



Cuál fue el impacto de estos 20 segundos en la economía Barranquillera?

Cómo fue el crecimiento en términos de empleo?

Mejóro el salario promedio de los Barranquilleros?

HACIENDO VISIBLE LO INVISIBLE



HACIENDO VISIBLE LO INVISIBLE



"El arte no reproduce
lo visible;
vuelve visible"

Paul Klee

1960

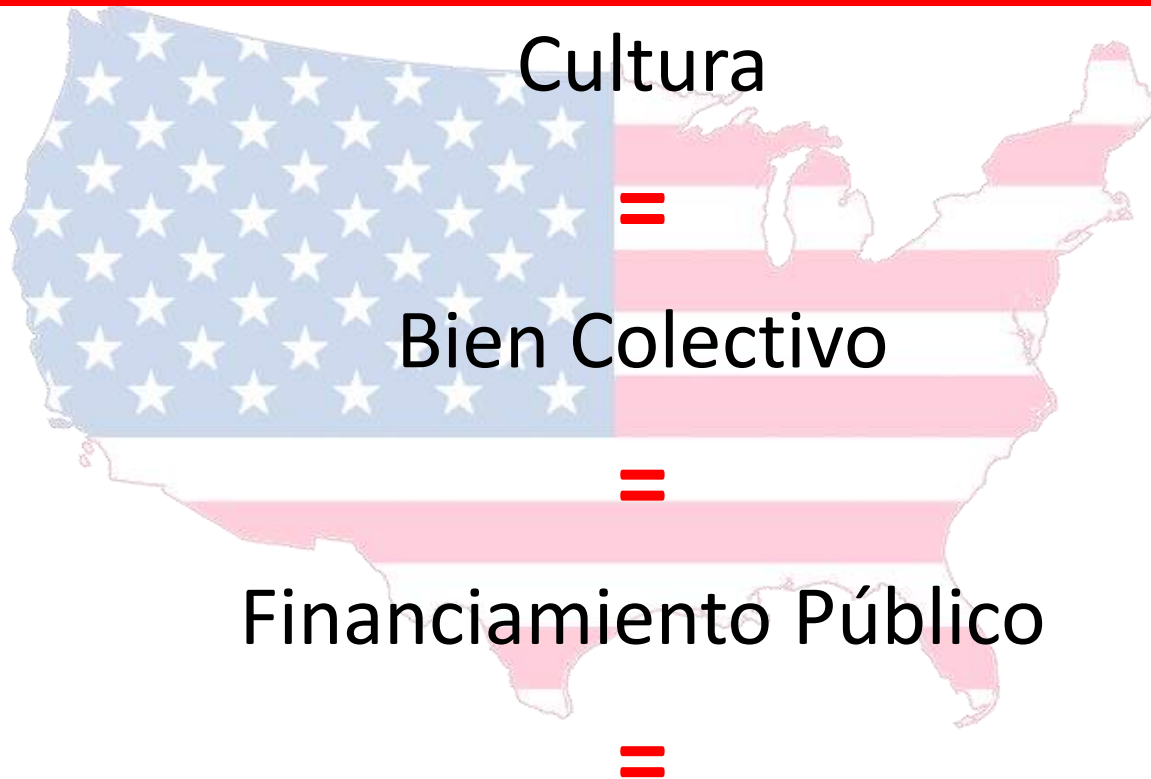
Hasta principios de los 60's la medición de la contribución económica de la industria creativa y cultural no generaba mayor interés como tema de investigación.

POR QUÉ?

1960

- Falta de evidencias y estadísticas;
- Pocos y pobres enfoques de medición para realizar análisis económicos;
- Relación “asistemática” entre Industrias Creativas y Culturales y Economía;
- Dificultad para medir sus efectos económicos;
- Percepción tradicional con respecto a la naturaleza de esta Industria: *Expresión de la estética pura y de la actividad espiritual...*

1960



Problema del Gobierno

1965

ON THE PERFORMING ARTS:
THE ANATOMY OF THEIR ECONOMIC PROBLEMS*

By W. J. BAUMOL and W. G. BOWEN
Princeton University

I. *The Setting*

Romanticism long ago fixed in our minds the idea that there is something inevitable about the association between artistic achievement and poverty. The starving artist has become a stereotype among whose overtones is the notion that squalor and misery are noble and inspiring. It is one of the happier attributes of our time that we have generally been disabused of this type of absurdity. We readily recognize that poverty is demeaning rather than inspiring—that instead of stimulating the artist it deprives him of the energy, time, or even the equipment with which to create or perform.

While we have come to accept the idea that artists are often impecunious, even a cursory encounter with the facts of the matter usually proves surprising. One may or may not see something shocking in the fact that the median total income in 1959 of males classified by the census as actors was \$5,640; that for musicians and music teachers the comparable figure was \$4,757; and that for dancers and dancing teachers, \$3,483.¹ But one must recognize that these figures include income from all sources, some of them (e.g., truck driving, lobster fishing, waiting on tables) rather unrelated to the performer's art.²

A detailed and specific investigation of economic conditions in the performing arts was conducted by Senate and House Committees in 1961 and 1962, and the volumes of *Hearings* which resulted are very

*This paper is based on a study being prepared by the authors for the Twentieth Century Fund, through the administrative channel of Mathematica. The study is still in progress, and this paper is nothing more than a brief introduction and a statement of certain theoretical ideas. The Fund has facilitated our work, not only by making generous financial provision for the extensive job of data collection and analysis which has been necessary, but also by helping to secure the cooperation of organizations and individuals and by allowing us full freedom to proceed as we wish. In the volume which will emerge from this study, we shall acknowledge our debt to the many people whose patient assistance has been essential to our work.

¹U.S. Bureau of the Census, U.S. Census of Population: 1960, Subject Reports, *Occupational Characteristics*, Final Report PC(2)—7A, Table 25.

²As the Department of Labor's career guidance publication stresses: "Many performers . . . supplement their incomes by teaching, and thousands of others have to work much of the time in other occupations." (U.S. Dept. of Labor, Bureau of Labor Statistics, "Employment Outlook in the Performing Arts," Bulletin No. 1300-65, 1961, p. 214.) The BLS goes on to warn: ". . . the difficulty of earning a living as a performer is one of the facts young people should bear in mind in considering an artistic career" (*loc. cit.*).

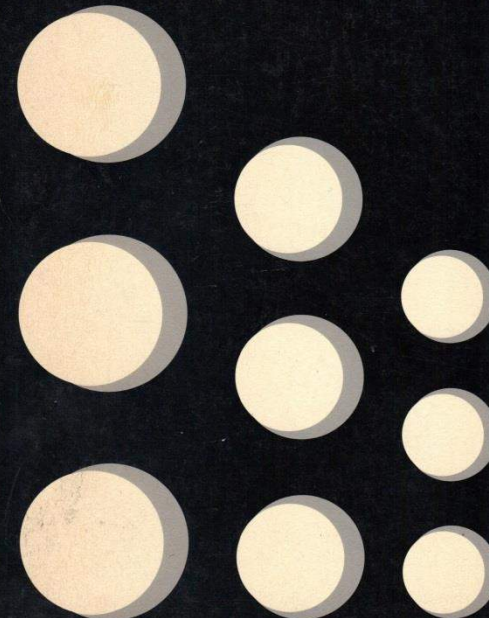
1966

Performing Arts The Economic Dilemma

William J. Baumol
and
William G. Bowen

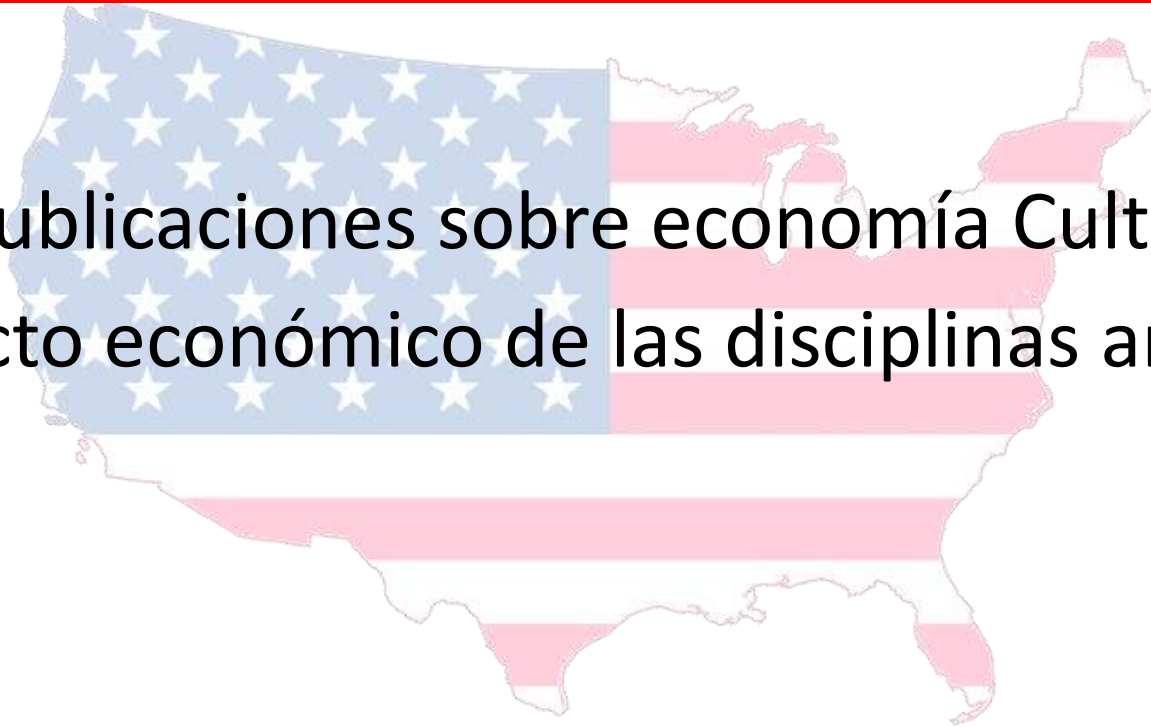
A Study of Problems
common to
Theater, Opera,
Music and Dance

A Twentieth
Century
Fund Study



1980

2 publicaciones sobre economía Cultural y el efecto económico de las disciplinas artísticas

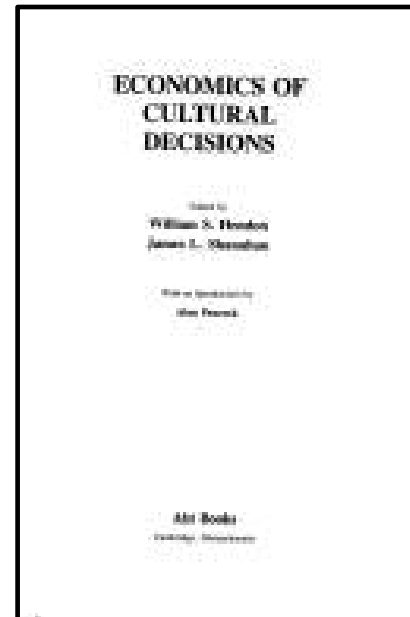


1980



William Scott Hendon
James L. Shanahan
Alice J. MacDonald

1983



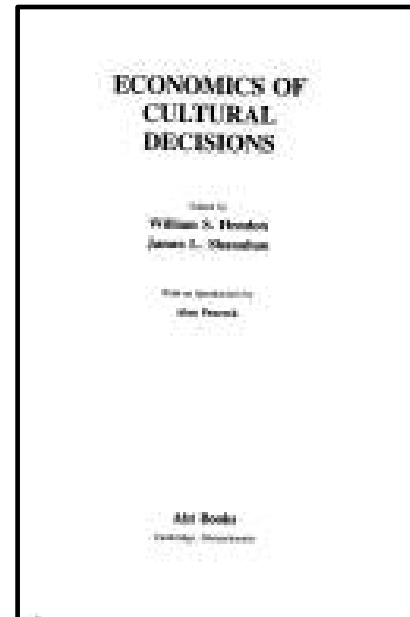
William Scott Hendon
James L. Shanahan

1980



William Scott Hendon
James L. Shanahan
Alice J. MacDonald

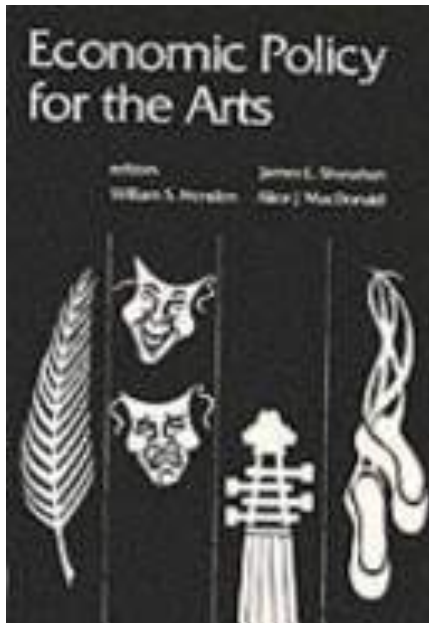
1983



William Scott Hendon
James L. Shanahan

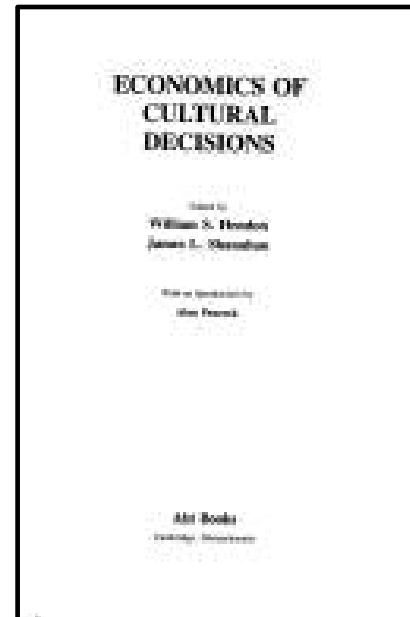
Conexión ARTE ↔ ECONOMÍA

1980



William Scott Hendon
James L. Shanahan
Alice J. MacDonald

1983



William Scott Hendon
James L. Shanahan

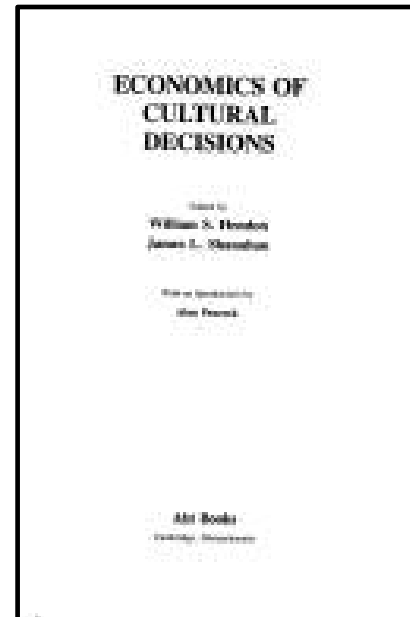
Fin de la visión "Bien Público"

1980



William Scott Hendon
James L. Shanahan
Alice J. MacDonald

1983



William Scott Hendon
James L. Shanahan

Despertó el interés por la *cuantificación* de la contribución al desarrollo económico

1990



+ Investigación

+ Marcos de Referencia Innovadores

**✓ Los recursos creativos y simbólicos
se reconocen como un factor
económico de desarrollo**

Diferentes enfoques
metodológicos y sistemas de
cuantificación de la contribución
económica de las Industrias
Creativas y Culturales

1

Industrias
creativas y
culturales como
componente de la
sociología urbana
y desarrollo
económico
regional

2

“Creative Class”
y la teoría de las
3 T's

[Talento - Tolerancia - Tecnología]

1999

2000

2001



1999

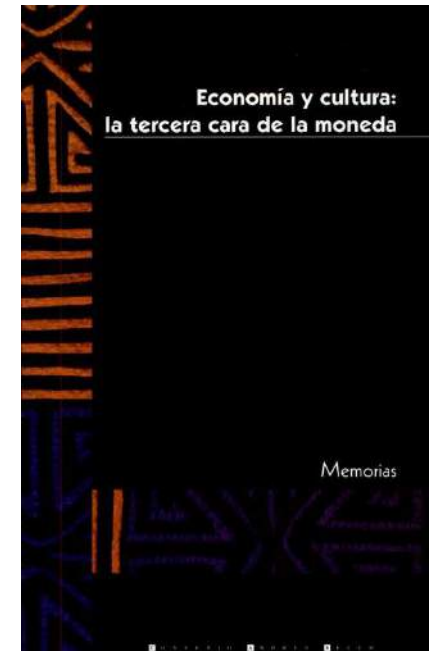


2000

El CAB, el MinCultura de Colombia y el BID organizaron el **Seminario Internacional sobre Economía y Cultura: La tercera cara de la moneda.**

Por primera vez en Colombia especialistas de Europa y América Latina se reunieron a debatir sobre una vieja y aparente rivalidad: Cultura y economía.

2001



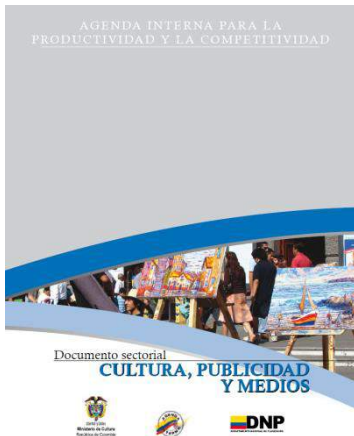
2002 - Presente



Mapeo de las industrias creativas en Bogotá y Soacha



Primera incubadora de Empresas Culturales e Industrias Creativas en Colombia



POLÍTICA PARA EL
EMPREDIMIENTO Y
LAS INDUSTRIAS
CULTURALES



Consejo Nacional de Política Económica y Social
República de Colombia
Departamento Nacional de Planeación

POLÍTICA NACIONAL PARA LA PROMOCIÓN DE LAS INDUSTRIAS CULTURALES EN COLOMBIA

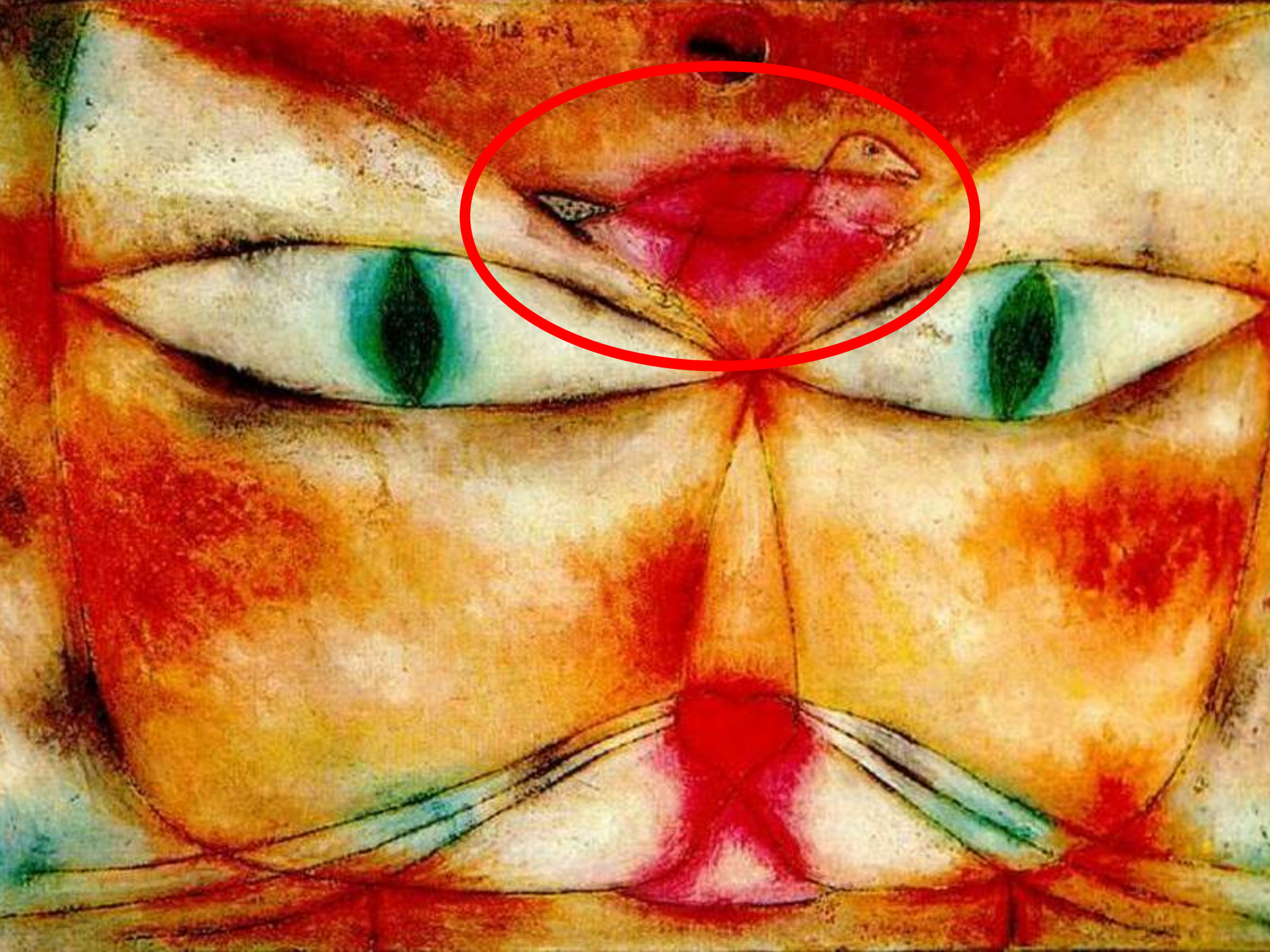
Ministerio de Cultura
Ministerio de Comercio, Industria y Turismo
Departamento Nacional de Planeación - DCE - DDS

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Bogotá, D. C., 26 de abril de 2010



Comité de competitividad
para las Industrias
Culturales



GRACIAS POR SU ATENCIÓN!

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Escuela de Negocios