

Management of Cultural-Artistic Processes: Power Relations and Diversity of Roles in the School of Arts at UEES

Martha Fabiola Rizzo González¹, PhD

Abstract

This article is a study of management in cultural-artistic processes could serve as a future model of management within the social fabric. Not only does it encompass administrative and managerial aspects, but also includes projects that lead society successfully towards social development, within a set of rules that should not have a sanctioning character, but a stimulus that encourages creation and/or action. I have taken as a unit of analysis the School of Arts at the university Universidad de Especialidades Espíritu Santo (UEES). I intended to do my research under a qualitative approach, with the intention of understanding the influence exerted by power relations and the implication of the diversity of roles that may emerge during the processes.

Keyword: Cultural management- power relations and diversity roles.

“Knowledge is the only space of freedom of being”.
Michel Foucault

1. Background

Management in cultural-artistic processes could serve as a future model of management within the social fabric. Not only does it encompass administrative and managerial aspects, but also includes projects that lead society successfully towards social development, within a set of rules that should not have a sanctioning character, but a stimulus that encourages creation and/or action. It is commendable to remember that within the management of cultural-artistic processes resistance generates at different points, and it is necessary to know how to recognize it. There is a direct relationship between action and reaction. That is why greater change, greater transformation and innovation, generates greater resistance. On the other hand, less innovation, less change, and less creativity generates less resistance which leads to a regression and decline, although the cultural artistic processes function properly.

It is in these points where hidden power relations that remained unknown, emerge. These power relations play an important role within organizations, educational units, and institutions because they can influence directly or indirectly. A diversity of roles can arise that many times a subject can assume or not, and that depends on organizations, educational units or institutions achieving an efficient development geared towards a better future. It's on this premise that I intend to frame the influence of power relations on management in cultural-artistic processes within an organization of artistic education. I have taken as a unit of analysis the School of Arts at the university Universidad de Especialidades Espíritu Santo (UEES). I intended to do my research under a qualitative approach, with the intention of understanding the influence exerted by power relations and the implication of the diversity of roles that may emerge during the processes.

2. - Arts School

The School of Arts is a college (academic unit) of higher education in arts within a private university, Universidad de Especialidades Espíritu Santo, whose mission is to train professionals in areas of dance, music, visual arts, and sound and digital music production, who are capable of responding to the artistic-cultural needs in society.

¹ Universidad Particular Espíritu Santo Guayaquil- Ecuador

In terms of execution, teaching and artistic research considering the intercultural context, and in accordance with the objectives of the Ecuadorian government's well-being development plan "Plan Nacional de Desarrollo del Buen Vivir" (PNBV State). Since it belongs to an educational institution, it's regulated by internal laws and external laws that dictate their operation. Foucault says (1998), that institutions such as educational, for example, constitute a privileged observatory for relationships, in the sense of coexistence of internal regulations, regulated by norms, and definition of organizational structures. These relations in everyday life can be apprehended, diversified, and put in order, can be taken, apparently, to its maximum effectiveness.

However, Foucault (1998) also expresses that the analysis of power relations in closed institutional spaces presents a number of disadvantages, such as the fact that some of the mechanisms that are put into practice are intended to ensure their own conservation, which entails reproductive functions. Or you run the risk of giving one or another exaggerated privilege in the power relation through rules or regulations.

Under this model it's important to diagnose power relations within the social fabric in an organization, educational unit or institution with the aim of achieving efficiency and effectiveness in management. Another author like Garcia R. (1992) states that the institution is the place in which a theory materializes and becomes a social practice. It doesn't only mean a social formation and complex culture. The institutions' secure the basis of the subjects' identification to the social whole.

Both authors agree that social practice entails complex interrelations that produce social relationships that achieve identification and relevance to the organization. These social relations are constituted in power relations and often remain hidden. For this reason, we will treat power not from the legal perspective, but from its functionality. It will be necessary to understand power as a relationship of forces, a strategic situation within an organization or an institution at a given time, and not only as a sort of a political legal domination, which is limited to a restriction or prohibition.

Foucault (1998), manifests that in internal processes, power not only represses but also produces: produces effects of truth, and produces knowledge. It is with this angle and affirmation that I will base this essay to introduce the focus of inquiry by answering the following question: How do power relations and diversity of roles influence the management of cultural-artistic processes in the School of Arts at UEES?

Currently, it is required that the management in cultural-artistic processes at UEES School of Arts must be articulated to the needs of the environment, interest groups and university control organisms, which means that the university develops internal processes that allow verification in advances in terms of quality and academic service. Education in itself is a service to the community, with a goal towards development and transference of knowledge that improve the population's living standards.

Although the higher academic level in arts in the School of Arts at UEES has improved through continuous management processes that integrate technical, artistic, scientific and cultural knowledge through artistic production, research, and community outreach, it still has not reached the desired standard. Some of the current problems like the lack of professionals in the artistic cultural sector, lack of trust towards the capability of the artistic sector to undertake and become part of the economy, the exclusion of artistic processes in the market, the limited allocation of economic resources for education, promotion and management of cultural-artistic industries, and shortage of development plans in cultural artistic processes (Rizzo: 2011), influence negatively in the cultural-artistic processes at the School of Arts in UEES. Added to this external problem are internal variables that hinder normal practice and development in the management of cultural-artistic processes in which power relations are hidden in the daily social interrelation. For example, everyday specialized practice is lost in art education for different reasons.

Here are some of these variables:

- Lack of autonomy in the processes
- Lack of knowledge of artistic education as a specific science
- Undervaluation of careers in artists education
- Lack of paid artistic groups
- Tendency to generalize formative processes in art
- Predilection of theoretical processes of formation in exact science and natural sciences
- Lack of quality of indicators for evaluation of artists processes

- Lack of location of suitable spaces for practice (infrastructure)
- Lack of access to artistic practice
- Lack of quality budget for artistic productions
- Lack of central support and teaching staff for specialized practice
- Lack of bibliographic production
- Free market ideological tendency, among others

If we consider that society is built daily through many and various types of interrelations. What has led to profound changes in art, transforming mental models to new paradigms of thought has been practice. Practice has always been a fundamental factor in the higher artistic training in art, as it articulates knowledge, reality with the inherent research in the creative processes, and allows achieving an active performance to contribute effective and efficient changes in society for personal and common good in social relations.

Therefore, I consider it necessary to investigate these hidden power relations within the management processes, in order to articulate pertinent studies that include: social demand, analysis of local, national, and regional development plans, analysis of career prospects, employability studies and quality assurance in the provision of careers such as community outreach programs, without losing the inherent praxis of artistic education.

Additionally to what I mentioned in the previous paragraph, within the management of cultural-artistic processes in art education, the following should be considered: updating the curriculum and elaboration of the monitoring procedure, control and evaluation of pre-professional practices, such as academic improvements of the programs of the careers or teaching methodologies, by learning from the results of the follow-up to graduates, in which power relations are established that are not only given inter-institutionally, but are implicit in the social fabric.

This premise leads us to consider within these processes, the dialogical and inter-subjective aspects characteristic of art as is knowledge. Therefore, the management of artistic-cultural processes of academic formation becomes a constant, dynamic, complex and interactive learning process. As Schütz (1987) explains, the subject's configuration is subject to inter-subjectivity, which is a characteristic of the social world. And it is precisely in the social world that a series of relations of power are given by the complexity of the social fabric. "It is in inter-subjectivity that we can perceive certain phenomena that escape the knowledge of the self, because the subject cannot perceive his immediate experience, but can perceive others, as long as they are given as aspects of the social world (Schütz, 1993:39).

In the social world cultural processes always represent a challenge for the management in a formation in art; in this sense Shütz proposes that action of the other has meaning. Even more so when it comes to processes of creation, exploration and discovery. From this perspective, inter-subjectivity refers to common sense, meanings shared by the subject and their social interactions, and used as a resource to interpret the meaning of symbolic elements in everyday life.

Inter-subjectivity allows to anticipate certain behaviors to develop social life and therefore, organizational. So, when I turn to another person and ask him about some subject, I am assuming a social and organizational structure in which I recognize the other, I assume that we share certain codes. We are joined in some common activity. We influence and let ourselves be influenced (Schutz, 1987:51). This interrelationship creates social relations that have implicit power relations, and symbolic and creation meanings play an important role in the management of cultural-artistic processes.

3. - Management in cultural –artistic processes

The management in cultural-artistic processes within the UEES School of Arts is much more than a simple question of an administration of resources and human talent within the social fabric. It is necessary to consider the space of art, inter-subjectivity, freedom, practices in social interactions, and recognition of the context in which management is performed. That is why it is often found that services that work in one area do not work in another. It's not due to inefficiency, but because they are found in different contexts in which they play different types of relationships. Hence, the importance of contextualizing, investigating and theorizing the power relations those are giving in the management of cultural-artistic processes within a superior formation in arts.

In order to not impose knowledge, but to select and reconstruct an individual knowledge based on the results obtained in his study of the social context of the place where he is (Zubiría Samper, Abello Trujillo and Tabares: 1998: 22). This also requires ethics as well as solid conceptual training and project management experience. It is very dangerous to fall into the premise of generalizing academic processes in the arts, or worse give it the same treatment of an exact science. As Zubiría Samper, Abello Trujillo and Tabares (1998) affirm: "the peculiarity of management in cultural-artistic processes is that they must build their own management model according to their knowledge of the analysis of conditions and circumstances in which those have emerged, confronted and developed the different forms of expression and cultural manifestation, which comprise the phenomena of the political and social order" (p. 25). This guides the manager to find the relationships that must be established between the institution and the community. Many times in this search, different roles emerge that must be assumed.

Generally, the needs and characteristics of society determine the exercise of a profession. These roles require expertise, planning, effectiveness, efficiency, criteria, knowledge and flexibility. As Larrea (2008) states: "the object of study of the profession is oriented to the identification of needs, demands, levels of organization and empowerment of the actors and productive, cultural, political and social sectors, public and private expressed in the development of plans, policies and dynamics that favor the realization of good living" (p.40).

In this way the analysis of the trends of the actors and sectors should include:

- A. The character of the State and its development plans,
- B. The trends of local and regional development, the tensions and problems related to good living.
- C. The capacity of actors and sectors to generate and access products and services of knowledge, and technological mediations', as well as the management of resources and procedures aligned with problem solving and decision making.

The analysis of the trends of the actors and sectors linked to the development of the profession must start from the articulation of the theoretical-methodological proposal of the profession with the strategic and prospective needs, tensions and visions posed by the social, productive, cultural and social groups. This means that the principle of relevance is re-dimensioned in the sense that the functions of higher education should be planned taking into account the so-called nuclei that enhance well-being. (Larrea: 2008: 41). This channels the management of cultural-artistic processes within a higher education in arts, integrates technical, artistic and scientific knowledge, respects ancestral daily and traditional knowledge through their artistic disciplines and recognition of the diversity of historical, social, cultural and epistemological approaches, in the social construction and a changing and complex reality, making social inclusion possible.

Peramo (2014), through his research also states that: "the academy of arts mission is to train professional artists; therefore, it has a specific and specialized professional profile and a direct responsibility to art" (page 9). This brings us to differentiating processes and different complex treatments of a normal formation. Moreover, if higher education in Ecuador, since 2008, is going through a new stage marked by continuous processes of evaluation of its activity in all its phases, whose primary objective is to ensure the quality of education and its contribution to the development of the Ecuadorian society; in this sense, the evaluation of universities, in addition to considering aspects such as infrastructure, curriculum, teaching quality, etc., requires the fulfillment of an indispensable condition, pertinence, that is to say, in keeping with the policies of national development aimed at achieving a strengthened country in the global context and a more just and equitable society for all Ecuadorians.

In this scenario, graduate profiles, professional profiles in art must be in articulation with the follow-up to graduates and study of employability that are the essential pertinent factors of the academic programs of higher level, besides being a tool of great utility to know about the professional and personal achievements of students who graduated, who provide indicators of the quality and efficiency of the School of Arts at UEES as an academic organization of arts training in its function of generating knowledge, solutions and progress.

The continuous changes in the current labor market make it necessary for the curriculum to be constantly revised and adapted, so that there is an effective link between vocational training and job demands. At this point, the management of cultural-artistic processes within education has the responsibility to foster this link through the follow-up of graduates, studies on their professional achievements and the opinions of their employers, which show the level of fulfillment of the career with respect to the requirements of the real world of work, the satisfaction of the existing social and cultural needs.

The responsibility does not end with the professionals' earned degree, it transcends his working life in order to know the effectiveness of his education and analyze the needs of additional training that enables the professional to perform effectively in the changing world of work that each time needs better prepared professionals. The School of Arts of the Universidad de Especialidades Espíritu Santo, since its foundation in 2002, has become a reference for the professionalization of art in the country for being the first in the coastal region to offer a degree in the arts, when levels of appreciation of a career in art did not exist in the city and careers were ignored in relation to other traditional degrees.

Currently the School of Arts has cohorts of graduates who give it prestige at a national and international level, through student achievements and in the professional field where they develop. Its academic plans serve as a reference for other arts education institutions in the country, such as conservatories and universities. Graduates of UEES arts occupy the first places in the country's artistic ensembles such as symphony orchestras and dance companies. However, there is much to be done and to contribute through research that will serve as a basis for future research, and for decision making in order to achieve sustainable development in the community through art. Especially, if we visualize the artist as a competent professional who can live of his profession, a talented special person who can take multiple actions to undertake for his degree of creativity, investigate, solve problems and fulfill various social roles within management in cultural-artistic processes.

Bibliography

- Foucault, M., Díaz, E., Crespo, F., & Vega, J. F. (1993). *Las redes del poder*.
- Foucault Michel. (1988). El sujeto y el poder. *Revista mexicana de sociología*, 50(3), 3-20.
- Foucault, M (1995) *Discurso, poder, subjetividad*, Oscar Terán, Edit. El Cielo por Asalto, Buenos Aires.
- Olmos Héctor (2009) *Gestión Cultural Claves para el desarrollo*. Alicante: Biblioteca Virtual Miguel de Cervantes; Madrid: Agencia Española de Cooperación Internacional para el Desarrollo (AECID)
- Guía de la buenas prácticas de la gestión cultural
<http://www.gestorcultural.org/images/noticies/noticia1690060171.pdf>
- Larrea Elizabeth (2008). *El currículo de la Educación Superior desde la complejidad Sistémica*. http://www.ces.gob.ec/doc/Taller-difusion/Subido.Abril-2015/curriculo_es-sistemico%20-%20e%20larrea.pdf
- Peramo Hortensia (2014). El campo artístico-pedagógico una especificación necesaria. *Curso 23. Universidad 2014.9no Congreso Internacional de educación Superior. La Habana-Cuba*
- Rizzo González, M. F.
- (2011) Importancia de la formación académica especializada para el desarrollo artístico – cultural. *REVISTA PODIUM* No.20, 55-67.
 - (2015) Artistic proposals of visual arts of Ecuador since the second half of the twentieth century to the present. *Revista Arte, Individuo y Sociedad* No. 28(1) 139-154 .Universidad Complutense de Madrid
 - (2016) Social Trend of Hip Hop Dance: As Identity and Cultural Practices in Youth. *American International Journal of Social Science*, 5, 61-71.
 - (2016). Apreciación Artística como estrategia educativa para disminuir índices de agresividad en adolescentes. *Revista Científica Ciencia y tecnología*, 1(11)
- Williams Sue (1998) "La cultura al poder" revista *FUENTES, UNESCO* No. 99
- Zubiría Samper, Abello Trujillo y Tabares (1988). Documento Organización de Estados Iberoamericanos Para la Educación, la Ciencia y la Cultura. Formación en Administración y gestión cultural. Séptima entrega <http://campus-oei.org/cult007.htm>