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CREATIVE ECONOMY ENTREPRENEURSHIP: POLITICAL RATIONALITIES IN THE NEW PUBLIC MANAGEMENT OF CHILE'S CULTURAL SECTOR

Paulina Cruchett Pastrana

Cruchett Pastrana, P. (2025). Creative economy entrepreneurship: Political rationalities in the new public management of Chile's cultural sector. *Cuadernos de Economía*, 44(96), 1125-1156.

This research focuses on the analysis of political rationalities present in public policy instruments within the context of the creative economy and entrepreneurship in Chile. Using a qualitative documentary analysis approach, it examines various documents and public policies to identify how these rationalities and governance technologies shape the cultural and creative sector. Through this research, the aim is to provide an understanding of the dynamics between public policies and the creative sector.

Keywords: Technologies of governance; cultural public policies; creative entrepreneurship.

JEL: Z11, H83.

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Cruchett Pastrana, P. (2025). Emprendimiento en la economía creativa: racionalidades políticas en la nueva gestión pública del sector cultural de Chile. *Cuadernos de Economía*, 44(96), 1125-1156.

Esta investigación se centra en el análisis de las racionalidades políticas presentes en los instrumentos de política pública en el contexto de la economía creativa y el emprendimiento en Chile. Mediante un enfoque de análisis documental cualitativo, examina diversos documentos y políticas públicas para identificar cómo estas racionalidades y tecnologías de gobernanza configuran el sector cultural y creativo. A través de esta investigación, el objetivo es proporcionar una comprensión de la dinámica entre las políticas públicas y el sector creativo.

Palabras clave: tecnologías de gobierno; políticas públicas culturales; emprendimiento creativo.

JEL: Z11, H83.

INTRODUCTION

Although the creative economy is promoted by both national and international organisations as a sustainable development approach (Buitrago & Duque, 2013; CERALC, 2002; Consejo Nacional de la Cultura y las Artes, 2016; ONU, 2015; UNCTAD, 2004), there is significant opposition from some entrepreneurs towards adopting business terminology in the creative sector (Rowan, 2010). These cultural actors resist market pressures (Throsby, 2000) as they observe how commercial thinking invades not only the economy, but also social, cultural, and political domains (Lechner, 2002).

The relationship between public policies and entrepreneurship in Chile's creative industry reveals significant tensions influenced by neoliberal doctrine and New Public Management (NPM) (Morales, 2014). This research examines how entrepreneurial discourses, driven by neoliberal policies, have been integrated into Chile's cultural and artistic sector, transforming the practices and subjectivities of the actors involved.

The concept of entrepreneurship in Chile was consolidated during the implementation of neoliberalism, specifically under the civic-military dictatorship and the establishment of Chicago School monetary doctrine as a positive and neutral science (Campero, 2003). This approach allowed its advocates to claim authorship of a supposed economic success and to position the entrepreneur as the primary agent of development, replacing the worker figure consolidated during the 20th century.

While some artists distance themselves from the commercialization of their creations, others depend on it by producing goods and services, integrating economic activity into their work and generating activities across various value chain links, from creation to sales (Throsby, 2000). Thus, a market composed of supply and demand is concretely established, contributing significantly to the local economy while possessing distinctive characteristics compared to other industries, such as its symbolic value (García-Canclini, 1979).

In the cultural sector, this entrepreneurial logic has unique characteristics. Artists and young people represent the anthropological composition of immaterial labour characteristic of current societies (Karmy *et al.*, 2013). On one side, there are highly precarious workers, and on the other, cultural entrepreneurs who understand market structures but maintain the specificity and dominance of cultural fields. Those who undertake ventures in this sector are motivated by cultural values and by the desire for independence rather than profit (Pinochet & Gerber, 2012; Rowan, 2010; Zafra, 2017).

Through a documentary analysis of public policy instruments (Pérez & Solanas, 2015), this research examines hegemonic discourses related to creative entrepreneurship and how they might shape the political subjectivities of workers and entrepreneurs in the creative/cultural sector. The research draws on Foucault's notion of government technologies, exploring how social political rationalities (De Marinis, 1999; Foucault, 1982; Sandoval, 2012) can manifest and shape the subjectivities

of cultural actors. The documents studied are interpreted not only as representations of public administration of cultural work and entrepreneurship, but also as elements that structure and configure the cultural field. Through a discursive analysis of these documents, it becomes evident how these instruments outline the development of a creative entrepreneurial self, requiring creative sector workers to actively engage in competitive processes and entrepreneurship.

Additionally, Néstor García Canclini's (1983) paradigms of cultural policies will be used to contextualize and understand the observed discourses and practices. These paradigms include liberal patronage, patrimonial traditionalism, populist statism, neoconservative privatization, cultural democratization, and participatory democracy, each with its own conceptions and objectives for cultural development.

Thus, this research aims to analyse and classify the different discourses present in public policy instruments within the creative economy sector, identifying underlying cultural paradigms and their relationship to NPM practices. The research question guiding this analysis is: how do discourses manifest and differ in public policy instruments within the creative economy sector, and what underlying cultural paradigms can be identified in relation to NPM practices? This research seeks to offer an understanding of the discursive and cultural dynamics shaping policies in Chile's creative sector, providing a foundation for evaluating the effectiveness and implications of such policies within the NPM context.

THEORETICAL FRAMEWORK

To contextualize the analysis, the theoretical framework organises its content into six sections, moving from the general to the specific. Firstly, it presents the evolution of the concept of the creative economy and its relationship with public cultural policies, which makes it possible to delineate the main milestones and operational definitions of the Chilean creative sector. Secondly, it reviews the paradigms of cultural policies in Latin America and Chile based on Néstor García Canclini's typology (1983), with the aim of identifying the ideological matrices underlying State action. The third section introduces NPM as an administrative paradigm that reconfigures cultural devices according to criteria of efficiency and competitiveness. Fourthly, the text addresses the rationalities and technologies of government, drawing on Foucault and Anglo-Foucauldian literature to explain how these rationalities materialize in instruments of public action and shape subjectivities in the cultural sphere. The fifth section of this research examines the logic of entrepreneurship and creative entrepreneurship in Chile, highlighting the tensions between the market, creativity, and job insecurity. This integrated framework incorporates these concepts and establishes a cohesive framework within to examine the documents and empirical data.

This sequence facilitates a progression from the conceptual foundations to the analytical tools that guide the research, thereby elucidating for the reader the nexus between cultural policies, government rationalities and the dynamics of creative entrepreneurship.

Creative economy and cultural public policies

The creative economy is the generation of goods and services based on ideas and intellectual property. It lies at the intersection of symbolic value and economic value (UNCTAD, 2004). From the perspective of cultural policies —defined as the set of State mechanisms that regulate access to, production, and circulation of culture— this sector is an important area for public intervention. This is due to the fact that it offers opportunities for growth and represents public goods that require protection (García-Canclini, 2012). This association has been further reinforced by various multilateral organisations. In this regard, reports published by UNCTAD emphasize the potential for income generation and employment opportunities. In contrast, UNESCO's (2010) reports focus on the role of tourism in fostering cultural diversity. In the domain of the economy of culture and creativity, a convergence emerges between cultural and commercial dimensions within the paradigm of creative goods. This intrinsic duality serves as a foundation for the implementation of financing and regulatory mechanisms by the state, as previously theorized by Throsby (2000). In this manner, the correlation between the creative economy and cultural policies establishes a normative axis that serves as the foundation for this research. The research illustrates how public intervention achieves a balance between competitiveness and cultural preservation.

The perspective adopted in cultural studies —and consequently theories from the cultural sector— continuously interacts with the formulation and implementation of public policies. Tomás Peters (2020) highlights that, in the field of sociology of art, despite tensions and distances, dialogues and contributions are more frequent than generally perceived. Since their inception as public-institutional decisions, cultural policies have required, in recent decades, concepts, methodologies and resources from academia, and vice versa.

One of the first works that began discussions around what is now called creative economy is the 1936 essay *The Work of Art in the Age of Mechanical Reproduction* (Benjamin, 2003). This work introduced the concept of cultural industry by analysing how tools such as film and photography eliminated the aura of the artwork, defined by its uniqueness and authenticity. This transformation turned the audience into active spectators, generating both nostalgia for what was lost and optimism for new social possibilities. Adorno and Horkheimer, in *Dialectic of Enlightenment* (2007), expanded this notion with a critical perspective, arguing that the cultural industry leads to standardization and commodifies art, sacrificing its autonomy. According to Adorno and Morin (1967), the cultural industry functions as a mechanism of social control, integrating consumers under the illusion of individualization while limiting the formation of autonomous individuals.

An overabundance of interrelations exists between economics and culture, both in theoretical and methodological terms. One such example is the *economic dilemma, or cost disease* —as identified by Baumol and Bowen in 1966. This concept underscores the market failure inherent in the performing arts, wherein the physical

productivity of a play or ballet company remains constant over time, while labour costs escalate at a rate commensurate with sectors of the economy where productivity does increase. Consequently, unit costs in the arts sector escalate without a proportional increase in revenue, leading to structural deficits. The second theatrical performance does not reduce the cost of the first; rather, it doubles the expenditure. This dynamic provides a rationale for public intervention through direct subsidies, tax exemptions, development funds, or demand incentives, mechanisms that correct the positive externality derived from cultural production. Consequently, the cost problem signifies not merely an economic constraint, but also offers a robust theoretical foundation for formulating policies that ensure access, sustainability and diversification of cultural offerings for the benefit of citizens.

This analysis underscores the need for specific public policies to mitigate these costs and foster cultural development. From the 1970s onwards, organisations like UNESCO integrated the concept of cultural industries into their policies, highlighting their capacity to drive economic development. In 1982, UNESCO defined cultural industries as those where cultural goods and services are produced and distributed under industrial and commercial criteria. A landmark case is that of the United Kingdom, where the Department of Culture, Media, and Sport in 1997 included the definition of creative industries as “those requiring creativity, skill, and talent, with the potential to generate wealth and employment through the exploitation of intellectual property” (Throsby, 2000, p. 128).

UNESCO’s *Framework for Cultural Statistics* defines cultural and creative industries as “sectors of organized activity whose main objective is the production, reproduction, promotion, distribution, and commercialization of goods, services, and activities of cultural, artistic, or heritage content” (2010, p. 15). Furthermore, the concept of creative economy has gained prominence over the past twenty years in various public action instruments, promoted as a strategy for productivity and social development by agencies such as UNESCO, UNCTAD, and the Inter-American Development Bank (IDB), under the term *orange economy*. Although there is no universal consensus on a definition, it is identified as the sector arising from the exchange of products and/or services with symbolic value (García-Canclini, 2012). Howkins (2001), in *The Creative Economy: How People Make Money from Ideas*, advocated for the value of idea creation and its potential to generate benefits through the development of industrial property and copyright.

In a changing environment, the way we approach culture is evolving, with technology gradually replacing traditional methods of cultural production and dissemination, and bringing about significant changes in how culture is practiced. New interpretations of culture are therefore emerging, such as that proposed by George Yúdice (2002), who defined culture as a resource that contributes to economic and social development. This perspective, which also supports this research, suggests that culture, beyond being merely commercial, has significant added value. Yúdice argued that, given rapid globalization, it is appropriate to consider culture as a resource that can be leveraged to improve social conditions or drive economic

growth through cultural development initiatives. This is in line with the 2004 UNCTAD report on the creative economy, which states that it is based on creative resources potentially capable of generating economic growth and development, driving income generation, job creation, and the promotion of cultural diversity. The IDB, in 2013, developed the concept of *orange economy*, defining it as a set of activities that allow ideas to become goods and services, with intellectual property at its core (Buitrago & Duque, 2013).

In the context of Chilean public policies, the definition of creative economy focuses on a set of economic activities with added value generated by both individuals and collectives, identifying the symbolic content realized through intellectual property (Consejo Nacional de la Cultura y las Artes, 2014, 2016, 2017; Corporación de Fomento a la Producción, 2019). This definition is primarily based on guidelines established by organisations such as UNESCO and the IDB. These organisations differentiate the role of the creative economy according to the perspective of the Chilean Ministerio de Economía, Fomento y Turismo, which emphasizes its contribution to economic development, and that of the Ministerio de las Culturas, las Artes y el Patrimonio, which includes aspects of human development such as democracy, values, social relations, heritage, and territory (Cruchett, 2019).

Cultural policies in Latin America and Chile

Cultural policies can be defined as the set of actions and strategies implemented by the State and other institutions to manage, promote, and regulate culture and the arts within a society. These policies aim not only to foster artistic production, but also to preserve cultural heritage, democratize access to cultural goods and services, and use culture as a tool for social cohesion and community development. In the Latin American context, cultural policies have evolved under the influence of international organisations such as UNESCO and respond to the specific demands of each country, encompassing everything from the creation of cultural institutions to the implementation of educational and cultural democratization programs (Peters, 2020).

Cultural policies, in their most basic sense, are related to Foucault's concept of governmentality (Peters, 2020), which implies the normalization of individuals through imposed and internalized norms. They function as administrators of human life, defining the logics of care and protection for citizens. Thus, teaching and other forms of cultural transmission become cultural policies that shape personal tastes and national narratives, employing symbolic power rather than direct coercion.

The relationship between politics and culture has historically been marked by tension — on the one hand, from the political world that prioritizes other areas, especially more productive ones, and on the other hand, from artists who perceive politics as a threat to their creative development. However, according to Néstor García Canclini (1983), the redefinition of culture in broader terms has allowed its importance in social and political transformation to be recognized.

In his seminal text *Cultural Policies in Latin America*, García Canclini delineates the principal paradigms that define cultural policies in the region: liberal patronage, patrimonial traditionalism, populist statism, neoconservative privatization, cultural democratization, and participatory democracy. These approaches offer different ways of promoting and managing culture, reflecting the struggles and aspirations of various historical and socioeconomic contexts.

Liberal patronage, as one of the first modern forms of cultural promotion, allowed a freer relationship between artists and patrons, guided by ideals of gratuity and autonomous creation, though it did not conceive cultural development as a collective effort (García-Canclini, 1983). *Patrimonial traditionalism*, on the other hand, was characterized by oligarchic states and nationalist right-wing movements, which preserved elitist interests through aristocratic interpretations of the past, justifying privileges in the context of industrialization and urbanization (García-Canclini, 1983). In contrast, *populist statism* reflected national identity within the state, seeking to unite the people and bourgeois sectors against the oligarchy. However, it subordinated popular initiatives to State interests. In Chile, this paradigm was used to legitimize the *coup d'état*, constructing a narrative of Chilean culture opposed to Marxism, attempting to return to the cultural foundations of the 19th century under the influence of the armed forces and an Ibáñez-style corporatist ideology that advocated for the State as a harmonizing force, without political parties but with active State participation (Donoso, 2019).

Neoconservative privatization, identified as part of the current hegemonic trend, aligns with the monetarist reorganisation in Latin America, reducing the state's role in culture by delegating its financing and orientation to private companies, adapting content to a commercialized and spectacular logic (Donoso, 2019; García-Canclini, 1983). This trend is also observed in State administration, where large mass events are prioritized over non-profitable cultural activities, such as theatre and experimental visual arts.

Moreover, *cultural democratization* sought to popularize art and high culture through the State and independent institutions, but it has been criticized for its elitist approach, which unilaterally imposes a symbolic heritage (Peters, December 11, 2023). In response, the *participatory democracy* paradigm emphasizes active and self-managed cultural action, promoting egalitarian relationships between multiple cultures and improving social conditions to foster collective creativity (García-Canclini, 1983).

New public management (NPM)

In Chile, NPM was introduced in 1998 and further reinforced in 2004 with the implementation of performance evaluation systems and high-level public administration. This global paradigm aimed to enhance government efficiency by adopting practices rooted in private-sector principles such as performance and competition (Morales, 2014). As a framework, NPM represents a shift in public administration, emphasizing results-oriented strategies and streamlined operations.

Although the origins of NPM remain unclear and are largely observed through its practical application, understanding its implementation requires an examination of key concepts. This analysis draws on works such as: *La rendición de cuentas (accountability) y la retórica de la nueva gestión pública* by Toledo (2009), *Nueva Gestión Pública en Chile: orígenes y efectos* by Morales (2014) and *Atravesando la burocracia: una nueva perspectiva de la administración pública* by Barzelay (1998). These texts provide a comprehensive overview of the concepts, orientations, and strategies that define managerial reform, offering insights into how NPM has been integrated into public administration.

The first pillar of NPM is *efficiency and results orientation*, which aims to improve public sector performance while restoring trust in government institutions. By focusing on results-based management and linking evaluations to economic incentives, NPM transforms budgetary processes into strategic management tools (Morales, 2014). According to Hood's (1991) typology of *sigma, theta and lambda values*, the primacy of efficiency (*sigma*) tends to take precedence over considerations of equity and security, creating a permanent tension between performance and distributive justice in Chilean public administration. Inspired by critiques of the bureaucratic paradigm and debates on deregulation to increase flexibility (Barzelay, 1998), NPM promotes reforms that optimize administrative processes and rebuild public confidence (Toledo, 2009).

The concept of *transparency and accountability* requires public officials to report and justify their actions. This principle strengthens trust in institutions through transparency laws and oversight mechanisms (Toledo, 2009). According to Barzelay (1998), accountability involves understanding relationships with citizens, identifying satisfactory behaviours and outcomes, providing feedback on performance, and adjusting relationships based on new circumstances and experiences.

The *client-oriented approach* demands that public officials justify their actions, reinforcing institutional trust through transparency laws and strong oversight mechanisms (Toledo, 2009). Barzelay (1998) highlights that accountability encompasses understanding the relationship with citizens, recognizing effective behaviours, providing feedback, and adapting strategies to evolving circumstances.

Professional management within NPM introduces private sector management practices into the public sector, prioritizing effectiveness over bureaucratic procedures to improve administrative quality and efficiency (Barzelay, 1998). In Chile, the implementation of the Senior Public Management System (SADP) was proposed, appointing senior officials based on professional qualifications and experience, reducing political influence and corruption. This system links the tenure and remuneration of managers to performance, fostering autonomy and results-based contracts (Morales, 2014).

Decentralization and autonomy grant flexibility and responsiveness at the local level, allowing entities to adapt resource management and responsibilities to specific community needs, thereby improving efficiency and adaptability (Toledo,

2009). Finally, the concept of *competition and market principles* incorporates economic efficiency and privatization principles, promoting innovation and improving service quality through private sector participation (Barzelay, 1998).

In the cultural sphere, NPM adopts management practices such as performance evaluation and results-based pay, fostering professional prototypes. The paradigm of neoconservative privatization (García-Canclini, 1983) encourages decentralization and diversified financing, promoting market participation as the main regulator to enhance efficiency and competitiveness while reducing State dependency. When this cultural privatization is superimposed on the ‘*sigma*’ logic of the NPM (Hood, 1991), the central tension of this research becomes apparent: the pursuit of efficiency can conflict with the principles of equity and access that have traditionally formed the basis of Chilean cultural policy.

Rationalities and technologies of government

Michel Foucault extensively developed the concept of *biopolitics* (Foucault, 2023), primarily referring to the strategies and mechanisms through which modern power regulates the lives of populations. Biopolitics focuses on the control of bodies and the management of life, implementing power techniques that go beyond traditional sovereignty to include aspects such as health, hygiene, birth-rates, and mortality. However, as the crisis of the welfare State unfolded during the 20th century, new political rationalities and technologies of government emerged or were reactivated, often described as *neoliberal* or *advanced liberal* by scholars influenced by Foucault (De Marinis, 1999). These new forms of governance, aimed at restructuring the relationship between public and private spheres, are collectively known as neoliberalism. This term encompasses the commodification of much of the public system—healthcare, culture, pensions—and the creation of labour flexibilization mechanisms, focusing more on markets and less on social welfare (De Marinis, 1999).

Similarly, Byung-Chul Han expands Foucauldian theory by introducing the concept of *psychopolitics* (Han, 2021), arguing that contemporary societies have evolved beyond biopolitics into subtler and more internalized forms of control. In *psychopolitics*, power not only disciplines bodies but also shapes subjectivities by controlling desires, emotions, and thoughts. *Psychopolitics* manifests through digital technologies, marketing strategies, and surveillance mechanisms that penetrate individuals’ psychological lives, promoting self-optimization and performance. This transition reflects a shift in political rationalities, moving from the management of biological life to the governance of psychic life, signifying a refinement and sophistication of power techniques aimed at shaping human behaviour holistically.

As Foucault explains, power is manifested through governance, and governmentality provides the conceptual framework to understand this manifestation in its entirety. In this context, power is not merely a top-down structure of domination,

but is also a network of relationships extending throughout society, influencing and regulating individual behaviour. Governance refers to the techniques and strategies employed to guide and manage populations, a concept Foucault (1982) described as the *conduct of conduct*.

While *governance* focuses on the direct practice of managing and directing behaviours, *governmentality* examines the historical and technical conditions that make this management possible. The main difference between governance and governmentality, according to Foucault (1982), lies in their scope and complexity. Governance refers to the concrete practice of directing and managing behaviours, encompassing both political and personal realms. Moreover, governmentality is a broader theoretical concept that includes not only governance practices, but also the discourses, knowledge, institutions, and strategies that enable and sustain these practices. It serves to analyse how power is exercised and legitimized in society.

According to De Marinis (1999), the *notion of governmentality* can be understood in three argumentative steps. The first one has an empirical-sociological nature, and views governmentality as a set of institutions, procedures, analyses, and reflections that enable this specific form of power, known as governance, which focuses on the population and draws its primary knowledge from political economy, utilizing security devices as essential tools. The second step, with a historical-tendential focus, sees governmentality as a trend in the West that predominates over other forms of power, such as sovereignty and discipline, shaping different governance apparatuses and a body of knowledge. The third step, like the second, analyses the process through which the State has become increasingly *governmentalized*.

To analyse governmentality, De Marinis (1999) proposes focusing on two main aspects. The first involves political rationalities, understood as dynamic discursive frameworks within which conceptualizations of power are formed. The second focuses on technologies of government, which are practical procedures through which knowledge is embedded into the exercise of power, authority, or control, functioning as a microphysics of power through real, localized mechanisms.

In the context of NPM and the cultural sector, political rationalities emerge influenced by *technologies of government* (De Marinis, 1999; Foucault, 1982; Sandoval, 2012). These rationalities represent discursive frameworks that vary based on conceptualizations of power (Rose & Miller, 2010). One way these *technologies of government* materialize is through *public policy instruments*, which are tools and mechanisms used by governments to implement and execute policies and programs aimed at managing and regulating specific aspects of society (Pérez & Solanas, 2015). Examples of these instruments include laws, regulations, economic incentives, public information campaigns, and other measures employed to achieve policy objectives.

Through these political rationalities embedded in technologies of government, *public policy instruments* emerge as mechanisms that shape subjectivities. Subjectivities refer to individuals' capacity to shape themselves by choosing and resisting

dominant logics, whether economic, political, social, or technological (Wieviorka, 2004). The adoption of NPM entails incorporating subjectivities aligned with values such as autonomy, initiative, and versatility, particularly in liberal societies. These subjectivities are constructed and reconfigured through public policy instruments that organize the relationships between public power and its recipients, relying on representations and meanings (Pérez & Solanas, 2015).

In the cultural sector, political subjectivities form through the interaction of public policies, market dynamics, and cultural practices. The implementation of NPM, with its principles of efficiency, transparency, and results orientation, reconfigures the identities and expectations of cultural actors, who must balance market demands with their cultural values.

The logic of entrepreneurship and creative ventures in Chile

The concept of entrepreneurship in Chile was solidified during the implementation of neoliberalism, specifically under the civic-military dictatorship, with the adoption of the Chicago monetarist doctrine as a neutral and positive science (Campero, 2003). This paradigm allowed its proponents to claim credit for an alleged economic success and to position the entrepreneur as the central figure of development, thereby replacing the worker figure that had prevailed throughout the 20th century.

In the cultural sphere, this entrepreneurial logic has distinctive characteristics. Artists and young people with university degrees embody the anthropological composition of immaterial labour typical of contemporary societies (Karmy-Bolton *et al.*, 2013). On one hand, there are highly precarious workers; on the other, there are cultural entrepreneurs who, while understanding market dynamics, maintain the specificity and autonomy of cultural fields. These entrepreneurs are driven by cultural values and a desire for independence rather than the pursuit of economic profit (Pinochet & Gerber, 2012; Zafra, 2017).

Integration of concepts

The integration of these concepts into the analysis of the cultural sector in Chile facilitates a more profound comprehension of the interplay between public policies and creative entrepreneurship. The tension between traditional cultural management and NPM reflects a paradigm shift in public administration, where subjectivities and political rationalities play a crucial role in the formulation and reception of cultural policies.

This provides a basis for understanding the analysis of how creative entrepreneurship policies are shaped and how the adoption of NPM and a specific cultural policy paradigm are presented as a clear manifestation of a particular political rationality. To provide an illustration of this hypothesis, consider a cultural policy that exhibits characteristics associated with the neoconservative privatization

paradigm, emphasizing values such as efficiency, performance measurement, and results-oriented management. This political rationality is influenced by neoliberal ideologies, which promote the reduction of the role of the State and greater participation of the private sector in the provision of public services. Evidence of this influence can be seen in various instruments and technologies of government.

METHODOLOGICAL FRAMEWORK

Methodological approach

This research employs qualitative content analysis as its primary method, as this approach allows for a systematic and in-depth examination of the documents comprising the public policy instruments within Chile's creative and cultural sector. According to Pablo Cáceres (2003), this method provides a robust and flexible framework for interpreting and understanding the complexities of public communications and policies. This technique, focused on the interpretation and analysis of texts within their communicative contexts, aligns perfectly with the research's objectives.

Document selection

The documents selected for analysis include policies, strategic plans, programs, projects, and administrative guidelines relevant to entrepreneurship and cultural management in Chile. These documents were sourced from official platforms to ensure authenticity and reliability. The selection focused on documents published from 2017 onward, coinciding with the implementation of the *Plan Nacional de Fomento a la Economía Creativa* (National Plan for the Promotion of the Creative Economy). This document is the result of the first collaboration between different ministries on public policy focused on the creative economy. This is the reason why it has been selected as a strategic guide for the current research.

Analysis process

Initial organisation of documents

Relevant public policy documents were collected and assessed for their pertinence through a preliminary review to ensure they met the inclusion criteria: timeframe, document type, and thematic relevance.

References: Dirección de Presupuestos, Gobierno de Chile (Budget Directorate, Government of Chile): www.dipres.gob.cl; Mercado Público (Public Procurement Platform): www.mercadopublico.cl; Observatorio Cultural (Cultural Observatory): <http://observatorio.cultura.gob.cl>; and official websites of relevant institutions.

Issues: This research included the main public institutions involved in the development and implementation of policies and programs promoting the creative

economy (see Table 1). These institutions are members of the *Plan Nacional de Fomento a la Economía Creativa*.

Table 1.

List of public institutions involved in the National Plan for the Promotion of the Creative Economy

| Ministry | Technical Counterpart |
|--|--|
| Ministry of Culture, Arts, and Heritage (<i>Consejo Nacional de la Cultura y las Artes, CNCA</i>) ¹ | Executive Secretariat for the Promotion of the Creative Economy (<i>Secretaría Ejecutiva de Fomento a la Economía Creativa</i>) |
| Ministry of Economy, Development, and Tourism (<i>Ministerio de Economía, Fomento y Turismo</i>) | Small Business Division (<i>División de Empresas de Menor Tamaño</i>) |
| | Associativity and Social Economy Division (<i>División de Asociatividad y Economía Social, DAES</i>) |
| | Production Development Corporation (<i>Corporación de Fomento de la Producción, CORFO</i>) |
| | Technical Cooperation Service (Sercotec) (<i>Servicio de Cooperación Técnica</i>) |
| | National Institute of Industrial Property (<i>Instituto Nacional de Propiedad Industrial, INAPI</i>) |
| | Trade and Industrial Policy Division - Research Unit (<i>División de Política Comercial e Industrial - Unidad de Estudios</i>) |
| Ministry of Foreign Affairs (<i>Ministerio de Relaciones Exteriores</i>) | Chilean Export Promotion Program (<i>Programa de Fomento a las Exportaciones Chilenas, ProChile</i>) |
| | General Directorate of International Economic Relations (<i>Dirección General de Relaciones Económicas Internacionales, DIRECON</i>) |
| | Directorate of Cultural Affairs (<i>Dirección de Asuntos Culturales, DIRAC</i>) |
| | Imagen de Chile Foundation (<i>Fundación Imagen de Chile</i>) |
| Ministry of Education (<i>Ministerio de Educación</i>) | Executive Secretariat for Technical and Vocational Training (<i>Secretaría Ejecutiva de Formación Técnico Profesional</i>) |
| | Directorate of Libraries, Archives, and Museums (<i>Dirección de Bibliotecas, Archivos y Museos, DIBAM</i>) |

(Continued)

¹ On November 3, 2017, the law creating the *Ministerio de las Culturas, las Artes y el Patrimonio* (Law 21.045) was enacted.

| Ministry | Technical Counterpart |
|---|--|
| Ministry of Agriculture (<i>Ministerio de Agricultura</i>) | National Institute for Agricultural Development (<i>Instituto Nacional de Desarrollo Agropecuario, INDAP</i>) |
| Ministry of the Interior and Public Security (<i>Ministerio del Interior y Seguridad Pública</i>) | Undersecretariat for Regional and Administrative Development (<i>Subsecretaría de Desarrollo Regional y Administrativo, SUBDERE</i>) |
| Ministry of Finance (<i>Ministerio de Hacienda</i>) | Public-Private Technical Committee for the Export of Services (<i>Comité Técnico Público-Privado de Exportación de Servicios</i>) |

Source: National Plan for the Promotion of the Creative Economy.

Definition of units of analysis

This research defined units of analysis to include words, phrases, paragraphs, or specific themes within the documents. These units are essential for coding and subsequent analysis. The values of NPM and the paradigms of cultural policies—as outlined by Néstor García Canclini (1983)—were used as a basis to narrow and structure the units of analysis.

For each selected document, documentary analysis sheets were created to record key information such as the document’s title, the responsible institution, publication date, main topics, and relevant observations.

Identification of codes and categories

Based on the documentary analysis sheets, the current research identified and refined initial codes and categories (see Table 2).

Table 2.
Codebook

| Code | Description | Example |
|---|--|---|
| Category: Values of New Public Management | | |
| Efficiency and Results Orientation | Text excerpts mentioning efficiency goals, performance indicators, and expected outcomes. | Phrases discussing improving the efficiency of the public apparatus, restoring government legitimacy, and results-based management. |
| Transparency and Accountability | Sections addressing public officials’ responsibility, transparency laws, and oversight structures. | Fragments describing accountability mechanisms and the obligation to justify government actions. |

(Continued)

| Code | Description | Example |
|--|--|---|
| Category: Values of New Public Management | | |
| Client Focus | Texts treating citizens as clients and emphasizing the satisfaction of their needs. | Descriptions of public services adapted to real demands and policies aimed at improving the citizen's experience. |
| Professional Management | Passages mentioning private sector management practices applied in the public sector. | References to dynamic management, efficiency, and professionalization of public administration. |
| Decentralization and Autonomy | Texts discussing the decentralization of public management and the autonomy of local entities. | Mentions of flexibility, local responsiveness, and the autonomous management of resources and responsibilities. |
| Competition and Market | Fragments discussing the introduction of market principles into public administration. | Passages on competition, privatization, and the pursuit of economic efficiency. |
| Category: Cultural Policy Paradigms | | |
| Liberal Patronage | Passages promoting the dissemination of heritage and individual creativity. | Texts discussing free creativity and cultural development through individual initiatives. |
| Patrimonial Traditionalism | Sections focusing on the preservation of folkloric heritage as national identity. | Descriptions of policies aimed at conserving and promoting traditional cultural heritage. |
| Populist Statism | Texts affirming national-popular cultural trends that contribute to the balanced reproduction of the system. | Passages addressing popular culture and its integration into national policies. |
| Neoconservative Privatization | Fragments reorganizing culture under market laws. | Mentions of individual participation in cultural consumption and market-oriented policies. |
| Cultural Democratization | Texts promoting equal access to cultural goods. | Passages discussing policies to ensure cultural access for all groups and individuals. |
| Participatory Democracy | Sections addressing the plural development of cultures in relation to their needs. | Descriptions of initiatives seeking the active participation of all groups in cultural development. |

Source: Own elaboration.

Development of a systematization table

The current research created a table to organize and systematize the information, facilitating detailed subsequent analysis. This table included the selected

documents, emerging codes and categories, and any relevant observations that justified the inclusion or exclusion of documents.

Establishment of analysis rules and classification codes

Rules were defined for the systematic coding of documents, using Atlas.ti to ensure consistency and manage coded data. With a deductive approach based on prior theory, predefined codes were applied only to relevant excerpts, contextualizing each one. Additionally, a codebook with definitions and examples was developed (see Table 2) to ensure a coherent and structured analysis.

RESULTS

Data analysis

The research on the creative economy and public policies in Chile selected 15 key documents from an evaluation of 48 preselected ones, applying criteria of *thematic relevance* (TR), *impact and reach* (IR), and *quality and clarity* (QC), with a scale from 1 to 7 (see Table 3). Among the values of NPM, the most frequent codes were the following: “Competition and Market” (278), “Professional Management” (251), and “Efficiency and Results Orientation” (206), while in the cultural policy paradigms (García-Canclini, 1983), “Participatory Democracy” (138) and “Neoconservative Privatization” (105) stood out, reflecting a balance between cultural rights and the market (see Figure 1).

The co-occurrence analysis (see Table 4) showed that “Competition and Market” has high co-occurrence with “Neoconservative Privatization” (50), highlighting the connection between market values and privatizing policies. Similarly, “Professional Management” co-occurs with “Neoconservative Privatization” (19), while “Decentralization and Autonomy” is associated with “Participatory Democracy” (16), suggesting links between local management and citizen participation. Additionally, “Efficiency and Results Orientation” co-occurs with both “Participatory Democracy” (16) and “Neoconservative Privatization” (6), indicating a shared focus on results, albeit with different objectives.

These findings reveal that NPM values, such as market competition and professional management, are related to “Neoconservative Privatization,” promoting private management in cultural policies. On the other hand, values like decentralization and autonomy align with “Participatory Democracy,” emphasizing the importance of citizen participation in the cultural field. Together, the analysis demonstrates how NPM rationalities influence cultural policies, generating tensions and synergies between market approaches and democratizing paradigms.

Table 3.
Selected public action instruments on the creative economy documents

| Document name/Research file | Ministry | Data source type | Year | Main topics | TR | IR | QC | Total Score |
|--|---|------------------------------|------|---|----|----|----|-------------|
| Plan Nacional de Fomento a la Economía Creativa (National Plan for the Promotion of the Creative Economy) / 001MINCAP01 | Ministerio de las Culturas, las Artes y el Patrimonio | National Plan, Public Policy | 2017 | Creative Economy - Policy Guidelines | 7 | 7 | 7 | 21 |
| Laboratorio de Territorios Creativos 2021 (Creative Territories Laboratory 2021) / 003MINCAP02 | Ministerio de las Culturas, las Artes y el Patrimonio | Study | 2021 | Territory/ Creative Ecosystem | 7 | 7 | 7 | 21 |
| Fondart Nacional 2022 – Fomento a la Economía Creativa (National Fondart 2022 – Creative Economy Promotion) / 005MINCAP03 | Ministerio de las Culturas, las Artes y el Patrimonio | Competitive Funding Bases | 2021 | Culture Funds | 7 | 7 | 7 | 21 |
| Economía Creativa y Territorios (Creative Economy and Territories) / 007 MINCAP04 | Ministerio de las Culturas, las Artes y el Patrimonio | Study | 2023 | Creative Ecosystems | 7 | 7 | 7 | 21 |
| Manual para diseño e implementación de estrategias de fomento productivo, emprendimiento e innovación de las municipalidades de Chile (Manual for the Design and Implementation of Productive Development, Entrepreneurship, and Innovation Strategies in Chilean Municipalities) / 039SUBDERE01 | Ministerio del Interior y Seguridad Pública | Manual | 2021 | Entrepreneurship – Productive Development | 7 | 7 | 7 | 21 |

(Continued)

| Document name/Research file | Ministry | Data source type | Year | Main topics | TR | IR | QC | Total Score |
|--|---|---------------------------|------|-------------------------------|----|----|----|-------------|
| Programa de Financiamiento Temprano para el Emprendimiento (Early Financing Program for Entrepreneurship) / 041DIPRES02 | Ministerio de Hacienda | Evaluation | 2021 | Evaluation - Entrepreneurship | 7 | 7 | 7 | 21 |
| Implementación plan formación economía creativa (Implementation of the Creative Economy Training Plan) / 046MINCAP24 | Ministerio de las Culturas, las Artes y el Patrimonio | Public Procurement | 2022 | Creative Economy | 7 | 7 | 7 | 21 |
| Guía de formalización para el emprendedor creativo: Tu creación en cultura también es innovación (Formalization Guide for the Creative Entrepreneur: Your Creation in Culture Is Also Innovation) / 027MINCAPMINECOM | Ministerio de Economía, Fomento y Turismo | Manual | 2018 | Creative Entrepreneurship | 7 | 7 | 7 | 21 |
| Creación y Fortalecimiento de Redes en el Ecosistema Creativo (Creation and Strengthening of Networks in the Creative Ecosystem) / 028MINCAP21 | Ministerio de las Culturas, las Artes y el Patrimonio | Competitive Funding Bases | 2024 | Creative Ecosystem | 7 | 7 | 7 | 21 |
| Política Nacional de Cultura 2017-2022 (National Cultural Policy 2017-2022) / 019MINCAP13 | Ministerio de las Culturas, las Artes y el Patrimonio | National Policy | 2017 | Culture – Policy Guidelines | 7 | 6 | 6 | 19 |

(Continued)

| Document name/Research file | Ministry | Data source type | Year | Main topics | TR | IR | QC | Total Score |
|--|---|---------------------------|------|--|----|----|----|-------------|
| Definiciones y marco técnico del rubro artesanías, incorporado en diversos instrumentos y convenios (Definitions and Technical Framework for the Crafts Sector, Incorporated into Various Instruments and Agreements) / 038INDAP01 | Ministerio de Agricultura | Technical Framework | 2017 | Culture – Crafts - Entrepreneurship | 7 | 6 | 6 | 19 |
| Crece fondo de desarrollo de negocios “Industria creativa” (Growth Fund for Business Development “Creative Industry”) / 036SERCOTEC01 | Ministerio de Economía, Fomento y Turismo | Competitive Funding Bases | 2023 | Creative Industries - Entrepreneurship | 7 | 6 | 6 | 19 |
| Hoja de Ruta Futuro (Future Roadmap) / 029CORFO03 | Ministerio de Economía, Fomento y Turismo | Report | 2023 | Entrepreneurship | 6 | 6 | 6 | 18 |
| Estudio de caracterización de empresas MIPE Creativas en Chile (Characterization Study of MIPE Creative Companies in Chile) / 031CORFO05 | Ministerio de Economía, Fomento y Turismo | Study | 2022 | Entrepreneurship | 6 | 6 | 6 | 18 |
| Política Cultural Regional Valparaíso 2017-2022 (Regional Cultural Policy Valparaíso 2017-2022) / 020MINCAP14 | Ministerio de las Culturas, las Artes y el Patrimonio | National Policy | 2017 | Culture – Policy Guidelines | 6 | 6 | 6 | 18 |

Note. Thematic relevance (TR), impact and reach (IR), quality and clarity (QC).

Source: Own elaboration.

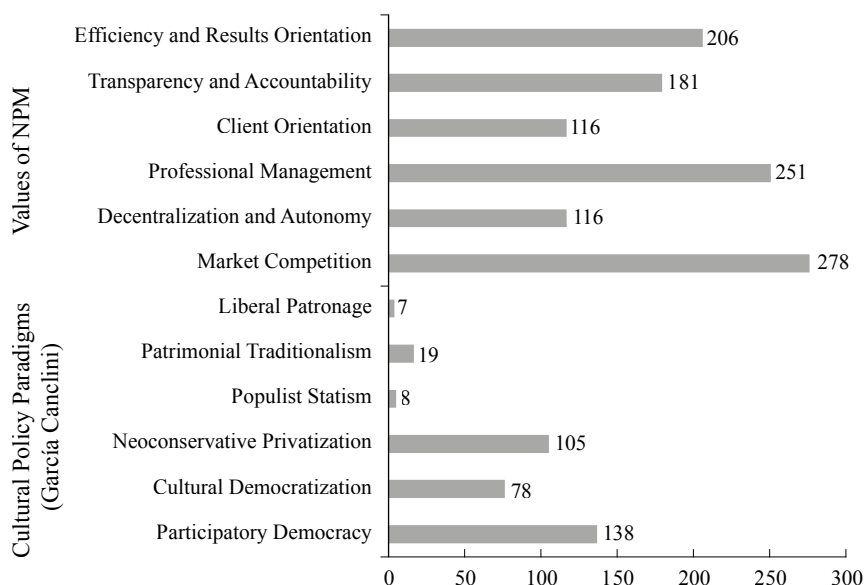
Table 4.
Table of co-occurrences between codes

| | Category | Values of NPM | | | | | | Cultural Policy Paradigms | | | | | |
|---------------------------|---|---------------|----|----|----|----|----|---------------------------|----|----|----|----|----|
| | | ERO | TA | CO | PM | DA | MC | LP | PT | PS | NP | CD | PD |
| Values of NPM | Efficiency and Results Orientation (ERO) (Gr=206) | 0 | 29 | 13 | 21 | 6 | 24 | 0 | 0 | 0 | 6 | 1 | 0 |
| | Transparency and Accountability (TA) (Gr=181) | 29 | 0 | 5 | 10 | 2 | 6 | 0 | 0 | 0 | 2 | 0 | 1 |
| | Client Orientation (CO) (Gr=116) | 13 | 5 | 0 | 39 | 4 | 19 | 1 | 0 | 2 | 4 | 9 | 2 |
| | Professional Management (PM) (Gr=251) | 21 | 10 | 39 | 0 | 6 | 55 | 2 | 0 | 0 | 19 | 3 | 7 |
| | Decentralization and Autonomy (DA) (Gr=116) | 6 | 2 | 4 | 6 | 0 | 15 | 0 | 2 | 0 | 2 | 4 | 16 |
| Cultural Policy Paradigms | Market Competition (MC) (Gr=278) | 24 | 6 | 19 | 55 | 15 | 0 | 1 | 4 | 0 | 50 | 8 | 10 |
| | Liberal Patronage (LP) (Gr=7) | 0 | 0 | 1 | 2 | 0 | 1 | 0 | 0 | 0 | 6 | 0 | 0 |
| | Patrimonial Traditionalism (PT) (Gr=19) | 0 | 0 | 0 | 0 | 2 | 4 | 0 | 0 | 0 | 2 | 4 | 1 |
| | Populist Statism (PS) (Gr=8) | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 |
| | Neoconservative Privatization (NP) (Gr=105) | 6 | 2 | 4 | 19 | 2 | 50 | 6 | 2 | 1 | 0 | 3 | 4 |
| | Cultural Democratization (CD) (Gr=78) | 1 | 0 | 9 | 3 | 4 | 8 | 0 | 4 | 1 | 3 | 0 | 9 |
| | Participatory Democracy (PD) (Gr=138) | 0 | 1 | 2 | 7 | 16 | 10 | 0 | 1 | 0 | 4 | 9 | 0 |

Source: Own elaboration.

Figure 1.

Frequency of codes by category



Source: Own elaboration.

Paradigms of cultural policies

The analysis of the documents reveals a coexistence between *neoconservative privatization*, focused on efficiency and private management, and the approaches of *cultural democratization* and *participatory democracy*, which promote inclusion and citizen participation. This tension reflects the challenge of balancing market orientation with equitable and plural access to cultural goods in Chilean policies.

Liberal patronage, although infrequent, is linked to *neoconservative privatization*. It stands out for offering creative freedom and fostering innovation through private financing, promoting cultural diversity and individuality. However, it can create dependency on patrons, marginalize unprofitable projects, and lead to inequalities in access to resources, limiting cultural expressions that require State support: “Presence and coverage of financing funds designed from the territory, both public and private” (007MINCAP04, p. 85).

Patrimonial traditionalism reinforces folklore and cultural identity by conserving traditions, prioritizing a static vision of culture that emphasizes authenticity and purity. However, it limits the integration of contemporary cultural dynamics and can fossilize living cultures in a neoliberal and globalized context, where this stance often seeks to legitimize policies oriented toward tourism and cultural

capital: “One of the areas in the literature where the economic opportunities of heritage goods and expressions have been most investigated is the study of the relationship between heritage and territory” (007MINCAP04, p. 30)

Populist statism appears only marginally in the analysed documents, mainly highlighting the active role of the State in promoting national culture and preserving the country’s identity and values. Although sporadic, this stance underscores the State’s function in ensuring equitable access to cultural goods and fostering an inclusive culture for all citizens: “In this way, the State can generate increasingly precise public policies and transform the creative ecosystem into an active sector of the economy, making you a participant in the country’s economic, social, and cultural order” (027MINCAPMINECON, p. 14).

The document analysis reveals that *neoconservative privatization* in the cultural sector emerges as a strategy to enhance efficiency and reduce costs through private management of cultural services. This approach promotes the reorganisation of culture under market laws, encouraging individual participation in cultural consumption and fostering private investment in the sector. While it is argued that this perspective can boost competitiveness, innovation, and adaptability in the cultural field, it also poses significant risks. Dependence on private funding and management can marginalize less profitable cultural projects and exacerbate inequalities in access to cultural resources. Furthermore, treating culture as an economic development engine can subordinate its intrinsic values to market criteria, affecting cultural diversity and richness. This approach aligns closely with NPM principles, emphasizing quantifiable objectives and market- and competition-oriented approaches, potentially increasing the disconnection between those working in culture and rights-based approaches:

There are also other public and private organizations that offer benefits and resources to creative entrepreneurs, as well as to artists and managers acting as individuals in the different sectors of cultural industries. (027MINCAPMINECON p. 67)

Public-private partnerships will also be promoted to strengthen the negotiating power of the creative industry in relation to global platforms and improve the distribution of benefits for creators. (029CORFO03, p. 124)

Strengthening human capital, managing knowledge to foster innovation, and disseminating technological advances is an opportunity to leverage market creation enabled by new digital technologies. (001MINCAP01, p. 19)

As a fundamental focus in the development of cultural policies, *cultural democratization policies* promote equal access to cultural goods and services as a fundamental right guaranteed by the State. This approach seeks to eliminate economic, social, and geographic barriers, fostering equity, social justice, and the active inclusion of all citizens in cultural life:

To showcase territories, their unique characteristics, identity, and cultural heritage based on the participation of their people. (003MINCAP02, p. 49)

The central concept in building this policy is cultural citizenship, which arises from the need to contribute to the full participation of individuals and communities in the creation, enjoyment, and distribution of cultural goods and services. (019MINCAP13, p. 7)

The document analysis reveals that *participatory democracy* is one of the most quantified codes in the overall analysis, reflecting a substantial focus on inclusion and citizen engagement in cultural development. This approach implies the plural development of cultures in relation to their needs and aspirations, emphasizing the importance of active participation from all social groups. Cultural policies must foster participation and citizen engagement, promoting plurality and inclusion. Community participation in cultural decision-making is essential for the legitimacy and effectiveness of policies, ensuring that all citizens' voices are heard and considered in cultural development. This approach highlights the need for inclusive and pluralistic cultural management, where active citizen participation strengthens democracy and promotes a more diverse and representative culture:

The creative sector can foster greater social cohesion, civic values, and active participation in our democracy, something so necessary in the current climate of distrust toward institutions, whether public or private. (001MINCAP01, p.16)

The development strategies and programs of each territory must be conceived, constructed, and led from the ground up, from the territory itself, while interacting and dialoguing with sup aterritorial dynamics of all kinds. (007MINCAP04, p. 18)

New public management (NPM) values

The research reveals that the analysed documents, considered *public policy instruments* (Pérez & Solanas, 2015) and *technologies of government* (De Marinis, 1999; Foucault, 1982; Sandoval, 2012), present a discourse focused on NPM-oriented values. These values include *competition and market, transparency and accountability, decentralization and autonomy, efficiency and results orientation, client-centred focus, and professional management*. This orientation integrates into public cultural management and the creative economy sector, reflecting a conceptualization of power exercise rooted in political rationality centred on commercial and neoliberal expressions. Although this perspective can foster growth within the creative economy, it reduces culture to a commodity, marginalizing equally valuable cultural expressions that do not align with profitability criteria.

The document analysis reveals that *competition and the market* are central aspects of policies and programs aimed at fostering the creative economy in Chile. The

promotion of competition and market orientation is not limited to traditional economic sectors but is also deeply integrated into the cultural domain, highlighting a multidimensional approach to public management:

Positioning the Los Ríos Region globally as an attractive environment for businesses and talent in the audiovisual industry, information technologies, design, and culture, creating business opportunities, better jobs, and quality of life in the region. (007MINCAP04, p. 37)

Promotion of innovative business activities to generate wealth and employment. (039SUBDERE01, p. 26)

Chilean public policies have adopted an approach aimed at boosting competitiveness and innovation through the creation of ecosystems that foster collaboration and exchange. The promotion of creative clusters and participation in international markets are recurrent strategies that emphasize positioning Chile as a leader in the creative economy regionally and globally: “The region considers, in its Regional Innovation Strategy, creative industries as one of the poles of competitiveness, considering its unique assets, development potential, and diversification of the productive matrix” (020MINCAP14, p. 51).

This approach promotes the creation of new enterprises and the continuous improvement of cultural products and services, driving the quality and diversity of the sector. Additionally, the availability of financing that encourages innovation and the scaling of creative projects supports long-term economic sustainability.

Another important aspect is the emphasis placed on transparency and accountability. This focus seeks to promote open and accessible cultural management, with transparency laws and oversight structures that allow for the timely detection and correction of irregularities. This ensures public trust in cultural policies and facilitates informed participation: “A fundamental aspect will be strengthening transparency, accountability, and citizen participation in public functions, placing the citizenry at the centre through concerted monitoring” (020MINCAP14, p. 130).

The *decentralization and autonomy code* stands out as key in cultural policies linked to the creative economy in Chile. It promotes flexibility, adaptation to local needs, active community participation, and greater equity in access to cultural goods and services. However, in a neoliberal context, it may justify the withdrawal of the State, reduction of public spending, and privatization of services, negatively impacting the most vulnerable communities. Additionally, the lack of financial and technical support in regions raises doubts about their capacity to effectively manage cultural resources, potentially leading to inequality and territorial fragmentation:

We will prioritize projects primarily focused on working and strengthening regional and interregional ties, where at least 60% of your network

must consist of regions in the country outside the Metropolitan Region. (005MINCAP03, p. 4)

Programs are designed to promote decentralized and economically sustainable development of entrepreneurship in the creative sector. (027MINCAPMINECOM, p. 52)

Efficiency and results orientation prioritize resource optimization and impact measurement in cultural policies. However, this may overlook essential qualitative and contextual aspects for inclusive cultural development. This approach, focused on quantitative metrics, risks relegating the intrinsic value of cultural activities fundamental to the community fabric:

Results orientation is key to measuring the impact of cultural policies. (001MINCAP01, p. 12)

The Subsecretariat reserves the authority to interpret various matters related to these bidding terms, according to equitable criteria deemed appropriate, while always considering the need for maximum effectiveness, efficiency, and cost-saving in the tender process, without necessarily awarding the offer with the lowest cost. (046MINCAP24, p. 2)

Results orientation in cultural management can narrow the vision of success, focusing on predefined objectives that fail to capture the complexity and diversity of cultural expressions, especially in contexts like Chile. The *client-centred focus*, characteristic of NPM, adapts cultural services to the population's demands, aiming to improve their quality and relevance. However, prioritizing *user satisfaction* as the primary indicator can lead to homogenization of the cultural offering, favouring more popular or profitable activities at the expense of less commercial yet equally valuable expressions. Additionally, subordinating cultural development to market criteria can distort the mission of cultural policies and overlook the needs of minority groups:

The goal is to progressively build public policy instruments that respond to heterogeneous and changing demands and needs. (019MINCAP13, p. 36)

Enhancing skills to detect the needs of different segments or target audiences. (039SUBDERE01, p. 50)

The Regional Craft Sector Coordinator, or alternatively the National Sector Coordinator, as appropriate, will direct investment calls or investment requirements in the sector according to the gaps identified at the various levels previously defined, or specific needs identified in sector-specific advisories. (038INDAP01, p. 9)

Regarding the concept of *professional management*, it emphasizes the professionalization and continuous training within the cultural sector to ensure efficient and transparent resource administration. This aims to improve the quality

and sustainability of programs. However, this vision may bureaucratize culture, restricting creativity and innovation. Additionally, it could marginalize actors without formal education but with valuable experience, reducing cultural diversity. The focus on efficiency and transparency also risks prioritizing quantifiable outcomes over essential qualitative aspects of cultural development:

This guideline includes actions, initiatives, or programs to increase the formalization rate in the sector, learning or training opportunities (workshops, courses, advisory sessions, mentoring, training, among others), development of certification profiles, creation of manuals and learning tools in the sector, development of content and curricula in management tools, and events promoting associativity and cooperativism. (001MINCAP01, p. 48)

Through advisory and training, INDAP aims to equip users with the technical and practical knowledge necessary for the development and positioning of quality products (obtaining and managing raw materials, production quality, adding value, quality control, innovation, and creation of new products, commercialization strategies, business administrative management, among others). (038INDAP01, p. 7)

The beneficiary will receive support from the Operating Agent to ensure the successful implementation of the project, proper use of awarded resources, assistance in the resource reporting process, and opportunities to enhance entrepreneurial knowledge and capabilities. (036SERCOTEC01, p. 21)

KEY FINDINGS AND CONCLUSION

The document analysis reveals a significant coexistence and tension between neoconservative privatization policies and cultural democratization and participatory democracy initiatives in Chile. While neoconservative privatization promotes efficiency, competitiveness, and private management of cultural services, democratization and participatory democracy policies focus on ensuring inclusion, equity, and active citizen participation in cultural development. This contrast reflects an attempt to balance market demands with the need for broad and fair access to cultural resources.

Moreover, efforts to promote transparency, accountability, and decentralization, as well as efficiency and results-oriented strategies, are highlighted. However, these strategies present potential risks, such as the marginalization of less profitable cultural projects and an excessive focus on quantifying achievements, which could overlook fundamental qualitative aspects essential for inclusive cultural development. Thus, the research provides a comprehensive view of the dynamics between public policies and the creative sector, emphasizing the implications of these rationalities for the shaping of cultural policies.

Additionally, the findings illuminate the way creative entrepreneurship connects the market logic of the NPM with cultural policy goals. By incorporating the term

“cultural entrepreneur” into its support tools, the government introduces values such as self-efficacy, competitiveness, and risk management from the private sector into the arts sector. This discursive translation process serves to legitimize the allocation of funds conditional on performance indicators, thereby creating a regulatory bridge that connects public incentives with market dynamics. This, in turn, serves to deepen the tension between efficiency and equity, as previously noted.

Entrepreneurship, therefore, cannot be considered a simple “future issue”, but must be analysed as an explanatory variable for how neoliberal rationality shapes the subjectivities of artists and managers. It is imperative to acknowledge the interconnection between entrepreneurship, NPM, and cultural policies to formulate interventions that address disparities in access and prevent the suppression of the intrinsic values of cultural creation by business rhetoric.

Thus, governance technologies linked to governmentality —such as performance indicators, competitive funding and conditional financing— operate as devices that shape the practices and subjectivities of cultural agents. By requiring artists and organisations to adopt productivity and risk management metrics, these technologies transfer business rationality to the cultural sphere, making the logic of remote governance tangible. Creative entrepreneurship is not only a discourse of modernization, but also a governmental technique that guides behaviour and distributes opportunities within the cultural ecosystem.

The conclusions of this research highlight the coexistence and tension between cultural democratization and participatory policies and neoconservative privatization along with NPM. While cultural democratization and participatory democracy aim to ensure equitable and inclusive access to cultural assets, promoting diversity and active citizen participation, neoconservative privatization and NPM emphasize efficiency, competitiveness, and private management. This dichotomy presents significant challenges, as market-oriented approaches risk marginalizing less profitable cultural projects and subordinating intrinsic cultural values to economic criteria.

The relevance of this research lies in its contribution to understanding the dynamics between public policies and the creative sector, emphasizing the implications of these rationalities for the shaping of cultural policies. By exploring how political rationalities manifest in public policy instruments, the research reveals the construction of a hegemonic power discourse. This analysis is crucial for understanding how public resources are directed and how innovative projects in the cultural sector are implemented from a sustainable development perspective. Consequently, this research provides essential groundwork for the sustainable management of projects and innovation in the cultural field, proposing a research agenda that bridges theory and practice at the intersection of public policies and the creative economy, addressing interdisciplinary applications in society.

The research has three key limitations: firstly, it was solely based on documentary sources, thus failing to capture the subjectivities of artists and cultural managers; secondly, although the corpus covers 2016-2023, the analysis was cross-sectional, meaning that the temporal evolution of the adoption of the NPM was not examined; and thirdly, the selection favoured official and academic documents, excluding media and records from grassroots organisations that also influence the cultural field. Future research could address these gaps through qualitative fieldwork, longitudinal analysis, and more diverse documentary sampling.

Future research will explore how these tensions are reflected in the political subjectivities of cultural entrepreneurs, contributing to the sustainable development of the sector. This approach will not only enrich the theoretical understanding of cultural policies, but will also offer practical applications for the formulation of more balanced policies that account for both efficiency and inclusion and diversity.

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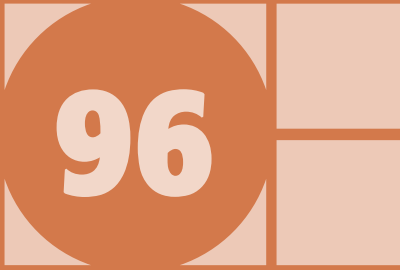
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