

# Public Policies and Development: Methodology for Cultural Production and Consumption Strategies in Formal and Non-Formal Education in North-Central Mexico

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**Abstract:** *This article presents a methodology to explore and diagnose the cultural consumption preferences of adults between 20 and 50 years of age based on the offer of cultural institutions in four capital cities of central northern Mexico: Zacatecas, San Luis Potosí, Querétaro and Guanajuato; verifying to what extent they incorporate social inclusion and cultural diversity in order to reveal their articulation with the strengthening of strategies for the formation of audiences. The methodology of this work recommends basing itself on several experiences on cultural consumption both in Europe and Mexico and the objective is aimed at demonstrating that: to the extent that public policies on culture provide alternative and emerging resources of observation and recreation of reality, the society that consumes such products will have more and efficient tools to consume cultural products that generate solutions to the issues of subjective interrelation deriving this in the improvement of the social fabric. As a further objective, the dialogue of these policies is pursued with international organizations that already incorporate among their goals the research, production, distribution and consumption of culture as a factor and trigger for the development of peoples. The analysis highlights: supply, consumption and strategies to broaden the impact on a diversity of audiences.*

**Keywords:** Public Policies, Cultural Production, Consumption Formal, Non-Formal Education

## 1. Definition of Concepts

In order to establish clarity in the terminology and definitions to be used in this methodology, it is necessary to specify each of the categories that will be applied both when planning the project in the aforementioned cities<sup>1</sup> and for its development.<sup>2</sup>

<sup>1</sup>Although the North Central Region of Mexico includes the states of Aguascalientes, Colima, Guanajuato, Jalisco, Michoacán, Nayarit, Querétaro, San Luis Potosí and Zacatecas (according to FIDERCO- Fideicomiso para el Desarrollo de la Región Centro Occidente), we will only concentrate on those mentioned for reasons of origin, history and socio-economic characteristics, since Aguascalientes has a PEC more highly dedicated to industry and commerce activities, unlike the others where activities dedicated to culture and education are more relevant.

<sup>2</sup>Pierre Bourdieu, *La Distinción. Criterio y bases sociales del gusto*, Trad. María del Carmen Ruiz de Elvira, México, Taurus, 2003; La participation des Européens aux activités culturelles Une enquête eurobaromètre réalisée à la demande de la commission européenne eurostat, Présentations Synthétique des résultats. Rédigé par Rosario Spadaro, The European Opinion Research Group, EEIG, avril 2002; Sylvie Octobre, La fabrique sexuée des goûts culturels Construire son identité de fille ou de garçon à travers les activités culturelles, développement culturel, Bulletin du département des études de la prospective et des statistiques, 182, rue Saint-Honoré, 75033 Paris, No 150 –Décembre 2005; José Antonio Meyer Rodríguez, *Hábitos, prácticas y consumos culturales en la ciudad de Puebla*, Universidad Popular Autónoma del Estado de Puebla; Néstor García Canclini,

We understand culture as: a symbolic system of values and practices whose meanings are socially and historically constructed, assuming as a system the set of dynamic elements that are in relation to each other and are organized. It is a symbolic system because culture is not the practices as such, but an abstraction of them; guidelines that allow to act and become expressions; having a sense, because the socially and historically constructed practices - as well as the values - are interpreted by the actors.<sup>3</sup>

By social inclusion, according to the European Union, we mean "the process of ensuring that those at risk of poverty and social exclusion have the opportunities and resources necessary to participate fully in economic, social and cultural life by enjoying a standard of living and well-being that is considered socially acceptable and healthy in the society in which they live. Social exclusion groups disadvantage practices based on gender, age, ethnicity, location, economic, educational, health, etc., situation or disability. Social inclusion policies correct the negative results of policies, whether intentional (systematic discrimination) or unintentional (failure to recognize the differential impact of policies on individuals or groups)"<sup>4</sup>.

"El consumo cultural en México". Edición del Consejo Nacional para la Cultura y las Artes y Editorial Grijalbo. México, 1993

<sup>3</sup>En Gilberto, Giménez Montiel, *Teoría y análisis de la cultura*, México, CONACULTA, Vol 1. (Col. Intersecciones, 5):<sup>[1]</sup><sup>[2]</sup>

<sup>4</sup>Informes sobre Desarrollo, página de la PNUD (Programa de las Naciones Unidas para el Desarrollo); <http://hdr.undp.org/es/indh/recursos/entendiendo/2008-01/>

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At present and especially in Latin America, there are already many organizations dedicated to eradicating social exclusion and promoting inclusion, enhancing essential values in order to improve the quality of life, the conditions of access to equal opportunities, the inclusion of differences and respect for the common good.<sup>5</sup>

By development, social sustainability and quality of life we can say that in the 50s and 60s of the last century the approach based on the preservation of nature arose, then several dimensions were integrated: social, environmental, economic, cultural and political, which constitute the bases of sustainable development. The process of theoretical-practical conceptualization began in the 1970s and by the 1980s the term "sustainable development" was derived as that which satisfies the needs of the present generation without compromising those of future generations (1987). Its implications are that the development of some should not take place at the expense of others; the relations of power and social injustice that exist in society should be questioned from the point of view of gender relations and that there are certain conditions for this development to be sustainable, i.e., it must be: economically viable, socially equitable, ecologically sound, culturally adaptable and politically consensual. To this must be added the quality of life, understood as: the balance between being and having, availability of social and public infrastructure to act for the benefit of the common good, generating the confidence of human beings leading a dignified and full life, satisfaction of basic needs, desires and aspirations, confidence, self-esteem and respect for oneself and others, equitable gender relations and management of resources compatible with cultural and ethical values of the population.<sup>6</sup>

Cultural diversity is a driving force for development, not only in terms of economic growth, but also as a means to a more enriching intellectual, emotional, moral and spiritual life. This diversity is an indispensable component in reducing poverty and achieving the goal of sustainable development, thanks to the normative framework developed in the cultural sphere.<sup>7</sup>

<sup>5</sup>On October 15, 2003 in Cordoba, Argentina, an institution called Inclusion Social was founded, which aims to move towards Sustainable Social Inclusion through future generations and maintains a large number of alliances and agreements at an international level.

<sup>6</sup>Diplomado a distancia Vía Satélite: "Prospectiva de la Educación Superior frente a los retos del Desarrollo Sustentable" 1998. SEMARNAP-UNAM-ANUIES-UAM-X- CATEDRA UNESCO, Centro de Educación y Capacitación para el Desarrollo Sustentable. (CECADESU / SEMARNAP) Centro de Estudios sobre la Universidad, Televisión Universitaria (CESU/UNAM) (TV/UNAM), Universidad Autónoma Metropolitana. Xochimilco, (UNAM- X), MÉXICO: Asociación Nacional de Universidades e Instituciones de Educación Superior (ANUIES).

<sup>7</sup>URL\_ID=34321&URL\_DO=DO\_TOPIC&URL\_SECTION=201.html, Fecha de consulta 14 de diciembre 2013. Portal de la UNESCO, <http://portal.unesco.org/culture/es/ev.php->

Interculturality is understood as the express search for overcoming prejudices, racism, inequalities and asymmetries that characterize the country, under conditions of respect, equality and development of common spaces. An intercultural society is one in which there is a dynamic, sustained and permanent process of relationship, communication and mutual learning. There, a collective and conscious effort is generated to develop the potentialities of people and groups that exhibit cultural differences, on a basis of respect and creativity, beyond individual and collective attitudes that maintain contempt, ethnocentrism, economic exploitation and social inequality.<sup>8</sup>

Starting from García Canclini's definition of Cultural Consumption as "a set of processes of appropriation and use of products in which the symbolic value prevails over the values of use and exchange"<sup>9</sup>, public preferences can be approached as indicators of a cultural capital or cultural good as "that which involves human creativity in its production, incorporates one or several symbolic meanings and can be identified in it, at least in principle, certain intellectual property"<sup>10</sup>.

Cultural profitability - according to Pierre Bourdieu - <sup>11</sup> arises when a voluntary relationship is established with the "legitimate" culture represented by the dominant class. This has to do directly with the degrees of schooling in the individual who opts for this or that consumption and manifests itself in acts such as going to the theater, classical music concerts, attending exhibitions, special events, all in order to achieve a certain status already defined by the ruling class.

The term social fabric <sup>12</sup>refers to the relationships that determine particular ways of being, producing, interacting and projecting oneself in the family, community, work and citizen spheres; a component of behavior that unites and allows the identification of individuals as part of a group, culture, tradition or nation. Society is the expression of the social fabric of its citizens and its strength is synonymous

<sup>8</sup>Confederación Nacional de Organizaciones Campesinas, Indígenas y Negras, <http://www.fenocin.org/index.html>, Fecha de consulta 13 de diciembre 2013.<sup>[1]</sup><sup>[2]</sup>

<sup>9</sup>Néstor García Canclini, "Consumidores y ciudadanos. Conflictos multiculturales de la globalización". Editorial Grijalbo. México, 1995, p. 37, citado (en) José Antonio Meyer Rodríguez, *Hábitos, prácticas y consumos culturales en la ciudad de Puebla*, Universidad Popular Autónoma del Estado de Puebla, Revista: Razón y palabra, ISSN-e 1605-4806, N°. 49, 2006 (Ejemplar dedicado a: V Bienal Iberoamericana de la Comunicación (2/2)), pág. 98.<sup>[1]</sup><sup>[2]</sup>

<sup>10</sup>David Throsby, "El capital cultural" en *Manual de economía de la cultura*, Edición de Ruth Towse, Madrid, Fundación Autor, Datautor, 2005, p. 132.<sup>[1]</sup><sup>[2]</sup>

<sup>11</sup>Pierre, Bourdieu, *La distinción. Criterios y bases sociales del gusto*, España, Edit. Taurus, 1988, p.267.<sup>[1]</sup><sup>[2]</sup>

<sup>12</sup>Gobierno Federal, SSP, Subsecretaría de Prevención y Participación Ciudadana, Dirección General de Prevención del Delito y Participación Ciudadana, El Tejido Social y su Fortalecimiento, p. 4.

with solidarity and respect for the rights of all members of the group for the creation of common and beneficial goals for the great national majorities. Its weakening is a product of the feelings of helplessness, overwhelm and fear that arise from threats -real or imaginary- that generate adverse reactions to social cohesion (changes in habits, changes in security conditions, economic, social or value crises, etc.) and are translated as fear of the "other", of those who are different, or else as attitudes of being permanently on the defensive.

The case of Colombia is important to show how inclusion, cultural diversity and interculturalism in the cultural offerings led to a transformation of the social fabric, as the following expert opinion indicates.<sup>13</sup>

Located in the heart of the idyllic Aburrá Valley, Medellín, with a population of more than two million inhabitants...grew organically until the period sadly known as "La Violencia" between 1940 and 1950 caused an increasing flow of immigrants...to more than one million by 1973 and resulted in the formation of many of the poorest neighborhoods (losing) the municipal government of Medellín control of these areas.... The Medellín cartel...ended up paralyzing the city at the point of extreme violence....

In response to government ineffectiveness, a student-led movement raised...a petition seeking to reform the national constitution...In 2004, an independent candidate for mayor of the city, Sergio Fajardo...mobilized the citizens of Medellín around a platform of social integration and investment in education, culture, and the arts.... increased spending on education by 40% from the city's annual budget.... made major investments in the arts and culture...Thanks to this visionary response to deeply entrenched violence, Medellín is today a transformed city.<sup>14</sup>

In Mexico, and especially in the north-central zone of Mexico, the horizon of a multicultural society has been announced for the past two decades with the entry of several multinational companies that will undoubtedly transform perceptions of reality and collective practices as they become part of the social fabric. Particularly, the selected cities have distinguished themselves as poles of cultural development: Guanajuato and Zacatecas recognized as World Heritage Cities (1988 and 1994); the former with an internationally recognized cultural tradition

<sup>13</sup>Laboratorio Iberoamericano de Investigación e Innovación en Desarrollo y Cultura, Instituto de Estudios para el Desarrollo. Nodo Cartagena de Indias de la Red Desarrollo & Cultura, Universidad Tecnológica de Bolívar.

<http://desarrolloycultura.net/expertos/méxico/laura-gemma-flores-garc%C3%AD>

<sup>14</sup>“La transformación de Medellín” en *Hacia una cultura de la no violencia: el rol de las artes y la cultura paquete de trabajo*, OEA, 2011, <http://www.oas.org/es/yearofculture/DOCs/manual%20campo%20espanol.pdf>, Fecha de consulta: 11 de diciembre 2013.

(in 2022 we will commemorate the 50th anniversary of the International Cervantino Festival-FIC); the latter boasting being one of the cities with the largest thematic and universal art museums. San Luis Potosí and Querétaro, on the other hand, have a considerable educational offer and a cultural diversity that goes from the social inclusion of their own ethnic groups, as well as a deep geographic and natural diversity. All four share the common history of having been important centers of the mining and landowning economy, as well as transit areas where groups of Spanish and mestizo families settled, generating a centuries-old tradition of shared musical, artistic and handicraft legacies that influenced their periphery.

These four capital cities, however, have fostered different public policies in the area of culture that have also been differentiated by their political profile. Since cultural policies are a way of regulating the cultural aspects of a people, they are derived from the public policy established at the international, national and local levels. The latter are the major reference to guide actions of progress in social, cultural, educational, artistic, political, health, employment, among others, all over the world. Pablo Latapí, allows to understand the studies of cultural policies in schools.<sup>15</sup> The author states that it is necessary to ask the question "educate for what?", since it is necessary to determine the valid and essential contents to be transmitted in schools and makes proposals to the National Development Plan 2001-2006 where he affirms that creativity must be the essential aspect of education, which consists of "lateral thinking", capacity to adapt to change, departure from the traditional and to have curiosity and intuition, avoiding the separation of sciences and humanities in the school curriculum.<sup>16</sup>

However, these public policies, according to our experience, have excluded formulas for the creator to dedicate himself exclusively to what he was born to do. On the contrary, the creator becomes more and more an inventor, a designer, an artist and a scientist, who explores the possibilities of creative thinking by incorporating new technologies in the solution of concrete problems. Thus, the creators also become: suppliers, manufacturers, guild members, representatives, gallery owners, curators, critics, historians, media sources, clients, colleagues, and a thousand other people. Art professionals must deal with the tax authorities, settle copyrights, attend to correspondence, carry out all kinds of bureaucratic procedures, prepare proposals and budgets, keep bank accounts to manage their finances, hire employees and work with subcontractors and maquiladoras, etc.<sup>17</sup> It is from this perspective that it is convenient to analyze the

<sup>15</sup>Pablo, Latapí, *Educación. Visiones y revisiones. Otros aprendizajes: utopías y realidades*. México, Siglo XXI editores, 2006, pp. 141-142.<sup>[1]</sup>

<sup>16</sup>*Idem*, pp. 218-226.

<sup>17</sup>Trabajo de campo de Luz Elena Mejía Bonilla, "La importancia de la autogestión cultural en los artistas emergentes de la ciudad de León, Guanajuato", Universidad de Guanajuato, Campus León, División de Ciencias Sociales y Humanidades, Licenciatura en Cultura y Arte. 2016.

implementation of public policies on culture in order to detect how much and how social inclusion, cultural diversity and interculturality are incorporated for the benefit of the social environment.

The proposed research can be carried out in these four capital cities where the non-formal offer of culture provided by public and/or private organizations in each state can be analyzed. And in order to have a referent, the study is not only undertaken in public and institutional organizations but also in formal education organizations to have a point of comparison. For Guanajuato: State Institute of Culture and Doctorate in Arts of the University of Guanajuato; for Querétaro: Queretaro Institute of Culture and Arts and Faculty of Fine Arts of the Autonomous University of Querétaro; for San Luis Potosí: Ministry of Culture of the Government of the State of San Luis Potosí and Potosino Institute of Fine Arts; for Zacatecas: Zacatecas Institute of Culture and Doctorate in Humanities - art line - of the Autonomous University of Zacatecas.

Once the concepts and units of observation with which we will work have been clarified, we will move on to the justification of the project.

So far in Mexico there are federal programs that support cultural projects in an effort to respond to the demands of international policies and mandates of the International Monetary Fund; but the reality is that the allocations for the field of culture are increasingly decreasing in relation to other priority social programs such as poverty reduction, decent housing, security, education, etc., i.e. to solve emerging problems and less to prevent the causes of the deterioration of the social fabric that have to do with options and quality of life. For this reason, in addition to analyzing the state of the art in the application of public policies in the area of culture in cities such as those mentioned, it is necessary to create diagnostic laboratories for these policies in order to act accordingly. It is necessary to increase the levels of perception of reality, raise awareness of the ranges of problem solving, offer different types of investments taking into account biodiversity, recycling of solid waste and reveal to what extent social inclusion and cultural diversity is practiced in four state capitals of the Mexican Republic that are heritage cities or emblematic of the transmission of art and culture from the contents of the cultural offer to review how these policies influence the sustainable development of the environment and therefore in the improvement of the social fabric.

As public policies on culture provide alternative and emerging resources for the observation and recreation of reality and provide a more diverse, inclusive and intercultural cultural offer, the society that consumes these products will have more and more efficient tools to propose solutions to the issues of subjective interrelation that lead to the improvement of the social fabric, broadening the horizons of cultural consumption and the reinvention of audiences that are more demanding of quality.

Among the general objectives of a project like this are:

To analyze and diagnose the character of cultural supply and consumption where culture and artistic creativity are governed by the principle of social inclusion and cultural diversity in order to contribute to the political rearticulation and strengthening of the social fabric. Thus, it is important to focus the research on:

1. To unveil to what extent social inclusion and cultural diversity is practiced in institutions of cultural diffusion in four capital cities of the central northern part of the Mexican Republic. To verify that the non-formal education of art and culture constitutes a support point for the development of cultural diversity and social inclusion by locating the frequencies, indicators and characteristics of cultural consumption. To demonstrate that: the more artistic creation from inclusion and cultural diversity, the greater the development in the diversity of audiences for cultural consumption.

The creation of a Cultural Observatory as a model for the analysis of cultural consumption from an inclusive and culturally diverse perspective.

2. Foundation of a consulting and advisory firm for cultural projects with policies of social inclusion and cultural diversity.

3. To seek as a Civil Association the membership of Mexico in IFACCA (International Federation of Arts Councils and Culture Agencies).<sup>18</sup>

4. To publish two books, three scientific articles and two popular articles presenting the results of the research and proposals.

The methodology includes several parts:

First part: Review contents of cultural offerings in State Institutes of Culture to observe the planning of the process of diffusion, production and dissemination of art and culture. Definition of performance indicators that are common to the consumption of all the arts, such as: attendance, use of museum collections, people employed in a cultural institution, service costs, types of events, number of spectators, days open per year, etc.<sup>19</sup> Compare this offer with the programs that constitute the microstructure of a curriculum in educational institutions by reviewing their general and particular learning objectives, organization and sequence of contents, learning

<sup>18</sup>A "Culture" goal in the post-2015 development agenda', by the International Federation of Arts Councils and Culture Agencies (IFACCA), describes the rationale for a goal for culture and proposes several targets and indicators to be presented to various key UN bodies. The proposed wording of the goal is: 'Ensure the sustainability of culture for the well-being of all'.

<sup>19</sup>Giacomo Pignataro, "Los indicadores de resultados" en Manual de economía de la cultura, Edición de Ruth Towse, Madrid, Fundación Autor, Datautor, 2005, p. 417-427.<sup>[SEP]</sup>



activities and teaching strategies, and modalities of evaluation and time distribution.<sup>20</sup> For this purpose, the design and preparation of field work, participant observation and data recording in previously designed instruments must be elaborated. These investigations will be applied in the four places previously agreed upon with the selected institutions. Once the surveys have been carried out, work will begin on the research for a first publication. The work can be speeded up by awarding scholarships to students from different school levels with theses related to the topics dealt with in the project and preparing scientific articles for international congresses, as a result of the previous levels of research. <sup>[1][2][3][4][5][6][7][8][9][10][11][12][13][14][15][16][17][18][19][20]</sup>

Part Two: Once the contents of social inclusion and cultural diversity in public policies on cultural offerings have been verified, a survey should be carried out by hiring a specialized agency to review the type of cultural consumption and find a point of coincidence if these policies have an impact on citizen initiatives for the transformation and improvement of their environment through the creation of companies, collectives, associations, etc. that include cultural contents for the improvement of society and the environment. This second survey may be applied by students in the modality of social service to verify quantitatively and qualitatively the existence of civil associations, independent groups, collectives, foundations, NGOs, corporations, etc. that have an impact on the improvement of the quality of life and the fulfillment of cultural, artistic and educational purposes. In this second part we will have already reached certain conclusions to start writing the results of the research in the preparation of a first publication that could be entitled: Formal and Non Formal Art Education, social inclusion and interculturality and second scientific article and first dissemination article. It will be the result of our own research and that of the scholarship students and/or social service students interested and involved in the subject.

At that moment, the proposal of the Cultural Observatory would be elaborated to be presented to the authorities of the four states for its diffusion and formal installation, which will serve as an itinerant model to work in the four places for the third year. At this time, the first book would be published, and the preparation of the second one would begin, elaborating the second scientific article.

Third part: Depending on the interest of the public and/or private organizations, the Observatory will be installed in the selected square according to: the disposition of the state academic and institutional authorities, the art consumption market, the guidelines of the civil associations. It is recommended that the Observatory be installed in the institution of origin in order to be aware of its foundation, conception and development, as well as its monitoring and continuity.

We conceive an Observatory as: that instance of research, analysis, data compilation, reflection and decision making

<sup>20</sup>Martha Casarini Ratto, *Teoría y Diseño Curricular*, Ed. Trillas, 2002.

in the field of cultural policies, disseminating orally or in writing the products of its periodic exercise and constituting a meeting point between organizations that disseminate and divulge art with an inclusive approach and social diversity. The results would be presented at the end of the project in the four squares with specific proposals for each one. In the last stage, the third international article, the second dissemination article and the second book entitled: Cultural Consumption and Strengthening of the Social Fabric in the north-central zone of Mexico would be produced.

In each of the stages, information and dissemination of the results will be carried out through Permanent Seminars with specialists in the subject and master's and doctorate students in the disciplines of art, culture, history or related disciplines to evaluate and analyze the results. It will also be possible to attend an annual national congress in Mexico and an annual international congress abroad (second semester of the year or the assigned date of the congress) where the partial results of the research will be presented with a scientific article in each one.

This methodology has been in parts put into practice with some previous projects,<sup>21</sup> but this is the first time that it is presented in an integral way, which can be useful for those interested in taking fractions of it or its totality. The most relevant thing is to consider the project inter-institutional, interdisciplinary and multifactorial so that it can truly have an impact on its application as a model to follow.

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