

Technological Innovation, Entrepreneurship and Internationalization for Colombian Culture

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Abstract—Most of the world has very little knowledge about the Colombian culture, its diversity, dances, theater, music and cinema. But, it is widely known by many popular groups sponsored by large multinationals. Many entrepreneurs and small cultural companies, which in most cases are empirical people who have learned an art through passion, reaching a level of expertise that is worth disclosing. These cultural experiences can be found not only in local cultural markets, but can also be commercialized at a global competitive level through technologies such as blockchain. The main objective of this article is to show a business model designed by cultural management students, developed in a research center, to support the offer of these ventures through an internationalization strategy. From the reflection of these students, we have seen that more and more, research is understood as a practical, productive and innovative activity that leads to obtaining knowledge for the benefit of the community. The critical path method used allowed to create an algorithm to program a set of some of the project activities such as conducting a preliminary market study, applying the main requirements to be considered in various cultural markets, festivals, art fairs, and also digitize some requirements to obtain insurance and visas. Through this research on innovation, we could see how each day is more important for artists, as well as for galleries and independent art projects, to have a presence in international markets, to manage media that legitimize them and have greater visibility for your creations. In this way, Colombian artists, galleries and cultural projects will have greater opportunities to reach international markets.

Index Terms—Colombian culture, education, innovation, international markets, small entrepreneurs, university spin-off.

I. INTRODUCTION

WITH the protection of the Diversity of Cultural Expressions, Unesco has sought to expand the possibilities so that the national content does not stagnate in its place of origin or get lost in the media. From these initiatives, as well as the *General Law of Culture* and the *Law of Protection to the Patrimony* and the first *Law of Colombian Cinematography*, since then more than a hundred films were launched. According to the figures of the Ministry of Culture, from the application of these laws between 2013 and 2014, the performing arts and the audiovisual arts grew

Manuscript received November 20, 2018; revised January 12, 2019. This work was supported in part by the EAN University, as part of the practical work of the classes "Technology, Communication and Culture" and "Digital Portfolio" for programs in Economics, International Business and Management of Business. The main findings have been developed within the business practice program with students living in remote regions of Colombia.

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more than fifty percent in the country. In 2017, the recording, film and publishing industries, musical and theatrical productions, the software industry, photography, commercial art, advertising, radio, television, video games, architecture, design and fashion are some of the sectors that benefit from the Law of the Colombian Congress, which promotes the orange economy.

For developing countries like Colombia, the export of their cultural goods and services is an excellent way to generate employment and foreign exchange, since they are activities with a high content of added value and in order to strengthen the cultural identity and enrich it in the confrontation with other cultures. It is in the exchange of the products of culture where cultural diversity reaches its true meaning where people and companies that achieve mobility between different cities allow us to argue that, in balance, these exchanges that increase cultural diversity have a positive effect net compared to the cultural capital of other inhabitants.

The risk that arises in the incorporation of these ventures in the dynamics of global markets, as evidenced by the tendency to abandon the market forces of an emerging sector to the new world economy, is that these models must be reinterpreted by actors of civil society, appropriating, generating networks and circuits for the redistribution of goods, services, ideas and opportunities for artists and creators. To guarantee the safety of these risks, the State's obligation as a generator of cultural sustainability must be stressed, as well as the participation of society in the context of a democratic relationship.

In the context of cultural markets for Colombians, it seeks to influence some of the practical aspects that have been left loose, since despite the existence of referential frameworks and political agreements such as the Convention on the Protection and Promotion of Diversity of the Popular Expressions [1], or the Ibero-American Cultural Charter [2], have not been translated into regulatory frameworks or into concrete actions, but rather the enunciation of specific objectives. It is necessary to advance simultaneously in the application and creation of programs to guarantee of these objectives and in the opening of the borders of our countries to the free transit of the artistic companies and their products.

The sustainability of cultural organisations, particularly those related to artistic production, is currently linked to the possibilities of international circulation and mobility, as we have already mentioned before. But this sustainability also refers to the articulation of cultural groups, distribution networks and driving circuits to support a growing supply of quality that can satisfy the demand for live shows, paintings, movies, architectures, dance companies, theatre, circus and photographers, also street artist. Technology and Innovation

can also give opportunities for professionalisation and public education.

Therefore, are required actions focused on the definition and consolidation of local cultural industries, particularly small and medium-sized enterprises, the access of artists and cultural entrepreneurs to sources of financing and the appropriation of new technologies, as well as no less important, the development of entrepreneurial capacity, including awareness and information about their rights. That is why the creation of a reliable and transparent legislative and political framework in which industries and artists can develop, is indispensable for the creation of new alliances and alliances between the public and private sectors, and the development of networks and exchange programs.

It is through Colombian Government initiatives as Apps.co from the Ministry of ICT that more than ninety-thousand entrepreneurs have participated in learning, development and marketing processes of their applications. Over this kind of initiatives Cultural apps have great value because they help promote inclusion and social cohesion. Mobile applications have gained strength in different environments, in them audience can 'find from digital museums, reading spaces, online television and cinema, among others.

The main Colombian mobile applications are made in such a creative way that they can respond to local, regional and even global problems, which makes them present in different technological scenarios.

In the previous study we analysed the case of four applications:

The MuseoDigital.org initiative created with the support of Apps.co, an initiative of the Ministry of Information and Communication Technologies of Colombia, is a web platform of the Colombian National Institute of Anthropology ICANN that allows visitors to explore the historical heritage, cultural, scientific and natural, through digital collections in multimedia format. The catalog of the site has 9 exhibitions and 360 elements, among which are pieces, artistic compositions, places or constructions that make up the Cultural Heritage of Colombia. Thus, users can browse museums and know the Colombian cultural wealth in a pleasant, accessible, mobile and with high levels of aesthetic quality.



Fig. 1. MuseoDigital.org.

On the other hand OnlineColombia.tv is an integrated

online television channel for three different platforms: web, mobile devices and smart TV. The application allows those who access to enjoy original audiovisual content with themes that revolve around Colombia and its people. There are documentaries, fiction series, short films and animated films made by independent producers.

StoryMe was a web and mobile application available for mobile phones or tablets with an iOS and Android operating system, which offers parents and children the possibility to connect to the wonderful world of reading through a menu with short and original stories. The technology becomes in this project an ally to strengthen the processes of reading and writing in minors.

Finally, Cinestampilla is a web portal for the circulation of films between short films and feature films through the Internet, Netflix style. The initiative invites independent filmmakers to create an account to access the platform, and then register their own audiovisual stories with the aim of circulating them not only on the web but in different regional film festivals.

These tools, created at the beginning of the decade, are technologies that make it possible to transmit knowledge to others, which generates a collective knowledge and mass information.

In none of the technological projects analysed are blockchain technologies, which is a technology that allows the transfer of digital data with sophisticated coding and in a completely secure manner. It could be understood as the accounting book of a company where all the entries and exits of money are recorded. In addition, it contributes with a tremendous novelty: this transfer does not require a centralised intermediary that identifies and certifies the information, but it is distributed in multiple independent nodes that register and validate it without the need for trust between them. Once entered, the information can not be deleted, only new records can be added, and will not be legitimised unless most of them agree to do so.

Along with the level of security that blockchain provides against hacking, we find another huge advantage: even if the network fell, with only one of those computers or nodes did not, the information would never be lost or the service, depending on the case let's talk, it would continue to work.

The way to an industry 4.0, or what other authors like Klaus Schwab [3] understand as the fourth industrial revolution, involves connecting different productive entities, digitalisation based on new technologies and the possibility of producing different compositions of the same product, adapting their quantities to the real needs of the client. This type of technological consumption and the digitisation of services have had a great growth, to the point that the total energy consumption related to electronic currencies, or Bitcoin, can be comparable with the total consumption a country like Ireland. Digitisation, the basis of the so-called intelligent industry, supported by the Internet of Things (IoT), where machine-to-machine communication (M2M), the cloud, and Big Data are not only part of the most mundane everyday life, but has an important place in the national economy.

Industrial applications and services offered by companies require a high degree of confidence and protection of privacy. Relying on time stamps and data integrity can be a

crucial requirement for any enterprise today, much more if it is a venture that seeks to reach international markets. Therefore, collecting information, ordering and interpreting the different types of data generated by the sensors, for example, provides great commercial advantages, in addition to sharing them without any concern that they will be modified. Therefore, the new technological developments for undertakings require a greater degree of trust and protection of privacy. Therefore, technologies such as Blockchain have the potential to change the way in which the digitised company deals with large data, with greater security and quality [4].

In this context, CultureLab - Social Entrepreneurship and Sustainability seeks to promote development through the information and communications technology industry to contribute to the economic growth of cultural organisations, competitiveness, employment generation and exports.

II. COLOMBIAN CULTURE ENTREPRENEURS CONTEXT

A. *Colombian Culture*

The social culture of Colombia is the result of the mixture of European culture, especially those arrived from Spain, indigenous peoples and African slaves brought by the Spaniards. Many aspects of Colombian culture originate in the 16th century with the arrival of the Spanish and their interaction with native civilisations that were practically exterminated. The mixture of the different racial groups of the country formed new ethnic groups, which were classified as mestizo, mulato, tan and zambo. The union of these cultures can also be seen in some of the carnivals that are celebrated in the country, such as the Carnival of Blacks and Whites of the city of Pasto, or the Carnival of Barranquilla.



Fig. 2. Parade of the carnival of Barranquilla.

The field of music is the most internationally recognised. But there are hardly any data on pre-Columbian music, and there are few native instruments that have been preserved (rattles, rattles, flutes, ocarinas, fotutos, etc.). Popular music combines indigenous, Hispanic and black influences. It derives from a mixture of indigenous rhythms, African, European (especially Spanish) influences, modern musical forms of America and the Caribbean. Some popular rhythms are the cumbia and the vallenato in the Caribbean, the bambuco and the corrido in the Andean zone, the joropo in the Eastern Plains and the currulao in the Pacific. Salsa has

also been recognised as one of the predominant rhythms of the country, with artists like Joe Arroyo. The twentieth century was the golden age of bambuco, porro, cumbia and vallenato. Since the 80s, rock has taken great strength as national music. Also in Pop with singers like Shakira, who is one of the most successful singers? The Festival Rock al parque, which is the capital of Colombia, is considered the most important in Latin America. Another example of the boom of the Colombian Latin Pop genre is demonstrated in singer-songwriters such as Juanes, Sara Tunes who achieved American success, and Los Aterciopelados one of the most relevant Spanish rock bands on the continent and considered one of the best on the Planet by the magazine Time.

Many art historians consider, meanwhile, that Colombian art only began to have its own character from the mid-twentieth century, by recreating, under a new point of view, the traditional cultural and artistic elements, integrating the concepts developed by the avant-garde art of the twentieth century. Ignacio Gómez Jaramillo, whose work can be considered modernist, presented, for example in his Portrait of the Greiff brothers, what Colombian art could unite to new techniques with respect to culture and typically Colombian themes. Carlos Correa, in his paradigmatic work, Still Life in Silence, combines geometric abstraction and cubism, inaugurating a style still recurrent to the present. Pedro Nel Gómez, who excelled in drawing, watercolour, fresco, oil painting and sculpture in wood, stone and bronze, shows, for example in Self-portrait with hat, his familiarity with the works of Gauguin and Van Gogh, also revealed the influence of other authors such as Cézanne in his Self-Portrait or José Clemente Orozco, in his series on the Barequeras (which refers to women who were engaged in the prospection of gold). Alejandro Obregón, considered by many as the father of Colombian art, due to his originality, inaugurator of an art considered to be Colombian, due to his paintings of national landscapes characterised by violent brush strokes and by the symbolic and expressionistic use of animals, especially birds, like the condor. At present, the contribution to painting made by artists such as Fernando Botero, David Manzur and Omar Rayo and video artists such as José Alejandro Restrepo are internationally renowned.

B. *Colombian Cultural Entrepreneurs*

The Colombian context of cultural entrepreneurs has a considerable influence on factors such as the strong growth of the culture of entertainment, public assistance for culture, policies to support cultural infrastructure, business innovation, the Colombian organisational culture, without counting the history of our recent past, the rich environment and the strong influence of the stylistic character of Gabriel Garc á Márquez, Totó La Momposina, not to mention the success of national soap operas, which also influences independent theatre. All these factors, including a creative economy in development, determine the success that an enterprise could have to achieve its internationalization.

The proximity to the university with this context refers basically to the fact that cultural management students know what they know by passion. On the other hand, the proximity of research students of the spin-off with culture allows them to access different networks of event producers,

festival programmers, planners or what in the field of cinema would be called product liners, concert bookers, allows them to attract venture capital related to brands that seek new buyers.

The interests of students of business practices and class projects of young students of virtual and face-to-face programs of the Cultural Management program have expressed the needs of communities that need global access. The same problems in Medellin, Cali, Bogotá several students presented projects about mapping festivals, markets, requirements for artists' visas, dates, festival requirements. Surely these will be the concerns of growing cultural and creative ventures in Buenos Aires, or Mexico.

One of the students, who collaborate in the spin-off, lives in a population far from Bogotá in Guapi, Cauca. She studies Cultural Management and from her experience, she has noticed the lack of opportunities for a dance company called La Salsa de Cali. With his research in markets and festivals, he wants to take this venture to the world, thinking of benefiting as a dancer, as manager and as manager of an international project. Although she has started activities in this spin-off, she also works in a daily job as an assistant in another company.

To complete the previous stage of incubation, it is necessary that the skills of the founders of the spin-off, such as the student of Guapi, or those of other students of Medellín and Bogotá need to meet skills such as willingness to take risks, or live in contexts prone to risk, market interpretation, identification of opportunities and trends, and finally autonomy to make decisions at the right moment and proactive assertiveness.

But also any spin-off that hopes to obtain such credibility will have to tell stories about Colombian cultural entrepreneurs beyond the national borders. For this, it is convenient that CultureLab - Social Entrepreneurship and Sustainability in forming its network, or in the creation of its innovation ecosystem, form cultural managers with business skills, such as:

- **Implements improvements to increase opportunity:** discovery or promulgation of an opportunity and the ability to refine and develop the opportunity in a clearly articulated and commercially viable business concept.
- **Exploits cultural and social capital:** has the ability to acquire and combine resources to sustain the process of creating the new company. It is key that the manager has the ability to obtain financing from the productive sector.
- **Leads collaborative multidisciplinary work teams:** without mentioning that he has a very high social and personal commitment, the leadership role is key to keep the company in the process of implementation.

In this way, thanks to the set of Colombian laws, its policies and the strong influence of government institutions such as Colciencias (Administrative Department of Science, Technology and Innovation) or the Ministry of Information and Communications Technologies, Colombia advances in the use of the results of applied research and knowledge transfer. Research, innovation and development understood as a tool for economic, social and cultural competitive development.

III. RESENT COLOMBIAN CULTURE LAWS

A. Ministry of Culture of Colombia Objectives

The Ministry of Culture of Colombia has focused its work on the populations most affected by the conflict. Today Colombia has new and better scenarios for culture, a plan to encourage reading and more opportunities for artists. Therefore, the country has begun to be recognised in the world for its diverse cultural manifestations. With the "General Law of Culture" [5], the "Norms for the promotion of cinematographic activity in Colombia" [6], the "Legislation and general norms for the management, protection and safeguard of cultural heritage" [7], and the "Orange Law" [8], Colombians have become a model for Latin America by the way we support culture.



Fig. 3. Photography by Steven Joyce. "Fiesta en palenque" representing the music and traditional dance of palenque de San Basilio. Masterpieces of the oral and intangible heritage of humanity of the Colombian Caribbean coast.

Making Colombia a reading country has been one of the greatest challenges for the different ministries. Especially the Plan 'Leer es mi Cuento' of the Ministry of Culture has almost two hundred libraries in the most remote municipalities hit by violence, and some twenty-million books delivered in libraries and unconventional spaces. Children between five and eleven years old read more than three books a year. In the same way, Colombian cinema was at its best: 2016 was a historic year in which more than forty films were released and for the first time in our history. The "Filming Law of Colombia", unique in Latin America, has promoted a stage for international filming, attracting investment and growth opportunities for the Colombian national film industry.

B. Colombian Culture Laws

The Ministry of Culture of Colombia also created a law that facilitates the performance of public shows, which generates new resources. Likewise, together with the Ministry and other Colombian institutions, almost five hundred spaces have been built and repaired between theatres, houses of culture, libraries, music schools and patrimonial sites such as the Teatro Colón and the historic center of Mompos [9]. In addition, through the public district, municipal and national awards are granted to almost six thousand Colombians with awards, scholarships, artistic residencies and internships, and nine thousand cultural projects from all regions of Colombia have received special loans for managers who want to promote an entrepreneurship

Through the public administration of emerging cultural

managers, a new page was started where culture is valued not only because it improves the image of the country, or because it enlivens political meetings. Culture is essential for Colombian society contributing to the collective memory, national identity, to know the difference, to preserve the national heritage and the environment. Many socio behavioural phenomena are related to culture, ethnic groups, gender groups, social groups, racial cohesion in a common culture. Culture has always offered opportunities for decent work, economic growth, as well as the reduction of inequality worldwide. A society that reads, that knows its roots, that is author of creations that have value for all, that represent their reality, a society that has scenarios to entertain and that supports artists, is a society proud of its cultural diversity, with more tools to build peace, social fabric and equity.

IV. METHODOLOGY: SPIN-OFF AS A MECHANISM OF CULTURAL MARKET INFORMATION TRANSFER

A. *Research Methodology*

Most of the time, research is understood as a scientific process to reach the cure of some problem like a stiff process. Increasingly, research is understood as a practical, productive, innovative activity that leads to obtaining knowledge for the benefit of the community. The main problem in this case is that in the world there is little knowledge about Colombian culture, showing mainly popular groups sponsored by large multinationals. Many cultural entrepreneurs, who in most cases are empirical people who have learned an art by passion or by recursion, reach a level of expertise that is worth knowing internationally and can be marketed not only in local markets, but also that reaches such a competitive level, that it can access to obtain economic benefits of possible international buyers. Here there are no experiments in sterile laboratories, nor laborious searches in databases indexed in top journals. To achieve the knowledge required by cultural managers who aspire to the international mobility of Colombian creators, it is necessary to map, characterise and create a sustainable business model that can be tested in the academy, so that this practical knowledge reaches the hands of so many contemporary creative ventures.

Now let's explore the basic tools of this research:

B. *General Law of Colombian Culture*

During the decade of the nineties, the various governments proposed the modernisation of the state that would respond to the demands of economic opening and globalisation. The reform and decentralisation of the Colombian State acquired a profile marked by the objective of reducing the size and intervention of the public sector [10], privatising public services, regulating the action of economic agents and depoliticising technocratic public management, under the slogan of efficiency and effectiveness. In 1998, in terms of culture, five lines of action were defined, with the aim of converting government policies into State policies:

- Promotion and encouragement to creation.
- Culture to build Nation.

- Decentralisation and citizen participation.
- Our culture before the world.

From this moment, in Colombia culture has been taken into account as an axis of development, aimed at promoting solidarity, peaceful coexistence and broad access and democracy to the creation and enjoyment of cultural events that create a favorable social warp for development.

This proposal to assume and at the same time go beyond diversity to promote inter-culturality, is totally relevant in Colombia (It is important to mention here that the Colombian diversity can count more than sixty official native languages), apart from being a culturally very disconnected country, which makes the meeting, the exchanges, the circulation of its artists, managers [11], cultores, which could conclude that the dimension of cultural policy has been little developed. But even so, we are deeply rooted in our arts and our heritage, which, in turn, are very vulnerable. It is also relevant, as S. Davis mentioned about diversity entrepreneurship is not subject to rigid concepts of age nor is it plagued by homogeneity. Although our focus in this Summit is on youth, it is vital that we do not treat all people of a certain age group in a homogeneous way. Entrepreneurs (like young people) are diverse and are found in all cultures, classes, races, ethnicities, genders, sexual orientation, physical capacity and age [12] and in Colombia, also diverse due to the vulnerability to violence and the lack of any kind of decent work, the few opportunities for economic growth, which obviously does not allow equity in diversity.

C. *Academic Spin-off*

The main universities in Bogota have consolidated their R & D & I capacities, promoting entrepreneurship in the academic community, generating intellectual capital that begins to be transferable to the social and productive sector. It is in this way that the academic spin-offs have proposed, as well as they have allowed the transfer and commercialisation of technologies developed from the university; where technology-based business models emerge that contribute to the development of high-tech regional clusters and the transformation of R & D investments into economic growth, as well as the creation of employment and better competitive advantages.

Applied research should be the basis of a university that knows the present and experiments to solve future problems [13]. The importance of this research process lies in the development of new technologies, the creation of quality employment for students, the ability to generate a high added value in economic activity for cultural organisations that benefit from the service and the contribution to development of the country.

As mentioned by Patricia Iglesias for the European Journal of Business Management and Economics [14], the main characteristics of the spin-off linked to a university:

The researchers of the spin-off are students, but at the same time they are entrepreneurs, who, after the company has been established, will be able to continue developing the technology that was generated to raise the level of the final product. This is the reason why the university would allow hiring valuable research staff for their knowledge and in this way, obtain economic returns from the process sufficiently

trained to work after completing the research and development process.

The university will promote the transfer of research results globally, and will also obtain economic returns for investment services contracts and monetary benefits. This will change the way economists see work and the relationship of people with it throughout their life cycle as cultural developers, where by transferring knowledge capital increases.

Colombian society and culture will benefit from the skilled jobs that the spin-off generates and the technological development products developed; therefore, in the constitution of the spin-off the nature of the company's technological base and appropriate considerations in favor of the university must be certified.

The management of a team, as an innovation ecosystem, is built on people who do not look for work but have a great motivation to know.

It is key in establishing a spin-off that the researcher has knowledge of business management, accounting, marketing or sales.

As innovation researchers, you should always take into account the spin-off of the university as a result of the research, it means that your goal is to develop a product or service that is sold and is profitable. It is important to know the market and meet the needs of the customer [15], often the advantage is not technical, but functional, price or aesthetics.

V. CULTURE LAB - SOCIAL ENTREPRENEURSHIP AND SUSTAINABILITY

In 2016, the idea of creating a university spin-off that had the support of the university had the vision of building a scientific laboratory for the mobility of emerging Colombian culture, making it accessible to everyone, as well as bringing those aspects that are our heritage. Since its origins, the proposed spin-off has supported, promoted and disseminated various initiatives in the field of theatre, cinema and Colombian music. The model proposed since then has been developed by the university with the intention of innovating and changing the economic models of cultural entrepreneurs, which in most cases are inefficient and disorganised, to revolutionise the production of cultural goods in a sustainable manner. In this way, CultureLab - Social Entrepreneurship and Sustainability, is a university spin-off of Technological Base (EBT) that has its origins in research processes within the professional training of Cultural Management students of the EAN University.

With the mission of increasing the technical, legislative and marketing knowledge to cultural managers, and therefore to the cultural organisations they represent, through the use of information and communication technologies, it is intended to offer a digital and public inventory on Colombian culture and the details of each of the international mobility processes.

The two main lines of business offered by CultureLab are:

- Advice in digital presence: creation of EPK (Electronic Press Kit or digital portfolios) for emerging groups, including products such as Video Reel, Press Kit and Stage plot. Advice on web presence, Google Adwords

and positioning in musical or cultural platforms. This positioning behaves in an innate way as a digital and public inventory of Colombian culture, creating global social networks.

- Management in the cultural markets of the region, including advice on the brand, marketing, pitch for each market, exhibition rights, to then offer internationalization processes as a visa for artists. Creation of international routes for inclusion in markets and cultural festivals. The service includes the sending of electronic material to festivals and markets, accompaniment on international tours including customs advice, letters of presentation and permission, insurance, purchase of airline tickets and travel expenses.

CultureLab - Social Entrepreneurship and Sustainability also has the mission of generating social capital through transformative cultural experiences, providing the world with Colombian diversity. In this way, it seeks to contribute to the creation of cultural capital essential for sustainable, peaceful, inclusive and, therefore, integral development of society. In addition, it seeks to reach those organisations or cultural groups that have fewer opportunities, as well as to implement an ambitious and innovative educational program as a potential of broad impact. The network of cultural entrepreneurs can obtain experience from other non-profit cultural ventures based on their achievements in their process of internationalisation and innovation. As a network, they can learn from the essential ingredients for society to nurture, cultivate and value them. Likewise, it has the vision of being a reference in the generation of access to cultural routes of quality and, therefore, of social and cultural innovation at international level, since the international windows of cultural exhibition will support the social transformation of Colombia.

All these purposes were expanded in 2017 with the vision of opening a multidisciplinary cultural center, where art leads to innovate, educate and rethink development. In addition, this CultureLab will be a platform to enhance the Colombian creation, as well as to make visible the great Colombian artistic trends, not only in music and image innovations, but also in their innovation as entrepreneurs solving economic problems creating beneficial business models.

This research derived from the current situation of the cultural market: cultural entrepreneurs, our clients, will be those who wish to obtain benefits now that they will look for quantities of international quantity routes. The market study for these cultural entrepreneurs must always precede any development of technical products, because if it does not satisfy what they need, it will hardly succeed.

VI. SPIN-OFF MARKETING STRATEGY FOR CULTURAL ENTREPRENEURSHIPS

Colombian companies and small cultural enterprises face challenges in terms of digitization and incorporation of all types of technologies. Not only to create exciting portfolios, but also to take advantage of the vast amount of data available and take it to the physical world, as to industrial processes. This is one of the main challenges, the challenge of knowing and connecting with the new digital customer.

Within cultural companies there is a lot of diversity in terms of adaptation of technologies, medium companies have more resources and the public information of the Administration and business management opens up great opportunities in logistics.

For a better promotion of the university spin-off, it is necessary to create an environment that facilitates the creation of entrepreneurship. Within the environment, it is possible to identify public grants, universities, public research organisations and research parks that prepare entrepreneurs for venture capital investments [16]. In this ecosystem it is necessary to provide technological spaces and resources for the new company.

CultureLab - Social Entrepreneurship and Sustainability will help to find resources, public or private, for those cultural entrepreneurs who work with music, theatre, circus, dance and fitness or martial arts groups, creativity groups related to advertising, including cultural industries, so that they can show their creations to the world markets, fairs and festivals so that they can grow the local economy.

The main objective of creating a spin-off as a research method will be to obtain credibility to obtain venture capital from investors. If the financial resources of the company, and therefore of the local cultural entrepreneurs, have been sufficiently increased, there is a greater probability of being able to acquire new necessary resources and in this way it is possible to pass from the creation of the company (which can be get to consider successful in this phase), to perform productive activities and exploitation, which will start as such operations for the productive sector. Getting to sign the first contracts could be the last activity of the spin-off but the most important of all the research process.

The first contracts will allow reaching cultural markets, which are conceived as spaces for exchanges to promote the mobility of cultural goods and services, as well as creative industries, within countries, promoting local markets and between the region contributing to diversity and the arrival of more capital, since most of the cultural exports that are registered in Latin America come from other continents.

Among the most representative cultural markets are Cultural Industries Market of the South (MICSUR), Bogotá Audiovisual Markets (BAM), Bogotá Music Market (BOMM), The World Music Expo (WOMEX), Insular Market of Cultural Expressions (MINEC), Market Cultural of the Caribbean (MCC), Cultural Market for Latin American Music (CIRCULART), Mercado Musical del Pacífico (MMP) or the International Film Festival of Cartagena de Indias (FICCI).

VII. CONCLUSION

As we can see, every day is more important the actions that trigger technology. These effects can be seen in the content of the artistic proposals as the reality of the artists themselves, their processes and actions. Galleries and independent art projects have a presence in international markets, tend to have greater sales opportunities, and have more and more media legitimising them and have a greater scope of visibility of their works, artists, galleries and projects.

It is important to highlight that it is necessary to have a

standardisation of the processes of application, start-up, sources of financing and finalisation in the participation of companies and cultural undertakings within the international circulation spaces.

It is essential to have management tools, administration and management of cultural projects, with strong support in communication technologies and information, to ensure and control the proper development of actions within the project in order to achieve the objectives set for the same, as they are schedule of activities, budget and platform of the project.

Within the standardisation of these processes it is established that the initial documents with which every artist, gallery and / or cultural project must have: detailed description of the undertaking including images, videos, infographics, history of the context, history of art, biography of the artist. This portfolio of the artist must also include a statement, which gives meaning to his actions for entrepreneurs or the public.

In the same way, it is crucial for the progress of the project to have the works of art ready in a certain period of time, since this depends on the progress of a large part of the company's objectives with its participation in a fair.

A communication plan should be developed that focuses on the dissemination of fluid, permanent information and close to the fairs in which it participates, managing and updating the platforms on a regular basis to generate participatory, interactive and dynamic content that seeks to position and give recognition to cultural ventures within target markets.

It must be considered that for the successful participation in an international art fair, or private art markets, the copyright registration, the exit permits of the country's works, the export procedures, the platforms must be contemplated. The commercialisation, and the requirements to carry out the sale transactions according to the country of destination, depends on the nature of the works that are registered in this platform. The application of the spin-off also allows speeding up the process of the visa of artists, management of insurance of works or valuable instruments, or the permission of visit of the works to local museums or galleries. This allows access to tax benefits for artists who hope to leave the country and reach the global market.

Culture Lab - Social Entrepreneurship and Sustainability is a university spin-off that has motivated students and emerging entrepreneurs to think beyond the walls of the university or the solitude of the ideas of small entrepreneurs, to investigate and have contact with international markets and festivals to contribute to the development of the exuberant Colombian culture.

The trip made so far allows us to name the following challenges that, although based on the experience in Colombia, apply to the situation in Latin America. It is important to point out other aspects that foment the debate on the horizons of the artistic education policy from the local to the global, such as knowing processes of management, administration, organisation, obtaining financial resources for the contexts in which it is implemented.

ACKNOWLEDGMENT

B. Suárez-Puerta celebrates and appreciates the

perseverance, collaboration, commitment and commitment of Luisa Playonero, María Camila Quintero and Yuliana Catalina Bohorquez, students of the Cultural Management academic program of the EAN University. They also celebrate their desire to excel and change the reality of their respective regions of Colombia. In the case of the Colombian Pacific region, only seven of every thousand students of the Pacific coast are linked to a university. His contribution is of great importance for the salsa culture of Cali, the art and culture of Medellín and the cultural development of Colombia. In the construction of the document, I have been able to see small seeds grow that are required to reach the international cultural markets. The document has a great potential for development, although I believe that for these results that they investigated so diligently to reach reality, they need much more of their energy, empowerment and leadership.

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