



# Production Order Costing System: Coconut Food Producing and Processing Industry

Impacto de la gestión cultural desde lo gubernamenta

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## ABSTRACT

The impact of cultural management entails modifying models, patterns and assumptions of a person or a team that guides a cultural process in a public or private institution, the principles and values of the managers, believe in their actions at the time of execution, creating an impact on society with the activities generated, the political influence of the rulers, giving guidelines to the managers, to execute different cultural activities. The strategies to be created by cultural management must express the power to implement instruments such as the training of creators, audiences and mediators; cultural dissemination, and support for artistic creation. Cultural management discovers a harmony within any other management that is effectively executed in society and achieves its respective purposes; cultural policy has the competence to regulate and legitimize the cultural responsibility that is intended to be executed from the public sector, incorporating cultural development as a component of the State's public services, linked to other public services. The governmental cultural management is executed through projects within established cultural programs, it represents an element of analysis to value the position in which cultural management is executed, where there must

be related competences with the knowledge of the administrative development in culture.

## RESUMEN

El impacto de la gestión cultural conlleva a modificar modelos, patrones y suposiciones de una persona o un equipo que guía un proceso cultural en una institución pública o privada, los principios y valores de los gestores, creen en su accionar al momento de ejecutar, creando un impacto en la sociedad con las actividades generadas, la influencia política de los gobernantes, dando directrices a los gestores, para que ejecute diferentes actividades culturales. Las estrategias que debe crear la gestión cultural han de expresar la facultad de concretar instrumentos como la formación de creadores, públicos y mediadores; difusión cultural, y apoyo a la creación artística. La gestión cultural descubre una armonía al interior de cualquier otra gestión que se ejecute en la sociedad con eficacia y logra sus propósitos respectivos; la política cultural, tiene la competencia de normar y legitimar la responsabilidad cultural que pretenden ejecutar desde lo público incorporando el desarrollo cultural como un componente de los servicios públicos del Estado, enlazado a otros servicios públicos. La gestión cultural gubernamental se ejecuta a través de proyectos al interior de programas culturales establecidos, representa un elemento de análisis para valorar la posición en que se ejecuta la gestión cultural, donde debe haber competencias afines con el conocimiento del desarrollo administrativo en la cultura.

## Keywords / Palabras claver

Cultural management, impact, cultural policy, cultural policy, governance, cultural agents, cultural institutions, administration

Gestión cultural, impacto, política cultural, gobernanza, agentes culturales, instituciones culturales, administración

## Introduction

In society we find impacts of the facts that individuals develop, including the different ways of living, they are educated, they have fun, they work, they group among themselves, they are constituted to build

associative processes and to be able to access their life projects; their behavior is a function of being an active part of a social structure. Regarding the impact of cultural management, it entails modifying models, patterns and assumptions of a person or a team that guides a cultural process in a public or private institution; this experience, whether positive or negative, has an impact on the human groups that are spectators or actors of these processes; the valuation of what is a management is related to the perceptions of the people who are in charge of the execution of cultural activities.

On the other hand, the principles and values of those in charge of executing cultural activities are observed in the practice of these people, they believe in their actions when executing, that it should be so, creating an impact on society with the activities generated, it is given by the interests already formed. There is also to take into account the political influence of the rulers, they begin to give guidelines to the managers, to execute different cultural activities, in some occasions, it could be meritorious and others not, the important thing is that they would have to realize which are the reasons to assume such dispositions causing effects in the organizational structure, this is understood by the way of thinking and acting the authority due to the commitment that has with some groups of the population causing a real impact in the community where they belong, on this particular one discussions and debates have been generated. Grossberg states, "it may seem ironic that just when we discover that not only particular identities but identity itself is socially constructed, it is when we organize the political struggle within the category of identity, around particular socially constructed identities" (1997: 93). (1997: 93) In the territories, the managers can distinguish the true identity of the peoples and politics has to adapt to this permanent struggle of the inhabitants to highlight their rights according to what they have managed to build.

Such cultural management is structured in an institutional framework composed as a form of governance (Mayntz, 2000; Scharpf, 2001; Oriol Prats, 2003) of cultural policy in different social groups.

This articulation is regulated within state and private organizations that have designated it as "culture sector" where it causes an institutional order of cultural activity, it is conceived as conditioned thinking of the select and minority groups of the social structure in culture, this relationship that is established between individuals

exceeds the degree of communication y cooperation between them, it should be understood in an open sense.

Olmos (2008) points out that:

The world of cultural management is what in recent times has been called the Culture Sector. This is a cut of the field of culture as an integral way of life: it is circumscribed to the set of actions, activities, production, creations, training, institutions of different types (official, private, community, NGO's) whose organization and specific deployment is in charge of different agents (2008: 121). (2008: 121).

These cultural agents are the people or organizations involved in cultural management, they are linked to the public, private and associative sectors, Martinell knows by agents, "in a broad sense, those actors who intervene or may intervene in the articulation of cultural policies" the importance of creating a functional and articulated system from an integrated perspective, where he considers that "a cultural policy cannot be implemented, or does not really exist, if not through specific agents or actors, which enter into relation with their territorial reality and assume some responsibilities in the set of objectives that the policy itself proposes to them." (1999: 1)

The strategies that should be created by cultural management must express the power to create valid instruments for management, for example: the training of creators, audiences and mediators; cultural dissemination; and support for artistic creation.

These agents appear as "mediators" because they are called in effective to a policy, establish the significant portraits that establish the knowledge of the difficulty (Müller, 1990).

What determines the legal personality as its scope of action of the particularities of agents that, "due to their broad characteristics, can be subdivided into others", according to Martinell (1999: 4), are:

Public Administration	State  Regions  City councils-municipalities
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<p>Non-profit institutions. Third sector</p>	<p>Foundations Associations Non-Governmental Organizations Community organizations Social initiative organizations Various groupings</p>
<p>Private institutions</p>	<p>Companies Private associations Professionals Industry Private services</p>

The terms governance and governability are widely used in the fields of private management, political institutions, to denote the regulation of interdependent relationships in the absence of an overall political authority; it can be applied to a group formed by free and equal agents who need to form a regular relationship. As for governance studies, they have started in past times where they have been adjusted to a participatory processing between important protagonists who have a capital that gives them access and legitimizes their presence in the field (Bourdieu, 1993) or power resources (Strom and Müller, 1999) ready to implement the application of rules for decision making and collective conflict resolution (Coppedge, 1996).

Governance is the method of decision making in order to implement actions for the benefit of a collective, and interact through schemes through rules, which are printed by the cultural policy that is implemented in formal and informal institutions that adjust the performance of administrators.

The cultural institutions of our country carry out their work in a traditional way and have even adopted foreign models, without adjusting them to reality, without looking at our culture, politics, economy, religion, that is, our society; in effect, the similarity between the needs derived from the usual cultural practice that occurs in society and the strength of the institutional framework to fasten through precise facts through cultural plans and projects is fundamental. There is now a link between needs and policies that testifies to the institutional bias of politics by showing how institutionality affects policies and how these establish institutional frameworks for collective action. It happens the generation of a new governance for the execution of cultural management. It brings effective or harmful support, shows a social reproduction that strengthens the system, weakens it and, in excessive events, annihilates it.

From the institutional point of view, it contributes an orderly dimension to the study of cultural management as it is established in rules that confer an institutional framework to the action or influence of executors (governance) from its consent to achieve the reciprocal relationship between the lack and the achievement of reaching a limit; the clarity and accuracy of the implementation of cultural policies that benefit the institutions that execute the cultural activity.

In spite of this, reasoned intellectual efforts lead to action in the procedures, above all to discover undesired institutional actions (exaggerations of concentration, administrative severity, etc.) and to examine from the dimension of the qualities and standards the development of the requirements in policies by recording the requirements to be made up, the forms to be followed and the objectives to be reached in the institutions.

This empowers inspecting methodical and regulated management in order to proceed with a rational support in distinguishing what is established above all "cultural management policies and strategies must be the result of knowledge and recognition of the environment in which a culture takes place" (Martínez and Expósito, 2011: 40). (Martínez and Expósito, 2011: 40).

First of all, a "concept of institution as a social structure" (Martínez and Expósito, 2011: 46) is assumed when it is considered "as a set of interrelated social and cultural norms that are associated with a core of high priority values and with one or more basic human needs". Of

course with this "the concept refers us to the norms, rules and cultural guidelines that are structured around the social practices of different actors and human groups." Thus, as a definition, "it is of interest, if we take into account the relationship established between the institution, the activities it develops in social spaces, the popular customs that take root and the shared values." (2011: 47)

According to Olmos, it is up to cultural management to encourage the following type of activities (2008: 121):

artistic activities, through the production and/or dissemination of different types of shows (theater, dance, music, recitals, events, festivals, etc.); training (education through and for art); promotion (literary prizes, conferences, congresses, etc.);

(not always); museums and heritage conservation (generally tangible heritage, monuments, historical sites, etc.); cultural promotion (also generally focused only on artistic and/or artistic-pedagogical activities); outreach and general support through certain services and equipment (libraries, film libraries, video libraries, etc.); cultural training.

Therefore, he supports the idea that "cultural policies are articulated on four axes" (2008: 60) setting the precedents:

protection of cultural heritage: the concept of which is merged with that of natural heritage, and its legitimacy is the same as that of environmental policy; it combines the economic component of its impact on regional development and the notion of a legacy to be passed on to future generations; support for creators: it focuses on the non-market sector and insists on its presumed social and possibly economic profitability; cultural industries; cultural cooperation (internal and external).

It is estimated that cultural policies could be analyzed in three major groups (2008: 73):

- Patrimonialist (emphasizing preservation).
- Diffusionist (whose axis is the diffusion of the values of high culture).
- Democratic (favoring creative participation).

So it is noted that cultural management must discover a harmony in the four opposing reasons (López Medina, 2004: 7): "the logic of

demand given by the tastes, preferences and possibilities of access of the beneficiaries of cultural services and goods; the political-symbolic logic as an expression of Cultural Policy; the logic of the economy from the possibilities and sources of financing; and finally the logic of artistic quality referred to the aesthetic assumptions that characterize cultural values". Hence the general relationship of the cultural with the economic and the political; and more specifically of the cultural sector with other sectors such as education, local development, tourism, leisure, etc. (Olmos, 2004: 135).

With regard to Martinell's statement concerning "the importance of the transversality of cultural management in two senses: including not only the "cultural sector" but also the areas of education, health, housing, commerce, industry, etc.;" together with favoring "joint work between sectors of the State, civil society and the market" (2005: 31). (2005: 31) In this way, the transversality of more effective actions is necessary through an element of cultural management within any other management that is executed in society, as a component of effectiveness to achieve their respective purposes. However, it is adjusted to an issue of minimal perception when distinguishing the facts that act in the management in those other spaces of the process of implementing cultural development policies.

The fact is that the administration, as far as resources are concerned, regulates how they are to be raised and spent, for example by allocating them to concepts that correspond to and are related to the preferences of the cultural policy. The consequence of this policy anyway presumes the distribution of resources to establish a budget for cultural management. In terms of the source of funding, it is not only subordinated to official government demands, but also extends to other actors who also have the capacity or power to participate, including the public sector, the private sector and the "third" sector. For cultural management to contribute, it must determine a series of components such as administration, economy and society.

Social practice, from a critical perspective, establishing its statements both directive and directed, which goes out of its territoryThe social practice, from a critical perspective, establishing its statements both directive and directed, that goes out of its territory, to penetrate another and the institutionalized ones, are intentional in the cultural field included in the enunciation of cultural policy of García Canclini (1987) introduces as first agent the State, contemplated by Martinell,



as "responsible for the design and implementation of public cultural policies needed by the collectivities" (2005: 33). (2005: 33)

It has undergone significant changes in its organization and administration due to the creation of zones, districts and circuits that regulate and control the new procedures that teachers must comply with in their daily work. These methodologies aim to convert the educational task into a teaching-learning process, starting the process with the adaptation of the contents according to the reality of the student, intertwining the teacher's profile with the activities that serve as a vehicle for the survival and fulfillment of educational quality.

The state system, as a tool of class power, has to appropriate the deficiencies demonstrated by society in accordance with a requirement of agreements about the established hegemony. In this way, it establishes entities and contexts to the requirements of the society in this way the cultural management is considered a social task. Likewise, the State in reality is concerned with the establishment of procedures and regulations concerning the facts to be addressed. Consequently, it is the main function that the State has in its intention of pronounced intervention to which García Canclini relates.

As for what Polet and Juárez reflect that "the State does not provide cultural services or products and only focuses its actions on regularizing and regulating the terrain in which culture develops", therefore they differentiate the State intervention in two meanings, one, without going any further through the allocation of "incentives that encourage and promote culture, usually financial" and another "the provision of large infrastructures, which (...) can be given by social order or in response to demands of civil initiative" (2011: 33). (2011: 33)

Regarding cultural policy, as a public policy of the State, it has the competence to regulate and legitimize (subordinates accept power according to objective and impersonal motivations) the cultural responsibility regarding the statements in the social demands in the culture component, which are part of its programming of activities that intend to execute from the public, incorporating cultural development as a component of public services that concerns the State, linked to other public services.

In fact, the State participates, according to Martinell, "with processes of legitimization of demands and needs of the population and the institutionalization of cultural organizations", a process that is carried

out "thanks to the approval of public policies that provide resources and generate employment" (2001: 6). (2001: 6) For this reason, he considers that its most direct incidence is in the "institutionalization of services, equipment, activities, etc. that are creating a field of action that did not exist until now." (2001: 4-5)

Therefore, the principle of establishing the cultural management in stages that happen in the phases of the decentralization of the States has been manifested, as an element of the institutional framework that requested the implementation of neoliberal policies that, first of all in the logic of facilitating the power with the intention that the purposes were given, was transgressed of what in politics has been designated "social agenda". The extensive economic funds that it established for the so-called "Welfare States" were diminished and, on the contrary, the issue of how to optimally manage what is usable within governmental allocations and how to increase support in the private sphere and in the aforementioned "third sector" was addressed. Budget allocations are integral components of an annual financial or budgetary plan for all state organizations, including cultural organizations.

Moreover, it is appropriate the occasion to understand that the public management emerges from a requirement of efficiency and effectiveness in fact corresponded to experience of the particular entrepreneurial applications and with it of a professionalization of the involved agents. It happens, of course, in this respect in Latin America the military dictatorships stifled their means of attending to the native oligarchies and foreign power groups undertaking in fact it is known by way of democratic process; the logic is the identical monetary ideology of neoliberalism made its way as reactionary practice, a conservative thought and a model of accumulation based on aggressions to the workers, in a frame of greater internationalization of the capital.

On the other hand, for Martinell, society "demands attention to new approaches to Welfare State policies and the expansion of the fields of action of public policies requires the incorporation of new forms and concepts of management and administration" (2001: 9).

(...) the possibilities of bureaucratic currents to respond to these new needs and ways of carrying out new objectives in the public and private sectors are beginning to be questioned. Criticism of the Weberian models of classical state administration began to introduce, with

greater or lesser success, some of the currents and reflections coming from the productive sector. This process goes hand in hand with a development of the tertiary sector and services as the added value of intangibles in the field of business. (2001: 10)

In fact, it is "evident the need for a certain 'change of mentality' in the usual positions" (2001: 23) of others who are responsible for executing cultural management in the real social scenarios. In any case,

The role of state institutions finds it difficult to reform structures that are closer to classic administration than to the new trends in public management, which call for a transformation of the sector based on a new type of relationship between government and society. The crisis of efficiency of the obsolete structures of the State should not be confused with the loss of its political function. The purpose of public administration is based on the general interest and on the development of specific policies and options, based on correcting market distortions and promoting structural countertendencies that prevent the loss of essential cultural elements in social life (1999: 5). (1999: 5).

Incidentally, as for Martinell (2005), in his model of cultural management agents, he places the State as a subtype inserted in the Public Administration, that is to say to realize the relation to a main point at the bottom where the regions and the municipalities are located. But the totality is the fundamental part of the power of the State, first of all it is inside its supremacy, it concerns the government the executive competence. Consequently, to transfer to means of legitimate execution what is agreed, from the full or implicit context, by the cultural policy. In fact, it is the distances and the requirement to adapt the management of culture to the particular characteristics of each of them and the limitation of recognizing and knowing the procedures of the cultural agents in the spaces in which they intervene.

With reference to Olmos, he expresses the importance of associating the category assigned to culture within the work of government. In this way, he contemplates the need to "consider the place it occupies in the government's organizational chart.

When Culture has the rank of Ministry, it means that the head of the area participates in Cabinet meetings and, therefore, in the design of state policies. It has its own budget, and the head of the area is responsible for its execution. This is not a minor fact because one of the keys in politics is not only to have funds but also to be able to

execute them. In structures where there is a budget allocation, but the execution must go one step further, the operation and, as a consequence, the development of activities is significantly delayed (2008: 59). (2008: 59).

He values the opportunity to "read the organization charts" with regard to the real and effective existence of different models of "official organization of the cultural sector:

- the National State, with jurisdiction throughout the country,
- provinces or more territorially limited states,

municipalities or mayoralties, which are usually the smallest units and anchored in a more limited territory, but, at the same time, with a more immediate relationship with the inhabitants."

However, for the central government it can be a Ministry or a Secretariat, Division or Directorate within another Ministry (usually education), even a National Council; in the provinces and municipalities it is usually a Directorate, although "there are experiences of Provincial Institutes of Culture, with an executive and a collegiate structure, representing the Departments, in order to try to achieve autonomous management". However, he culminates that "The smaller the structure the lesser the political and economic weight." (2008: 126)

As far as the message of governmental cultural management is concerned, it is executed through projects within established cultural programs. Moreover, a project is "a set of interdependent activities oriented to the achievement of a specific objective in a determined time and that imply the allocation of investment resources" (Sanín, 1999: 56), it represents an element of nuclear analysis to value the position in which cultural management is executed, therefore, in all that lasts the process as in its products that it is wished to obtain when applying a planning.

However, the projection of a project's period management goes through three periods or phases: Formulation (Pre-investment), Execution (Investment) and Operation. In the first phase, the project is designed and evaluated to verify that it is an adequate and efficient solution. In the second, the operational capacity is installed, and in the third, the processes by means of which the needs of the clients [at least the addressees in our perspective] will be regularly attended to are set in motion and institutionalized; while their results must propitiate the

installation of capacities to activate processes (1999: 56) [cultural, in the application we make of managerial thinking].

Regarding Martinell, he proposes that the competences that the condition of cultural management requires in the context of specialized education (2001: 15-16) appear, many of them must be required in the space of governmental action. In this sense it refers to the competences related to the knowledge of the administrative development in culture and effects that are deployed in the cultural and artistic field from the contemporary orientations of culture; to constitute commitments between the various inferences of procedures that are deduced from the preponderant cultural sector to others such as: environment, tourism, employment, education, social cohesion, etc.; to manage and perform managerial and leadership positions with a support of real aspects of varied functioning; of clear understanding where it acts representatives delivering different ideas and with arbitration disposition in extensions of concurrence and agglomeration; to produce in varied procedures of collaboration between the public sector, private and third system; diffusion and handling of available elements to solve the economic necessity for the impulse of cultural purposes; in conclusion.

In what it is related if the public is not delimited to the state, the government in any case is not the exclusive thing more to a from the public one to make a connection and to execute a cultural policy; that is to say in fact it is necessary to hope that in addition it happens from the public effort of the private sector and from the ONG. The governmental administration in the continuity of every fact will assume and will strive in a way of articulation or discordance with them in order to transfer and prevail the product that is found in the cultural policy however it determines the goals to reach.

People dedicated to the activities of art and culture, lack skills for cultural management, that is to say that no one has put emphasis and attention in this area, nor the essential theoretical guidance and practice as it should be done or implement projects and various socio-cultural activities, it is necessary to provide skills can have critical views and clarity in the execution of the tasks assigned, where it generates growth opportunities in the sectors where they are doing their work from the social reality, empowerment, active participation.

The profile that is required of a person to perform a management that is framed in the local reality, the manager must have knowledge and

knowledge that enrich their functions, all these according to their social and cultural environment that will allow them to develop their skills and abilities without neglecting the innate knowledge and acquired during their professional training and in general, in their daily life.

There is no doubt that the training of the manager must have the knowledge acquired during all the stages of his life, without leaving aside the bases to develop processes required by the localities and to be able to comply with the demands of the communities, in spite of the fact that the manager intends to forge a character according to the social and cultural that develops in time; there are factors that make the culture change relatively, in many of the occasions they are involuntary product of the society in which they develop.

From our point of view, it is important that managers cultivate their knowledge, but always changing the cultural patterns imposed by the current traditional culture (art and literature), in this way they can mature in their personal stage that will serve as a basis for transforming cultural processes in public and private institutions, reflecting a state of interpenetration between the social, political, economic where the mediator is the cultural in social processes that the essence of their knowledge should be promoted by themselves.

It is necessary for managers to be guides of knowledge, where they delimit their functions, to turn the population into creators of knowledge through the sense of belonging and their innate and acquired skills; this makes them responsible for maintaining the cultural features of the environment in which they develop, from the practical, as the set of information and knowledge, judgments and ideas, traditions and values, feelings and beliefs, thoughts and accomplishments, habits and customs, and aptitudes and attitudes that the person has acquired as a consequence of being a member of a society.

In addition, managers must become innovators, able to discern concerns and to consolidate a clear concept of culture, however, managers must always be concerned about linking their activities with the social needs that are essential to the daily cultural practice where they are habitual, the manager must break with what is repeated and find processes of transformation in the preparation of the population starting from the culture of a society that is in constant change from its traditions that sometimes by choice are modified, although the

most ideal is that they are maintained but modernity and globalization plays its role.

When talking about cultural communication, there are strategies carried out by public or private institutions with the objective of delivering knowledge, at the same time strengthen the identity in the territories or advertise what seems good to them in relation to culture; the number of participants used to accept and approve the same as always "cultural Thursdays in the city of Loja", on the other hand the organizers do not understand the formalities of submission that are making the viewers of these programs called cultural.

People know about cultural diversity through diffusion, where they consume through attraction and fascination causing an impact of the content both the one who visits and the one who is in the space, this has always depended on what the media sells, the important thing is to protect one's own culture and enrich it through the legacy of others. Ecuador in recent years supports the development of cultural industries and makes a cultural communication abroad with the theme of tourism development, when we travel or receive people from other places, we perceive what is distinguished as "culture shock".

Cultural promotion also takes place through traditional means of communication, such as a radio station, a printed press bulletin, a quarterly specialized printed magazine, which is a space for discussion and presentation of opinion pieces on historical, cultural and social issues related to the activities carried out by the institutions in the field of culture; other printed public information materials such as posters, leaflets, postcards, catalogs and flyers. In addition, in some cities Cultural Information Centers have been enabled; also in digital promotion through mailings and websites and social networks located on the Internet such as Facebook, Instagram and other media that are effective for the medium.

Culture in Ecuador is generating growth scenarios together with tourism activities, because visitors value the cultural diversity of the territory, having an impact on the region, socially, culturally and economically. To cooperate is to set in motion a process to achieve the same end and its result is to provoke national tourism growth and improve the activities generated. The Ministry of Culture and Heritage, in the executive summary of the strategic plan establishes the objective of "Strengthening national identity and interculturality", (2013: 2) our country is pluricultural, pluriethnic and multilingual;

this diversity of cultural heritage grants it to sell an image to the world, the preservation of each of its cultural manifestations is fundamental. For Jean-Marie Benoist, the complexity of identity lies in "... the pole of a disconnected singularity and that of a globalizing unity with little respect for differences", (1987:15) It is necessary to indicate that there are two extremes, in the one, the dominant identity and, in the other, the disappearance of identity, these are not acclaimed; it would be important to shatter this partition and to promote a new concept of identity.

Cabeza, shows that "cultural identity is the expression of belonging of an individual to a certain culture", (2016:12) The origin and roots that are transformed into cultural identity of our people are observed, valued and evaluated by tourists where they question the activities generated within the communities. When we talk about sustainable development, it is assumed as ensuring human welfare with a vision of the future. The management of cultural resources must be managed efficiently so that future generations can assume the challenge of knowing, enjoying and developing them with coherence. We can state that sustainable tourism is the permanent phase where a continuous follow-up of the impacts is demanded, to establish criteria of what has happened, the cultural and tourist projects must have a follow-up to know if the proposed objectives are being fulfilled, in order to verify the culture and tourist attractions in the territories of Ecuador have improved their conditions with the purpose of preserving and improving. The illustration made by Lamo de Espinosa, "alludes, not only to its conscious becoming, not only to the fact that it is the cultural contrast what allows the subjects to realize the singularity of their own culture, but also that through this contrast the cultures are reconstructed and reworked, change, accepting partial mixtures or segregating rejections" (1995: 17). (1995: 17) Tourism has much to do with these impacts on the cultural structure, in the regions or in the Country, it has been assuming diversity of cultures where they have merged and at present we find them in the activities developed by the organizers of the diverse programmed events.

## Materials and Methods

The study of the impact of cultural management from a governmental perspective begins with the correspondence of the State as a social context that establishes obstacles and opportunities.



## Results

We can note that through communications there is a cultural impact in Ecuador through tourism by the arrival of domestic and foreign visitors, there are advantages that cause the regional impact of cultural tourism in the country:

- National and international tourism promotion of Ecuador.
- Economic income for the different regions of the country.
- Conservation of cultural attractions in tourism.
- Generation of sources of employment.
- Investment.
- Sustainable development.
- Tourism development.
- Socioeconomic development.

It is important to take into account the disadvantages that the impact generates, for this it is necessary to find necessary and correct measures to avoid, these are:

- Environmental contamination.
- Impairment of patrimonial assets.
- Adoption of new cultures, losing the native ones.
- Unlawful practice of tourism activity

The elaborated investigation proceeded from an intention directed to recognize the impact of the cultural management from the governmental, where the social participation is conditioned. It is recognized the purpose of constituting from sociology the value that the Ecuadorian Government should have in granting to institutions such as the Autonomous Denaturalized Governments an orientation and being able to replace the cultural management that they are developing to give a true and fundamental impulse for the benefit of the community.

## Conclusions

Currently, the impact of cultural management from the governmental level, its operation is executed by the Decentralized Autonomous Governments; these environments are marked by social inequalities and are stumbled by several economic, social, political, institutional, legal and governance difficulties, consequently it is necessary that the

municipalities deploy experiences where they can develop with others within the difficulties of the territory. This will entail a change in their projections where they must be led and attended by competent people in charge to guide the complicated problems inherent to territorial growth, this is the challenge of the institutions so that their management does not generate impacts on culture.

The impact of culture can be remedied from the institutional level, with a good management, which should facilitate the community exercises where cultural phases are developed, where the participation of the different social groups is involved.

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