

# CREATIVE INDUSTRIES IN COLOMBIA: CHARACTERIZATION AND DEVELOPMENT

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R. Varela<sup>1</sup> & J.D. Soler<sup>2</sup>

## ABSTRACT

In Colombia the creative industries sector had not been researched in a systematic way. There are very few studies on the contribution that the sector has in the GDP, or in the number of jobs generated, or in the significance of the sector as a knowledge producer or in the effect it has in the expression of the local culture or in the manifestation of the creativity of the citizens of those countries.

This paper shows a first characterization of the sector in Colombia, considering the perspectives and perception of two groups of stakeholders: the entrepreneurs and high level managers of companies in the creative industries sector and the national experts on the sector.

The results allow a first characterization in different variables, not only for the Entrepreneurs/ high managers in charge of the enterprises, but also from the business operations. Some policy recommendations are made to foster the development of this economic sector

## KEYWORDS

Creative Industries, Entrepreneurship, Characterization, Entrepreneurial support system.

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<sup>1</sup> Rodrigo Varela Villegas, Ph. D. in Chemical Engineering. Director of the Center for Entrepreneurship Development at Universidad Icesi I. [rvarela@icesi.edu.co](mailto:rvarela@icesi.edu.co)

<sup>2</sup> Juan David Soler L. B.A. in Business Administration, B.A. in Accountancy and International Finance. Young researcher at the Center for Entrepreneurship Development at Universidad Icesi. [jdsoler@icesi.edu.co](mailto:jdsoler@icesi.edu.co)

## INTRODUCTION

The term “Creative Industries”, appears around 1990 in the United Kingdom, to refer to industries that developed copyrighted works, but very soon ,artistic and cultural activities where included too. The term emerges from the growth of this kind of organizations, from the need to group them in a single sector in order to have a better understanding about them, from the need to measure their economic and social impact, from the changes in the technologies associated to them and to the business models that were developed by them, from the need to define policies for their development and design support mechanisms specific to the sector, and from the fact that the traditional “arts” name was not fully descriptive of the sector and its potential.

Still today, there is a wide range of names and definitions for the sector, because it is a young economic sector and even more in research terms. The expressions used to refer to the sector vary according to the different countries or regions. For example in England & Australia they use the term “creative industries”; in USA they use the term “entertainment & media industries” or “copyrighted industries”; UNESCO calls it “cultural industries or sectors”; in China the sector is known as “cultural industry” and in the Nordic countries may be called “experience industry”, “culture and experience economy” or “culture based industries”

For the last decades, it has been evident that the Creative industries’ sector has a very significant participation and contribution in the economic dimensions of the countries. According to the World Bank, the economic impact of the sectors in the world’s GDP was about 7% in 2003 and it has been increasing at a 10% annual rate. International trade in creative goods and services surged to US\$445.2 billion in 2005 from US\$234.8 billion in 1996, according to UNCTAD. In the years leading 2008, trade in goods and services from the creative industries grew on average 14 per cent annually. The growth of some subsectors of the creative industries has been astonishing: for example, world exports of visual arts doubled in six years, reaching \$29.7 billion in 2008. The same development has been evident in exports of audiovisual services, with a total of \$13.7 billion in 2002 and of \$26.4 billion in 2008. (UNESCO)

Similarly, the contribution creative businesses have in the social aspect has also been notorious. On average, they account for around 2 to 8% of the workforce in the economy, depending on the subsector or area analyzed. Creative industries require specific skills and

high level qualifications of their workforce. Some areas with higher creative contributions, such as theatre or film production, are the most labor demanding.

It promotes social inclusion involving different social groups in the communities, it contributes to social cohesion; their products and services transmit ideas, values, and life styles that show the cultural profile of a community, helping to keep its identity. On the other hand, creative industries develop special production and competition models; they give value to knowledge and innovation. This kind of industries' progress allows a closer interaction between world perspectives and local cultures and artistic expressions, they contribute to human development affecting his role in society, and they generate different values: artistic, cultural, economic, etc.

In the Caribbean countries, the creative industries had not been researched in a systematic way. There are very few studies on the contribution the sector has in GDP, or in the number of jobs it generates, or in the significance of the sector as a knowledge producer or in the effect in the expression of the local culture or in the manifestation of the creativity of the citizens of those countries. Additionally very little is known about the reality of the enterprises in this sector. Aspects about: organizational schemes, origins, sizes, management processes, innovation processes are not characterized.

The Caribbean GEM team, that is conducting the Global Entrepreneurship Monitor project in Barbados, Trinidad & Tobago, Jamaica and Colombia considered very important for their orientation , of providing new policy guidelines for enterprise development , to open a line of research in this area. As a result the decision to start with an empirical research to generate a baseline on the basic characterization of these organizations was made. This will allow identifying creative businesses needs and therefore design support mechanisms and public policies, to stimulate the appearance of new enterprises and the survival and development of new and established companies in the sector.

This initial paper includes the Colombian results and will be followed by an additional paper showing, in a comparative way, the results of the four countries: Colombia, Trinidad & Tobago, Barbados and Jamaica.

## CONCEPTUAL FRAMEWORK

There is a tremendous ambiguity in the concept of “Creative Industries”, not only due to the newness of the concept, but also to the specific orientation of the different institutions that area working within this subject. The most known and used conceptual definitions are the ones given by: UNESCO (United Nations Educational, Scientific and Cultural Organization), UNCTAD (United Nations Conference on Trade and Development), DCMS (Department for Culture Media and Sport , United Kingdom), and WIPO (World Intellectual Property Organization).

- UNESCO defines it as “any economic activity producing symbolic products with a heavy reliance on intellectual property and for as wide a market as possible” (Creative Economy Report).
- UNCTAD’s definition of creative industries embraces “activities ranging from traditional folk art, cultural festivities, books, paintings, music and performing arts to more technology-intensive sectors, such as design and the audiovisual industry, including film, television and radio. Also contained, are service-oriented fields, such as architecture, advertising and new media products, such as digital animation and video-games.”<sup>3</sup>
- DCMS refer to the sector as “those activities which have their origin in individual creativity, skills and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.”<sup>4</sup>
- WIPO determined “Creative industries has a wider meaning and includes, besides the cultural industries, all cultural or artistic production, whether live or produced as an individual unit and is traditionally used in relation to live performances, cultural heritage and similar “high-art” activities.”<sup>5</sup>

The most common areas, included in the creative industries are those related with creations, product developments and elements in: design (Industrial design, fashion design, multimedia design, interior design etc), advertising, publishing, architecture, traditional arts (sculpture, painting, etc), performing arts (dance, theatre, film, etc), and music. Still there are some

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<sup>3</sup> UNESCO – Creative Economy Report 2010

<http://www.unctad.org/templates/Webflyer.asp?docID=9467&intItemID=5107&lang=1>

<sup>4</sup> Entrepreneurship and the Creative Economy: Process, Practice and Policy - Colette Henry and Anne de Bruin - USA 2011

<sup>5</sup> Guide on Surveying the Economic Contribution of the Copyright-Based Industries

differences in the participation of sports, tourism and scientific development, in the sector. DCMS identifies 13 subsectors that belong to creative industries: advertising, architecture, art and antiques market, crafts, design, fashion, film and video, music, performing arts, publishing, software, television and radio, video and computer games.

WIPO classify the subsectors in three large groups:

- Industries that produce intellectual property: advertising, collecting societies, film and video, music, performing arts, publishing, software, television and radio, visual and graphic
- Those that are necessary to convey the goods and services to the consumer: blank recording material, consumer electronics, musical instruments, paper, photocopiers, photographic equipment
- Partial copyright industries: architecture, clothing, footwear, design, fashion, household goods, toys.<sup>6</sup>

UNCTAD divided the sector in 4 categories: heritage, arts, media, and functional creations.

The creative industries enterprise sector consist of different types of firms, but one of its main characteristics, is a preponderance of a small number of very large firms working internationally and a very large number of essentially local, micro enterprises, many of which are operated by a single person. At the smallest level, this group includes individual artists acting as sole traders; some of these may sell direct to consumers, but most will be engaged in supplying goods and services as intermediate inputs to other firms, such as a writer providing scripts to television companies, or an actor working under contract on a film. It also includes small artistic ensembles such as rock bands, artists' cooperatives, etc. As well as small providers of creative services such as architectural practices, design consultancies, independent publishers, literary agents, and so on. Besides these large group of small enterprises, there are also many not-for-profit organizations, public cultural institutions with a significant national, regional, or urban presence (for example: museums, public art galleries, symphony orchestras, theatres, etc.); and large commercial corporations.

Other significant characteristics in the creative industries are the fact that they produce private, public and mixed goods, and in some cases their products have non-market attributes.

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<sup>6</sup> Guide on Surveying the Economic Contribution of the Copyright-Based Industries

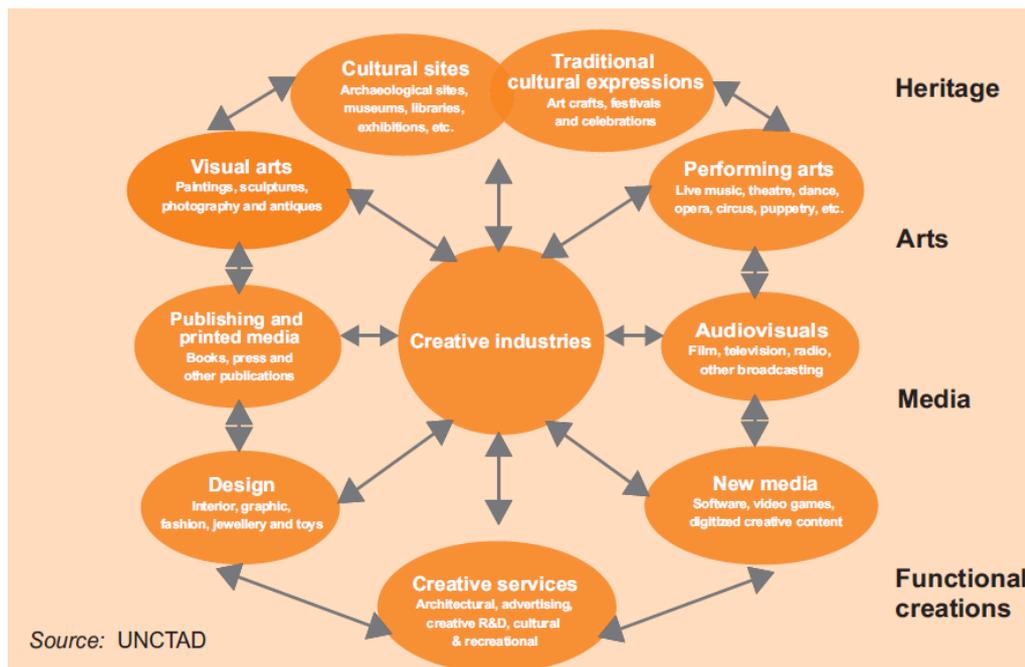
Also, sometimes there is a conflict between the economic value and the cultural value of the products, and in the way to include them when measuring enterprise’s effectiveness.

The employment pattern of the sector, also presents particular characteristics like the distinction between creative and non-creative occupations. The sector also presents different kinds of contractual relationships, which hardly would be found in other sectors. An illustrative example is the case of music recording. Music corporations don’t hire musicians to produce new albums; they get associated with the distribution of the final product and take part of the intellectual property rights. These causes the participation of separate intermediaries — usually referred to as agents — who manage deals between “creative’s” and corporations. These kinds of deals also occur with writers and editorials, designers and factories, and other relations where intellectual property is given up, for commercial production and distribution.

The fact that most creative expressions are in constant change and evolution, and vary according to the region and area, complicates the exact definition and characterization of the sector, and for that reason it is necessary to use broader definitions and an evolutionary concept, which could adapt to the variations the sector presents.

Two of the main approaches in use to analyze the creative sector are the UNCTAD model presented in the Figure 1, which defines each sector as follows:

Figure 1 – UNCTAD Creative Industries Model



- **Heritage:** Cultural heritage is identified as the origin of all forms of arts and the soul of cultural and creative industries. It is heritage that brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and societal viewpoints, influences creativity and is the origin of a number of heritage goods and services as well as cultural activities. This group is therefore divided into two subgroups:
  - Traditional cultural expressions: art crafts, festivals and celebrations
  - Cultural sites: archaeological sites, museums, libraries, exhibitions, etc.
- **Arts:** This group includes creative industries based purely on art and culture. Artwork is inspired by heritage, identity values and symbolic meaning. This group is divided into two large subgroups:
  - Visual arts: painting, sculpture, photography and antiques
  - Performing arts: live music, theatre, dance, opera, circus, puppetry, etc.
- **Media:** This group covers two subgroups of media that produce creative content with the purpose of communicating with large audiences (“new media” is classified separately):
  - Publishing and printed media: books, press and other publications
  - Audiovisuals: film, television, radio and other broadcasting.
- **Functional creations:** This group comprises demand-driven and services-oriented industries creating goods and services with functional purposes. It is divided into the following subgroups:
  - Design: interior, graphic, fashion, jewelry, toys;
  - New media: architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.
- **Creative services:** architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.<sup>7</sup>

The model that allows a better analysis of the economic activities of the sector is the classification by chain of value, which enables measuring the contribution of the creative economy to society and to the overall economy. Figure 2 presents this type of classification. The creation stage is composed by people and industries that originate products or ideas, for example: composers, artists, and designers. The making stage is composed by the

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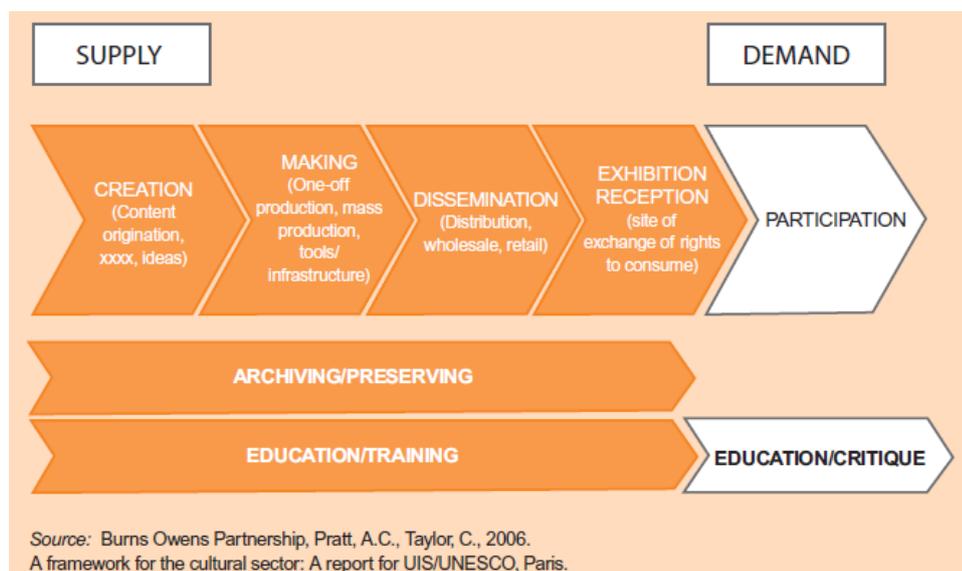
<sup>7</sup> UNCTAD - UNESCO – Creative Economy Report 2010  
<http://www.unctad.org/templates/Webflyer.asp?docID=9467&intItemID=5107&lang=1>

companies who make possible ideas to be materialized, for examples producers, recording studios, and renting recording equipment. The dissemination stage or distribution stage are those industries specialized in selling, and reaching markets where these products may be consumed. This goes in hand with the fourth stage, exhibition, where industries like festivals, fairs, theaters, museums are found, as institutions that help that the creations get to the public. There are other kinds of institutions that support these industries in every stage such as archiving/ preserving and educational institutions.

One of the complications of the classification by the value chain is that many of the industries that belong to the sector work in two or more stages. For example, a company specialized in advertisement production might have publicists that create the concept of an announcement, a designer to animate it, and the equipment to produce it. This kind of company works in various stages of the value chain, which complicates classifying them in a specific stage and analyzing the economic activity of the entire sector.

For a complete categorization of the subsectors, and understanding of the creative industry sector, both methods are needed: by subsectors and by value chain. Categorizing the sector only in subsectors and areas doesn't allow an economic analysis of the entire sector. But doing it only by the value chain doesn't show which kind of areas conform or belong to the creative industry sector. For those reason categorizing Industries, should not be done in a radical form, and some flexibility is required, because all the categorizing elements will evolve with time and adapt to each region's areas and subsectors characteristics.

Figure 2 – Creative Industries Chain Value



There are many other areas where the definitions and models are not very clear yet in this sector. For example: Creative industries versus Cultural industries, “upstream activities” (traditional cultural activities such as performing arts or visual arts) and “downstream activities” (much closer to the market, such as advertising, publishing or media-related activities), cultural economics versus creative economics, cultural goods versus cultural products versus cultural services. Moreover, many artists and intellectuals feel uncomfortable with the emphasis given to market aspects of the creative product, because they are concerned about the effects that creating for selling massively might have in the artistic and creative products, and they argue that art and creativity come from inspiration and not from market’s needs and desires. These positions have affected in many ways artists’ participation in supporting mechanisms to create industry.

Since, creative industries are a source of employment and contribute to economic and social development, governments of different countries and international organizations have created different kinds of supporting mechanisms to encourage the sector’s growth. In many countries diverse educational programs have been developed. Universities have created centers and departments about creative industries, most of them include courses about creative topics (dance, art, theater, music, etc), complementing them with entrepreneurial and managerial programs, with the aim to graduate experts on the sector. Also, there are some Creative Industries Research Centers to analyze the participation of creativity in companies.

There are also international organizations creating supporting mechanisms as an answer to their concerned about the development of creative industries in different countries. For example, the Inter-American Culture and Development Foundation (ICDF) have been created as an initiative of the Inter-American Development Bank (IDB), to promote cultural development in Latin – America and the Caribbean, through different programs and projects. The foundation’s aim, is to help cultural organizations become more competitive and sustainable to help reduce poverty, improve quality of life, and increase social equality in the region. UNESCO is another example of an organization interested in contributing to the development of creative sectors. For this reason it created programs to help ensuring general respect for copyright in all fields of creation and cultural industries. Also, UNESCO has established programs like the Creative Cities Network, whose aim is to gather international cooperation among cities and help each other’s development according to UNESCO’s global priorities of “culture and development” and “sustainable development”. Multilateral processes such as the Doha Round under negotiation at the World Trade Organization, the

development agenda being shaped at the World Intellectual Property Organization as well as the implementation of the UNESCO Convention on Cultural Diversity all have implications for the creative economy. Moreover, governments are increasingly seeking to shape policies regarding the creative economy at regional level.

However the development of the creative industries' sector had some limitations: it is affected by informality problems, like piracy, that cause illegality of the products and services, decreasing considerably the authors' income and the economic stability of the sector. Another concerning issue, affecting the progress of the sector, is related to the creative entrepreneurs' low levels of education in entrepreneurial management. These people are experts in creative topics (artists, designers, writers, dancer, actors, etc) but not in the areas related to creation and growth of enterprises. It's necessary, for the success of these industries, to have a balance in areas: entrepreneurship and creative development.

## **METHODOLOGY**

To develop a first empirical approach to the Creative Industries sector, in Colombia and in the Caribbean countries participating in the project GEM Caribbean (Trinidad & Tobago, Jamaica, Barbados, Colombia), several approaches were taken in order to get information that allowed to understand and characterize the creative industries and to be able to generate some policy recommendations.

In terms of groups of actors to be researched, two main groups were identified: the first one were the entrepreneurs or the persons in higher managerial positions of the creative industries which could provide their view from the inside of the enterprises working in the sector; the second one were national experts in different areas related to the creative industries, specially from public and private organizations that nucleates or provide services to the development of the creative sector, which could provide a wider view of the sector and of the policies that are affecting it.

In terms of survey, two different survey instruments were used:

1. The Creative Industry Survey, that was designed with the support of an international consultant and the participation of the GEM Caribbean teams, and was oriented to measure: the main characteristics of the creative entrepreneurs (Age, gender, time in the sector, role in the enterprise, and educational level); the specific characteristics of their business (time in the sector, formalization status, position in the chain value,

specific subsector, number of employees, managerial training of the employees, investments level, sales level, sources of income, market orientation, e-commerce utilization, type of clients, and financing sources); and to get qualitative information about the main challenges, the factors that are constraining or fostering their development, and the changes that are required in the support system to allow their enterprises to grow.

2. National Expert Surveys: This survey was adapted from the National Expert Survey that is widely used by the GEM project to measure the entrepreneurial framework conditions for starting and developing a business in the creative industries. The conditions measured were: Finance, Government policies, Governmental programs, Education & Training, R&D transfer, Commercial & services infrastructure, Market openness, Physical Infrastructure, Cultural and social norms, Opportunities to start up, Abilities, Knowledge to start up, Entrepreneur social image, Intellectual Property Rights, Women's support to start up, Attention to High Growth, Interest in Innovation.

In order to identify the potential sample of enterprises in Colombia, different sources were contacted to get their data basis: Minister of Culture, project "Cultural Industries (COMFANDI-IDB)", research project done by Universidad EAFIT, participants in the training program for cultural promoters, Chambers of Commerce, associations that integrate many enterprises of the same sector, and some social networks. In addition to that, every entrepreneur/enterprise interviewed was asked to recommend other entrepreneurs or enterprises that may be in the sector.

More than 2000 entrepreneurs/enterprises were asked to answer the questionnaire, either by telephonic interview and/or by internet. 257 questionnaires were fully answered and all the analysis is done on that sample.

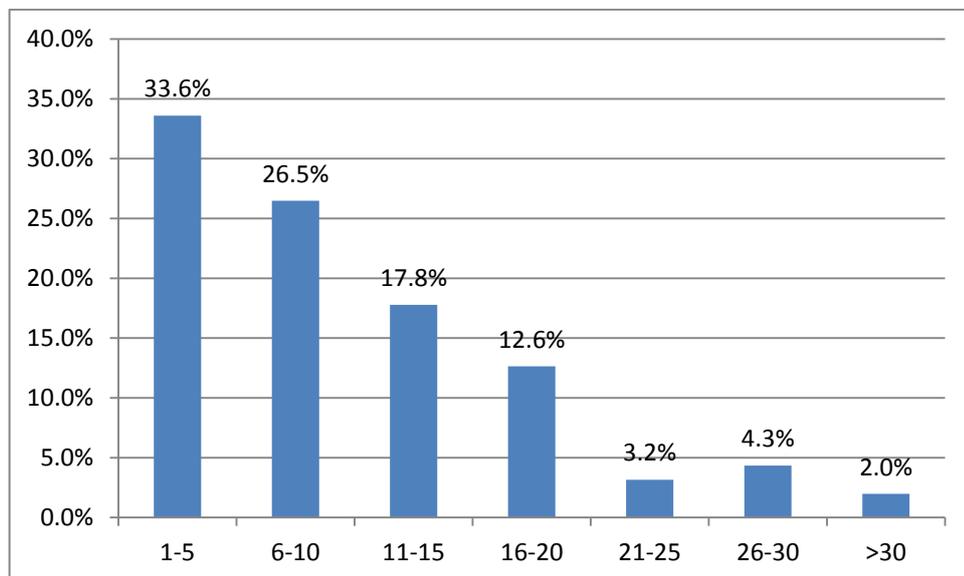
To identify the National Experts a sample of organizations, institutions, associations, consultants, researchers and academics working in the area were identified from data bases provided by: Minister of Culture, the project "Cultural Industries (COMFANDI-IDB)", research project done by Universidad EAFIT, social networks, and recommendation of experts along the process. A total of 48 fully answered questionnaires were received and used for the analysis.

## RESULTS

The results of this research have to be analyzed from the two types of samples and the questionnaires used in each sample. Initially the results of the entrepreneurs/enterprises will be considered:

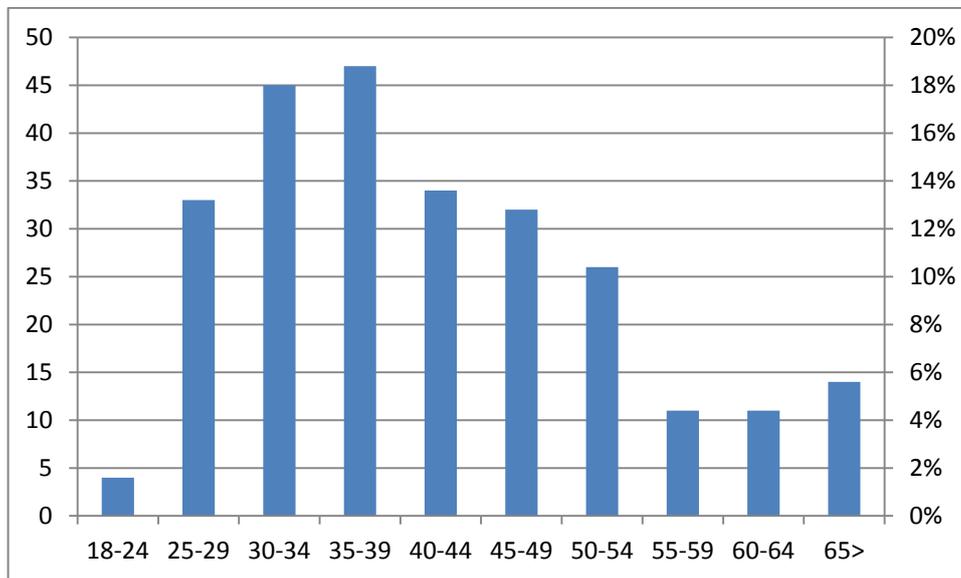
- a) In the survey realized, entrepreneurs were asked “How many years have you been involved as an entrepreneur or manager in the creative industry?” Knowing how experienced entrepreneurs are in the creative industries sector, allows inferring their capacities to manage and sustain a business in time. Figure 3 present the years that the entrepreneur/high manager has been involved in the creative industry sector. It is important to observe that about 40% of the sample had been in the sector for more than 10 years, and about 70% had been in the sector for more than 5 years, which provide enough experience in the sector to answer the questionnaire with knowledge and experience in the sector. A very important 30% of the sample could be considered as new entrepreneurs/high managers which also provides in a good proportion the insights of the people that recently got involved with the sector.

Figure 3 – Years as an entrepreneur or manager



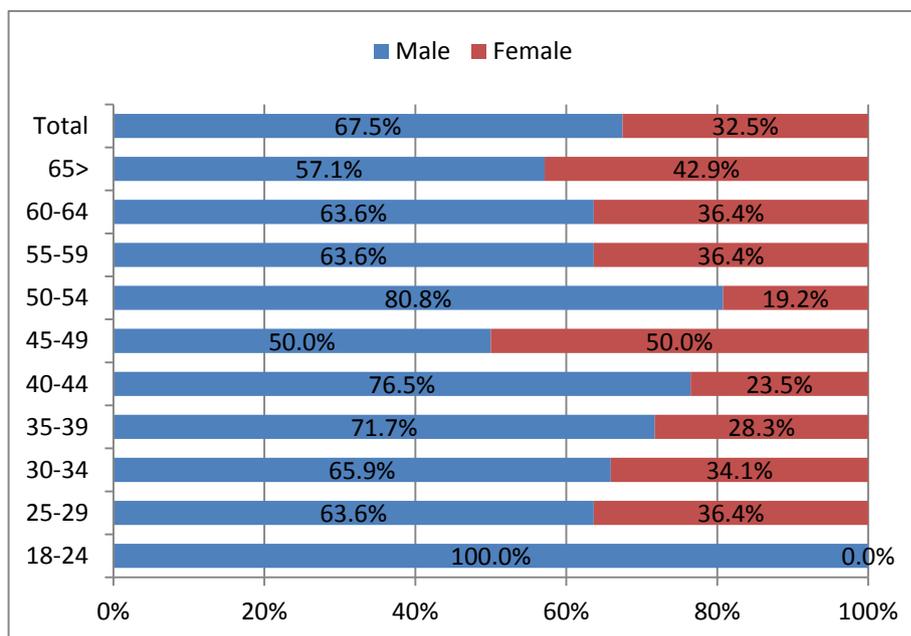
- b) Figure 4 presents the demographics of the sample in age terms. More than 85% of the entrepreneurs/higher managers are above the 30 year line and 49% are about the 40 year line.

Figure 4- Age distribution



- c) Figure present the gender characteristics by age. In practically all the age groups (except the 45-49 age bracket), the male entrepreneurs/higher managers are significantly more represented than the female counterparts. The relationship male/female is about 2.0, very much higher than the Colombian figures provided by GEM either for nascent/new or for established entrepreneurs. These figures reveal that there's a big flaw on gender equality and specific actions must be done. It's important to research more in this specific area, to know better the real reasons why there're so few female entrepreneurs, and also specific programs and support system should be created to foster the participation of women in the creative industries sector.
- d) A very favorable factor for the cultural industries sector is that more than 73% of the entrepreneurs/higher managers have an educational level that includes at least professional or specialized degrees, and 30% have at least professional degrees (Figure 6). This is a strength for the development of the enterprises, because entrepreneurs with a superior education are more capable to manage a new business and more capable to face the different changes of the market.
- e) From the sample, it was found that 60% of the interviewed are entrepreneurs and 40% are higher managers without ownership in the business.

Figure 5 – Age distribution by Gender



- f) In terms of formalization, 73% of the creative enterprises are completely formalized, fulfilling all the Colombian requirements for operations. This number is quite high because in Colombia only about 35% of the total enterprises are formalized.
- g) Figure , present the different activities carried out by the enterprises that respond the questionnaire. Music, performing arts and audiovisual represent more than 58% of the enterprises interviewed.
- h) One of the principal objectives of the research was to identify the main roles that in the chain value, plays the enterprise. For that purpose a very specific classification was established:
- Creators (Composers, Songwriters, Performing Artists, Authors, Filmmakers)
  - Primary Investors (Publishers, Record Producers, Promoters, Directors)
  - Secondary Investors (CDs, DVDs, Printers, Distribution (import/export, wholesale) Retailers, Venue operators, Broadcasters)
- i) As it is shown, in Figure 8, 68% of the businesses were classified in the area of creators, 26% as primary investors and 6% as secondary investors.

Figure 6 – Entrepreneur education distribution

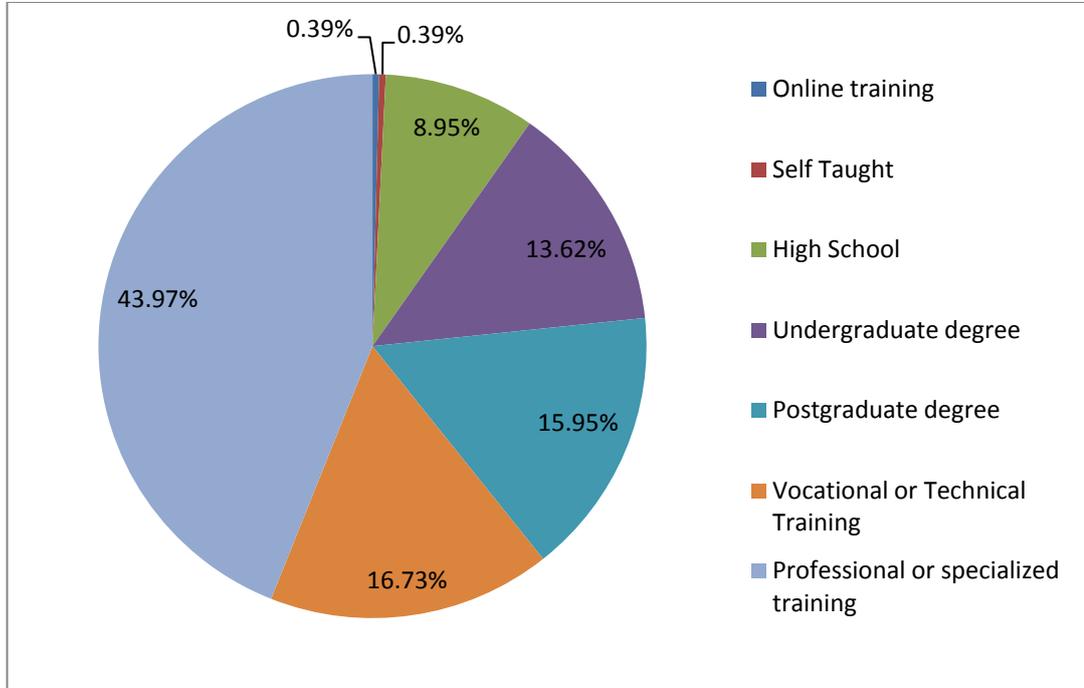


Figure 7 – Activity Composition

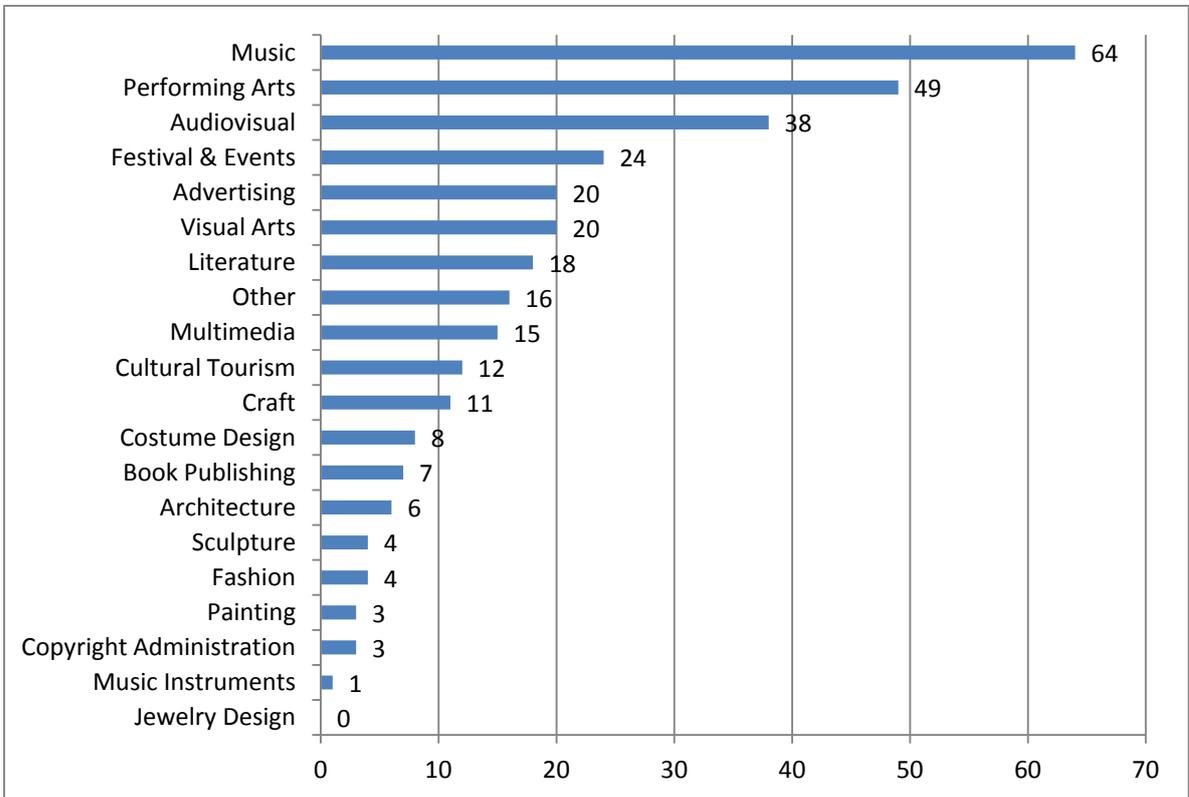
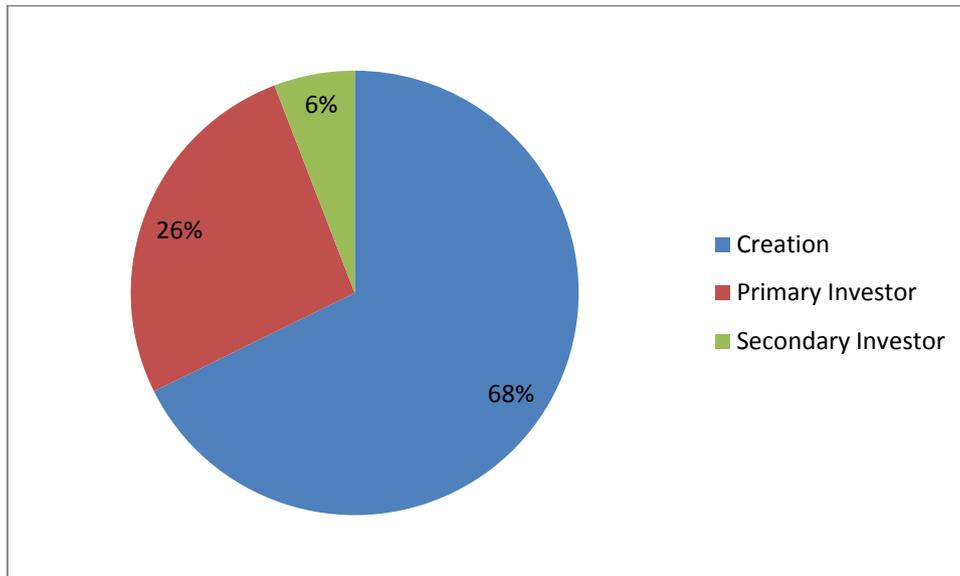


Figure 8 – Creative Industry chain value composition



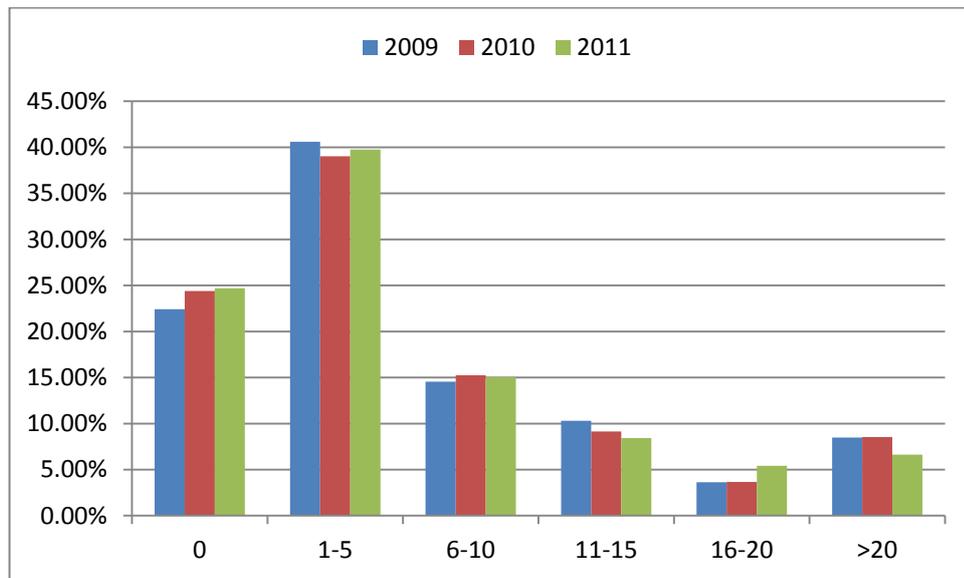
- j) The Creative Industry's contribution to employment has been notorious in different nations. Figure 9 , shows the distribution of fulltime employees in the creative industries. Around 40% of the companies have between 1-5 jobs, 15% have between 6-10 jobs, 8% are companies considered of high growth because they have more than 20 jobs, and about 25% of the companies have not been able to create jobs, and they should be considered of self employment to the entrepreneur.

In the 257 enterprises that were analyzed, a total of 1731 persons were employed (Full and Part time) in 2011, which gives an average close to 6 persons. It is interesting to observe that in the research, 6 companies had more than 50 fulltime employees, and a single company had 149 fulltime employees. In 2010 the total number of full time employees was 1808.

- k) In terms of professional training 55.47% of the entrepreneurs/higher managers have had entrepreneurial education and an average of 30% had education in Marketing, Finance, Accounting, Legal, Information Systems, Production or Logistics.
- l) As shown in

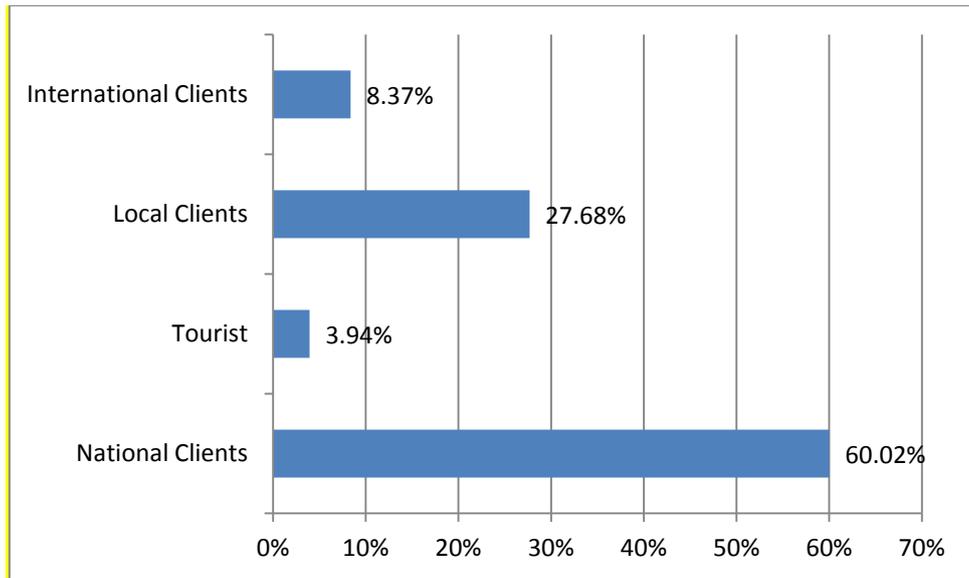
m) Figure most of the sales of the creative businesses come from national clients, followed by local clients and a very low percentage of sales come from international clients.

Figure 9 – Full time employment by Creative Industries



n) Around 90% of the creative businesses have an annual gross income less than \$100 million pesos (US\$ 55.000), which confirms the previous data that the sector is composed mostly by small size business entities. However 4% of the businesses have an annual gross income greater than 1 thousand million pesos (US\$ 500.000). A correlation was analyzed between the annual gross income and the type of clients of the enterprises. The highest correlation was obtained on the businesses that have international clients, therefore, it's very important to consider programs that may develop an international orientation in these enterprises and in that way allow them to increase their sales and the amount of employees.

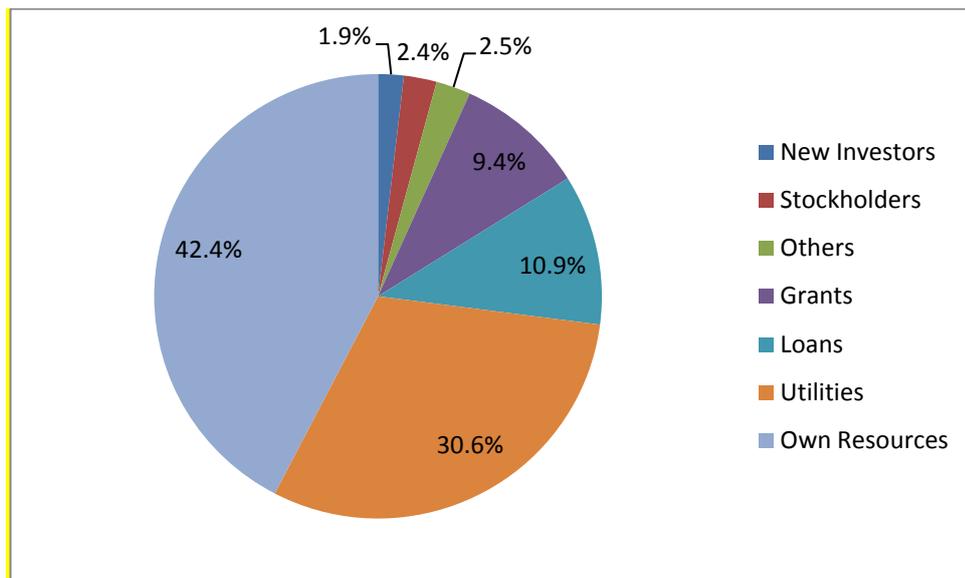
Figure 10 – Composition type of clients



o)

p) Figure shows the different sources used by the creative businesses to finance their operation: 42% of the financial resources come from the owners of the company, 30% come from resources generated by the operation of the enterprise and 20% come either from loans or grants. It's interesting how grants have a great importance in the creative sector. This may be the result of different governmental programs and policies that foster the creative and cultural industries. However, there's still a limited access to financial options as it will be seen in the creative structural framework. Most entrepreneurs think there are a few options of finance and there's not enough private equity funding. Also, most governmental grants are difficult to access due to bureaucracy.

Figure 11 – Financing sources

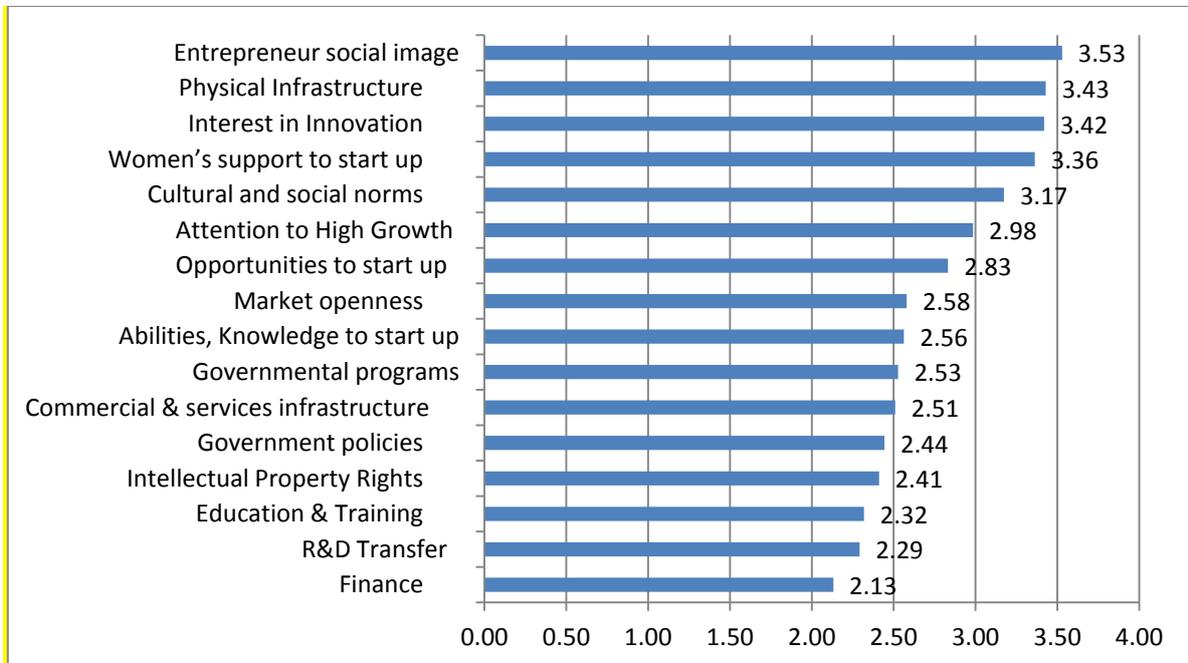


The second set of results, are the one based in the National Expert Survey (NES). In every one of the categories defined in the methodology there were several elements that were evaluated by the experts on a Likert scale of 1 (lowest) to 5 (highest), where 1 means that the entrepreneurial environment and circumstance are totally inadequate for the development of a business in the sector and 5 means excellent entrepreneurial environment and circumstance for the development of the business. As indicated previously a total of 48 experts were consulted following the GEM methodology.

- a) Figure 12 shows the average scores the experts gave to the different infrastructural conditions. Most conditions are qualified in the lower values of the Likert scale showing that the Colombian entrepreneurial infrastructure system for the Creative industries has several flaws.
- b) The conditions that according to the experts are in a better situation to promote the development of the creative sector are the ones related to the positive social image that entrepreneurs have in the society. Specifically, experts think that successful entrepreneurs are considered to have a high level status and are respected for their achievements (4.02), that entrepreneurs are competent and resourceful individuals (3.94) and starting a new business is a desirable career choice (3.67). This is important, since it encourages people in becoming entrepreneurs and taking the necessary risks to start a new business. Other conditions that have relatively high measurements are:

Physical infrastructure (3.43), interest in innovation (3.42), women’s support to start up (3.36), cultural and social norms (3.17). However all of them are very close to 3.0 and needs lots of improvements.

Figure 12 – NES Entrepreneurial Framework Conditions



c) One very important condition for the creative industry sector is the intellectual property rights (IPR). In general, experts think that the conditions in Colombia are not very good in this aspect (2.41). It is interesting to observe that that it is widely recognized that creator’s rights for their creations should be respected (3.32) however the IPR legislation is not efficiently enforced in Colombia (2.34) and the patents, copyrights or trademarks are not respected (2.34). In the same matter illegal sales of ‘pirated’ software, videos, CDs and other copyrighted material is extensive in the country (1.49). To improve the poor support condition in this area, Colombia must figure out a way to enforce better intellectual property rights and to reduce the extension of pirated products. It’s also important to revise if taxes in these products are high to discourage persons to buy legal products.

d) The access to finance was the condition that received the least score. Most experts think that the possibilities to marshal financial resources from sources different from the entrepreneurs’ own resources are very small in the country. In the detailed analysis of components it was found that the experts consider that there aren’t many ventures capitalist funds for these sector (1.87), that the possibilities to access funds through Public offerings (IPOs) are very scarce, (1.59), and that there are many limitations for funding through equity (2.38) or debt

(2.35) or even by private individuals (2.20). The governmental subsidies are the finance option that received the highest score (2.41), but still is a low one to have a positive impact in the entrepreneurial system.

- e) Another important condition in any entrepreneurial system is quality and coverage of education and training in entrepreneurship and managerial matters to handle the business. The experts think there's a deficiency in the education in primary and secondary regarding entrepreneurship. Most schools still don't have a curricular including entrepreneurship related classes nor encourages creativity and personal initiative towards starting a new business. Although in colleges and universities there has been a notorious development in including these subjects, it is still poor and doesn't prepare adequately people to manage a new creative business.

The third set of results are the qualitative perception, about the factors that are constraining or fostering the entrepreneurial activity in the creative industry and the sectors in which the support systems should be improved to increase the development of the sector. This questions were asked to entrepreneurs/higher managers and to the National Experts. Table 1 presents the main factors that each group identify.

- a) In terms of constraining factors, both groups agree that access to finance is the biggest constraint. Also both groups agree that Government policies and Government programs are significant constrains to the sector development. The experts considered the qualification of the work force as an important constraint and the entrepreneurs/high managers included the market structure.
- b) In relations to factors that are fostering the creative industries the two groups agree that: the cultural and Social Norms, the Social context, Commercial and professional infrastructure/ Institutional Context, and Education and training are the ones that are helping the sector. However the experts considered very important the capacity for entrepreneurship and management, and the entrepreneurs/high managers included Government programs.

Table 1 –Constraining Factors

		E/HM	NES	
<b>Constraining Factors</b>	Government policies	9.50%	10.94%	Government programs
	Market structure	10.75%	12.50%	Government policies
	Government programs	10.93%	16.41%	Work Force
	Financial Support	14.34%	20.31%	Financial Support
<b>Fostering Factors</b>	Commercial and professional infrastructure/ Institutional Context	8.35%	10.83%	Education and training
	Education and training	13.44%	13.33%	Commercial and professional infrastructure/ Institutional Context
	Cultural and social norms and Social Context	14.05%	14.17%	Capacity for Entrepreneurship and/or management
	Government programs	15.27%	17.50%	Cultural and social norms and Social Context
<b>Recommendations Factors</b>	Cultural and social norms and Social Context	9.92%	13.64%	Commercial and professional infrastructure/ Institutional Context
	Government programs	10.53%	13.64%	Financial Support
	Financial Support	11.74%	19.70%	Government policies
	Education and training	19.43%	19.70%	Education and training

c) Finally, the two groups recommend adjustments in the following factors: Education and training, Financial support. The entrepreneurs/high managers did recommend adjustments in: Cultural and social norms and Social context, Government programs. The experts included in their recommendations changes in : Government policies, Commercial and professional infrastructure/Institutional

## CONCLUSIONS

From this preliminary research some conclusions have been derived:

- The creative industries sector has very specific characteristics which require to be studied independently from other sectors and with special methodologies because there are many specific variables that have to be considered.
- A more detailed conceptual framework has to be developed to establish in a better way, the different characteristics of the different types of enterprises
- The characterization obtained in this study needs to be confirmed by a greater sample and a more random sampling procedure to be sure that all the sectors and subsector be fully represented and that all the bias for the voluntary respondent can be controlled.

- There is a need in Colombia to develop specific programs and support systems for women to motivate them toward the creative industry sector and to facilitate their entrance and their continuity in the sector.
- There is a need for development programs that allow the growth of the companies, because most of them are actually very small ones. More market orientation and more international orientation are basic guidelines for any development program that could have a significant impact in the process of improving the operation of the creative industry sector.
- The financial constraints did appear in several sections of the study. It is necessary to develop in Colombia several systems to finance enterprises and to develop special financial programs for creative enterprises.
- The government programs and the government policies should be revised, because neither the entrepreneurs/high managers nor the expert consider that they are at the appropriate level. More action oriented activities and resources should be designed and implemented. More actions toward the entrepreneurs and their enterprises should be put in place.
- Managerial and entrepreneurial training specifically oriented to the creative industry sector, should be developed at Universities, high schools and elementary schools. The universities should start creating centers for the Development of Cultural industries, to do the research and the formation required to move forward the sector. New educational programs at the undergraduate and graduate level are required.
- Some intense actions are required to support the IPR in Colombia, to allow the intellectual property right producers to receive their fair share of income from their productions.
- An intense marketing campaign should be done to allow the society to recognize the importance of the creative industries sector in the economy, the opportunities that exist to use the Colombian cultural traditions and developments in a productive way.
- The market for the creative industries products and service is in expansion and there is room for new entrepreneurs.

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