Interculturality in the Training of Cultural Managers. Case Study of Politechnic Salesian University

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Abstract. This article examines a journey through the main theoretical edges that study Interculturality from a Latin American perspective. It also analyzes the definition of cultural management, considering how it has developed in Ecuador and the region. As a case study, it analyzes the Master's Program in Cultural Management developed by the Salesian Polytechnic University, considering the course of this new interdisciplinary profession, evidenced in an academic offer whose main components in the curriculum are its minimum content and the learning result is interculturality.

Keywords: Interculturality · Cultural management · University · Training

1 Introduction

The paper first presents an overview of the main areas that study Interculturality in Latin America and the perspectives that address it. On the other hand, it analyzes the definition of cultural management, showing how it has developed in the region. This profession has forged an interesting path in Ecuador, evidenced in an academic offer that, in spite of being intermittent, has sustained over time.[1]

On the other hand, it reviews the main milestones of the academic formation of the Master's Degree in Cultural Management offered by the Salesian Polytechnic University in Cuenca, Quito and Guayaquil. The article presents an analysis methodology to discover how interculturality is a fundamental and transversal component of the training process of this Postgraduate Program.

Finally, it presents guidelines that should be included in the curriculum of a management program as a unique profession that is constantly evolving and adapting. We have

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[1] Blas Garzón Vera. «Gestión cultural: una disciplina en construcción y consolidación en Cuenca. Ecuador.» En *Libro conmemorativo por el Bicentenario de la Independencia de Cuenca. La ciudad de todas las voces.* Cuenca: Don Bosco Centro Gráfico Salesiano Publishing house, 2021), 229–243.

posed the following questions for this article: How is Interculturality a transversal axis of the training in the Master's Program in Cultural Management? What are the elements of the curriculum covered by Interculturality? What is the importance of Interculturality in the professional exercise and execution of projects of cultural managers?

1.1   Interculturality: A View from the Latin American Context

Interculturality emerges as a complex category on which various approaches, reflections, questionings and questions have been deployed from different approaches and disciplinary coordinates. There are multiple definitions and theoretical proposals on interculturality that have materialized in the Latin American academic context, and in the training of cultural managers at the Salesian Polytechnic University of Ecuador, in which critical thinking and alternatives stand out to provide answers and solutions to the problems of the XXI century.

Pluriculturality, multiculturalism, interculturality, identity, nation, globalization, diversity, bilingualism, miscegenation, ethnicity, class, hybridization, discrimination, racism, inequality, xenophobia, inclusion and exclusion are just some of the coordinates that guide reflections in the field of Social Sciences and, specifically, in Latin America. Interculturality is a polysemic term; therefore, it alludes to diverse meanings, semantic nuances, discourses, uses and social practices, which can sometimes be dissimilar and even contradictory.

Walsh[2], Cuevas[3], Ferrão[4] and Najarro[5] refer to functional interculturality, which does not question the order, social structures or highlight the predominant asymmetries in interactions, as opposed to critical interculturality, understood as a theory and praxis oriented to reflection and intervention to build relationships under the principles of mutual respect and tolerance of diversity that allow breaking down the barriers of inequity and injustice in all areas of society.

The notion of interculturality in Latin American academic discourse comprises different approaches. Likewise, this complex category can be understood as a group of phenomena that encompasses coexistence in multiethnic cities[6]; as an ethical and political

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[2] Catherine Walsh. «Interculturalidad crítica y pedagogía de-colonial: apuestas (des)de el insurgir, re-existir y re-vivir.» In Educación Intercultural en América Latina. Memorias, horizontes históricos y disyuntivas políticas, 1st edition. (Mexico D. F, 2009).

[3] Pilar Cuevas. «Memoria Colectiva. Hacia un proyecto decolonial.» In Prácticas insurgentes de resistir, (re) existir y revivir, of Catherine Walsh, 2nd edition. (Quito: Abya-Yala, 2013), 69–104.

[4] Ferrão Vera. «Educación Intercultural Crítica. Construyendo caminos.» In Prácticas insurgentes de resistir, (re) existir y revivir, of Catherine Walsh. 1st edition. (Quito: Abya-Yala, 2013).

[5] Margareth Najarro. Caminos de interculturalidad. Los estudiantes originarios en la universidad.Hatun Ñan Program. 1st edition. (Pontificia Universidad Católica del Perú, 2011).

[6] Alejandro Grimson. Interculturalidad y comunicación. 1st edition. (Buenos Aires: Grupo Editorial Norma, 2001).

project[7,8,9,10,11,12]; as acceptance, confrontation and intertwining through relations of conflict, negotiation and borrowing[13]; as dialogue between different cultures;[14,15,16] and as contradictory spaces of relations constituted in the configuration of social otherness.[17]

The plurality of concepts, categories of analysis and study perspectives from which interculturality is studied, reflect the academic need to see the cultural diversity existing in Latin America. One of the generalizing elements in these concepts is to establish horizontal relations of coexistence, by valuing the cultures of native peoples in the recognition of their rights. However, it is necessary to know which are the categories that study interculturality in order to construct its most representative scheme. On the other hand, the approach to interculturality as an object of study is complicated by the fact that the set of perspectives from which experts study interculturality is not known. Based on these needs, the question arises: is it possible to determine the predominant scheme of categories and perspectives of analysis from which interculturality has been studied in the academic context?

[7] Fidel Tubino. Las prácticas discursivas sobre la interculturalidad en el Perú de hoy. Dirección Nacional de Educación Bilingüe, s.f. https://centroderecursos.cultura.pe/sites/default/files/rb/pdf/Las%20practicas%20discursivas%20sobre%20la%20interculturalidad%20en%20el%20Peru%20de%20hoy.pdf

[8] María Verónica Di Caudo. Interculturalidad y universidad. Cuando lo distinto (no) cabe en el mismo molde.» In Interculturalidad y educación desde el sur. 1st edition. (Quito: Abya-Yala, 2016).

[9] Edwin Cruz Rodríguez. Pensar la interculturalidad. Una invitación desde Abya Yala América Latina. 1st edition (Quito: Abya-Yala, 2013).

[10] Luciane Ferreira y Marcio Pereira. Interculturalidad y Formación Superior en Salud Indígena: aportes para un proyecto político-pedagógico emancipatorio, (Fundación Equitas, 2013). 109-125.

[11] Margareth Najarro. Caminos de interculturalidad….

[12] Catherine Walsh. «Interculturalidad crítica y pedagogía de-colonial: apuestas (des)de el insurgir, reexistir y re-vivir.»

[13] Néstor García Canclini, Diferentes, desiguales y desconectados. Mapas de la interculturalidad. 1st edition. (Barcelona: Gedisa Editorial, 2004).

[14] Sergio Enrique Hernández. «Los diversos sentidos de lo intercultural en las experiencias de Educación Superior en Ecuador.» In Interculturalidad y educación desde el sur. Contextos, experiencias y voces, 1st edition. (Quito: Abya-Yala, 2016), 159–192.

[15] Abdiel Rodríguez. El pensar filosóficamente en clave intercultural.» In Ética, derechos humanos e interculturalidad. 1st edition. (Panama: Universidad de Panamá, 2016).

[16] Laura Bensasson. «Educación intercultural en México. ¿Por qué y para quién?» En Educación e interculturalidad. Política y políticas. México D.F.: Universidad Nacional Autónoma de México, 2013. https://docplayer.es/63587948-Educacion-intercultural-en-mexico-por-que-y-para-quien.html

[17] Patricia Medina. «Palabras que hacen política: "interculturalidad". Contornos epistémicos sobre identidad, diferencia y alteridad.» In Educación e interculturalidad. Política y políticas. 1st edition. (Mexico D. F.: Universidad Nacional Autónoma de México, 2013).

2 Methodology

The research was carried out on a sample of twenty academic texts that are explicitly related to interculturality in their title; each text was taken into account as an item doing exhaustive analysis from the theoretical perspective of Charles Sanders Peirce's Phaneroscopy, who supports it as a science to observe and describe the phaneron, understood as "the collective totality of what in some way or in some sense is present in the mind, without considering whether it corresponds to something real or not and the elements that compose it.[18] In this process, the constitutive elements that the authors use to the term Interculturality were observed and analyzed, and the categories that emerged from the texts studied were identified. According to Peirce, the objective of phaneroscopy is to identify the categories that make up the phaneron and to observe them in detail; phaneroscopy requires the phaneroscopist to pay full attention to them, instead of trying to produce some reasoning about them. The task of phaneroscopy is to elaborate a catalog of the categories present in the phaneron, demonstrate their sufficiency and their absence of redundancy, analyze the characteristics of each category and show the relationship of each one with the others.[19]

In addition to the phaneroscopy perspective, the qualitative approach was applied. As a rule, qualitative studies are not experimental but descriptive, and are conducted under conditions that resemble the everyday life of the people involved. Qualitative designs focus on optimizing the external validity of the findings. An epistemological relationship was established between phaneroscopy and the qualitative approach, since both perspectives observe and analyze reality as the result of human ingenuity. In this context, neither of the two approaches seeks to obtain a priori truth criteria; on the contrary, their objective is to understand the elements from which these human ingenuities are constructed with the purpose of conducting to their reflection. Thus the question: is it possible to determine the predominant scheme of categories and perspectives of analysis from which the phaneron Interculturality has been studied in the academic context?

In this context, the technique of content analysis was used in the texts that study interculturality. As a result of the process of analysis and schematization of the contents, the most significant emerging categories were established, in which interculturality is studied as well as the perspectives that address it.

The emergence process of the categories applied the grouping of variables obtained through simultaneity and similarity. The most significant categories are shown in Table 1.

The categories that include interculturality are organized in four frequency levels, the high level includes Interculturality approached in the fields of Education, Epistemology and Politics. The medium level looks at interculturality from State and Citizenship studies. Interculturality in Communication, Law and Society is at a medium-low frequency level and finally, the study of interculturality specifically in Intercultural Education, Health and Economics with a low frequency in the texts analyzed.

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[18] Charles Sanders, Peirce. Obra filosófica reunida (1893–1913) (Vol. II). (N. Houser, C. Kloesel, Edits., & D. McNabb, Trad.). 1era Edición. México, D.F.: (Fondo de Cultura Económica, 2012). 444.
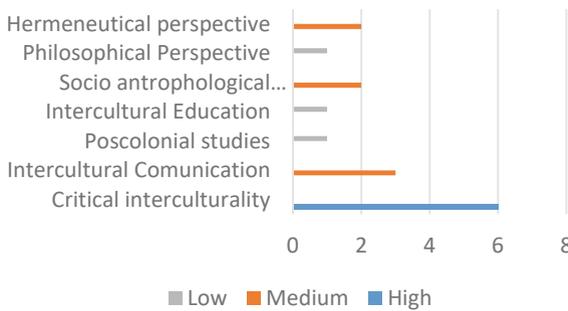
[19] Charles Sanders Peirce. Obra filosófica reunida, 444.

Table 1. Frequency of categories that analyze interculturality
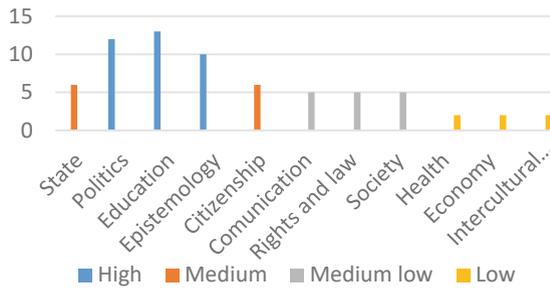
Source: own elaboration

Table 2. Frequency of study perspective of interculturality

Source: own elaboration

Table 2 shows the research carried out on the texts and perspectives that are more frequently adopted by the authors. The highest frequency establishes that Critical Interculturality is the most frequent point of view used by the authors. At a medium frequency level stand out Intercultural Communication and Rights, as well as Socio-Anthropological perspectives that study Interculturality. At a lower frequency level, it is evident that the philosophical perspective, Intercultural Education and Postcolonial Studies are the least used for the study of Interculturality.

The research identifies the scheme of categories in which interculturality is studied and the perspectives of its study. The results show that there are aspects in which interculturality is more studied such as Politics, Education and Epistemology, evidencing the need to observe interculturality in the broader contexts of society, in which disagreements are more significant in terms of achieving equal rights; however, areas such as intercultural education, health and economics, despite containing broad areas of society, show a lower number of publications and research. On the other hand, topics such as interculturality in relation to globalization, ethics, culture and technology are very little studied, i.e., aspects related to the international context of interculturality and all the social, political and academic implications.

2.1   Cultural Management, a Growing and Consolidating (Inter) Discipline

We live in an era of growing complexity and transformation of the socio-cultural processes that affect contemporary societies. This context stimulates the emergence of academic disciplines that allow to understand these phenomena and develop tools and strategies to intervene in the various areas covered by what we understand as culture.[20]

In the last decades of the twentieth century, an interdisciplinary profession called sociocultural animation emerged, which was later known as cultural management, demanding a training that adequately harmonizes conceptual theoretical frameworks, methodological tools and technical instruments for its practice. This article analyzes this issue from a postgraduate program that is under construction and consolidation at the Salesian Polytechnic University. Cultural management, which is a relatively new profession, has an important trajectory in the world, Latin America and Ecuador.

Despite being an (inter)discipline under construction, cultural management has generated important theoretical debates from different fields and perspectives[21,22,23,24,25,26,27,28,29,30,31]. Almost all academic literature agrees on the difficulty of defining the concept of cultural management, as it is a term in continuous evolution. Martinell (2001) pointed out that:

Although culture has always called for some kind of organization on the part of the community, cultural management, as we understand it today, is a very recent field

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[20] UNESCO, Worldwide Conference about Cultural Politics, 1982: https://es.unesco.org/

[21] Associació de Professionals de la Gestión Cultural de Catalunya. «La gestión cultural: una nueva.profesión en debate». In *La gestión cultural. Memorias del Curso de Posgrado en Gestión Cultural*.(Cuenca: Universidad de Cuenca and Consejo Nacional de Cultura, 1997), 11–31.

[22] Rubens Bayardo, "*Cultura, artes y gestión. La profesionalización de la gestión cultural*. Sistema.Informático Cultural", (2002): http://sic.gob.mx/ficha.php?table=centrodoc&table_id=53/

[23] Adolfo Colombres, *Nuevo manual del promotor cultural I-II*. (Buenos Aires: CONACULTA, 2009).

[24] Paola De la Vega, "Gestión cultural y despolitización: cuando nos llamaron gestores". *Revista de Arte.Contemporáneo INDEX*, No. 2, (2016): 96–102.

[25] Gabriel Gutiérrez, *Teoría y práctica de la gestión cultural, contextos y realidades*. (La Habana:Ediciones Adagio, 2010).

[26] José Luis Mariscal, "Avances y retos de profesionalización de la gestión cultual en México". *Revista.Digital de Gestión Cultural*, No. 2, (2011): 5–27.

[27] José Luis Mariscal, "Tendencias de la formalización de la gestión cultural en América latina". In C.Yáñez (Ed.), *Emergencia de la gestión cultural en América Latina* (Colombia: Universidad Nacional de.Colombia, 2014), 212–225.

[28] Julieta Ramírez, "Aproximación conceptual a los estudios de la cultura y a la gestión cultural". *Revista.Escuela de Administración de Negocios.* No. 60, (2007): 5–24.

[29] Laura Román, "Una revisión teórica sobre la gestión cultural". *Revista digital de gestión cultural*, No. 1,(2011): 5–17.

[30] Fabián Saltos, *Bases y estrategias de la gestión (de lo) cultural. Derechos para el Buen Vivir* (Quito:Abya Yala, 2019).

[31] Carlos Yáñez, *Emergencias de la gestión cultural en América Latina* (Colombia: Universidad Nacional.de Colombia, 2014).

of action. We could affirm that, despite its rapid growth, it is still in a structuring and definition phase (p. 3).

Cultural management developed from artists and cultural workers, not from a theoretical approach emerging from an academic institution. At the same time, the growing need of cultural institutions and organizations for specialized work led to the emergence of these new professionals, and to this extent it was necessary to define what cultural management is and what is understood by a cultural manager.[32]

In the 1960s, the first studies on cultural management, linked to the concept of cultural administrators, appeared in France, the United States and England. In 1975, the Association of Arts Administration Educators (AAAE) was founded due to a growing demand for specialization within arts and cultural organizations. In the 1980s, the concept was introduced in Latin America, linked to terms such as cultural animators (sociocultural) or cultural promoters. The growth and diversification of public administrations demanded technical personnel in this field, and Spanish universities such as the University of Barcelona or the University of Girona offered training programs. Around the same time, the first international cultural management congresses were held, such as the one in Montreal in 1991.

The first training programs in cultural management in Latin America were offered in Argentina and Mexico in the 1990s.[33,34] In Ecuador, in this same decade, some universities offered the first undergraduate and graduate programs in cultural management, such as Universidad de Cuenca, Universidad Politécnica Salesiana, Universidad San Francisco de Quito, FLACSO Ecuador, Universidad Andina Simón Bolívar, among others.[35]

As Laura Elena Román (2011) points out: "Cultural management, despite its short life, is accompanied by multiple meanings and names: cultural promotion, cultural management, sociocultural animation, cultural mediation, cultural administration, cultural management, arts management or cultural management" (p. 8), showing that this discipline has diverse conceptual perspectives due to multiple scientific disciplines that supported its creation.

At the end of the 20th century, the word "management" was often questioned for being considered instrumental and reducing culture to a marketing product, something that is still debatable. From this perspective, Jorge Bernárdez López[36] defined cultural management as the "administration of the resources of a cultural organization (an event or cultural infrastructure) with the aim of offering a product or service that reaches

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[32] Alfons Martinell, *Las interacciones en la profesionalización de la gestión cultural.* (Montevideo:Cuadernos del CLAEH, 2009), 97–105.

[33] Rubens Bayardo, "Documentos y perspectivas de la Gestión Cultural. Una mirada desde.Buenos Aires, Argentina", In *Emergencias de la gestión cultural en América Latina* (Colombia:Universidad Nacional de Colombia, 2014), 128–144.

[34] José Luis Mariscal, "Tendencias de la formalización de la gestión cultural en América latina", 213.

[35] Blas Garzón Vera. «Gestión cultural: una disciplina en construcción y consolidación en Cuenca.Ecuador.», 230.

[36] Jorge Bernárdez López, *La profesión del gestor cultural: definiciones y retos.* Portal Iberoamericano de.gestión cultural, (2003): www.gestorcultural.org

the greatest number of audiences or consumers, providing them maximum satisfaction" (p. 3). On the other hand, Adolfo Colombres (2009)[37] pointed out that the change from cultural administration to cultural management occurred because of the criticism of the first term: "a first definition that brings us closer to the possibilities of the word is that, although it is related to administration, with the obligation to be accountable, it also implies generating, producing facts, conducting, and carrying out actions" (p. 26).

Museums were the first institutions in America and Latin America to demand professionals in cultural administration and management. Museums were traditionally administered by researchers or educators, who gave way to technicians with knowledge and expertise in areas such as financial resource management, personnel management, organization, marketing and service, making cultural management a tool to inspire, communicate, direct, control and evaluate. It then spread to other artistic areas and fields and the cultural manager became a mediator between the creative work of artists and the demands of society, a balance that created this triangle of work: creators, managers and society.

From a sociological and economic perspective, cultural management is seen as a tool that makes it possible to manage cultural projects in their four stages: diagnosis, design, execution and evaluation. In practice, cultural management is assumed by institutions, especially public institutions or international organizations that manage resources, which has turned cultural management into a highly technical field of expertise that seeks to foster audiences, generate wealth and promote culture in general. This concept has points in common with the administrative vision and became the most recent concept of cultural management linked to cultural industries[38] and the orange economy[39].

Cultural management also indicates a dual nature, just as Zygmunt Bauman[40] defined the term culture as a living and changing aspect of human interactions, so it should be understood and studied as an integral part of life; similarly, cultural management is presented as a set of learning that linked to a past is projected into the future, as a factor of conservation and at the same time of change. Uriel Bustamante[41] defined it as:

> Cultural management combines interdisciplinary knowledge that develops and updates in the construction and reconstruction of its object of study, under discussion and, therefore, updated in the set of professions and professionals. This task not only demands an enormous epistemic, political and ethical responsibility, but also the consolidation of a serious and committed academic project built from the encounter, debate and cooperation of different knowledge in a professional practice that constitutes its mission in social function, and that is defined from the approach and understanding of the context (p. 17).

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[37] Adolfo Colombres, *Nuevo manual del promotor cultural I-II*, 26.

[38] Julieta Ramírez, "Aproximación conceptual a los estudios de la cultura y a la gestión cultural", 7.

[39] Felipe Buitrago and Iván Duque, *La economía naranja. Una oportunidad infinita*, (Bogotá: Banco.Interamericano de Desarrollo, 2013).

[40] Zygmunt Bauman, *La cultura como praxis.* Paidós, (Buenos Aires: Paidos, 2002).

[41] Uriel Bustamante, "Sobre la condición interdisciplinaria de la gestión cultural". In C. Yáñez (Ed.), *Emergencia de la gestión cultural en América Latina* (Manizales: Universidad Nacional de Colombia,2014), 17–28.

Table 3. Summary of the learning planning

Teaching hours	721
Practice and application hours	246
Hours for autonomous work	1195
Master´s practice hours	
Hours for certification	440
Total program hours	2162
Number of subjects	22

Source: own elaboration

With this in mind, there is no single definition of cultural management and cultural manager. These will depend on the different cultural fields and areas of professional and work performance of the cultural manager[42]. For the purposes of this research, cultural management is seen as an area of interdisciplinary professional and research training that seeks to develop new models for cultural research, planning, development and evaluation. The cultural manager must have solid knowledge of culture, art, heritage and identity; skills in the management of programs, plans and cultural projects; communication skills, teamwork; use of technological applications for the area; and, specially, a high level of awareness and empathy with the needs, challenges and transformations that occur in the various sectors that are part of the culture.

2.2 Interculturality in the Training of Cultural Managers at the Salesian Polytechnic University

The Master's program in Cultural Management at the Salesian Polytechnic University created by resolution No.RPC-SE-04-No.021-2018, arises as a response to the training of professionals who are already linked to the sector and who are from other scientific disciplines; as well as to the training of new managers that act in all fields of Cultural Management in the country.

Students combine their academic and research activities with methodological workshops, field visits, case studies, etc., to prepare their degree works, through personalized tutorials that guide them towards artistic products, development of projects or high-level professional articles.

For this analysis, the redesign of the Academic Program approved in June 2019, by Resolution: No 122-06-2019-06-06-07 will be used. The original Project was approved with ten multidisciplinary subjects, three interdisciplinary subjects, two-degree subjects and four methodological workshops that are framed in the fields of advanced professional training, advanced research and epistemological training (Table 3).

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[42] José Luis Mariscal, "La triple construcción de la gestión cultural en Latinoamérica". *Revista de Estudios.Interdisciplinarios-Telos.* Volumen 17 (2015): pp. 96–112.

Table 4. Summary of the learning planning of redesigned project

Teaching hours	480
Practice and application hours	240
Hours for autonomous work	720
Master's practice hours	
Hours for certification	240
Total program hours	1440
Number of subjects	12

Source: own elaboration

Table 5. Academic program of Cultural Management (Redesigned)

Academic Program of Cultural Management			
First term	Advanced training unit	Research unit	Degree unit
	Culture, heritage and identity	Management of cultural projects	Research Project 1
	Management and economy of culture	Management of visual arts	
Second term	Cultural policies and legislation	Management of performing arts	
	New technology in exhibition rooms	Management of cultural heritage	Research Project 2
	Communication and cultural management		
	Management of the publishing and audiovisual industry		
	Learning in contact with de professor.	480 horas	
	Autonomous Learning	720 horas	
	Practical/experimental learning	249 horas	
	Total Hours	1440 horas	

Source: own elaboration

The Academic Program obeyed an institutional policy of the Salesian Polytechnic University, allowed by the Academic Regulations of the Council of Higher Education No. RPC-SO-08-Nlllo-2. 0 19 (Tables 4 and 5).

In the first program, the Master's program offered one cohort in the cities of Cuenca and Quito. With the redesigned program analyzed in this article, the Master's program

had two cohorts in the cities of Cuenca, Quito and Guayaquil. The curriculum is composed of six subjects of the advanced disciplinary training unit, four of the research unit and two of the degree unit.

Interculturality is a component that is present throughout the academic program; however, it is more significant in the contents of the subjects: Culture, heritage and identity, Cultural policies and cultural legislation, Communication and cultural management, of the advanced training unit; as well as in the contents of the subjects: Management of cultural projects and Management of cultural heritage of the Research Unit.

Regarding their Degree Unit, it can be observed in the work "Cultural Management: challenges and experiences from the academy" (Garzón, Torres and Falceri, 2022)[43], which collects eighteen Degree Works of the second and third cohorts, that students are aware of the Intercultural approach, since some works emphasize this training, especially those who opted for conducting academic articles; however, other works also deepen in their analysis when working with projects or artistic products in communities, collective or cultural spaces.

This publication demonstrates the interdisciplinary structure and intercultural approach of their training. These are professionals who have developed new models of cultural management, whose transversal axes are: specialized training in the management of cultural resources and industries; mastery of the concepts of culture, heritage, identity and interculturality; skills in the execution of cultural projects; application of specialized technologies to the different fields of the cultural sector; knowledge of the legislative framework and cultural policies; communication and cultural management. In this way, the book shows the enormous cultural richness and diversity of the country, which, when studied from the perspective of cultural management, is an invitation for new cultural managers to conduct their research.

The research of the students of the Master's Degree in Cultural Management is framed in the lines of research of three research groups offered by the University and are linked to the Program: Research Group in Local Development - GILDO, Research Group Gamelab UPS and Research Group in Cultural Studies - GIEC. Their directors are professors of the Graduate Program who demonstrate the respect towards the cultural diversity and interculturality of Ecuador ((Garzón, Torres and Falceri, 2022)[44].

In a comparative analysis with other local universities that have offered programs in the field of Cultural Management, we can mention a pioneering initiative promoted by the University of Cuenca, the Ibero-American Cultural Cooperation Network and the sponsorship of the National Council of Culture that between 1997 and 1998 offered the postgraduate course of Specialization in Cultural Management that sought to cover a training need: "our institutions lack of human resources academically and professionally trained in the specific field of cultural management, since none of the universities in the

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[43] Blas Garzón, Ángel Torres and Laura Falceri (Cood.), *Gestión cultural: retos y experiencias desde la academia.* (Quito: Editorial Abya Yala, 2022), 3–556.

[44] Blas Garzón, Ángel Torres and Laura Falceri (Cood.), *Gestión cultural: retos y experiencias desde la academia*, 3–556.

Table 6. Number of people enrolled in the Master of Cultural Management - UPS

Cohort	Cuenca	Quito	Guayaquil	Total
First cohort	23	16	---	39
Second cohort	13	16	09	38
Third cohort	05	07	05	17
TOTAL	41	39	14	94

Source: (D.M. Ludeña, personal information, 20th September 2021)

region or in the country offer specialized training programs in this area" (Vintimilla 1998, p. 5)[45].

Three universities in Cuenca have offered programs in the area: Universidad de Cuenca, Universidad Politécnica Salesiana and Universidad de Azuay. "Other educational and governmental administration institutions have also contributed to training and education in the area,… Undergraduate and graduate university training programs that initiated in the last decade of the 20th century, have maintained with little sustainability and intermittency" (Garzón, 2021)[46].

Between 1997 and 2001, the Salesian Polytechnic University (UPS) offered a Bachelor's Degree in Cultural Administration in the Image Arts program, graduating five professionals. Between 2004 and 2005 it offered a Master's Degree in Anthropology and Culture, graduating a total of 16 professionals. In addition to these proposals, the Master's Degree in Cultural Management has enrolled the following number of cultural managers and workers (Table 6).

On the other hand, from 2000 to 2008 Universidad del Azuay (UDA) offered five programs between Master's Degrees and Diplomas. The program that most emphasized the subject of study was the Master's Degree in Cultural with mention in Interculturality, approved by Resolution: RCP.S02.No.075.05. 2005. However, this proposal did not have any student enrolled (Table 7).

Finally, the University of Cuenca in 2006 offered two cohorts of the Bachelor's Degree in Human Sciences, specialization in Management for Cultural Development. In addition to postgraduate programs such as the specialization in Cultural Management and other related programs: Master's in Management and Conservation of Cultural Heritage, Master's in Arts, Master in Art Studies, and Master in Art and Education, which evidences its outstanding participation in the training of artists, managers and cultural workers (Table 8).

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[45] Vintimilla, M. (1998). Presentación. *En La gestión cultural. Memorias del Curso de Posgrado en Gestión Cultural* (pp. 7–8). Universidad de Cuenca, Consejo Nacional de Cultura. Colección Memorias Nro. 2.

[46] Blas Garzón, *Gestión cultural: una disciplina en construcción y consolidación en Cuenca, Ecuador*. (Cuenca: Dirección General de Cultura, Recreación y Conocimiento del GAD Municipal de Cuenca, 2021), 229–123.

Table 7. Master programs at Universidad del Azuay

University	Career/program	Approval/resolution	Graduated
Universidad del Azuay	Master in Culture	Of.No. 0942 CONUEP SG.04-08-2000. Año 2000.	7
Universidad del Azuay	Master in Culture – Specialization in Cultural Heritage	Of. No. 0942 CONUEP SG.04-08-2000. Año 2000.	2
Universidad del Azuay	Master in Culture – Specialization in Arts and Design	RCP.S7-100-02. Año 2002.	17
Universidad del Azuay	Master in Culture – Specialization in History and Archeology	RCP S1Men3.No.196-02. Año 2002	
Universidad del Azuay	Master in Culture – Specialization in Interculturality	RCP.S02.No.075.05. Año 2005.	
Universidad del Azuay	Diploma in Cultural management	RCP.S24.No.459.08. Año 2008.	35

Source: (D.M. Mora, personal information, 7th October 2021)

Table 8. Degree proposal of the University of Cuenca

University	Career/ program	Approval/resolution	Enrolled
Universidad de Cuenca	Bachelor degree in Human Sciences, specialization in Management for Cultural Development First cohort	2006	20
Universidad de Cuenca	Bachelor degree in Human Sciences, specialization in Management for Cultural Development Second cohort	2006	10

Source: (D.M. Enríquez, personal information, 7th October 2021)

Authors' Contributions. There are lots of areas that study interculturality in the Latin American academic context, making it a complex category. The research shows that aspects related to education, epistemology, the State, politics and citizenship, are those that have the greatest interference. In 2009, Catherine Walsh said that critical interculturality did not exist or was in the process of construction; however, the analysis shows that the spaces that address it are increasing, especially in research on racial problems and power structures that question learning with colonizing, racialized and inequitable roots. The Master's Degree analyzed agrees with it, relating it with

the instructional Vision ("By 2023, UPS will be a recognized institution of higher education in the search for truth and the development of culture, scientific and technological research; socially known for its quality in the academia and scientific production, for its social responsibility and for its capacity to influence innovation, interculturalism and development": www.ups.edu.ec).

Interculturality is seen as a transversal axis in the training of cultural managers, through the design of the Master's Degree in Cultural Management and its curriculum, in which the minimum contents and learning outcomes of five subjects of both the advanced disciplinary training unit and the research unit described in the previous section are explicit. Likewise, through the Degree Unit and the recent publication "Cultural Management: challenges and experiences from the academy" (Garzón, Torres and Falceri, 2022 (Blas Garzón, Ángel Torres and Laura Falceri (Cood.), *Gestión cultural: retos y experiencias desde la academia*, 3–556.), it is observed that the researches include Interculturality in the approach of both the Models of Cultural Management and the Cultural Management Projects conducted.

Regarding the question: What is the importance of Interculturality in the professional practice and project execution of cultural managers? The Program has become a space to exchange academic experiences and promote local, national and international networks. It is a postgraduate program that combines science, art, culture and learning, showing its heterogeneous, diverse and intercultural characteristics.

Finally, the study found that the offer of professional training in the field of cultural management at the Salesian Polytechnic University is scarce and intermittent. Both offerings of the university studied and those of related institutions correspond to pre-pandemic contexts that do not favor the admission, permanence and promotion of their students; and to a lesser extent, they consider interculturality as a transversal axis of the training processes. There is still a lack of joint work between universities, the governmental bodies in charge of the cultural field, institutions, organizations and the actors of the area to address the initiatives of training and qualification of cultural managers and workers.

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