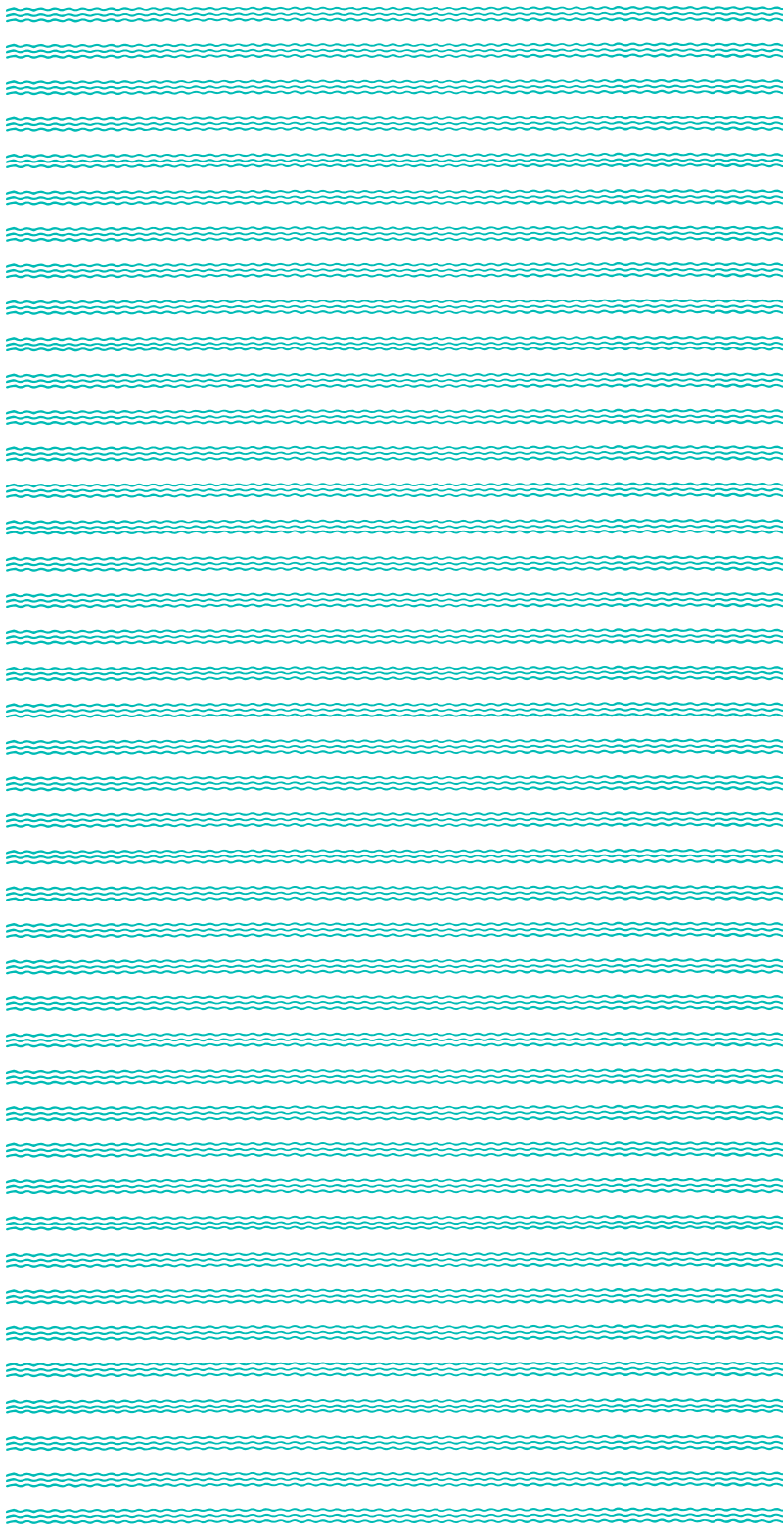


Overall objective

To open spaces and opportunities for the political, social and economic recognition and enhancement of the culture sector crafts and occupations, by developing and improving the social, productive, administrative, management and sustainability spheres.

Specific objectives

- Identify and characterise the crafts and occupations of the culture sector in Colombia.
- Support ongoing initiatives that strengthen the human capital within the culture sector crafts, in coordination with public and private institutions that have purview in the subject.
- Improve the productive potential of the agents and organisations of culture sector crafts, recognising the particularities and needs of the sector and local production conditions.
- Further the generation and consolidation of relationships, networks and associations among agents, organisations, public and private institutions.
- “Articulate” the agents and organisations of the culture-related crafts with the economic and social development policies of the Colombian State and with the investment and technical assistance opportunities offered by the private sector and international cooperation” (Ministerio de Cultura, 2010c).
- Increase the social recognition, appreciation, quality and sustainability of the goods and services of arts and crafts derived or belonging to cultural heritage.
- Advance research and knowledge on local value and productive chains of cultural heritage crafts, define their delimitation in order to design mechanisms adapted to the needs and realities of those who practice these crafts and the territories they work on, and promote alternative channels of local production, in order to later identify new local, national and international markets.
- Promote differentiated treatment and the search for balance between the development of handicrafts and industrial occupations.



Components
directed toward
the strengthening
of culture
sector crafts



The components presented below are the theoretical and practical axes along which culture sector crafts in the country are being supported and developed. The expansion and execution of each of these components improve the conditions for learning, work, entrepreneurship, production and recognition of the crafts. Strengthening the culture sector crafts is fundamental because all the practices carried out in the components are current and active. Nowadays many people practice these occupations. However, their ways of learning and executing them have weaknesses that ought to be overcome in the short, medium and long term.

Education, training and learning in crafts related to culture

Craft apprenticeship is a method of learning while working in formal and informal environments. These environments are spaces for the meeting and dialogue of knowledge which include forms of education and of formal and non-formal training that strengthen the agents and institutions of the sector. It is necessary to create seedbeds, laboratories, courses, diplomas, and improve access to education for those who practice these crafts, as well as to open the possibility of certifying the skills they have acquired in different ways and different moments in life.

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This learning is done in flexible spaces and responds to different sociocultural needs. For example, one of the learning environments of culture-related crafts, especially cultural heritage, is present in daily life and shared between generations, often within the family. These learning practices can be called intergenerational. Intergenerational learning becomes relevant as adults pass on their knowledge to new generations and they, in turn, update, reinterpret and resignify that knowledge. This type of education is a way to keep local knowledge alive and diminishes the risk of disappearance of a tradition and its components. Nowadays young people show little interest in learning these traditions because they have seen their families stay in poverty while adhering to them, and they want to have jobs that translate into more significant economic and social benefits. It is essential to strengthen intergenerational learning and find tools to certify the acquired knowledge and experience to increase job opportunities.

Another space where culture sector crafts are acquired, especially those having to do with production in the field of the arts, is what we call *on-the-job-learning*: those who have learned this way have developed

their craft thanks to hands-on practice and experience. For skills that are acquired through the guidance of a master or even being part of an intergenerational system of learning is not always a precondition. One of the significant needs of the sector is the certification of this experience, both for masters and apprentices, to improve the working conditions of craftspeople.

Regarding the formal learning environments, and as mentioned in the Background, the Ministry of Culture and the Ministry of National Education have been working since 2016 on the construction of the catalogue of qualifications for the culture sector, within the framework of the implementation of the National Policy for Strengthening Human Capital and the National System of Qualifications. This system involves several instruments and actions that allow the effective recognition of learning and favour the professional and social development of participants, while also supplying the needs of the productive sector. The System includes policies, institutional adjustments, quality assurance processes, standardisation, evaluation and certification. The systems will articulate the existing qualifications tools (National Qualification Framework (NQF), and the National System of Accumulation and Transfer of Credits (SNATC)). These tools seek to link education with the needs and trends of the labour market and the integral development of individuals and society (EFCH, 2017).

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In doing so, the *Policy* will promote capacity-building in the culture sector through vocational education programmes for work and human development (ETDH), and courses to train professional technicians in new technologies. These courses will aim at reducing the gaps in training and employment in the fields of cultural heritage and the arts, and thus increase the relevance of training. There will also be a mechanism for recognising and positioning the skills of the culture sector as innovative and productive.

The *learning* component of the strategy for the strengthening of the crafts guarantees the creation of formal and non-formal spaces for those who wish to learn a craft or occupation at any time in their lives. It is a unique opportunity for those people who have been directly affected by the armed conflict in Colombia, who may have gone under forced displacement or abandoned their productive life, and now wish to continue with their training or require political, social and economic forms of validation, activation, and materialisation of their skills. The

learning process will also create spaces of dialogue and exchange between masters and apprentices, and with other disciplines and currents of thought and knowledge.



Useful terms around the strengthening of human capital:

“*Attitude*: disposition to act, feel and think around a particular and concrete reality.

“*Knowledge*: assimilation of information through learning; the collection of facts, principles, theories and practices related to a specific field of work or study.

“*Competence*: demonstrated ability to put knowledge, skills and attitudes into action in a given context.

“*Qualification*: formal recognition granted by a competent body to a person who has achieved the learning outcomes referenced at a level of the National Qualification Framework; that is, they have the necessary competencies to continue their educational and occupational trajectories.

“*Skill*: the ability to apply knowledge and use techniques to complete tasks and solve problems.

“*Occupation*: homogeneous categories of functions that constitute a set of jobs or crafts, regardless of where or when they take place” (EFCH, 2017).



Work and entrepreneurship

The National Government promotes cultural entrepreneurship based on the guidelines of Conpes document 3659 of 2010, which includes the National Policy for the Promotion of Cultural Industries in Colombia. The present policy is in harmony with the strategies proposed there, namely to

(...) Take advantage of the competitive potential of cultural industries, increase their participation in the generation of national income and employment, and achieve high levels of productivity. Overcome the obstacles identified in the sphere of the circulation of goods and services of the cultural industries – especially for the smallest companies in the sector – and expand access to financing and public instruments for business development. Strengthen the human capital of the industry and promote

the use of new technologies. Reduce the regional concentration of cultural industries by taking advantage of local potential and pilot experiences that are currently underway in different regions of the country. (Conpes 3659)

Additionally, the Policy for Entrepreneurship and Cultural Industries (Ministry of Culture) aims at articulating “organizations and agents part of value chains with the Colombian economic and social development policies, and with the investment and technical assistance opportunities offered by both the private sector and international cooperation” (Ministerio de Cultura, 2010c). Also, the Entrepreneurship Policy advises that specific strategies must be strengthened, articulated and applied to the field of crafts in the sector. Among these strategies is the analysis of supply chains, of their behaviours, and in general of the technical strengths and weaknesses of production processes. There is also the need to diagnose the socio-economic value chains and, on another spectrum, create training for entrepreneurship activities. Said actions should promote and strengthen entrepreneurial, administrative and management skills of the organisations and agents that participate in the different links of the value chain. In this sense, the Entrepreneurship Policy recommends the “technical qualification of the agents who carry out support jobs or who produce goods and related services”, to strengthen productivity and competitiveness.

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The Entrepreneurship Policy of the Ministry of Culture is in harmony with the National Policy on Competitiveness and Productivity formulated in 2008 (Conpes 3527) and with the Productive Development Policy, expressed by the National Government in 2016 (Conpes 3866). In each opportunity, different sectors of the Government came together to design policies to generate formal employment opportunities and reduce poverty and inequality. Under these policies, the State must promote public-private productive alliances to achieve the productive transformation of Colombia. One of the ways to accomplish this is the creation of new products, and the creative industries and cultural enterprises of the culture sector have much to contribute in this respect.

This *Policy* for the strengthening of the culture sector crafts works together with the proposals set forth by the National Government to increase the productivity of the sector and work towards a public stage where goods and services related to the arts and the cultural heritage can be known and purchased. Furthermore, it will coordinate actions with the Cultural Entrepreneurship Group of the Ministry of Culture

to design and implement training courses aimed at entrepreneurship and the construction of business plans, as well as to open circulation channels and new markets.

Valuation and sustainability

One of the actions for enhancing the social value of culture sector crafts and occupations is to open a public space for the recognition of crafts in the sector. In this space, the public will be able to consume and appropriate local and national goods and services coming out both of the sector and society in general. Also, associative processes and articulations with other productive areas will be developed, since they are a proven mechanism to strengthen the recognition and social value of this sector and its impact on markets.

As part of the strengthening of this value-enhancement strategy, and at the request of the agents of the crafts, new names of some crafts will be added to increase their social and political recognition. The economic recognition of the goods and services generated by the bearers of knowledge, equal opportunities for those who practice a craft and those who practice a university profession should also become forms of appreciation and value enhancement.

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Sustainability and recognition of the value of crafts are only possible if they connect with the needs and desires of the agents and social groups that carry on with these occupations. We must bear in mind that education, training and learning must include the social accreditation of quality, knowledge and experience, and contemplate innovative forms of recognition that allow for the articulation of non-formal education modalities with formal education and professional life. To this purpose, knowledge networks will be promoted and strengthened. We also understand that sustainability includes all the methods and activities that help balance a lack of development and an excess thereof. It involves the care for the environment as the primary source of raw materials and respect for the worldview of communities and peoples, for their beliefs, consumer habits and ways of living, as well as the development of local and national markets. Sustainability also contemplates the development of creative initiatives by all agents involved in the implementation of this *Policy* to provide the country with alternatives adapted to its reality, which can be put into practice in the long term to ensure its permanence over time.

On the other hand, technology and cultural tourism, two areas that affect the sustainability of the productive development of culture sector crafts will come into the picture. Technology is a fundamental component insofar as it has a decisive impact on the modes of production and can generate multiple opportunity scenarios. Its impact must be nevertheless controlled, because it can threaten heritage crafts, and technological changes can also destabilise some practices and markets. In this sense, we will work with the Ministry of Information and Communications Technologies to identify the opportunities and risks coming from current and emergent technologies, always seeking to strengthen the crafts. Craftspeople see in cultural tourism an excellent opportunity to promote local productivity and to respond to the demand for products and services coming to this sector. It is, however, essential to define mechanisms that contribute to promoting and protecting the crafts and manifestations of the tangible and intangible cultural heritage, while allowing craftspeople to improve their goods and services to approach this productive field adequately. The approaches and strategies of this *Policy* will be articulated with the work of the Ministry of Industry, Commerce and Tourism and with the policies formulated by the Ministry of Culture for this purpose.

Legislation and regulations

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This line is aimed at the permanent updating of the legislative framework to guarantee the strengthening of learning, work, entrepreneurship, interinstitutional articulation and the association of the agents who practice culture sector crafts in Colombia. It also seeks articulation with other state policies that aim to strengthen human capital and productive development, and with those that regulate and promote intellectual property. This regulation will try to develop frameworks that ease the articulation of crafts, both from the arts and the heritage fields. This articulation will hopefully translate into technical assistance tools, funding opportunities and the strengthening of productive chains, among other things. It is also about working on the identification of issues and approaches that merit writing new regulations or those that require the modification of aspects that are not appropriate.

Transversal lines

Transversal lines are permanent actions developed in each of the components.

Research, systematisation and information

This line seeks to generate public spaces to record practices and knowledge sets associated with each of the components, to help craftspeople access information, strengthen good practices, and track the social interactions that will appear in line with the execution of this *Policy*. It involves the development of new diagnoses and the updating of existing ones to identify the needs of each region and propose specific actions according to their potential.

It also includes academic research on all practices, especially those aimed at strengthening productivity, and the systematisation of educational, productive and associative experiences and of those which contribute new theories, knowledge and innovation. The line seeks to improve the social value and sustainability of the crafts of the sector, understanding that all practices carry with them a knowledge set that can be recognised, transformed and discussed, and that systematising these practices is not exclusive to the academic sector nor to those who assume the role of trainers. It also includes information and monitoring about the whole process and observatories of selected crafts that are carried out with Colciencias to document and elaborate state of the art diagnoses and information systems.

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Management and participation

This transversal line promotes social participation and the consolidation of culture sector crafts in departments and municipalities. To achieve this, it coordinates the implementation of each component with government officials and agents of the crafts and accompanies public and private institutions to plan the execution of the objectives of this *Policy* in the short, medium and long term. It also favours collective and collaborative networking and sustained investment.

Local organisation initiatives will be promoted to facilitate the participation of the communities in the implementation of the *Policy*, and to foster the active and critical interaction of the agents amongst each other and with public institutions, alongside their participation in any decision-making that may affect them.

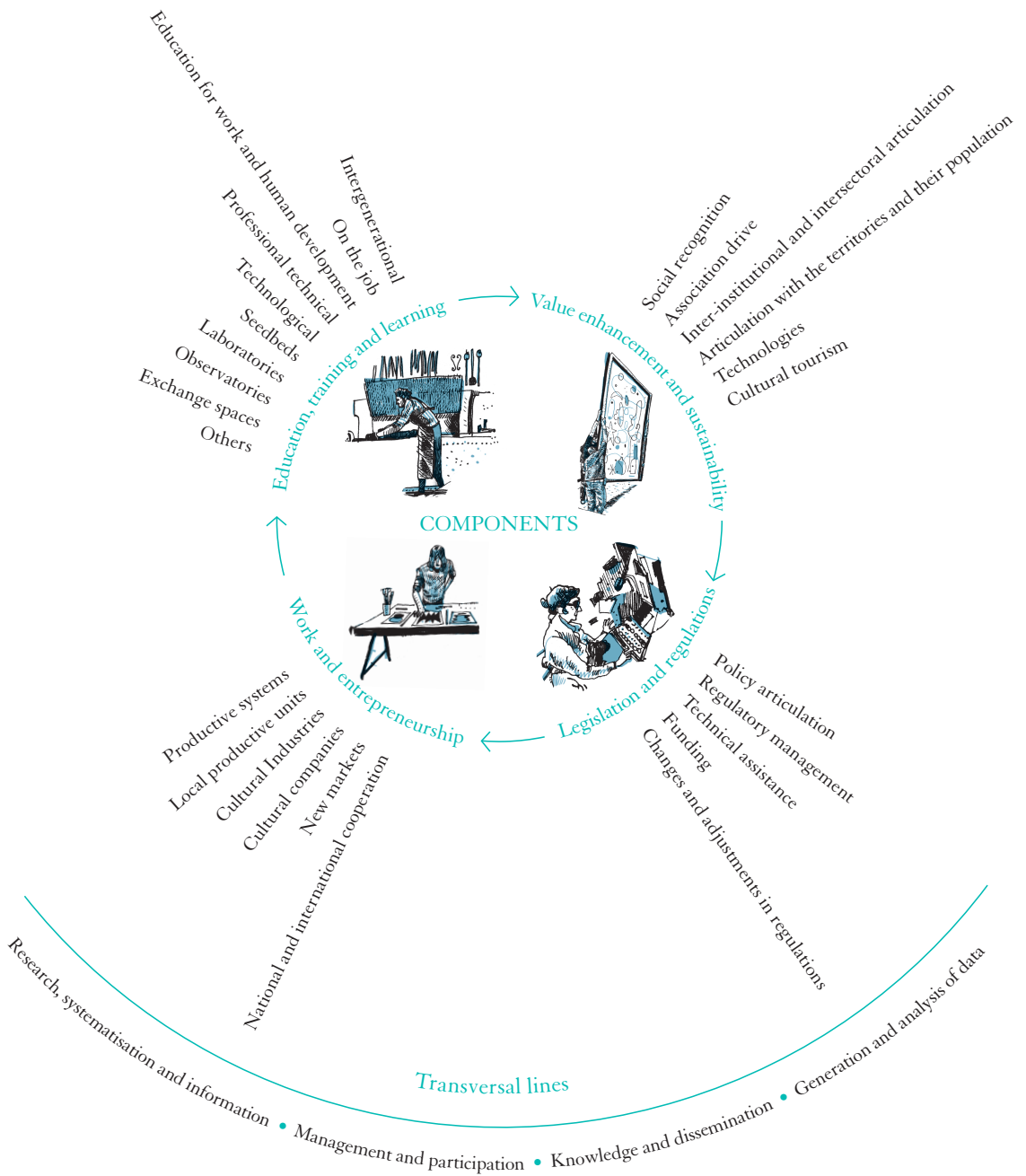
Knowledge and dissemination

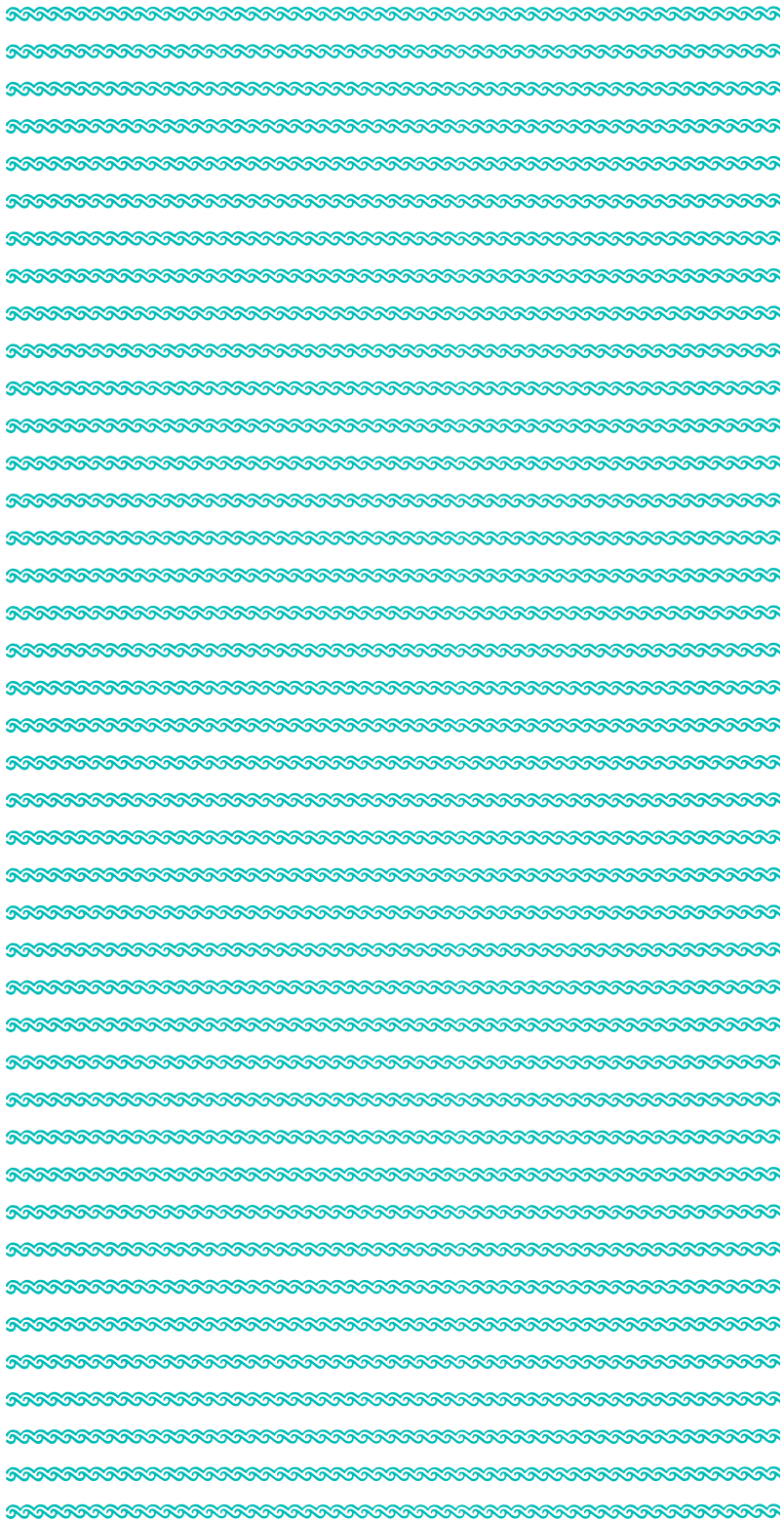
All the technical, technological and conceptual processes aimed at collecting, analysing and disseminating data on culture sector crafts and occupations will be made known through this line, which also seeks to promote recognition of this topic in all sectors of the National Government and society. Therefore, it includes dissemination strategies, among them publications in Spanish and other languages of learning material for people with disabilities, translations of manuals and productive exchanges.

This component will seek to characterise agents and organisations, build maps and directories, and harmonise, collect and disseminate information regarding the crafts in the hope that it will be useful and relevant for craftspeople and the general public. A key element to achieve this will be the information systems of the Ministry of Culture, of other ministries and related public and private institutions that have purview and interests in the area. It will also focus on building strategies to analyse productive chains and disseminate useful methodologies for all agents.

Data generation and analysis

This line focuses on the identification, coding, generation, use, understanding, analysis and dissemination of information to improve decision making in the management of culture sector crafts in Colombia. It also targets the verification and comparison of socio-economic indicators related to the sector in the country, the region and the world, to keep open communication lines with other industries and compare them efficiently. This line will also advance in the identification, coding, collection, generation and analysis of economic and statistical data, in the creation of baselines and the articulation with international classifications in the spheres of economy and education and with research databases such as the satellite accounts of culture, among others.





Policy strategies
and lines of action



Strategy 1. Social management of the crafts in the culture sector

As mentioned, this *Policy* seeks to strengthen the productive development of the culture sector in Colombia and sees in the crafts of the arts and cultural heritage fields an excellent opportunity to achieve this, insofar as these occupations respond to the needs of the country and generate income and employment that especially benefit medium and low-income sectors. These crafts produce goods and services later marketed through alternative mechanisms, such as exchanges or collaborative economies, and which are not exclusively associated with the generation of money. On the other hand, it is important to highlight that masters, journeymen, apprentices, producers and other agents carrying a knowledge set related to arts and heritage require and demand job opportunities, and in some cases the direct recognition of their skills.

Lines of action

- This *Policy* recognises the need for some of the crafts to strengthen their productive schemes as a mechanism to guarantee their sustainability and safeguarding. These actions must respond to regional and local contexts and the specific needs of each of those crafts. For this purpose, we propose to use the following methodology:¹
 - Characterisation of the context
 - Identification of crafts and productive systems
 - Identification of agents
 - Research of local and national markets
 - Logging and systematisation of experiences

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This structure will help create appropriate systems of education, training and certification. It will improve the organisation and association of actors and reactivate the market without disrupting local dynamics or standardising and formalising the craft. In addition to “recognising

1 The proposed methodology is part of the tools built in a participatory manner by the Intangible Cultural Heritage Group of the Ministry of Culture and agents of the sector for the social management of this type of heritage. These tools envision a structure that can be adapted to the job of strengthening the crafts.

the specific nature of activities and cultural goods and services in their capacity as vehicles of identity, values and meaning”.²

Identification and characterisation of crafts related to cultural heritage

This *Policy* manifests the need to identify and characterise cultural heritage crafts, as well as their safeguarding. In this sense, the ICH safeguard policy establishes two appropriate instruments for this purpose: the inventories methodology of the ICH and the Special Safeguarding Plans (PES). Additionally, the Policy Guidelines for the Recovery of the Historic Centres of Colombia and the Policy for the Protection of the Movable Cultural Heritage establish the Special Management and Protection Plans (PEMP) as a useful instrument for the identification and characterisation of crafts related to the tangible cultural heritage (both movable and immovable).

Regarding the ICH inventory methodology,

...it allows an account of what exists in each context, of what remains and of its state. It helps build an in-depth knowledge about the manifestations and contributes to strengthening the social capacity of the communities for the management of the heritage. It represents an exercise of collective, participatory and inclusive reflection that should allow the inhabitants of a place, community, municipality, department or region to feel represented by it, through all those manifestations that express their feelings and give coherence to their daily lives as individuals and collectives. (Ministerio de Cultura, 2015a)

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For their part, the PES are “management tools based on a social agreement through which the agents involved collectively decide what and how their cultural heritage should be safeguarded” (Ministerio de Cultura, 2015b). Communities use this protection tool so their members “reflect on what defines them and constitutes them as a group, about what is at risk or threatened in their culture, how they want to protect themselves in the short, medium and long term, without losing what identifies and defines them as persons and as a community” (Ministerio de Cultura, 2015b).

Regarding the PEMP, they

2 Objective of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO, 2005.

...are planning and management instruments that facilitate the protection and conservation of declared movable and immovable BICs (assets of cultural interest) that have unique characteristics. This plan establishes the necessary actions to protect and guarantee the sustainability of the property, and as part of this identification and articulation with the social components, it will be possible to identify and characterise the crafts and apply, when required, the methodology for social management of the crafts drawn in this strategy. (Martínez, 2014)

Strategy 2. Education, training and learning

The crafts must play a central role in education and training and must have spaces where they can be learned. This role will revitalise the importance of *learning by doing* and will offer more opportunities and access to those who have different goals than university education while making visible the various career opportunities through job training. This effort implies encouraging education, training and learning for work and human development and throughout life, in arts and heritage crafts, so that young people and adults alike find possibilities to develop in these fields. On the other hand, the crafts of the sector will be identified and classified to strengthen their relationship with the political approaches of the productive and education sectors.

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Lines of action

This *Policy* will help establish alliances with agents, different actors from the public and private sector, and non-governmental agencies. It is the hope these alliances will create the following lines of action:

- Promote the development of the occupations part of the arts-value chain, and research their characteristics, to harmonise the classification codes of economic activities.
- Establish the qualifications of the sector --following the guidelines of the Intersectoral Commission for Human Resource Management-- to promote mobility and accumulation of individual and collective human capital; in turn; improve and give relevance to training initiatives in the industry and increase productivity.
- The Ministry will design and tailor appropriate mechanisms to the needs of cultural heritage crafts.

- Increase access to the labour market, which will allow companies, through their hiring apprentices of arts and heritage crafts, to support the improvement of qualifications in these crafts.
- Strengthen the articulated work and management among the cultural, educational and labour sectors to create opportunities for private companies to participate in training in arts and heritage crafts, and encourage the hiring of national and foreign masters in these crafts to support the first phases of implementation of this *Policy*. The expected result will be that the skills and knowledge associated with these crafts, as well as the quality of the expressions and the research and innovation in these fields will improve significantly.
- The institutions that have competencies in this sphere will offer economic incentives for meetings and exchanges between masters and apprentices, between knowledge carriers, craftspeople and entrepreneurs.
- Encourage research, documentation, learning, and the transmission of knowledge connected to the crafts that are at risk of disappearing, as well as to crafts that have already disappeared and that may appear presently or in the future.
- Stimulate articulated work with public libraries to produce and increase circulation of didactic and educational material – graphics, photographic and documentary – both physical and virtual, which will be available nationwide. Also, encourage the creation of educational content in other languages so information on the arts-and-heritage-related crafts practised in Colombia may percolate worldwide; also, translate useful documents into Spanish for our craftspeople.
- Identify local learning methods for handicrafts, and foster regional and community learning, and awareness of these crafts in their social niches.
- In coordination with the policies for the safeguarding of the ICH, guarantee the safeguarding of the knowledge associated with the cultural heritage crafts, and strengthen the mechanisms for their transmission.

- Increase and improve the human capital to respond to the demand coming from stage shows, outdoor and indoor cultural events, and film productions.
- Strengthen other approaches to increase the capacities of the culture sector in the production of artistic and cultural activities, goods and services.
- Create a technical committee to coordinate the training initiatives offered by the Ministry of Culture.
- Construct a catalogue of qualifications of the sector, according to the guidelines of the occupational map, per the provisions of Conpes 3674. Continuously update and reset the validity of this catalogue.
- The Policy will strengthen the institutional and curricular development of arts-training programmes.
- Identify the needs of qualification of human capital for the sector.
- Update and design criteria for culture-sector crafts.
- Update the national catalogue of qualifications
- Promote the dissemination of the culture-sector qualifications.
- Following the qualifications framework, promote the participatory processes aimed at recognising lifelong learning.
- Masters from each region will help in teaching the crafts.
- Strengthen the institutional and curricular development of the workshop schools in all regions.
- Open new programmes in the existing workshop schools and strengthen their training capacities in crafts, according to the qualifications framework for the culture sector.

Strategy 3. Social, productive and institutional development

This Policy acknowledges the difficulty faced by craftspeople in accessing information sources, educational spaces and institutions that give support to their ventures or help them generate networks and associate. Therefore, institutional agreements will be made to create and operate institutions that represent and articulate the needs of the agents of the arts and heritage crafts. Due to the transversal nature of this issue, the success in the implementation of this *Policy* depends on the strengthening of inter-institutional and intersectoral articulation and a strong connection with the culture-sector craftspeople and the regional governing bodies and institutions. A successful articulation could bring about an increase in public and private funding invested in this *Policy's* goals.

Those who learn and dedicate their lives to arts and heritage crafts are potential entrepreneurs. All agents should encourage, according to this *Policy* framework, the creation of new business models, and the exhibition of arts-and-heritage-crafts products and services both in Colombia and the rest of the world. To this purpose, a business directory will be created and updated in the short, medium and long term.

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Lines of action

- Institutional strengthening
 - Harmonise and articulate the National Culture System with the Education and Training System through institutional developments that are defined by and in agreement with the functions and scope of the Inter-Sectoral Commission for Human Resource Management.
 - Carry out institutional agreements from the perspective of a National Human Capital Training System based on the design and implementation of a national qualifications system based on the Qualification Framework.
 - Develop a favourable environment for the consolidation of companies in the different sectors of the country's economy, mainly in those related to the culture sector.
 - Guide young people and adults across the country in the search for innovative alternatives in education, work and entrepreneurship.

- Guide and create mechanisms so that the craftspeople belonging to the sector recognise and expand their productivity.
 - Promote in the regions the strengthening of local capacities through arts and cultural heritage crafts in the areas established in this *Policy*.
 - Promote the articulation of the productive chain of the crafts of the sector to achieve a favourable social valuation of them.
 - Promote the strengthening of productivity, competitiveness and the management capacity of the agents of the crafts.
 - Promote the formation of guilds and associations, as well as their consolidation and articulation with existing groups.
 - Create work networks and cooperatives that allow public and private entities to work with craftspeople in the improvement and monitoring of education and the creation and strengthening of business, association and local and community entrepreneurship models.
 - Within the framework of the articulation process, all agents of the crafts will participate in the identification and updating of market trends and labour demand for each of the arts and heritage related crafts, and will adjust, when necessary, the National Qualification Framework.
 - Articulated and networking labour will be promoted jointly by public institutions and associations, through information systems and other mechanisms.
 - Public institutions should review and generate devices that include a more significant number of craftspeople in contracts and calls, and provide options for those who work in crafts in the arts and heritage fields to find job opportunities.
- Strengthening entrepreneurship

All the actors that have a part in this Policy will help to do the following:

- Promote the generation of income in the framework of fair trade and decent work conditions, and favour the actions and companies that protect the environment and intellectual property, both of the knowledge about handicrafts, and products and services related to other crafts.
- Promote the shared use of spaces and workshops that meet safety requirements and the modernisation of infrastructure; these spaces must have materials and equipment that help fair trade and environmental protection while promoting competitiveness.

- Strengthen access to credit and subsidies, and provide clear information on financing aids for businesses that deal with arts and heritage crafts.
 - Create a strong bond with the chambers of commerce of the country to accompany the economic development of small producers, conduct training aimed at small businesses, provide permanent support to entrepreneurs, promote cooperation between companies and design tailored programmes for them.
 - Design mechanisms to recognise the potential of existing markets for products and services coming from culture sector crafts.
 - Implement market-research and financing strategies useful for the craftspeople of the sector.
 - Audiences will be trained to understand, appreciate and consume the products made by culture sector crafts, as well as the cultural spectacles offered in the country.
 - Research, document and systematise the know-how and experiences coming from the creation and strengthening of markets focused on the crafts of the sector.
 - Encourage self-employment, entrepreneurship, and the emergence of viable and fair local and regional markets
 - Recognise all forms of learning in the culture-sector crafts, as well as their particular spaces, to reduce inequalities, give value to Difference, thus broadening the spectrum of job opportunities that benefit both young and old.
 - Support the recognition of the social importance of arts and heritage crafts, and the overcoming of negative stereotypes associated with the crafts will be encouraged.
 - Support the viable initiatives that lead to the improvement of the quality of life of those who work in the culture sector.
- Management of public and private resources
 - Establish the relationship of the crafts with other local cultural manifestations to determine the best way to manage public funds.
 - Connect creative industries, cultural infrastructure and some cultural heritage practices with productive spaces, to increase income generation and improve access to education and employment.
 - Encourage the use of spaces and scenarios in the circulation of the arts (concerted rooms) as spaces for learning and practising crafts.

- National and International cooperation
 - Increase the national and international exchange of trainees to strengthen learning, work and production networks.
 - Promote intercontinental fairs and national and international labour internships, as well as Ibero-American campuses and laboratories for the strengthening of crafts in the sector.
 - Foster international cooperation to strengthen the capacities of the sector in the production of cultural goods and services.
 - Strengthen access to global markets to promote cultural products and services in Colombia.
 - The Policy will foster “Capacity-building through the exchange of information, experiences and expertise, as well as the training of human resources in developing countries, in the public and private sectors, relating to, *inter alia*, strategic and management capacities, policy development and implementation, promotion and distribution of cultural expressions, in small-, medium-, and microenterprise development, the use of technology and skills development and transfer” (UNESCO, 2005, Article 14)).

Strategy 4. Value enhancement, promotion and recognition

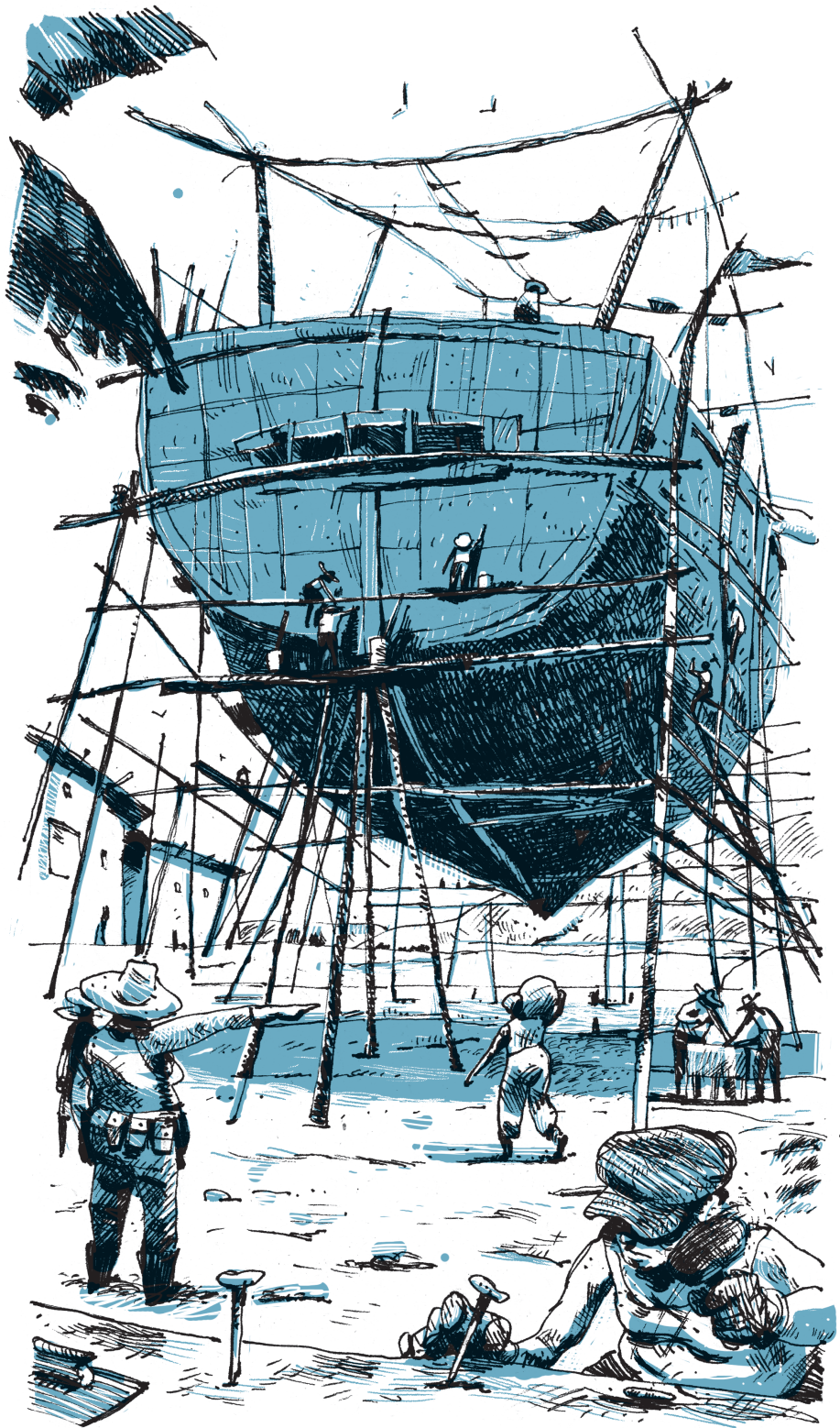
Following the articles 14, 15, 16 and 17 of the UNESCO guidelines of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), this strategy will focus on strengthening the links between the public and private sectors. It will be carried out both at the national and international level, to produce content that favours the recognition and social value of the crafts through the exchange of knowledge, experiences, and human and financial resources. It will aim at improving the circulation of its goods and services in the national territory and other countries, as well as access and sharing of information. Additionally, there will be more coordination with the Ministry of Information Technologies and Communications and with public and private institutions throughout the national territory that have interest and expertise in the subject, to promote the use of new technologies and to share among children and young people the value of the crafts. There will also be an effort to improve the circulation of content about companies, productive units, stakeholders, and the goods and services offered by those who practice the crafts of the culture sector in Colombia.

Lines of action

- Communication for the appropriation of content about culture sector crafts in Colombia
 - Articulate new information systems with existing ones.
 - Carry out awareness campaigns in mass media and local outlets.
 - Promote and circulate information on the subject on television and radio programmes.
 - Edit books, magazines and digital primers on the subject.
 - Design digital applications that help appropriate and disseminate information on the subject.
 - Create blogs and web pages to share information, and use social networks for this purpose.

- Protection, safeguard, value enhancement and promotion of culture sector crafts that are at risk
 - Identify, characterise, research and document crafts at risk of disappearing, as well as those already disappeared or that will arise in the future.
 - The learning of crafts at risk will be encouraged.
 - Encourage actions to safeguard knowledge and traditional techniques associated with arts and heritage crafts.
 - Identify crafts related to the manifestations of the intangible cultural heritage, and promote their understanding, appreciation and promotion.
 - Identify crafts associated with the movable and immovable cultural heritage, and promote their understanding, appreciation and advancement.

Institutions involved
in the strengthening
of culture sector crafts
and occupations



The learning, development, circulation and value enhancement of arts and heritage crafts involve various public and private institutions at the departmental, municipal, district, national and international levels, and natural and legal persons who have the knowledge or carry out their work in a trade related to culture.

Some of these institutions could have specific competencies, while others, based on the stewardship of the Ministry of Culture, could be linked as strategic allies. We expect that many national and international institutions, and public and private organisations and, in general, most agents of the crafts, will implement the strategies and actions proposed in this *Policy*. The institutions and agents will also be able to fund, regulate and enforce the strengthening of the crafts from the components and areas of the Policy.

Some of the institutions called on to participate in the implementation of this *Policy* are the following:

Ministry of Culture, its directorates and dependencies

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- Office of the Minister: Press, Entrepreneurship, International Affairs
- Vice Ministry: National Programme of Incentives, Concerted Supports, Infrastructure
- Directorate of Art and its groups, and the Colón theatre
- Directorate of Heritage and its groups, plus the National Workshop Schools Programme
- Directorate of Communications, Crea Digital, Radio and TV
- Directorate of Cinematography, Imaginando Nuestra Imagen Programme (INI), Colombian Audio-visual Heritage Information System (SIPAC)
- Directorate of Populations
- Directorate of Promotion

Affiliated Entities and Special Administrative Units

- Instituto Caro y Cuervo
- Instituto Colombiano de Antropología e Historia (ICANH)
- Archivo General de la Nación
- Biblioteca Nacional
- Museo Nacional

Other ministries

- Ministry of Information Technologies and Communication, Señal Colombia, Crea Digital
- Ministry of Commerce, Industry and Tourism, Vice Ministry of Tourism, Handcrafts of Colombia
- Ministry of Education, SENA, National Tertiary Education System and National Qualifications Framework
- Ministry of the Interior, Copyrights, National Printing
- Ministry of the Treasury, DIAN, FINDETER
- Ministry of the Environment and Sustainable Development, regional autonomous corporations
- Ministry of Labour
- Ministry of Housing, City and the Territory, traditional construction systems and housing of cultural interest
- Ministry of Foreign Affairs, Colombian Agency for International Cooperation

Administrative departments

- National Department of Statistics (DANE), Culture Satellite Account
- National Department of Planning (DNP), Royalties
- Administrative Department of Science, Technology and Innovation (Colciencias)

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Territorial authorities

- Departmental bureaus of culture
- Departmental bureaus of education
- District secretariats of culture, SCRD, Idartes
- Municipal mayors' offices
- Bogota D.C. mayor's office
- Houses of culture

Schools, guilds, public and private associations and other spaces

- Workshop Schools of Colombia
- Chambers of Commerce of Colombia
- Luthiers Colombianos Foundation
- Guilds, groups, cooperatives, clusters, networks, temporary unions, non-profit associations

- Propaís
- Schools in the culture and training for work and human development fields
- Observatories
- Colombian Association of Seismic Engineering
- Universities
- Colombian Film Heritage Foundation
- Art-house cinemas
- Community radios

International organizations

- Netherlands Organization for International Development Cooperation (ICCO)
- Japan International Cooperation Agency (JICA)
- United States Agency for International Development (USAID)
- Spanish Agency for International Development Cooperation (AECID)
- International Organization for Migration (IOM)
- Development Bank of Latin America (CAF)

Considerations for
the implementation
of this policy



- The Directorates of Arts, Heritage, Cinematography and Communications, as well as the Cultural Entrepreneurship Group and the National Workshop Schools Programme will develop a plan that facilitates the technical and financial projection of the strategic lines of the Policy and will participate in the design of their respective programmes and projects. Later, they will work jointly with the territorial authorities to initiate the implementation of the Policy throughout the national territory with the lines of action that best suit each region.
- The successful application of this *Policy* will depend on the stewardship carried out by the Ministry of Culture alongside other ministries of the National Government, attached entities and special administrative units, as well as with institutions of the district, departmental and municipal levels, to define the annual investment that will be allocated to this matter.
- It will be necessary to establish national and international strategic alliances for the development of each of the components aimed at strengthening the crafts related to the sector, which will require coordination with the Office of International Affairs and Cooperation and the Legal Advisory Office.
- Although the country now has the legal and public policy instruments to safeguard crafts related to the intangible cultural heritage, it is necessary to do further work on the intellectual property rights of crafts related to cultural manifestations and traditions, especially as regards to the individual or collective rights holder.
- The implementation of all the guidelines in this *Policy* will require the commitment of the National Government, the participation of private business and society in general, and the articulation of institutions and agents of the various crafts. One of the most critical components to achieving the sustainability of the Policy is short, medium and long-term planning. It will also require coordination and the creation of workspaces to generate possible alternatives to be carried out during the implementation of institutional initiatives.
- The Policy will have to be complementary to other efforts that are in progress, such as the work being carried out with the Ministry of Housing to correct the regulatory gaps that allow the deterioration of heritage buildings made with traditional construction systems, such as stone, stepped wall, adobe and *bahareque*, among others. This deterioration worsens when specific systems reinforce these properties because they are incompatible with the structural behaviour of their constituent materials –and contrary to the conservation principles and criteria that the general Law of culture

defines for the safeguarding and protection of the knowledge associated with these buildings and the tangible cultural heritage. To correct these gaps implies the modification of the Colombian Regulations for Resilient Earthquake Constructions (NSR-10) to promote the conservation of the immovable cultural heritage, protect and give continuity to the know-how and building practices that make up the intangible cultural heritage, and officially create the category of “housing of cultural interest”.

- It will be necessary to advance in the joint work being carried out by the Ministries of Culture, Health and Labour to generate more opportunities for crafts that require standards following their practices, such as traditional cuisines and midwifery.
- It is also necessary to characterise and arrive at common definitions of the “specialised restoration assistant” category in each of the fields of movable cultural heritage. It is essential that this task is carried out jointly by the General Archive of the Nation, the National Library, the Directorate of Cinematography, the Group of Movable Cultural Property, the Faculty of Heritage Studies of the Externado University of Colombia and the remaining institutions and stakeholders that have competencies in the subject.



ANNEX 1.

The production of artistic and cultural goods and services

Bearing in mind that some of the challenges facing the country converge on the strengthening of productivity in all sectors, what follows is a useful map for institutions and agents to use as a guide. As a supplement, Annexe 2 contains a descriptive list of crafts involved in the production of artistic and cultural goods and services.

We will refer here to the people in the production stage of the value chain, those who participate in the execution of an idea and its concretion as a product. This process, which has several steps, is carried out by people and teams that are not very visible and perform different occupations.

Production refers to the process generated by the joint activity of the work teams through planned procedures in order to achieve a cultural product that expresses ideas, values, attitudes and artistic creativity, and offers entertainment, information or analysis; in these respects, production is the way for the cultural product to reach its maximum potential and revert to society. (Davis, 2002)

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Production covers a large number of agents, such as public and private institutions, producers and entrepreneurs. These agents are articulated to carry out the following stages:

- Preproduction
- Production
- Postproduction

The preproduction state includes analysis, conception and planning. The production stage begins with collecting, creating, and recording the necessary materials or elements. Post-production starts when those materials get adjusted to the requirements of the space. At the design stage, all the parts are fitted together to show them to the public. (Iglesias, 2016)

The following agents participate in the regular production of an event, cultural spectacle or related good or service:

Regulators: Represented by public institutions that are responsible for drafting laws and disseminating them, as well as for the processing of permits and the issuance of concepts to carry out cultural events.

Executors: Represented by public and private institutions that are responsible for implementing procedures, promoting the development of shows, as well as managing the programming and the equipment.

Support: Provided by public and private institutions that are responsible for monitoring the compliance with the regulations and for supporting the implementation of emergency and mobility plans.

The following agents participate in the management, administration and logistics related to the production of cultural events and shows:

The executive producers: They have a vision of the artistic events and the ability to coordinate everything needed for them. They also seek resources and plan all aspects of production, organising all the parties, including technical and logistic producers.

The technical producers: They work on the technical and practical aspects of stage and studio assembly.

The logistic producers: They answer for regulatory requirements (permit procurement, security, customer service and locations). They also deal with suppliers.

The field producers: They carry out functions directly related to the staging of an event. They communicate directly with the artists and solve specific requirements of the production.

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In Colombia, many of these job descriptions are carried out by the same person.

All artistic fields and some activities related to cultural heritage require production services to publicise and circulate their products: music, dance, literature, cinema, visual arts, theatre, circus and more, all of them include jobs associated with production.

Below we list some fields within the arts dedicated to the production of goods and services. The areas proposed here are not intended to limit the scope of production of products and services linked to the arts, but rather to be a frame of reference for institutions and agents. We must give way to the constant changes that occur in the occupations associated with this link in the value chain, especially coming from the development of new technologies that transform our way of thinking, producing, distributing and consuming art objects and products. Annexe 2 lists some crafts associated with these areas.

- Stage production in dance, music, theatre and circus
- Recording, mixing and phonographic mastering
- Production and assembly of art and heritage exhibitions in galleries, museums, libraries, and cultural and public spaces
- Film, audio-visual, television and radio production
- Print and book production

Stage production in dance, music, theatre and circus

The Law 1493 of 2011, the law of public spectacles, in its third article defines as *public spectacles of the performing arts* “the live representations of artistic expressions in theatre, dance, music, circus, magic and all their possible practices, derived or created by the imagination, sensitivity and knowledge of the human being that congregate people outside the domestic sphere”. In a stage production, many types of knowledge, work teams and occupations come together to build and operate everything necessary for a play, concert or event to be seen by an audience. The professionals who take part in the production bring the creators’ ideas to life and in this way help convey the show to spectators.

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To successfully stage an event, each area needs to address their specific requirements in specific ways. Each of the crafts and professions required by a stage production is a universe in itself, with a particular knowledge set and challenges.

Recording, mixing and phonographic mastering

The crafts related to the creation, production and circulation of recordings cover a large number of procedures that serve to define the musical product and bring it to an audience. We hope to identify and characterise numerous crafts in each of the links of the music value chain. For the time being, the starting points may be recording, mixing and mastering. In Colombia, this kind of production is done both at an industrial scale and a local and community level, thanks to the technological tools currently available. As a consequence, the quality in musical production dramatically varies. The number of jobs in each stage of production is higher or lower according to the scale of the project, which means that, on occasions, a single person can carry out all the required steps. It is important to remember that the recording industry is one of the most important cultural industries in the country.

Production and assembly of art and heritage exhibitions in galleries, museums, libraries, cultural and public spaces

The production of an art or heritage exhibition requires taking on the considerable responsibility of manipulating and housing unique objects, whose loss can be irreparable. This fundamental stage in the circulation of the arts,

...is responsible for the design of the action plan (strategy, schedule, budget and support to the other areas of the project). These actions help determine the logistical needs, the required strategic allies at the local, regional and national level, and the needed permits (use of images, public and other spaces). This is done in part by visiting the selected places to determine the technical conditions and viability of: facilities (location, capacity, services), communications (fixed and mobile telephony, internet), possible suppliers of local or regional goods and services, operations centres and warehouses, and cultural, climatic, geographical and other variables that may affect the exhibition. (Ministerio de Cultura, 2012)

Also, the production and assembly of exhibitions require specialised transportation and packaging services for the works, as well as experts in their handling and preparation.

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Film¹, audio-visual, television and radio production

Production activities in these areas are made up of several stages. In one of them

...all the technical, human and financial resources necessary to undertake an audio-visual project are sought for and managed. More particularly, it refers to the filming stage of an audio-visual project. In this stage, all the technical and artistic processes that will make the

1 Law 814 of 2003, Law of cinema, in chapter I, articles 2 and 3, states that “The concept of cinematographic industry designates the moments and activities of production of goods and services, especially those of production, distribution or commercialization and display. For its part, the concept of national cinematography includes, for the purposes of this law, the set of public and private actions interrelated to foster the artistic and industrial development of the audio-visual production and of national cinema and to root this production in the national will, at the same time supporting their greater accomplishment, conserving them, preserving them and spreading them”.

audio-visual work are completed. It is generally identified with the moment of filming, although it refers to the overall process of manufacturing the audio-visual project, the prospecting of financial resources and human teams that effectively enable the materiality of the product. On the other hand, one needs to observe the dynamics of filming and the internal distribution of tasks during production. This structural distribution varies according to the type of production and the unique characteristics of the product, but general lines of operation can be established that explain the priorities of the daily work plans for a typical audio-visual production.

[...]

At present, from an industrial, economic or aesthetic point of view, cinema – which begins to take place more and more in digital support (in high or low definition) – constitutes a cultural industry that gets confused with the production of fiction for television and intersects with other contemporary cultural practices – transmedia and cross-media. At the moment, cinema and TV make up in this way the same cultural universe to which other practices are not foreign, such as advertising and videogames. (Gómez-Tarín and Marzal Felici, 2015)

Print and book production

This kind of production is made up of a series of ordered steps to generate a printed cultural product. At present, a large part of the print and book production is carried out employing computers and specialised machines that are becoming easier to use, and allow a more considerable amount of printings at lower costs. These new techniques have generated new crafts and transformed others. One of the few examples remaining in Colombia of the book production of the 18th and 19th centuries is the Patriotic Press, an institution that is part of the Caro y Cuervo Institute – attached itself to the Ministry of Culture. Those who perform the printing-related crafts receive their training in the workshops of this press, where the operation and repair of old machines can also be learned. As José Eduardo Jiménez writes in his book *The Patriotic Press: 50 Years of History (1960-2010)*: “Together, this operation conveys the actions of a living museum that interacts in a real industrial setting” (Jiménez, 2014).

The traditional crafts of this industry have been included as areas of this *Policy* as a manner of testimony to the evolution of the print and book production crafts in Colombia, and because they are primary training grounds to learn traditional techniques and processes. Even

for the last reason alone, these crafts should be disclosed, documented and taught before they disappear; they may also find a potential market in the arts' field. We include here as well occupations related to the staging of book fairs and literary festivals because they host critical services for the dynamization of the value chain of these goods.

ANNEX 2.

Guide of trades for the production of arts

The following guide presents some of the occupations related to the artistic fields that belong to the areas of policy. Not all possible trades have been included, with the idea of not limiting the reader, and conveying the impression that occupations are dynamic and changing. The Ministry of Culture invites the agents of culture sector occupations to submit all the trades that they considered should be included in this *Policy* to consolidate, little by little, a guide that represents all the trades that fall under arts and heritage. It is essential to keep in mind that occupations are dynamic: some appear due to the needs of the sector and others disappear due to technological changes or other reasons. As a consequence, the guide of culture-related crafts must be renewed continuously.

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The delimitations presented in this guide arise from the review of the primary and secondary sources, of the working documents of the different groups of the Ministry of Culture, of their ascribed entities and special administrative units, and the material created by the Ministry of Culture for the consolidation of the qualifications of the sector. In the specific case of the traditional crafts related to book production, we thank the contribution of the officials of the Patriotic Press of the Caro y Cuervo Institute. We invite the reader to follow the definition of crafts related to culture in this *Policy* to understand why we have included occupations that have different learning methods and different settings.

The guide is organised according to areas, and the terms in each of them are alphabetically arranged. The crafts listed here correspond to occupations or general roles, but the possible positions for each trade are not specified.

Note. Several of the occupations detailed below are subject to the “Safety Regulations for protection against falls when working at height” issued by the Ministry of Labour through Resolution 1409 of 2012.

Stage production in dance, music, theatre and circus²

- Stage technician

Interprets and executes the creative proposal of the stage designer, giving support in the building and assembly of the set designed for the show.

The stage technician starts from the preliminary sketches presented to the director, translates the three-dimensional images in planes, sections, cuts, elevations and isometric perspectives at a suitable scale, taking into account the changes of the scene between interior (living rooms, bedrooms, etc.) or exterior (squares, gardens) acts. These present the movements and positions within the predetermined stage space. This logical translation of the ideas projected by the stage designer allows a clear vision in the choosing of materials that comply with safety standards, weights and, in general, the entire ergonomic structure of the scene, everything according to the requirements in self-supporting structures, panels, curtains and props. To perform their work, stage technicians apply the work of painters, sculptors, artisans, metal workers and carpenters specialised in building and decoration for the stage. (Alarcón, 2009)

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This occupation also participates in film, audio-visual and television production.

- Lighting technician

Is the person who develops lighting projects for shows, implements design concepts using lighting methods and techniques, carries out the drafting and interpretation of the lighting plans, adapts the design to the possibilities of a particular space, and makes the selection and assembly of lights and the required equipment. Whoever fulfils this function manages to materialise the artistic idea by covering the operational side.

All the activities carried out by the lighting technician must follow the design requirements of the scene, and must guarantee the level, quality and safety in the supply of light and the maintenance of the technical equipment used in each show.

2 This proposal adopts the definitions of the Ministry of Culture document *Conceptual approaches to the crafts of the performing arts*, by Diana Patricia Alfonso López and Rosa Elena González Moreno, advisors of the Theater and Circus Area of the Arts Directorate

This occupation also participates in film, audio-visual and television production.

- Recordist

A person who builds the soundscape chosen for each show. In the production phase, the recordist participates in the sound montage, the programming and reproduction of effects, and in the post-production phase, in recording, editing, handling and maintenance of equipment, as well as in the conservation and restoration of sound pieces.

The activities performed by the recordist include the maintenance and administration of equipment, quality control and the operation of consoles and audio equipment in general.

- Make-up artist and hairdresser

Through dramatic makeup and hairdos, this person manages to give personality to the characters of live shows, according to production design parameters and health requirements. The make-up artist can use chiaroscuro and body painting, to make and apply hair extensions and prosthetics, use wigs, hair prostheses, beards and moustaches to help build the characters of a show.

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This occupation also participates in film, audio-visual and television production.

- Musical show operators

They take part in activities during a live musical show, such as signposting, demarcation and closing of spaces. They are in charge of the public's admission and accommodation, the assembly and disassembly of stage, sound and lights; the transportation of equipment, supplies, artists and human resources, among others; they also participate in the assembly, adaptation and coordination of dressing rooms (entry and exit of artists, catering and security), maintenance and cleaning.

- Special effects technician

Is capable of handling special effects involving water, fire, explosives, old weapons, conventional weapons and blood, among others.

This occupation also participates in film, audio-visual and television production.

- Rigger for circus shows

The person who prepares the needed equipment in elevated structures. The *rigger* performs the installation of structures and technical equipment for the circus (lighting, sound and equipment for actors' flight, among others). They also give ground support, carry out the lifting and suspension of loads (human and otherwise), support the building of decoration, the assembly of tents and the installation of structures in unconventional spaces. The rigger also supervises the security of the elements and aerial equipment used in the show. Due to this work being carried out primarily at heights, it requires special physical, technical and safety conditions.

- Roadie

Participates in the logistics and technical coordination by performing various activities during the stages of pre-production and production of a live musical event. Among the tasks carried out by the roadie is the assembly and testing of a stage, sound, lights, communications and special effects; the production, request and review of raiders, as well as the enabling of lights, sounds and other effects, according to changes in the stage.

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- Stagehand

This person takes on a wide variety of roles on the stage, such as helping in the assembly and disassembly of the scenery and ushering of the public; they may also operate or help maintain the mechanical, electromechanical, hydraulic or pneumatic elements of the theatre. The stagehand gives support on stage, and controls special effects such as smoke and fog machines, storms, snow or water effects; they also place and remove from the scene the elements that are part of the scenery and the props that support the actors' performance.

- Costume designer

A person in charge of designing clothing, shoes and accessories to give a unique personality to the characters of live shows, according to production design parameters and quality requirements. The costume designer measures, trims the patterns, cuts, builds and adapts the costumes according to the needs of the setting; guarantees the cleaning, maintenance and continuity of the wardrobe, footwear and accessories during the duration of the show, and also helps as a dressing room assistant in rehearsals and recitals.

This occupation also participates in film, audio-visual and television production.

Occupations of the traditional circus³

- Foreman: The person who directs the assembly and disassembly of the circus.
- Tent manufacturer: The person who builds and repairs circus tents.
- *Cushioner*: Circus usher, who usually rents cushions to the attendees.
- Usher: The person who is at the entrance to the lunette and box seats controlling the entry and seating of people.

- Ground Staff

They are in charge of delivering the work elements to the artists. They also operate the track machinery and are responsible for the care and safety of the artists' devices.

Film, audio-visual, television and radio production⁴

- The set designer

The set designer is the person in charge of creating realistic scene depictions using the building or installation of furniture, decor, floors, equipment or other elements to materialise the aesthetic and scenographic proposal made by the art director; usually knows plumbing, electrical installation and related skills.

- Cameraman

A person in charge of operating a camera in a shooting or transmission for film, television or video. The cameraman “develops an active role in the decisions about the framing or location of the camera, in close collaboration with the director, and in control of the camera itself” (Gómez-Tarín and Marzal Felici, 2015).

3 The occupation characterizations in this section are based on Ruiz and Ramírez, 2013.

4 The occupations of stage technician, lighting technician, make-up artist, special effects producer and costume designer are defined in the section “Stage production in dance, music, theater and circus”.

Among the occupations associated with the cameraman, we can mention the camera assistant, the focus assistant, and the camera operator.

- Data manager

They manage data and information obtained during production and knows how to handle and store it adequately. They control the upload and download of information, verify its status and create backup copies. They review material and generate reports on the content, including observations about errors or failures (of focus, noise, errors of clappers, the presence of a microphone in the image, among others).

- Double

Is the person who replaces an actor in scenes where the actor cannot or does not want to perform for any reason. Doubles are usually used in action scenes, in which the double is a specialist (*stuntman*) with the necessary knowledge and training to carry out a required performance.

- Extra

“Person who appears in a film or television series without being singled out, without a line of dialogue or outstanding action” (RAE: *Diccionario de la Lengua española*, 2018).

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- Focus puller

A person who works hand in hand with the cameraman and is responsible for the handling of the focus ring of the camera, looking for the necessary corrections of focus for the final image to be clear.

- Gaffer

A person in charge of coordinating lighting and electrical equipment. The gaffer performs various activities, such as controlling the inputs and outputs of the lights, arranging the base supports, lights and needed installations, and ensuring the electrical supply for the special effects. They should also supervise the operation of the electric generators and cable management so as not to obstruct the movements of the actors or cameras.

- Location manager

Also known as *field producer*, is the person responsible for organising the human and technical resources required for shooting exteriors and locations.

- Machinist

The machinist handles the machines and all the fixing and mooring equipment of lights and cameras. Therefore, they must work in coordination with the lighting and filming equipment. The machinist can also participate in the configuration of camera dollies, assemblies, trailers and cranes.

- Script supervisor

They make sure that the story and visual continuity is not broken during production, as the filming of the scenes is not consecutive.

- Sound technician

The sound technician “is in charge of checking the equipment in advance and solving operational problems [...], to obtain optimum sound quality and a suitable base for editing” (Gómez-Tarín and Marzal Felici, 2015).

In the workgroup of the sound technician, we find the microphone and boom operator, who has been “entrusted with the task of placing the microphones on the scene and take charge of their maintenance in conditions of use, transportation and storage, among others” (Gómez-Tarín y Marzal Felici, 2015).

- Prop master

A person who performs activities related to the acquisition, processing, conservation, maintenance, storage and return of the props required during production. Mainly responsible for producing a variety of accessories, including replicas and unusual objects (with movement, light or sound). Eventually, those who manufacture the props may be in charge of handling particular items or teach the actors their mode of operation.

Sound, recording, mixing and mastering technicians

A person who knows the methods to achieve the right sound for the recording, how to mix sounds, and how to manage the intensity and brightness as required. They prepare the equipment the artists need during the recording (microphones and headphones, among others). They record the shows, edit and improve the taped material, having sufficient familiarity with the equipment to do so. They handle audio consoles, software and hardware for special effects and produce a draft mix before making the final version.

Other occupations related to music

- Piano tuner

A person who adjusts the strings by moving the pins to tighten or loosen them, to find the correct intervals between the notes, and their harmonics.

- Pipe and electric organ tuner

Tunes and harmonises pipe and electric organs.

- Luthier

Builds, repairs and restores musical instruments.

- Archivist, copyist and music editor

Edits musical works, copies and transcribes compositions; produces books or publications so that the music pieces may be played.

- Music web services administrator

Manages web spaces to organise and give access to music. Creates and manages applications (*apps*) for music and other services associated with music.

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Print and book production

- Proof-reader

Reviews originals or proofs to identify, adjust and correct grammatical, spelling, semantic and syntactic mistakes, as well as composition errors in the proofs.

- Bookbinder

Makes the folding, revision of the folios, sewing, refiles, glueing and assembly, as well as the functional design of the book's cover. Likewise, traditional bookbinders use manufacturing elements such as stamps, engravings and textiles, that determine the aesthetic character of a book.

- Printer or machinist

Operates and keeps in good condition any printing machine (rotogravure, lithographical, letterpress or offset, among others), so the printing is of the best quality. They also verify that the adequate assembly of the book, perform ink tests, imposition, margins and folio laying.

- Bookseller

A person who sells books, basing this activity on the extensive knowledge of authors, editions and publishers. The bookseller knows their library in depth, which allows them to recommend books to her users, and therefore is a critical figure that promotes the circulation of printed products.

- Assembler

The assembler makes the design and assembly of stands for literary fairs; works together with the exhibitor to promote books and publications through the design of stands.

Historical occupations of print and book production⁵

- Storekeeper

Is the person who “guards the raw material for production, controls the supply of papers, inks, glues and other materials necessary for the composition, printing or finishing” (Sandoval, s.d.).

- Composer

Responsible for configuring the printing mould or image holder that will print on the paper, for which they must order the text and other elements. Among the activities carried out by the composer are those of making the galley and folio proofs, correcting the pages (when necessary) and sending them back to printing.

- Cutter

The cutter is in charge of preparing the paper following the established measures for the desired format of the book.

- Photoengraver

A person who, “utilising photomechanical procedures (chemical action of light), engraves a metallic surface –in relief or hollow– generating a *clisé* to be printed later” (Sandoval, s.d.).

5 The definitions presented here were taken from the work of Laura Sandoval, *Oficios históricos de la producción gráfica y bibliográfica* (Historical trades of print and book production), unpublished.

- Engraver

A person who “intervenes a metallic material, whether steel, copper or zinc, by manual procedures ‘drypoint’ or chemical etching to get an engraving” (Sandoval, s. d.).

- Linotypist

The linotypist operates a linotype machine and is responsible for receiving the text, typing it, assembling the galley, printing proofs and delivering them to proofreaders.

- Lithographer

A person who engraves, draws or writes on a stone plate to reproduce, by printing, what is drawn or engraved.

- Wood engraver

A person who “carves on wood texts or illustrations to configure a mould, plate or matrix to cover it with ink and reproduce it on paper. This carving is usually done in a single piece of wood” (Sandoval, s. d.).

Production and assembly of art and heritage exhibitions in galleries, museums, libraries, cultural and public spaces

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- Carpenter

A person who works with wood and knows the techniques and procedures required for its transformation into objects; makes the parts, pieces or elements needed for the assembly and exhibition of works of art and heritage.

- Audio and video editors

They know the equipment and procedures for audio and video editing. They make rough cuts that will be later used in the making of audio-visual pieces for art and heritage exhibitions.

- Lighting technician for museums

Responsible for the installation of specialised lighting systems required for the correct exhibition and conservation of all the pieces.

- Packer and warehouseman of works of art and heritage

A person who implements safe, climate-controlled and appropriate storage systems for different types of objects. Understands the way different materials respond to changing weather conditions.

- Laboratory technician in analogue photography
Develops photographic films, enlarges it to different sizes and makes copies on paper.

- Framer
Makes frames with different materials, according to the characteristics of each work of art, sometimes applying conservation materials and techniques.

- Exhibition assembler
Is in charge of the assembly and disassembly of exhibitions; coordinates with restorers and other professionals the correct installation of the materials and elements that make up the space and the mechanisms of a display for the pieces, according to the museological design; evaluates and proposes mooring and protection systems of the parts for the assembly of the exhibition. The assembler mounts exhibitions of historical and artistic objects taking into account the characteristics of the assets and their materials, as well as the spaces.

- Producer of conservation stretchers
Makes conservation stretchers for canvasses, and in some cases assembles the works in coordination with a conservator, according to the museological and conservation requirements of the pieces.

- Producer of stands for exhibitions
Makes specialised supports to hold the pieces during the exhibition.

- Carrier of works of art and heritage
Knows the techniques, materials and particular protocols to pack, transport and handle the assets properly during their transfer; has the necessary equipment to transport the pieces and knows their operation.

ANNEX 3.

The regulatory framework of the Policy addressing productive development, the culture sector and the training in crafts and occupations in Colombia

The present *Policy* is based on the various Colombian regulations dealing with culture, education, entrepreneurship, productive development and the cultural industries already in existence. We have

compiled and present here an overview of the normative framework we have used for this *Policy*.

We begin with the Political Constitution of Colombia, the highest law in the nation, which in Article 26 states that “Every individual is free to choose a profession or occupation. An Act may mandate certificates of competence. The competent authorities shall inspect and oversee the exercise of the professions. Occupations, the arts, and work that does not require academic training are to be freely exercised, except for those which involve social risk”⁶.

Similarly, Article 27: “The State guarantees the freedoms of teaching at the primary and secondary level, apprenticeship, research and professorship”. Likewise, Article 54 states that “The State and employers must offer training and professional and technical skills to whoever needs them. The State must promote the employment of individuals of working age and guarantee to the disabled the right to employment appropriate to their physical condition”.

Expounding on this, Article 67 states that

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Education is an individual right and a public service that has a social function. Through education, individuals seek access to knowledge, science, technology, and the other benefits and values of knowledge. Education shall train Colombians when it comes to respecting human rights, peace, and democracy, and in the practice of work and recreation for cultural, scientific, and technological improvement and for the protection of the environment. The State, society, and the family are responsible for education, which shall be mandatory between the ages of five and fifteen years and which shall minimally include one year of preschool instruction and nine years of primary teaching. Education shall be free of charge in the State institutions, without prejudice to those who can afford to defray the costs. The State must perform the final inspection and supervision of education in order to oversee its quality, fulfilling its purposes, and for the improved moral, intellectual, and physical training of those being educated; to guarantee an adequate supply of the service, and to guarantee for minors the conditions necessary for their access to and retention in the education system. The nation and the territorial entities shall participate in the management, financing, and administration of state educational services, within the limits provided by the Constitution and statutes.

6 The following excerpts from the Colombian Constitution are taken from constituteproject.org.

Likewise, the General law of culture (Law 397 of 1997) defines culture in its article 1 as “the set of distinctive spiritual, tangible, intellectual and emotional features that characterize human groups and which includes, beyond the arts and literature, ways of life, human rights, value systems, traditions and beliefs”. Paragraph 8 of the same article also states that “economic and social development should closely accompany cultural, scientific and technological development”.

Article 29 of the same law refers to artistic and cultural education and mentions that “the State, through the Ministry of Culture and territorial entities, shall promote the technical and cultural training and education of the cultural manager and administrator, to guarantee a specialised administrative and cultural coordination. Likewise, it will establish agreements with universities and cultural centres for the same purpose”, and states that the “Ministry of Culture, in coordination with the Ministry of National Education, will promote in state universities, under the terms of Law 30 of 1992, the creation of higher-level academic programmes in the field of the arts “.

In article 18, said law states that artistic and cultural activity and research on cultural expressions should be encouraged by using, among other means, “job exchanges, scholarships, annual awards, contests, festivals, artistic training workshops, support for people and groups dedicated to cultural activities, fairs, exhibitions, mobile cultural outreach units”. It defines artists and local communities as cultural subjects and expands the practices of the artistic and cultural field towards “the creation, execution, experimentation, training and research at the individual and collective level” in areas ranging from arts and their respective dimensions, up to traditional cultural expressions and heritage.

Article 64 awards the Ministry of Culture the responsibility to “guide, coordinate and promote the development of non-formal artistic and cultural education”, and to define the policies, plans and strategies for its development. Additionally, the law created the National System of Artistic and Cultural Education, whose objectives was “to stimulate the creation, research, development, training and transmission of artistic and cultural knowledge”. Article 65 modifies the 3rd paragraph of article 23 of Law 115 of 1994 (General law of education), incorporating arts education as a necessary and critical area of primary education curricula.

Concerning cultural heritage, the Law 45 of 1983, which approved the Convention for the Protection of the World Cultural and Natural Heritage, states (article 5) that in order to guarantee the protection, conservation and effective revalorization of heritage, the Colombian State should adopt policies aimed at attributing cultural heritage a function in collective life. It should institute heritage protection services, and develop scientific and technical studies that tackle the factors that endanger it. Moreover, it should adopt legal, scientific, technical, administrative and financial measures to protect that heritage, as well as facilitate the creation and operation of national or regional training centres for the protection, conservation and appreciation of cultural heritage.

Likewise, the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005) places among its objectives “to create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner”, as well as “to give recognition to the distinctive nature of cultural activities goods and services as vehicles of identity, values and meaning”.

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Similarly, Law 1037 of 2010, whereby the Convention for the Safeguarding of the Intangible Cultural Heritage was approved, states that “to ‘safeguard’ means the measures aimed at guaranteeing the viability of the intangible cultural heritage. Those measures include the identification, documentation, research, preservation, protection, promotion, value enhancement, transmission –basically through formal and non-formal education– and revitalisation of this heritage in its different aspects”. (Paragraph 3 of Article 2)

The Conpes 3658 of 2010, “Policy guidelines for the recovery of the historic centres of Colombia”, establishes among its lines of action that the Ministry of Culture will manage the participation of the workshop schools in the recovery of the historic centres of the country. Once this Conpes document concluded, the same line became part of the National Recovery Plan of Historic Centres, which also includes the formulation of a strategy to improve housing and heritage properties, to guarantee minimum quality standards for a dwelling.

Regarding the education sector, Law 115 of 1994 dictates the general norms “to regulate the public service of education, which fulfils a social purpose according to the needs and interests of the individuals, the family and society”. This law rests fully on the principles of the Constitution because it considers education as a right of all people that

must be guaranteed and exercised within the framework of “the freedoms of teaching at the primary and secondary level, apprenticeship, research and professorship and in its function as a public service”.

Article 36 of the same law defines non-formal education as that education which is offered with the object of “complementing, updating, supplying knowledge and training in academic or work aspects without being subject to the system of levels and degrees established in said law (art. 11)”. Article 37 states as the purpose of the law “the improvement of the human person, the knowledge and reaffirmation of national values, training for artisanal, artistic, recreational, occupational and technical endeavours, and the protection and use of natural resources and citizen and community participation”.

Regarding non-formal education, the same law indicates that “vocational training programmes in arts and crafts, academic training and in subjects conducive to the validation of levels and degrees proper to formal education, defined in the law” may also exist, for which the formulation of the respective regulations will be necessary. Article 41 states that the “State will support and encourage non-formal education, provide opportunities to enter into it and will exercise permanent control over it so that quality programmes exist.”

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However, Law 1064 of 2006 changed the denomination of *non-formal education* to that of *education for work and human development*, stating in article 2:

The State recognises *education for work and human development* (EDTH) as an essential factor in the educational progression of the person and a dynamic component in the training of technicians and experts in the arts and crafts. Consequently, institutions and programmes duly accredited will receive support and encouragement from the State, for which they will enjoy the protection that this law grants them.

Concerning the offer of EDTH programmes, article 38 of Law 115 of 1994 states that “vocational training in arts and crafts, training in academic subjects and those conducive to the validation of levels and degrees appropriate to formal education programmes may exist.”

In this regard, Decree 4904 of 2009 details the organisation, supply and operation of the provision of the educational service for work and human development, and proposes the following objectives:

1. To promote work-training through the development of technical knowledge and skills, as well as training for craftsmanship, artistic, recreational and occupational endeavours, for the protection and use of natural resources and for citizen and community participation, all to develop specific labour competencies.
2. To contribute to the process of integral and permanent training of people. This process must complement and update people's education through training in academic or work subjects. Also, it should be carried out through the offer of flexible and coherent programmes that target the needs and expectations of the individual, society, the demands of the labour market, the productive sector and the characteristics of the culture and the environment.

Likewise, concerning training programmes for work and human development, the same decree indicates that work training and academic training programmes may exist. Regarding job training programmes, the decree explains that they prepare people in “specific areas of the productive sectors and develop specific labour competencies related to the performance areas referred to in the ‘national classification of occupations’”. The programmes, to be registered, must have a minimum duration of six hundred hours, and “at least fifty per cent of the duration of the programme must correspond to practical training, both for in-person and distance-based programmes”.

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On the other hand, academic training programmes aim at the acquisition of knowledge and skills in the different areas of

...science, mathematics, technology, the humanities, art, languages, recreation and sports, the development of recreational, cultural activities, preparation for the validation of the levels, cycles and degrees proper to the primary and intermediate formal education and the preparation of people to promote processes of self-management, participation, democratic training and, in general, the organization of community and institutional work. (Decree 4904 of 2009)

To be officially registered, these programmes must have a minimum duration of 160 hours.

It is important to highlight that paragraph 3.2 of chapter III of said decree asserts that “institutions of education for work and human development cannot offer and directly develop [such programmes] or higher education programmes through agreements”. Concerning the

articulation with secondary education institutions, reaching such agreements is fully endorsed by the decree, so that students from the 10th and 11th grades may acquire and develop specific labour competencies in one or more occupations. This articulation will allow them to continue the training process or facilitate their labour insertion, provided they obtain a certificate of technical competence from these institutions.

Concerning the articulation with higher education, it states that “higher education institutions may recognise the work and academic training programmes offered by institutions of education for work and human development that comply with the provisions of Article 7 of the Law 1064 of 2006 as a part of training by propaedeutic cycles.”

In contrast, other needs of the culture sector, such as the apprenticeship of specialized crafts associated with production, are based on standards such as Law 814 of 2003 (Law of Cinema), whereby “rules seek the promotion of cinematographic activity in Colombia”, and production means a fundamental aspect of the film industry.

Likewise, Law 1493 of 2011 seeks to formalise and strengthen the sector of public spectacles of the performing arts in Colombia. It thus establishes that these are live performances of “artistic expressions in theatre, dance, music, circus, magic and all their possible practices, derived or created by the imagination, sensitivity and knowledge of the human being, that congregate people outside the domestic sphere”.

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Likewise, Resolution 3441 of 2017 of the Ministry of Culture regulates elements for the management, protection and safeguarding of the Colombian audio-visual heritage in terms of its identification, research, inventory, assessment, diagnosis and technical verification.

Regarding productive development and competitiveness, Conpes 3527 of 2008 set forth the National Competitiveness and Productivity Policy, which comes out of the five pillars established by the National Competitiveness Commission: “1) development of world-class sectors or clusters, 2) a jump forward in productivity and employment, 3) business and labour formalization, 4) promotion of science, technology and innovation, and 5) transversal strategies to promote competition and investment.

On a parallel track, Conpes 3659 of 2010, which contains the National Policy for the Promotion of Cultural Industries, seeks to take advantage

of the competitive potential of cultural industries and increase their participation in the generation of national income and employment. This *Policy* proposes five strategic lines that have significant impact potential for the strengthening of arts and cultural heritage related crafts, among which are the use of proposed and existing experiences on the subject at the local level.

Similarly, Conpes 3866 of 2016 included the National Productive Development Policy, which aims to develop “instruments aimed at resolving market, governance or articulation failures at the level of the production unit, of the factors of production or of the competitive environment, in order to increase the productivity and diversification of the Colombian productive apparatus towards more sophisticated goods and services”.

Finally, there is Law 1834 of 2017 (Orange law), which seeks to “promote, encourage and protect creative industries”, understanding that these industries are those that “combine creation, production and marketing of goods and services based on intangible content of a cultural nature, and/or these need protection within the framework of copyright.”

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To see the summary table, go to: www.mincultura.gov.co

ANNEX 4.

Crafts and occupations in the policies for the arts and heritage of the Ministry of Culture

The policies of the Ministry of Culture that deal with the subsectors of arts and heritage are described below. Although many of them do not refer to crafts, all state that education is a fundamental part of the development of these subsectors.

Training in the policies of the arts field

The Ministry of Culture has seven policies that deal with training as a main theme:

- Arts Policy
- Visual Arts Policy
- Literature Policy

- Theatre and Circus Policy
- Dance Policy
- Music Policy
- Art Education Policy

Arts Policy

Training is the focal point of this *Policy*. The justification for this emphasis is the proven belief that training guarantees the democratisation of artistic practices and their competitiveness. Furthermore, instruction connects closely to the production of meanings, manifestations and goods that can be part of productive chains. Art education can be the basis of creative solidarity and sustainable economy. On the other hand, and concerning the above, artistic practice is assumed as a factor of cultural and economic development since every artistic endeavour builds a social fabric and generates content, goods, services, employment and income.

Visual Arts Policy

This *Policy* sees in training a component to increase the appropriation and consolidation of visual arts at the local and regional levels. Training also fits within the framework of this *Policy* as a way to enhance the relationship of the visual arts with national and international markets.

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To reach this vision, it creates three branches of training: 1) the training of artists, teachers and creators through research-creation laboratories; these are spaces to establish links between formal and informal education, in which the university is not the only space for the production of knowledge. 2) Non-formal education also expands other knowledge sets in numerous and diverse surroundings. 3) The training of audiences and research and curatorial teams.

Literature Policy

Creation and training are taken here as a starting point for the strengthening of the literary field. Under this approach, the articulation and professionalisation of the sector – readers, authors and editors – are two issues of vital importance for this policy. As a parallel initiative of the Ministries of Culture and Education, the National Reading and Writing Plan “Leer es mi cuento” (Reading Is My Story), promotes reading and writing, as well as the diffusion and access to information

to make reading an everyday practice and enjoyment, and a tool that will lead to the improvement of economic and social opportunities.

Theatre and Circus Policy

This *Policy* declares that theatre is an art and a craft, and points to the close relationship of theatre with practical learning; as in the crafts, education is also connected here to creative action.

Dance Policy

The primary objective of this policy is to broaden the social base of art by strengthening organisations and agents of the dance field, upholding training as one way to achieve this. It acknowledges that one of the challenges is to enhance the relationship between the education and culture sectors, to build methodologies to qualify dance training and teaching initiatives. The lines of action of this policy include the promotion of training and professionalisation of dance. It recognises that access to professionalisation is one of the most pressing needs of the sector and promotes the creation of technical and technological programmes, as well as the creation of labour competencies for the certification of dancers.

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The policy promotes the development of guidelines for dance training schools, the consolidation of research teams, as well as university lectures. It also supports training for entrepreneurship, to promote associations and to achieve the institutionalisation of organisations.

Music Policy: National Music Plan for Coexistence

With this programme, the Ministry of Culture seeks to foster coexistence based on the musical riches of Colombia and on-going initiatives of social appropriation of this treasure. The plan aims to guarantee that Colombians will be able to exercise their right to know, practice and enjoy all musical creation. To fulfil this purpose, it encourages the creation and growth of music schools in all the municipalities of the country, which makes it evident that the central axis is training. Also, this policy is aimed at professionalising interpreters and updating their skills, and at reinforcing the dialogue between generations.

Artistic Education Policy

This policy seeks to value, empower and strengthen arts education in Colombia from different approaches. As a starting point, it recognises this type of training as a specific field of knowledge and proceeds to define its place and function in relation to basic citizen and work-related competencies.

Training in crafts in the policies for the protection and safeguarding of Colombian cultural heritage.

The Ministry of Culture, its affiliated entities and special administrative units, currently implement eight policies aimed at protecting and safeguarding the tangible and intangible cultural heritage. They are:

- The Policy for the Management, Protection and Safeguarding of the Cultural Heritage
- The Policy for the Safeguarding of the Intangible Cultural Heritage
- The Policy for the Understanding, Safeguarding and Promotion of Traditional Diets and Cuisines of Colombia
- The Policy for the Protection of the Movable Cultural Heritage
- The Museums Policy
- The Archives Policy
- The Policy for the Management of Bibliographic and Documentary Heritage
- The Policy of Audio-visual Heritage (in the formulation stage)
- The Policy Guidelines for the Recovery of the Historic Centres of Colombia

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The policies that have so far been formulated and implemented by the Directorate of Heritage of the Ministry of Culture for the protection and safeguarding of the cultural heritage, as well as those expressed by the affiliated entities and special administrative units, have repeatedly included training and education in their strategic guidelines, components and principles.

All the policies enumerated above uphold training as a strategy to provide the agents who manage the cultural heritage with tools that facilitate its management and protection and to generate capacities among the citizenry that promote its social appropriation. The guidelines of these policies are expected to produce a sustainable co-responsibility in the way of getting things done. Almost all of the policies include

partnerships with educational institutions to train the children and the young in matters of cultural heritage, with the long-term aim of guaranteeing the transmission, protection and safeguarding of knowledge sets and practices related to the various existing heritage types of the country. Another recurrent topic in these policies is that of the promotion of entrepreneurship.

Each of the policies introduces several strategies related to training, as follows:

Policy for the Management, Protection and Safeguarding of the Cultural Heritage

The formulation of this policy occurred in 2010. It encompasses both tangible and intangible heritage. One of its lines of action is the “Training in and dissemination of the cultural heritage”. This line seeks to promote citizen participation and co-responsibility in the management, protection and safeguarding of cultural heritage and aims at its sustainability in the long term. To accomplish these goals, it puts forward two programmes and one strategy:

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Participation Programme Custodians of the Cultural Heritage (Vigías del Patrimonio Cultural)

This programme, established in 2000, encourages citizen participation to strengthen the social appropriation of cultural heritage. To achieve this, the Heritage Directorate of the Ministry of Culture has devised different methodologies which aim to train custodians of all ages and levels of schooling. The educators who operate in these spaces are almost always cultural managers or professionals from different fields who work with cultural heritage. It is not yet known if the models used for the training of custodians have generated long-term impacts on the protection and safeguarding of the cultural heritage, or generated employment or entrepreneurship.

Workshop Schools National Programme

The Workshop Schools of Colombia are educational spaces for the recognition, preservation and recovery of traditional arts and crafts of the different regions of Colombia. The Schools provide technical and theoretical training to communities of people with limited financial resources, youth affected by the armed conflict; the disabled, demobilised, reinstated

and reinserted people; the victims of violence, black and indigenous communities, as well as mothers who are family breadwinners. The objective is the training of technicians through the practice of crafts that will enable their entry in the labour market. The programme includes a strong psychosocial component, within the framework of an education that goes far beyond the training and covers topics related to the history of the crafts themselves, as well as a professional accompaniment which looks after the physical condition and immediate surroundings of each person. This programme, unlike the other strategies undertaken by the Directorate of Heritage, includes training programmes which promote employment and entrepreneurship.

Logbook of Cultural and Natural Heritage (Bitácora del Patrimonio Cultural y Natural)

This strategy was created for the training of educators in teacher training colleges, to provide them with usable information and methods for the classroom. The strategy was tested by the future teachers, who felt that the material implied additional efforts since they had to come up with activities used in the classroom. For this reason, the strategy was reassessed in 2010 and redirected towards other actions, such as the production of books and educational material with the general goal of increasing the coverage and availability of information about cultural heritage. Books are still being produced under the framework of this strategy; however, we have no precise knowledge if the distributed material is of interest to the targeted users. In general, the publications contain information that is useful to strengthen institutional initiatives or that highlights different aspects of Colombian cultural heritage.

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One of the products of this strategy is the book, *Introducing the Youth to the Protection of the Cultural Heritage and historical Centres: A Guide for Teachers in Colombia*. This document offers tools and relevant activities to enable teachers to present in the classroom topics related to cultural heritage. We don't know for sure if this material has effectively reached the teachers or even if it's being used to teach about cultural heritage.

National Heritage Meetings

The National Heritage Meetings began in 2010. This three-day event has already held its sixth version. Its purpose is to spread information on different topics related to the protection, safeguarding and management of the cultural heritage of Colombia and other places of the world.

Policy for the Safeguarding of the Intangible Cultural Heritage

This policy includes strategies to conduct training and awareness activities aimed at communities and groups. The purpose of these activities is to promote the safeguarding of the intangible cultural heritage, ultimately aiming at the strengthening of local entrepreneurial initiatives.

To further this purpose, printed material has been published, and diverse methodologies and strategies have been developed. Additionally, actions are being taken to strengthen the social outreach of the policy.

To strengthen the appropriation of the policy, the Ministry of Culture, in partnership with Tropenbos Colombia, developed a training programme focused on using participatory tools for the safeguarding of the ICH. As previously mentioned, this programme seeks to establish participatory methodologies with a *learning by doing* approach. Included among these resources is the *Handbook of participatory tools for the identification and management of the manifestations of the intangible cultural heritage*, which aims to provide means for those who want to jumpstart safeguarding initiatives through the identification, documentation and management of the intangible heritage.

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Policy for the Recognition, Safeguarding and Promotion of Traditional Diets and Cuisines of Colombia

This policy's scope was the safeguarding of the intangible heritage, and it focuses on "raising awareness, evaluating and teaching the heritage of traditional diets and cuisines. Among its goals are promoting the recognition, documentation and dissemination of the values and traditions of this type of cuisine, while fostering the teaching and learning thereof". It additionally seeks alliances between the public sector, the private sector and interested groups to guarantee the transmission and exchange of culinary knowledge sets.

The policy also deals with professional training and skill-building for work in the hotel industry, restaurants and artisanal kitchens. As a result of this strategy, the topic was included in the National Programme of Incentives and Concertation, as well as in the curricular programmes of the Colombian workshop schools.

Policy Guidelines for the Safeguarding and Promotion of Folk Arts and Handicraft Traditions of Colombia

These guidelines are also part of the policies that were formulated to safeguard the ICH. They put forward a strategy focused on the knowledge sets of folk arts, which includes endowing local administrations with the skills to make inventories and to study and adopt projects focused on the protection and safeguarding of the different manifestations of folk arts and handicraft traditions. With this purpose in mind, they promote alliances and agreements with universities and cultural organisations that can instil institutional capacities in the field of cultural studies and skills for the protection and safeguarding of this type of heritage.

Another strategy is to safeguard, teach, encourage and revitalise folk arts and handicraft traditions as vehicles of identity that promote a sense of belonging and historical continuity. This strategy privileges the transmission of knowledge sets and teaching of folk arts, and the strengthening of management skills.

Policy for the Protection of the Movable Cultural Heritage

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This policy considers training as one of the components that guarantee the protection of the movable cultural heritage, focusing on instruction and awareness-raising actions aimed at different audiences. It also involves alliances with secondary-level education institutions to train the children and youth. Several efforts have been undertaken within the framework of this policy, namely:

- The “Vivamos el patrimonio” (Let’s Live Out Our Heritage) virtual course, carried out in partnership with SENA, seeks to raise awareness in public officials from different institutions, in teachers and heritage custodians, among others, on the topic of movable cultural heritage and the strategies designed to prevent illicit traffic of cultural assets.
- Several publications and the Campaign for the Prevention of Illicit Traffic of Movable Cultural Assets have fallen within the framework of this policy. Primers have been produced that seek to educate the general public and customs control bodies in the identification of the movable cultural heritage.
- As a mechanism aimed at raising awareness, monthly articles on heritage protection have recently been published, and other

publications seek to provide the general public with access to information about the movable cultural heritage.

- There is an annual offering of workshops on various topics with diverse target audiences. Groups interested in developing specific skills related to the protection of movable cultural heritage can sign up for these workshops.

Museums Policy

This policy, whose objective is to recognise, consolidate and develop the wealth, diversity and potential of the country's museums, guides the actions that the State must undertake, in coordination with public and private stakeholders related to the sector, to strengthen and improve museum practices. One of its lines of action focuses on training and other incentives for the on-going education of the human resource. Consequently, it has developed a training programme through workshops, seminars and colloquiums targeted at museum staff. It also includes the development of higher education programmes for the professionalisation of workers in the country's museums. Museums are spaces dedicated to raising public awareness and to the education of audiences, and the ten museums managed by the Ministry of Culture are continually offering different activities to the public.

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Archives Policy

This policy includes recognition and social appropriation among its lines of action, and one of its sections deals with documentary heritage. It proposes projects that stimulate consultation among stakeholders, and new pedagogical strategies directed at the education sector. The National Archive also offers annual training courses in different topics aimed at capacity building in archive management, palaeography, restoration and conservation. These training courses cover the national territory, thanks to the National Archives Network, which implements them

Policy for the Management of Bibliographic and Documentary Heritage

All the components of this policy consider training and skill-building as lines of action; the policy touches upon the strengthening of skills and knowledge sets, the definition of labour competencies; its implementation occurs through seminars and exchange meetings. The

policy also contemplates scholarships and internships to train beneficiaries in the conservation of bibliographic heritage duly.

Audio-visual Heritage Policy

This policy, which includes the film production chain and its transversal processes, namely: production, training, circulation, preservation, research, information and organisation; proposes technical and professional training as a line of action. This line considers training as an essential strengthening factor in the sector, due to the lack of training programmes designed for it, both for professionals and technicians. The main problems surrounding training are as follows: first, the four existing programmes have dispersed focuses and different quality standards; second, lack of training programmes for film occupations and techniques, and deficiencies in humanistic education. In the field of audio-visual cultural heritage, this policy answers the need to train people in the preservation of all the elements associated with media production.

Policy Guidelines for the Recovery of Historic Centres

Both the National Recovery Plan for Historic Centres and the Conpes plan 3658 of 2010 have identified training as a fundamental factor in guaranteeing the sustainability and protection of historic centres. To move on this idea, the special management and protection plans (PEMP) have proposed the creation of workshop or crafts schools that place in the forefront the conservation of skills associated with local building traditions as a fundamental strategy for social sustainability.

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ANNEX 5.

Some references to models and policies about crafts and occupations in Colombia and other places around the world

Background of Colombia's education system and its relationship with the notion of professional training around the world.⁷

Law 30 of 1992 sought to organize higher education in the country after the growth of this sector, in accordance with the provisions of Decree

⁷ The content of this section is based on EFCH, 2017.

80 of 1980, which established that access to formal education should become available to those who had completed secondary education and met the conditions required by each qualified institution, according to their autonomy. Likewise, the decree stipulated that this level would have three denominations of undergraduate training and qualification: professional technician, technologist and university graduate. After that, Law 749 of 2002 allowed the entry into higher education of those who had completed professional technical training programmes after finishing secondary school. With Law 115 of 1994, known as the General law of education, the categories of formal, non-formal and informal education were established and approved, defined by a regular sequence of study cycles and progressive curricular guidelines leading to degrees and diplomas. This law also stipulated that following the mid or secondary level of formal education would come that of higher education, regulated by Law 30 of 1992.

Regarding *non-formal education (now education for work and human development)*, Law 1064 of 2006 states that it has the purpose of “complementing, updating, supplying knowledge and training in academic or work aspects without being subject to the system of levels and degrees” or titles of formal education. Moreover, concerning *informal education*, it states that it consists of “all free and spontaneously acquired knowledge, originating from people, entities, mass media, printed media, traditions, customs, social and other unstructured behaviours.” Additionally, this law introduced the idea of *education/training for work*.

In 1994, Law 119 was enacted, which restructures SENA and revalidates the idea of *professional training* as *training for work*, giving a new impulse to its purpose of training and providing the requirements to qualify the human resource needed for national industrialisation.

The comprehensive professional training offered by SENA works within the need to train or qualify people for the needs of the productive national system, without being governed by the formal requirements of the traditional academic education system and classical higher education. After the Constitution of 1991, the new national regulatory framework defined a special regime for the (Law 119 of 1994). Following this logic, SENA became the leader of the national professional training system, which runs in parallel to the traditional national education system (laws 30 of 1992 and 115 of 1994). The latter recognises degrees granted by formal education institutions, and

the former verifies certificates offered by institutions of informal and non-formal education – now called *education for work and human development*, (Law 1064 of 2006). However, the academic approach still carries weight both socially and economically, insofar as informal education is seen as a third category that precludes any possibility of reaching higher levels of education.

The distinction in the international arena between these two educational modalities (general or academic, and vocational or technical/on the job), does not necessarily bind the idea of being a professional to the academic sphere; on the contrary, being professional is a general recognition independent of the educational path that was adopted. However, in Colombia, the comprehensive professional training provided by SENA, which is technical and vocational in character, does not correspond to the usual idea of professional training according to the notion of higher education prevailing in the country. For this reason, we need to bear in mind that all those who practice a profession must be called professionals, and that all the activities classified in the same category which have economic and social meaning are professions. Therefore, we can establish that *profession*, from a perspective of qualifications, is the action and effect of professing or exercising an occupation, a science, a discipline or an art. The required knowledge set is the product of an academic or technical educational process socially and economically understood as employment or work that someone performs, and for which they receive retribution, according to the degree of responsibility and autonomy of their professional practice.

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Dual training

The German educational approach focused on the apprenticeship of crafts has been a reference model for many countries, even though its adaptation to other contexts has resulted in varying outcomes according to the social, economic and cultural characteristics of each place. The foundation for this model is the dual principle of technical training consisting of practical learning in the company and theoretical learning at school; those who teach must have the title of master. In this system, students who have completed the cycle can create their own company or be part of an existing company while also being teachers of new apprentices (Rindfleisch and Maennig, 2015). This system allows a large sector of the population to gain access to an adequately recognised technical education and thus better prospects in the job market, all while ensuring high standards of productivity and quality

in all sectors of the economy. The dual-training system asserts a solid base of qualified specialists, and with them, it creates the foundations for global competitiveness.

The dual training model, implemented by many countries with varying outcomes to those of Germany, addresses the following needs:

- The obstacles for young people in securing jobs, mainly for those who did not continue with education after high school.
- School dropouts among the young and lack of interest in academic training, while there is no lack of interest and talent for manual work.
- The lack of experts and the concurrent ageing of the workforce. This type of training motivates young people to find positive perspectives for their future.

This training model starts with an offering where the young can choose between more than three hundred and fifty areas. The novelty here is that the State has lobbied vigorously with the companies so that the students learn while they get paid to work, while it subsidises the theoretical portion, which does not take too many hours to complete. The same company which invests in the apprentice employs him fulltime in more than 90% of all cases. Under all points of view, it is an education that allows young people the opportunity to fend for themselves, which in turn directly translates into fewer dropouts from the system. One of the strengths of this type of education is that it brings the education sector closer to the productive and culture sectors because the company and the school are places of mutual learning. It is on account of all this that Europe has agreed to implement the model throughout the region.

In the case of Latin America, with the participation of the Colombo-German Chamber of Industry and Commerce and the support of the German International Cooperation (GIZ), the System of Business Universities (Duale Hochschule Latin America [DHHLA]) was implemented, that is to say, dual training for higher education institutions. DHHLA is now present in four countries of Latin America – Colombia, Ecuador, Peru and Mexico –, with a total of nine participating universities, and, in the case of Colombia, with SENA.

In Colombia, this programme does not yet include in its model any occupation from the culture sector; it handles purely business activities.

Regarding the occupations related to culture, DHLA has not made any progress in Colombia, while in Germany the Chamber of Handicrafts (Handwerkskammer) is solely dedicated to this purpose. This chamber functions as a system that intervenes in the regulation of manual workers in joint action with the federal government through various instances of coordination and participation. These instances reflect a regulatory framework of competences and thus mean significant progress in terms of innovation, access to work and social recognition for the craftspeople involved in occupations.

In Chile, in response to high youth unemployment and the lack of qualified human resources, the German dual training model was considered as an option. This country took twenty years to implement the model (from 1992 to 2012), and it did so through a cooperation agreement with Germany.

Vocational training and the strengthening of crafts in Asia, Canada, the United States and Japan

Other countries focus their efforts in vocational instruction and training of the young during high school education rather than in dual training. That type of training is a good alternative, given that usually there are more people interested in practical training than in academic learning. The United States, Canada, Asia, Japan and China have chosen to promote through the State the training of young people for jobs in sectors such as agriculture, auto repair, electricity and landscaping, among others. Additionally, woodworking and cooking are common crafts in most of these countries.

Although vocational training in Canada starts from the model of dual education, high-school students are its target audience, who learn a trade while being interns in a company, either on vacations or at flexible hours. It's a combination of dual and vocational training because although students are expected to join the companies if they do not, the developed skills are equally necessary for their lives.

Japan did not adopt the dual system, and vocational training of the young is entirely separate from corporate training. There, vocational education means education to develop the skills, abilities and attitudes necessary to embark on a specific career. In other words, a preliminary step to technical training.

For its part, South Korea's policies on vocational training, until a short while ago, were merely focused on the technical aspects and training for placement in the labour market. South Korea views vocational education from a broader perspective, that is, as part of a national employment policy linked to the needs of the industry. In that country, vocational training is connected to technical training and the qualification system: they consider that this system improves vocational training. The aim is to develop the national system of technical qualification further and relate its qualifications to industrial demand. Also, South Korea has created the *Training and Infrastructure Institutes*, which are places for the employed and unemployed who want to cultivate or improve an occupation or skill in a short time outside formal education, following the global trend of lifelong learning.

It's important to bear in mind that vocational education is modified every so often according to the needs of the market. In the 1970s and 80s, Japan focused on the workforce for the chemical industry, which shows how this type of education is continuously changing and adapting to the needs of the countries.

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The areas of training in most countries are agriculture, business, auto repair, electricity, carpentry, welding, hairdressing, cooking, landscaping, and consumer, industry and commerce sciences. Thus, the alliance between the State, the education sector and the productive sector have effectively guaranteed the training, practice and value enhancement of crafts throughout the world.

Below are the names of some of the people who participated in this process

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