CONSTRUCTING THE MEANING(S) OF CULTURAL MANAGEMENT IN LATIN AMERICA

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ABSTRACT

On daily basis in the Latin American cultural sector, usually the urgent goes before the important and this is the moment when actions seem to simplify themselves and compromise their symbolic implications. Usually, the lack of planning and resources compromises the good execution of plans and projects. As a consequence, in daily cultural management practices the research, analysis and construction of a meaning has weakened, having as a result the addition of cultural actions without much of a reflected meaning of the action.
This paper aims to explore what are currently the fundamental elements to construct a sense of meaning in Cultural Management and identify how it has been done or has not been done, employing grassroots examples from Mexico. Furthermore, this paper aims to propose a simple model of constructing meaning when planning and executing a project in order to keep focused the meaning of the cultural activities that they carry out. The analysis is based upon Weber's categories of social action. This theoretical framework proposes a tool to reflect and build up meaning based upon the rationality of actions (practices, plans, projects) and the construction of the symbolic value of their intentions in a specific given context.

Key Words: Construction of meaning, social action, program planning, cultural policy.

INTRODUCTION

Cultural affairs have become a central part of society on the XXI century. Culture and cultural activities have shifted and increased its value from a symbolic/social view to an important economic approach (Yudice, 2002). Cultural Management and its contributions have become highly relevant in the fulfillment of this new role of culture.
The presence of a cultural policy in Latin America has existed since the moment of their national independences. The need of a common ground to construct the idea of a nation became an immediate need of the recently created nation-states. From that time onward the State was the main promoter of a national discourse that would agree with the ideology in power. In this way, for about hundred years the ministries of education were in charge of shaping the idea of the nation through the promotion and assessment of educational/artistic/cultural activities. As a consequence, the promotion of culture became a tool to legitimize the government in power and serve their political needs, not a tool to construct a sense of a community either socially or symbolically.
However, at the end of the decade of the eighties of the last century, the international policies resulting from the United Nations Program for Development UNPD and UNESCO along with the neoliberal socio-economic policies adopted by Latin America's States promoted the figure of the cultural manager as opposed to that of the long existent one: the promoter, which depended heavily on the State and the meanings it wanted to produce.
The introduction of this profession came to the continent as a part of international policies that considered it a basic tool towards the development of nations. Although at the level of cultural policies, this trade was introduced to enhance social, cultural and economic growth, the practice of cultural management has taken a lot of paths and variations depending upon the context and conditions in which this practice had evolved. However, at the grassroots level a constant matter in most of the models of Cultural Management in Latin America is that the understanding and application of the principles and aims of this discipline are quite elementary and many of

these enterprises lack a central aspect: the comprehension of the meaning of the practice. Here the aspects of fulfilling a political goal or achieving a financial gain have become more important than the symbolic aspects of the work.

On a daily basis in Latin America's cultural sector, usually the urgent goes before the important and this is the moment when the actions seem to simplify themselves and compromise their symbolic implications. Usually, the lack of planning and resources (financial, time, infrastructure, etc) compromises the good execution of plans and projects. Consequentially, in daily cultural management practices the research, analysis and construction of a sense of meaning has weakened, having as a result the addition of cultural actions without much of a reflection as to the meaning of the action. Therefore the main goal of cultural management – impacting communities and creating meaning – has lost its power and even its possibilities to be there. Especially in the present now that the economic use of culture has become very important.

This paper aims to explore what are currently the fundamental elements to construct a sense of meaning in Cultural Management and identify how it has been done or has not been done, employing grassroots examples from Mexico. Furthermore, this paper aims to propose a simple model of constructing meaning when planning and executing a project in order to keep central the meaning of the cultural activities they carry out.

The model will use as main theoretical references the theory of social action elaborated by Max Weber (1984), who anchors his work on four ideal types of social action: instrumental action, value rationality, affectual action and traditional action. This theoretical framework concur with the aim of proposing a tool to reflect and build up sense based upon the rationality of actions (practices, plans, projects) and the construction of the symbolic value of their intentions in an specific given context. The previous seeks to promote a reflection on their actions, how and why they construct it and the ultimate symbolic goals that their work might achieve.

In order to construct the analysis, an initial revision of the theories of action and symbolic is carried out. This is followed by a consideration of the cultural policies involved to finish off the revision of basic notions with those brought about by the cultural management. These elements will be drawn together in order to see how meaning was constructed in four very different cases, in order to have more elements so as to see how meaning is built under the different circumstances. This data was collected by the members of the Seminario de Investigación en Gestión Cultural: "Reflexiones sobre la marcha" in Xalapa Veracruz. This seminar researches the ways cultural management is understood and practiced in Veracruz, Mexico. Once the empirical data is analyzed, the paper moves on to identify common patterns of behavior along with its motivations and likely outcomes.

CULTURAL MANAGEMENT IN LATIN AMERICA[1]

Cultural Management in Latin America has very different behaviors, according to the socio-historical conditions in which the projects are born. For many years, cultural promotion in our continent was in the hands of the State, which was the main source and administrator of cultural policies. García Canclini (1987) tells us that, from a democratic standpoint, cultural policies are the "groupings of interventions carried out by the State, civil institutions and organized community groups" (in Martinell, 1999). It was until the second half of the 20th century that new cultural agents incorporated themselves into these areas in a more fulfilling manner and could generate new principles, rationale and motivations for cultural activity (Calabre 2012, Molina 2010).

At present, the variety of agents involved in the generation of cultural supply and demand in our countries allows the existence of differing visions as to what culture means and possible methods of connecting with it and orienting their work according to the set of ideas that this notion represents. Martinell (1999) identifies three main conglomerates of actors, which then are subdivided. The first conglomerate comprises public administration, where the three levels of government define themselves as actors in their own right. The second conglomerate gathers different representations of civil society, denominated 'non-profit organizations'. This sector integrates foundations, associations, non-government organizations, community organizations, social initiatives and other varying associations. The third conglomerate only includes businesses as representatives of private institutions. The division is made upon the distinct interests that these may represent, as well as their ability to convene and the organizational capacity that they may possess.

It is important to notice with this variety of agents and interests that certainly each type of social actor, or even the individual actors themselves, represent differing ways of understanding culture. It is here where Mariscal (2010) identifies that the idea of Cultural Management has several models of comprehension and emphasizes the following: 1) culture as an element for social refinement, 2) of restricted access, 3) as a repertoire of socially and historically constructed manifestations, 4) as goods whose symbolic and/or material content refer to concrete

1 It is necessary to mention that the notion of Gestión Cultural in Latin America has many more social, communitarian and political implications than the notion of Cultural Management in English, which for the most part is limited to administrative matters. This paper bases its analysis on the idea of Gestión Cultural.

social movements or manifestations, 5) as a strategic dimension for national development and, 6) as a socially and historically constructed symbolic system of practices and meanings.
However, ever since new social actors incorporated themselves into this sector, one of the most recurrent experiences is that the activities carried out are poorly organized and lack clarity in the objectives they seek to reach, especially when dealing with medium or long term objectives. Therefore the commitment of the proposed actions are usually short reaching and rarely conducive to a social impact in the community. These actions seem to be generated with motives ulterior to the community and their needs. To get to know the root of the matter, this paper recurs to the ideas of social action and symbolic theory to identify what the basic elements that compose this action may be and also to consider what elements would be necessary so that the meanings of these actions can be correctly oriented to the values and needs of the communities at hand and not other needs and realities.
Colombres points out that "cultural promotion ... contemplates multiple theoretical aspects, but is resolved through action, or, better said, through a series of actions" (2010:109). This implies that there exists a series of collective ideals upon which cultural actions are realized. This foundation would be the cultural policies that must be the base set of ideas of any action carried out in the realm of culture. However, in many occasions these bases are socially and ideologically weak. This reveals a great misunderstanding of the social context in which cultural action is planned to be carried out, as well as the technical elements necessary. These theoretical elements are appealed to with the intention of exploring ways in which to improve working conditions. The intention is that such theoretical elements could enlighten the proceedings of the different actions (tasks, projects, plans and programs generated through Cultural Management as the foundation of their daily activities).
At the center of all these determinations which shape Cultural Management are the daily tasks that together form part of a project of activities and even of programs and plans. All of the above have, as their basis, collective action, given the nature of the sector. For this reason, in order to explore how Cultural Management builds the causes of its actions, we must recur to the theory of social action in order to surmise motivations and expectations and how each action has a possible orientation towards results.

THEORETICAL ELEMENTS

Weber developed the theory of social action, in which he claims that individual actions are determined by multiple motivations and consequently different interpretations can be made. "But 'action (including deliberated omittance and admittance) always means to us a comprehensible behavior in relation to 'objects', that is to say, a specified behavior in one (subjective) sense 'possessed' or 'mentioned by name' is not interesting if not in a more or less inadvertent manner" (2006:177).
"The conduct that interests us is on that 1) is referred, according to the subjectively mentioned meaning of the actor, to the conduct of others, 2) is codetermined in its discourse by explicit reference of meaning and 3) is explainable by means of comprehension through this (subjectively) mentioned meaning" (177). The previous indicates that human behavior is supported by interaction, in the context of which it is given and the motives from which it nourishes are referential to cause and effect. From this situation, we can also derive expectations of behavior of the different actors involved in the action. According to pre-established codes, the actor anticipates a certain way in which the social group within which he interacts will receive his actions; at the same time, the social group expects a certain type of action from the emitter. If, perhaps, these do not correspond to the established codes, it could provoke a possible change, but also the possibility of emitting new forms of interaction that would permit the reconsideration of the established order. It is possible to observe that all of the above is based on the symbolic elements that cover collective action (189-191).
Based upon these notions, Weber identifies the four most recurrent types of social action, which are oriented to the achievement of goals but whose methods of doing so vary according to the reasons for the action. Each one is analytically distinct from the others and is "conceptually pure". These forms are the following:
Instrumentally rational action. These are social actions with "rationally pursued and calculated ends" and where "the end, the means, and the secondary results are rationally taken into account and weighed". This may involve an actor's calculation of the best means of achieving a given end (eg. consumption activity in economic sphere) or even a consideration of different ends.
Value-rational action. These are social actions where the end or value may be pursued for its own sake. In such actions there is a "self-conscious formulation of the ultimate values governing the action" and consistently planned orientation of its detailed course". Examples of this form of social action include religious or spiritual actions, pursuit of ethical ends, or pursuit of artistic or aesthetic goals. For these actions, it is frequently the case that the action itself may mean both pursuit of and accomplishment of the end.
Affectual action. These are affectual or emotional forms of action "determined by the actor's specific affects

and feeling states". Social actions among family members, friends, and intimate partners are examples of these. While this may lead to a more "conscious release of emotional tension", an alternative view is that it may be less conscious and more reactive.

Traditional action. This may be the most difficult to distinguish from conscious action in that action that was initially instrumental, value-rational, or affectual social action may become habitual, traditional, and not consciously considered at a later time.

These pure models in no way eliminate the possibility that the causes may modify their *raison d'être*. In fact, in many occasions they do indeed change their reason of being, in that way an affectual or traditional action can convert itself into a rational or even instrumental action. Moreover some of the patterns respond to the status quo some others deliberately choose to bend or skip the norm, this promoting change.

For the purposes of Cultural Management, meaning is understood as the sum of abstract elements derived from motives, expectations, etc., that ideally coherently shape the internal planification of these suggested projects and actions. (This in itself could also be considered a cultural policy). A series of contextual and technical goal-oriented elements must be considered (in the elaboration and realization of the proyects). These theoretical approaches are to be utilized to analyze the planification and development of these projects starting from the initial idea until the close of the process of evaluation.

These models will be applied to the causes for the construction of meaning in Cultural Management by means of the analysis of four case studies in Veracruz, Mexico.

CULTURAL MANAGEMENT IN VERACRUZ TODAY

Next, four case studies of Cultural Management will be considered that part from quite diverse social actors, as well as different predicaments and manners of resolving these. However, they all occur at the same time and in the same social space, which allows us to discuss the diversity of the actors and their causes but also identify their causes and effects in order to generate actions in Cultural Management. In order to be able to identify the social meanings within their context, the characteristics of the social space in which they occur will be offered and eventually we will be able to characterize the promoters, as well as the social spaces from which they part for the realization of their work.

The daily work of cultural activities in Veracruz is carried out in the following conditions: The 2010 census reports that the State has a population of 7,643,194 inhabitants living in 212 municipalities. 61.4% of the population lives in urban areas. These figures make it the third most populous state in the country, only after the two counties that make up the metropolitan area of Mexico City. However, it must be noted that the state of Veracruz shows a human development index (HDI) of 0.7573, which classifies it as an entity with an average human development and ranks it 29 in the country since the 2000, according to the UNDP (2006-2007).

These levels of development are reflected in the quality of education. Veracruz is an entity with huge underdevelopment, as there are a large number of illiterates. Politically speaking, Veracruz is one of the few states of the country where the Partido Revolucionario Institucional has led since its creation in 1929. This has a lot of social implications in the political and social organization of the state, since the main productive activities and unions have been historically associated to this party and its vertical, disciplined and structured proceedings. Here most of the economic activities are related to the state: oil production, governmental services, sugar cane production and port-control to mention a few. The same pattern replicates in the cultural context, where the most active and influential organizations are the IVEC (and within this, the CONACULTA) and la Universidad Veracruzana, it is possible to encounter different means of organization in Cultural Management, all of which respond to the distinctive characteristics of each region.

These variations – which allow, in some cases, the incorporation of agents that do not necessarily reach the field of culture from the Humanities or the "Fine Arts" – are deeper in areas where the dominating presence of the Universidad Veracruzana or the Instituto Veracruzano de la Cultura is relatively more remote.

In the 1970s, the Universidad Veracruzana gave a powerful push towards the formation of its cultural sector, in 1977 and so appeared the representative artistic groups of the UV. Between 1976 and 1978, several faculties of art were created, some of which offered the very first bachelor degrees in the country of these disciplines. However in 1987 the IVEC was created and since then has been in charge of the cultural policy in Veracruz. Only in the last few years, in Xalapa as well as other parts of the state, have there been small advances made towards recognizing culture as the stimulus of the economy and as a basic element for social cohesion, although the greater part of this recognition has been given in the sphere of cultural enterprises and particularly in those that offer touristic services or organize ostentatious performances.

However, although the path has been paved with difficulty, one can start to note the work done by another type of Cultural Manager that tries to take advantage of the fact that the infrastructure and production conditions

exist that allow the development of different cultural projects, that benefits – though, without subordinating or depending completely – from the fact that Xalapa, and in a lesser degree other localities, have a strong artistic movement supported by the Universidad Veracruzana, the Instituto Veracruzano de Cultura, some local governments and the Secretary of Tourism and Culture, although this last case almost exclusively supports projects oriented towards the development of diverse forms of tourism.
For its part, the business sector has scarcely participated, occasionally backing large festivals, eg. the Festival Afrocaribeño, Cumbre Tajín, Festival Jazzuv. The backing has been, in large part, in kind – accommodations, commercials, printed advertisements – but no enterprise has taken upon themselves a project and wagered on producing it in an authentically "business" manner. They do not appear to contribute significant benefits to the artists, much less to the local cultures, aside from the lack of medium and long term vision, they also fail to generate sufficient income to consider themselves "self-sustainable" and even less strategic actions that may demonstrate a medium or long term vision.

Below, four case studies shall be presented, that were developed by Osorio, Figueroa, García and Hidalgo within the framework of the Seminario de Investigación en Gestión Cultural: Reflexiones sobre la Marcha, which began in March of 2011 and has continued to work without interruption to date. In this seminar, hosted by the Programa de Investigación en Artes of the Universidad Veracruzana, seven individual investigations were carried out, that harvest an initial revision of the Cultural Management practices realized by diverse actors of the state cultural scene. These texts are currently being prepared for their edition in a concluding volume.
These cases, which were initially presented by their authors in order to gain a deeper understanding as to the means of contemporary Cultural Management, are here taken up again so as to make an analytical reconstruction of the meaning that they elaborate, as well as to review the tools that they utilize for this duty.

COMMUNITARY CULTURAL MANAGEMENT: DANZA DE NEGROS

The objective of this project is to understand the motivations, processes and methods of communitarian Cultural Management, especially that which has to do with on-stage representations of the town fairs, culture here meaning that which has to do with material practices and special forms of preservation.
Its study concentrates on the dancers of the municipality of Tlatetela, Veracruz during the patron festivities of 2011 and 2012, who have carried on the tradition of the dance during those years. These dancers are contracted by the *mayordomos* of some neighboring municipality so as to celebrate the festival of their patron saint.
This *mayordomía* plays a role similar to that of Cultural Management, since the person chosen for said assignment must coordinate the organization and preparation of the fair until its end: he has in his care any and all contact with the dancers, elaboration and provision of food, decoration of the church as well as a close link with the religious community.

These communities are not able to count on the backing of their local administration, meaning that all the resources are individual – such as elaborating the wardrobe – or collective – such as the decoration of certain objects or spaces. In this manner, everyone in the community participates and is able to enjoy the festivities.
This case was initially chosen for analysis because of the type of activity, that is to say, one of the original forms of artistic promotion related with traditional communitarian elements. According to the categories offered by Weber, the *danza de negros* is based on three intimately interwoven actions: affectual, traditional and rational, with a strong orientation towards values and traditional action, since the town carries out activities that they have inherited from their ancestors. They do so in the context of a religious festival where an established order exists in relation to moral values and where the steward is a central figure. The types of action drawn together here spring from individuals that can respond in an affectual manner to the presentation of the *negros*: they have lived it since childhood, their family members are dancers, etc., which can generate affective and traditional causes in which the subject considers that it is expected of him to continue on with the tradition or participate in this Danza in a particular manner of being part of the festival.

The participants in this dance are not interested in modifications neither of the meaning nor of the program or even in changes of its forms of organization, such as obtaining commercial sponsors, organizing raffles, changes in wardrobe, etc. The latter could alter the original meaning and, though it does not precisely mean that they are not aware of other forms of organization, is more about being a value-rational action and when the original value is what is sought to be kept when dealing with it as a group matter, without active questioning that may seek to modify the action due to the fact that the *Danza de negros* is generated in traditional models, especially when related to authority.

SON JAROCHO AND "ITS MATERIAL BASE "

This text discusses three important processes of *son jarocho*: its production, distribution and consumption. The first process is about the basic survival of the musicians and their music that have, since the end of the 19th century, organized themselves in order to demonstrate their abilities in rural zones of the state of Veracruz, there being an innate management in this social fabric. Said abilities, in the beginning, are acquired by a relationship of master-apprentice and trial-and-error.

At the start of the 20th century, the *jaranero* movement almost completely disappears if not for the fact that some musicians migrated to the City of Mexico during the 1930s and gave new direction to the *son*, now well within urban centers (where they organized public and private fandangos) and with spectators who did not share the same musical, lyrical and rhythmic codes but spectators who saw in this genre another form of musical interpretation, in addition to the professionalization of the ability to play.

With these new interests, the *jaraneros* now administer themselves using diverse institutions and new forms of projecting *son* (radio, record companies, movies, government, civil societies, etc.), each one with its peculiarities before a public that feels itself an active participant in contributing to preserve said tradition by means of consuming its practice.

Son jarocho is a very interesting case since it also appears as a popular traditional and value-oriented manifestation, as an activity of communitarian integration and identification; the presence that it has had outside of the area that saw its birth (the Sotavento) has meant that its meaning has had to change in order to stay the same. That is to say, although the actions have been altered, going from small rural communities to large urban centers, the introduction of mass media and crossing the border to the north, with all the political, social and economic adaptations necessary, the main concept of its task are still that of an artistic expression as a tool for the creation of an experience of identity.

The previous means that this expression has known how to maintain itself in time, although as an action that acts as a value-rational action in reality, through the years of implementation has known how to adapt itself to the times in conjunction with a movement whose actions can be interpreted as an instrumentally rational action. This is contrary to what is expected, since the expectation of this movement or the idea that it generates is that of a traditional, affective action with a certain arrangement to value. The identification of this manner of behavior of the son is what places it in a particular niche within the artistic expressions of contemporary popular music, as a much more vibrant and active movement.

CULTURAL AND SPORTIVE PROMOTION IN THE DGETI SYSTEM

This project presents the internal and external logic that has been developed to date around cultural and sports promotion and diffusion in the Dirección General de Educación Tecnológica Industrial (DGETI) in the state of Veracruz and, more particularly, in the school CBTIS 13 in Xalapa.

The DGETI, founded in 1972, seeks the integration of its students into the diverse areas that it covers, one of which unfolded with the "Development Program 1995-2000" which refers to cultural promotion in the schools of this educational subsystem.

In this way, it addresses the institutional objectives that the DGETI has set out upon undertaking cultural promotion as a strategic resource for social and economic development; and also as a group of values and costumes that give meaning to the former. By this same token, the methods, ease and difficulties that cultural promoters and managers find inside CBTIS 13 when they try to satisfy the demands of the institutions and of the students by means of administrating areas and materials, the organization of events by recurring to technical, financial and human resources on the State's part or interinstitutional support.

The first element to take into consideration in this case is that the artistic-sporting program was created in a technical school, which is renowned, not for the technological formation that it provides students but for its artistic-sporting achievements. Although the main successes of the institution are in this area, they still are seen as a complementary subject. The internal logic of the motives that orient the action are slightly distorted from this reality, since it would have to be a complementary program and it has converted itself into the main goal in and of itself.

The causes that orient this program are linked to the internal objectives of the programs of this system of technological educational no longer respond to the necessities of the national productive sector. Therefore, this is a program that is actually anchored in value-rational actions and tradition, but is managed as if it were an instrumentally rational action. This generates incongruities and confusions inside of the program and of the institution. This internal conflict impedes the construction of a better program and clarifies its objectives. The incongruity between these objectives, actions and expectations produce stagnation and the possibilities of what has been proven to be a fertile field of investigation are missed out on.

INTERMEDIO. A FESTIVAL FOR THER ARTS STUDENTS.

This text tackles the peculiarities that INTERmedio has had in relation to its formation and organization, within the shelter of the 2° Festival Internacional Jazzuv in 2009, since it is an enterprise that oscillates between creation, diffusion and professionalization in the field of art in the Universidad Veracruzana that, together with the local jazz musicians, proposes interdisciplinary ways to observe this art.

By way of making a chronology of the evolution of jazz in Xalapa, the text shows how this musical genre has passed from being popular and open among the twenty-year-olds to maintaining itself solely within intellectual groups of "informal" jazz musicians who, in 1975 and 1980, coordinated the arrival of musicians of an international scope.

In this manner, jazz has become institutionalized in the city and directs young people interested in formal learning and professionalization in this area of the arts. In 1996, the JazzFest seminar takes place, backed by the Universidad Veracruzana and the IVEC until it is able to solidify its position with the creation of the Centro de Estudios de Jazz in 2011. This Center was originally directed only to jazz enthusiasts but has since opened its doors to the other artistic areas with the INTERmedio project that has forged new manners of interpretation of identity and the alliances between artists and collaborators.

This festival is born and has developed with an instrumental-rational logic, in an environment that, even though it is largely institutional, has worked from the affectual, the traditional and oriented towards values. The area of cultural diffusion of the Universidad Veracruzana has been characterized by not having a clear cultural policy (Arriola,M. 2008) and, for the most part, the actions have responded to the necessities of validation, taste or status. For a long while, the orientation of the actions of this office were directed towards general promotion of the fine arts and not precisely towards the exploration and integration of new arts or new actors that could permit the amplification of horizons of the values as well as reasons of the university artistic duty. This management project began with very clear objectives and actions oriented towards the modification of its surroundings and the active integration of new actors (the students) in an institutionalized space. Therefore, this is considered to be an instrumentally rational action that, upon creating its own rationality, modifies its logic and its reason of being in general. It can therefore modify the social area within which it moves and in such a way as to allow that actions and the means to act can be replicated in other projects of this institutional space.

THE MEANING IN CULTURAL MANAGEMENT

We have already mentioned that cultural policies are central elements for the development of cultural activity. It is by means of these elements that Cultural Management organizes its activities and tries to give meaning to the action that must begin from the ideology, all this generated by means of cultural planning – which can have been made for one action or a group of them.

According to Colombres it is by means of planning, since "planning is to conceive an activity meant to be carried out and choose the conducive or appropriate mechanisms in order to reach an objective" (2006:109). This is the way to ground the ideas laid out in policies and plans which, being of an abstract character, is or would have to be the source of meaning of cultural actions. However, there exist other elements that enter into the equation of the construction of meaning, which combine abstract and practical entities which will finally be those that generate actions of quite a distinct character.

Through the analysis of the cases we observe that. Planning nourishes itself from diverse sets of ideas as well as existing resources that the organization and recur to in order to materialize its goals. The elements mentioned are as follows:

The chosen notion of culture
The institutional place where it originates
The social situation in which the cultural manager and the project generated are inserted
The resources available
The objectives of the project (hidden and open)
The goals to be reached
The targeted communities
The planning and delivering capacity observed by the staff

As we observe there are a number of elements to juggle in order to achieve coherence and instrumental rational actions which might deliver to the audiences on positive intended ways. All of them should be considered during planning and reviewed along the duration of the project.

However, the more abstract an idea to reach is: human development, happiness, identity, the specific actions will have more serious challenges, since it is complicated to identify how, by means of a sole, isolated task, these goals could be reached. Quite often an important dissociation is produced between the idea and the action which most times stop being coherent and the activity loses meaning, at least the one that was initially set out to create. This alienation might result from a number of elements, but specially from not knowing the basic elements which are involved in the project or might or might not reflect the more abstract institutional policies and goals.

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