



"Between Tradition And Oblivion" Culture, Art And Human Development: An Analysis Of Cultural And Artistic Promotion; From The Perspective Of Local Actors In Cárdenas, Tabasco.

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ABSTRACT

The study analyzes the promotion of culture and art in the city of Cárdenas, Tabasco, from a qualitative perspective. To this end, human development, considered as the level of integral well-being of a population, and culture, conceived as the various expressions of the person related to their beliefs, traditions and ways of life, were taken as a reference.

The research reveals a rich cultural tradition in the municipality since the 1970s. However, there is currently a marked discontent among artistic collectives due to the lack of municipal support for their activities. Cultural infrastructure is in precarious conditions, underutilized or in disuse, mainly due to lack of investment, resulting in a lack of satisfaction of the demand for cultural and artistic services.

The recently created "José Valeriano y Maldonado" Cultural Center is perceived as the only viable option, although insufficient for artistic-cultural activities. The participants recognize the management efforts of the work team of this venue, but point out that it does not cover all the needs of the sector.

This situation forces artists and promoters to constantly look for alternative spaces to continue their work of promotion and artistic exhibition in the municipality.

The study contributes to reflection on the theory of human development and its relationship with the economy and social welfare. In addition, it opens the door to future research on municipal public policies in cultural matters, an area often underestimated in local administrations.

The findings underscore the importance of reassessing the role of culture and art in local development, as well as the need for greater investment and institutional support to strengthen the cultural sector in Cárdenas, Tabasco.

Keywords: Art, culture, human development, social welfare.

INTRODUCTION

This study focuses on the analysis of the conditions that prevail in the promotion of culture and art in the city of Cárdenas, Tabasco; Mexico, head of the homonymous municipality that is located in the northwest of the state of Tabasco, 50 kilometers from Villahermosa, its capital.

Since the decade of the 70s, Cárdenas has experienced an accelerated growth that has made it stand out in the geography of Tabasco. According to the 2020 Survey of the National Institute of Statistics and Geography (INEGI), the municipality of Cárdenas registered a total of 243,229 inhabitants, of which 80,554 reside in the municipal capital, positioning it as the second most populous city in this state, this demographic growth has been accompanied by a notable urban expansion, increasingly demanding greater public services and infrastructure, including art and culture.

From an economic perspective, INEGI's 2019 Economic Census reveals a diversified business fabric in the municipality, with a total of 8,851 economic units.

The sectoral distribution shows a predominance of the services sector with 44.5%, closely followed by commerce with 43.3%. Manufacturing contributes 8.9%, while primary activities, mainly fishing, contribute 3.3%. The economic structure reflects the transformation of Cárdenas into an important urban and service center in the region.

For the purpose of the research, several key informants participated, linked to various activities within the cultural and artistic field in the locality.

From the perspective of the participants, the research addressed the following aspects.

The conceptualization of culture, art and the relationship between these expressions and human development, the conditions of the existing cultural infrastructure in the city and its contribution to the promotion of art and culture, as well as the identification of the cultural management actions developed in the demarcation. Specifically, the role played by the José Valeriano Maldonado y Arellano Cultural Center in satisfying the cultural demand of the inhabitants of Cárdenas was examined.

The study was carried out under the qualitative paradigm, using the techniques of personal interview and focus group. This allowed valuable information to be obtained about the point of view of the participants, whose selection was made based on their careers as performers, trainers and artistic promoters in various educational institutions in the municipality of Cárdenas, Tabasco.

This methodology facilitated the understanding of the cultural situation in the city, in this process theoretical and practical perspectives were integrated, which provided a comprehensive vision of the artistic and cultural panorama in the city.

The findings presented are the result of a comprehensive process of analysis. This process combined three main sources of information: data obtained from individual and group interviews, the relevant theoretical framework, and an examination of the experiences shared by the participants.

The synthesis of these three perspectives allowed for a deeper and more nuanced understanding of the phenomenon studied.

THEORETICAL ARC

This section provides an overview of the main sections of the document.

The Theoretical Framework presents conceptualization, art, culture and human development from various perspectives.

The support, the technique and the processing of the information that allowed us to arrive at the results and their discussions are contained in the methodology section.

On the other hand, the findings, the practical and theoretical implications in this regard, are located in the results and discussions section.

Human Development, considered as the level of integral well-being of a population, Culture; conceived as the various expressions of the human being related to their beliefs, traditions and ways of life. Art, creative expression that entails reflection and entertainment, and Cultural Management, valued as the set of activities that encourage and promote art and culture for the benefit of the community, are described below as the theoretical dimensions that support this study.

Human development is a concept that refers to the elements necessary for a person to develop their qualities and abilities, without any type of discrimination. Dubois (2002) proposes the analysis of human development taking as a starting point the work of the United Nations Development Program (UNDP), an organization that proposed the conceptualization of human development in the decade of the 80s. In the same way, he declares that the concept of development is closely linked to the idea of the future that each society proposes as a goal for the human collective.

"Thus, it can be said that the concept of development, as it is understood today, arose after the Second World War and since then has been the subject of extensive debate, and it is not easy to summarize its evolution in a few words."

For Reyes (2009), human development is a convergent and multidisciplinary issue, it is the result of the interaction of many economic and social factors and conditioning factors, which, acting dynamically in the particular cultural contexts of peoples, imprint their characteristic stamp on societies.

From this perspective, social cooperation is seen as a primary factor for human development, whose structures range from the family nucleus, through the state, to large companies. It is noteworthy the way in which, for this author, human development entails implications of cementing the foundations of culture within the social nucleus, which translates into the way in which people share cultural traits.

García (2017) cited by Ordoñez (2020) states that human development is a symbolic and empirical process of life satisfaction in which the people or groups involved develop a biased capacity to compare and integrate satisfiers with other communities or demarcations.

The above allows a distinction to be made between the conditions that prevail between one population center and another in terms of quality of life, the above has a close relationship with the economic theory of welfare, which alludes to the production, distribution and commercialization of goods and services, it is also related to economic development, which is understood as the capacity of a region or country to generate wealth, through the consumption of the population, achieving social well-being with them.

Over time, scholars of the economic discipline such as Amartya Sen went beyond the simplistic idea that the higher the per capita income, the higher the quality of life of the population, which resulted in a new conceptualization of human development.

With regard to the relationship between culture, development and society, Rivas (2018) raises the following question.

What then is the role of culture in the development of a society?

To which he responds as follows:

The culture of a country plays a determining role in the development of human beings, regardless of their social or economic condition; the cultural factor is always immersed in their behavioral, social and economic development, which in one way or another influences people to achieve a standard of living according to their conditions where they develop. This approach lies in three stages:

- To know our cultural identity.
- Create cultural policies that promote change.
- Development of the arts and the cultural wealth of the country.

In the first step, he takes up what Amartya Sen said, in relation to the meaning of development, "the steps that take place in the process in which we improve the individual and social control of our symbolic universe in culture, increasing our capacities to choose alternative actions". That is, in the stages that lead us to improvement as individuals and later as a social nucleus, the cultural factor that allows the development of skills to make decisions aimed at improving is present.

The second point considers that creating public policies that benefit sectors is not the same as creating public policies that benefit the majority. For the author, "cultural policies must have the person at their center, as an actor and bearer of the culture of a people."

In this sense, the contribution is appreciated when considering the importance of the creation of public policies in the field of culture that allow the transformation in relevant aspects such as the form of social coexistence and beliefs, in addition to highlighting group values.

In this third section, Rivas refers to the Ministry of Culture of El Salvador and in particular to the Ministry of Education of that nation as the main management area of the "National Plan for Teacher Training for the Public Sector".

According to his words, this document inserts objectives that seek to promote training aimed at artistic creation and the enjoyment of the arts at all levels of the educational system.

In the case of Mexico, the Ministry of Culture (2023) is responsible for the promotion and dissemination of the country's artistic and cultural expressions, as well as the country's projection abroad.

It is also responsible for promoting artistic and cultural education and research, as well as contributing to the improvement of cultural infrastructure, providing adequate spaces and services to make it more intensive.

It is understood that this body also works in favour of the preservation, promotion and dissemination of heritage and cultural diversity.

It is worth mentioning that, although the agency highlights actions aimed at promoting art, culture, and artistic creation, its attributions do not include the express declaration of the link between these and human development, contrary to what Abad (2021) considers, regarding the transformation that the arts have undergone over time to redefine their links with social organizations, always keeping open the debate on their relationship with reality and reworking their own codes of representation through symbols and cultural instruments, which is why the author's contribution in relation to culture and the transformative effect of social reality through artistic manifestations is interesting, in the same sense Aguirre (2000) cited by Abad himself (2021) goes further, and states that:

"The cultural, social and symbolic functions, which in the past served as a means of transmitting imaginaries and concretizing human experience, are currently moving from the territories of the "cultured arts" to those

of "mass cultures" or "popular cultures", in order to propose and impose an urgent revision of our aesthetic and educational presuppositions".

This suggests the urgent need for a change in the way culture is brought to strata where it may have been unthinkable before.

This proposal is in principle a contradiction, since we are dealing with two extremely contrasting approaches and for this it must be considered that high art refers to the type of production aimed at a certain segment or audience, while mass culture is that whose creation is aimed at a large number of consumers.

However, Aguirre's thought perhaps revolves around the idea of making a discipline considered within the cult art reach an audience perhaps accustomed to popular appreciation.

These changes (taking culture to unimaginable areas) imply the involvement of the State as an entity whose responsibility, among others, is the creation of public policies that guide actions towards the promotion and dissemination of the different artistic and cultural expressions, a situation that according to Smith (1776) cited by Palma and Aguado (2010) states that:

"In this way governments would guarantee complete freedom to all those who for their own interest seek without scandal or indecency to entertain and amuse the public with paintings, poetry, music, dancing and all kinds of theatrical performances and exhibitions, that melancholy and dull humor that is usually the breeding ground of superstition and fanaticism could easily be dispelled in the majority of the people."

When mentioning Smith, these authors considered that education and the arts were seen from then on as beneficial to society, since, according to this classic, the former invigorates the mind, while the latter give pleasure to individuals and nourish the possibilities of critical thinking.

With regard to art, the United Nations Educational, Scientific and Cultural Organization (UNESCO, 2023) highlights the importance of art, as the individual manifestation of the human being that nurtures creativity, innovation and cultural diversity, it also considers it as a link that allows the exchange of knowledge, in addition to allowing dialogue and collective interest among the peoples of the world.

Regarding culture, the World Conference on Cultural Policies (1982) cited by the National Council of Culture and the Arts of Chile (2019) states that it can be considered as the set of distinctive spiritual and material, intellectual and affective features that characterize a society or social group. According to this entity, this is the most accepted and widespread concept, which has served as the basis for the development of public policies in this sector among a certain number of countries, this is perhaps due to the fact that it frames both art and the different life schemes of a society. from its fundamental rights, to the value systems, traditions and beliefs that are developed in it.

Management and culture are linked to a methodological process that guides actions to achieve the objectives in the cultural sector, in this regard the National Council of Culture and the Arts of the Chilean Government (2019 b) equates culture at the level of areas such as health, education, economy and communications, with such strong implications in terms of methodological use so that public authorities comply with the adequate development of their projects for the benefit of the population.

In the Mexican context, the Chamber of Deputies of Mexico (2023) assumes that public policies are the product of the State's decision-making processes in the face of certain public problems. This statement suggests that the cultural field is not exempt from having guidelines in terms of meeting the needs of the population, in this sense; Mexico has the General Law of Culture and Rights (2017) whose function is to regulate the right to culture that every person has according to the terms of Article 4. of the Political Constitution of the United States of Mexico (2017), whose paragraph added to the Official Gazette of the Federation on 04-30-2009 (DOF), highlights that every person has the right to access to culture and the enjoyment of the goods and services provided by the State in this area, as well as the exercise of their cultural rights.

In summary, the promotion, protection and exercise of cultural rights, as well as the establishment of the bases of coordination for access to goods and services provided by the State in cultural matters, are enshrined in the Magna Carta of the people of Mexico.

Method

The research was developed under a qualitative paradigm, using semi-structured interviews both individually and in groups.

The exhibition was constituted through the prior identification of key informants, recognized in the artistic community of the municipality. A diverse group of experts was formed that included cultural managers, artists, promoters, educators, public officials and members of cultural collectives.

The selection of these participants was made based on the criteria of eligibility, diversity, relevance, educational richness, feasibility and accessibility. All of them have extensive experience and knowledge of the phenomenon studied, as well as a willingness to collaborate in the research.

The data obtained from the interviews and focus groups were managed by the qualitative content analysis software, MAXQDA.

3 RESULTS

The results presented are the product of the triangulation of the information collected from the interviews (personal and group), the theoretical support and the analysis of the experiences obtained from the participants.

Culture, art and human development.

The participants' perception of art, culture and human development allowed them to obtain an interesting perspective on the way in which they conceptualize and link each of these topics.

The following are the most relevant aspects based on the words that had the greatest agreement among the participants in this first segment.

Human being. Participants recognize the humanizing dimension that art and culture provide to the person who receives and develops them, as it allows them to facilitate the exploration of their emotions, values and identity.

Diversity. It was the word with the highest positioning among experts, since it exposes the variety of human expressions that leads the individual to be more tolerant, respectful and inclusive.

Creativity. Conceived as a basic tool in the individual development of the human being, which under the protection of art and culture, stimulates thought towards the generation of alternatives to the problems that arise in the social nucleus.

Imagination. According to the participants, it is the capacity that accompanies creativity and that is strengthened from the various artistic and cultural expressions.

Sensitivity. Culture and art have the ability to promote empathy with their peers and understanding of the various forms of cultural interaction by connecting with their emotions.

Integral development. The interviewees identify the contribution that art and culture make to people, because they stimulate critical thinking and the development of socio-emotional skills.

Integration. According to what was perceived by the participants, social cohesion and the sense of belonging are favored by art and culture, allowing the individual to adapt to their environment with an attitude of respect and inclusion.

It is appreciated that, for the participants, art and culture are two indissoluble elements that sensitize man and provide him with a different way of seeing the world, also allowing him to develop a commitment to his environment. From his particular perspectives, the artist expresses, feels and lives in a very particular way.

The contributions were revealing in terms of the key role that art and culture play as factors of human development, from their points of view and exhibition of their experiences, this binomial allows the development of soft skills in the human being, capacities that enable their insertion and social coexistence in a more harmonious and empathetic way.

The conceptualization of an idea regarding a particular topic allows people to understand it, in this case; The opinions of the interviewees provided information on what they perceive as culture, art and its relationship with human development.

For practical purposes, the clearest conceptualization that relates culture, art and human development is presented by one of the participants, who is identified as N.

"Art is a trigger for thought, sensitivity and development of the human being; Man could not live without art or culture, culture and art are in everything that has been the progress of humanity, it makes the two hemispheres of the human brain work, that is why science and art are closely interrelated."

This contribution endorses the theoretical construction obtained from the opinions of the interviewees, in addition to being closely related to the principles of UNESCO (2023b), an organization that does not conceive of sustainable development without a cultural sustenance, centered on the human being, based on respect and dialogue, as a mechanism for peace between the diverse cultures of the world.

Actions that are developed in the field of cultural management.

For the Ministry of Culture of Colombia (2023), infrastructure is the intervention of man on the territory, and culture is considered a fundamental part of promoting economic and social development, in addition to being a factor of great relevance for integration and the generation of well-being, for this reason it determines that cultural infrastructure is one of the most evident elements of the identity of a people or a human group.

In the Mexican context, the country's benchmark in terms of culture is the 2020-2024 Sectoral Program of the Ministry of Culture of the Government of Mexico (formerly Conaculta), which constitutes the essential principles of inclusion, recognition of cultural diversity, unrestricted defense of freedoms, in addition to seeking to guarantee the rights established in Article 7 of the General Law on Culture and Cultural Rights.

Regarding the City of Cárdenas, Tabasco, as a result of the observation, it was found that the cultural infrastructure is made up of the following spaces.

The "Carlos Pellicer Cámara" House of Culture. Icon in the cultural field of the city of Cárdenas and the State of Tabasco, founded in 1974, it was created with the aim of promoting the creative and psychomotor development of the human being within the artistic areas of its community, the first institution of its kind in the Tabasco territory, in its beginnings, Workshops were offered in folk dances, plastic arts, music and jazz, currently it has thirteen disciplines and serves a total of 400 students.

Central Library "Rafael Domínguez Gamás". Founded in 1988 and named in honor of the poet and teacher teacher, it constitutes a complement to the cultural activity of the municipality and specifically of the municipal capital, in addition to fulfilling its work as a venue for the consultation of information, it also houses activities of literary exercise, the building has five rooms, these being for general use, consultation, children's, work, audiovisual, newspaper library and editorial area "Fondo Tabasco", serves an average of 120 users a week, includes the "Traveling Backpack" program, aimed at schools in remote communities.

Family Park. This space was created with the purpose of promoting culture in neighborhoods far from the city center, although it is currently partially in disuse and abandoned.

José Valeriano Maldonado Cultural Center. The venue represents the artistic-cultural work of the city, since since its inception it has been characterized by being a space in which the training and exhibition of various artistic manifestations is encouraged, although insufficient to respond to the demand.

Open-air theatre. Created due to the need to have a space for popular, artistic, cultural and even religious events.

With a capacity for 500 people, this construction consists of a stage whose elevation allows the spectator to appreciate the visual adequate, it is equipped with dressing rooms and the stands have intermediate and lateral traffic spaces, currently this property is in disuse without apparent cause. Considering the climatic conditions (average temperatures of 35 degrees Celsius) that prevail in Tabasco, one of its main technical drawbacks is the lack of roofing both in the stands and on the stage, a situation contrary to the charro canvas, located a few meters from this venue.

The Municipal Theater of Cárdenas. Also known as "Teatro de la Ciudad" it was inaugurated on January 31, 1969, it is Italian style and has 323 seats, it had its moments of boom and recognition at the state level, becoming the second of its kind of most important in the entity, today it is in decay and abandonment, this can be seen only on the façade of the building and is corroborated by the situation that prevails in its interior, (stage and sanitary facilities).

Agora house. Agora house. It is recently built (2020) and its main function is to provide the population with an alternative for artistic-cultural promotion, according to SEDATU (2020) the construction located in the Nuevo Progreso neighborhood has 18,000 square meters. Currently this space is being wasted, the student population it houses is minimal and the active workshops are limited to singing and visual arts classes.

Inside, there is a lack of equipment and areas in partial neglect, this project was proposed with an option to relieve cultural services, today it is used in a low percentage.

Considering that according to the Population and Housing Census (INEGI, 2020) for the year 2020 the population in this demarcation was in the order of 153,460 inhabitants, of which 79,081 correspond to the female group and 74,379 to the male group, this condition compromises the promotion, dissemination, creation and artistic education and other services in this regard to citizens. It should be clarified that, although the city has a greater number of facilities, these were not considered because they are spaces for sports activities, an aspect that has not been considered for the purposes of this study.

Conditions for the promotion of culture and art in the city of Cárdenas, Tabasco. The opinion of local artists.

This section presents the most relevant opinions regarding the conditions that favor the promotion of culture and the promotion of art in Cárdenas, Tabasco, issued by the artists and cultural managers of the city. The points of view were selected based on the degree of representativeness and depth of the vision they offer on the local panorama.

It is necessary to clarify that in order to guarantee the confidentiality of the information and in respect of the rights of the participants, the results are shown keeping the anonymity of the informants.

To an express question about the spaces that the city has in terms of cultural infrastructure, the following was obtained:

I: In reference to the Cultural Center, the space is not suitable for plays, in the theater of the House of Culture we put 320 people, the cultural center is not functional, however, it is the only thing I have, the problem goes beyond the Cultural Center. What happens if we disregard the House of Culture? there is low demand and I am concerned about its deterioration, let's not focus on the Cultural Center as the only problem?

Y: I consider that the lack or deterioration of the spaces for the exhibition and appreciation of the various artistic-cultural expressions has made artists use other alternatives for the development of their activities as is the case of the José Valeriano Maldonado Cultural Center, however, it fulfills its function for some artistic, formative and educational manifestations. exhibitions, although with certain restrictions or limitations such as theater in particular.

N: The relevance of the artistic-cultural training that the children of the municipal capital receive with the presence of both the House of Culture and the Cultural Center itself is striking, both centers house a total of 1200 children of different ages who are educated in different disciplines, thus contributing to

comprehensive training, however, I consider that we have been overtaken, I consider that the Cultural Center should be rescued for the original project, INBAL should have its own space, house of culture, cultural center.

I: At the moment the Cultural Center is the only space, the only forum where you can hold exhibitions, stagings, although at this particular point it is not suitable for it, but it is what we have. It was not created for that, artists were not taken into account.

N: The people go to alternative spaces, if the city council and the authorities do not promote the spaces, people look for and artists come and offer.

With regard to the conditions for creating and exhibiting artistic work.

Na: It hasn't been easy, but it's been beautiful, to last so long in a discipline with ups and downs, sometimes with support, and sometimes with none. Not having resources, we look for a way to solve this situation and try to move forward, there is a need for awareness in the authorities about the benefits of artistic activities in personal development. Some people downplay the importance of practicing these disciplines at an early age.

Ag: It hasn't been easy, although I'm lucky that since I left the road I've dedicated myself to this and I've managed to move forward.

I: It has been complicated, but not impossible, with support and without support we have made progress.

Ni: Even if there are no resources, you have to make your way anyway, in my case I don't require so many resources, just thought, a pencil and a paper, in the case of sculpture if there are no materials, I invent, with earth, or whatever. In terms of cultural management, currently no one knows or knows of the existence of any type of municipal artistic project.

Sa: It has not been easy, but thanks to the teachers I have had throughout my career I have not struggled like most.

F: There is a lot of disappointment because political interests are mixed with culture, and yet I consider that political figures are lucky to have artists, we are creative and we know how to get ahead, it is unfair, but even without the required support we have been able to work without the municipal authority, it is not fair that there is no allocation of resources for art, and artists have to battle. We have an exhibition in the gallery of the cultural center that had to be removed before the established time, so, "let the artists come out and the popular events come", in which government had that been seen?

Ne: There have been many difficulties, I have my painting workshop and sometimes I want to close it, over time things have fallen into place, I have always been on the free side, I have worked on my own, the unfortunate thing is the indifference of the authorities, every three years the administration changes and uncertainty about cultural work ensues.

Information was obtained on the spaces that the city has in terms of cultural infrastructure that flowed in two aspects:

The artists' claim is evident, which is oriented towards pointing out shortcomings both in infrastructure and in the interest of the municipal authorities to generate the necessary conditions for the adequate development, promotion and execution of their creative and formative work in the community.

3.1 The José Valeriano Maldonado y Arellano Cultural Center. An alternative space.

This section is one of the central points of the study, since from the previous points, the main interest to develop the research was to know in the first instance the function of the "José Valeriano Maldonado" Cultural Center. The information presented is a synthesis of the interviews that were carried out with various people who have a direct or indirect relationship with the aforementioned center, the order of appearance of the participants is according to the previously established dynamics.

In the first order, the comments are presented from the conversation held with the head of the Cultural Department, (JDC) the topics covered were: public management, cultural management, marketing and administration, having as a result.

In this regard, (JDC) stated that:

Public management. *The cultural center was built approximately 8 years in the administration of Dr. Abenamar Pérez Acosta, the project was carried out with federal resources managed by the federal deputy, Tomás Brito Lara, in this site before there was the first house of culture that there was in the state of Tabasco and it was in the administration of Armando Beltrán Tenorio, where the cultural center was given life, because at the beginning of having inaugurated it in another administration, it was not known what to do with the space, with Armando a project was designed, after its opening it was given fluidity and dynamism, this brought as a consequence that artists from other municipalities wanted to come, we became a platform for artists and not only from Cárdenas, but for the population of the municipality.*

Cultural management. *In this area, we have established a link with local artists, 16 plastic creators, they are producing and try to live from what they produce, in Cárdenas there are two independent theater groups that are active, we have more than 20 artists dedicated to musical activity in various genres, dedicated to producing, there is a list of writers with national and international recognition, such as Niger*

García Madrigal or Martha Esquinca to name a few, this entire sector of creators has been using the cultural center as a space for participation, which translates at the state level, it is also generated with artists in the state, (theater, dance, music).

Infrastructure. *In the Cultural Center the spaces were designed or readapted to be used in the artistic initiation school, basically there are 5 classrooms and all with elementary characteristics for theater, music, dance and plastic arts classes. The bulk of the teachers who provide services in the Cultural Center in the artistic initiation school have academic training, others informally, but they have developed through workshops for many years, all are teachers who despite their youth have already dedicated a lot of time to their disciplines and all are teachers certified by INBAL.*

Culture and development. *The Cultural Center caused artists to become more interested in doing things, people know very little about what happened in Cárdenas decades ago, here was the College of Tropical Agriculture, that made artists from all over the republic come looking for that alternative and with it their cultures. Currently, there is an audience, there are creators and they inherited the movement of that time, as a Cultural Center they only had to scratch and emerged, today there is an important movement, perhaps there is a need for dissemination and the elementary problems in Cárdenas crush any attempt to make anything else happen, people like to talk more about headless than about art and culture.*

The offer of cultural services. *The cultural offer of the cultural center is divided into two areas, the artistic initiation associated with INBAL in days from Monday to Friday from 4 to 8 p.m., it is designed for all types of public 1-17 years of age of all social strata, although usually the population that attends is from middle to lower middle class, that is the regular sector that accesses the service, which is relatively cheap (\$ 50.00 pesos registration and \$ 60.00 monthly), there are people who go to other private academies where they pay up to 10 times more than what is charged here, that is another type of population.*

Positioning of the Cultural Center. *We have needed to work more and invest in marketing aspects, that is, to sell the image of the venue better, and the services offered here. However, the Cultural Center enjoys acceptance among the community, for example: in the artistic initiation school, there are many low-income students whose parents make an effort to take their children to take classes, they leave their jobs by any means to take their children and we have observed a greater sensitivity among the most needy people because they discover the benefits of art, There are families who already identify themselves as regular users every time there is a cultural event, people perceive and appreciate the attention of the staff.*

Demand for cultural goods and services. *The main demand originates from the inhabitants of the city, the creators who also demand the space come from outside, for example, painters not only create art, they also sell art and there are businessmen or people with purchasing power who want to have a work of art at home, it is here where supply and demand converge in many ways, Although I must recognize that there is no market for this type of artists, the market focuses more on appreciation, not on acquisition, I believe that economic dynamics should be linked to cultural dynamics.*

Administration. *At the beginning of the previous administration, we took on the task of structuring a plan in accordance with the municipal law that requires having a specific plan with objectives and structure, on the activities to be developed, it is a basic plan, very elementary and it was designed based on work tables, an analysis was made on the needs of the artists, Many of the improvements have been made by suggestions, proposals or comments from the creators and we have been nurtured from their experiences, this plan is validated year after year.*

Limiting. *The staff depends directly on the DECUR, most of the employees of the city council are unionized, this complicates the direction towards the elementary purpose since there are bureaucratic vices that hinder the work, although a team of friends has been built to do things well.*

Derived from this interview, it was obtained that:

- a) The citizen demand is identified regarding the need to have more and better spaces for the development and enjoyment of art and cultural expressions. The institutional response is evident when carrying out initiatives for the rescue and correct use of spaces such as the enclosure that houses the Cultural Center.
- b) Strengths are detected such as the link that has been established with the community and cultural collectives, the acceptance of the public to this space as a viable alternative for the enjoyment of the various artistic and educational expressions.
- c) It is recognized that the space is insufficient and inadequate for certain types of events, in addition to the lack of municipal public policies on culture that promote and strengthen municipal management in this area.
- d) There are limitations in relation to bad practices on the part of a segment of the staff that works there and that complicates the operation of the center.

Regarding the point of view of the municipal artists regarding the Cultural Center, it was obtained that:

Y: *Both the supply and demand for events that are taking place in the Cultural Center is interesting and is largely due to the efforts of the person in charge of the aforementioned venue. Here the effort is recognized more for his person than for the position itself, I believe that many people can pass through there, but he (current manager) is doing a lot. It is good that there are alternatives such as the Cultural Center and the agora as spaces for artistic expression, however, the negative thing is that the theater of the House of*

Culture "has been dropped" and the Cultural Center is not made for theatrical expression, that is, not for all works, due to its specific needs.

I: *I think that if the Cultural Center ceases to exist, nothing would happen, people look for other spaces, everything has consequences, although it would be going back to the Cárdenas of the 60s, where there was nowhere to study arts. Currently the Cultural Center is the only thing there is, the House of Culture does not offer and the authorities are fine.*

N: *It adapted because it wasn't made for it. The artistic initiation school housed in that space is well positioned, the Cultural Center however is not working as it should be, but there is a lot of presence of the Cultural Center as such in the city, although from my point of view as an artist, it is not working. There should be exhibitions of Conaculta, bookstore-café, I think it has not been exploited, there are underused spaces. However, the people go to alternative spaces, if the city council and the authorities do not promote the spaces, people look and artists come and offer.*

S: *The cultural center works as an alternative because in the theater of the house of culture there is no guarantee of security as a user in its different facets, it is necessary because it is the only thing there is, but it has lost its value of use for what it was created.*

N: *Currently the authorities use it for purposes that have nothing to do with culture, it is being abused in its use for sociocultural issues, it is used for things that were not created, the demand by the people is recognized, who go to activities of all kinds, it must be taken into account that its infrastructure is beginning to deteriorate. We must fight for the conditions and proper use of cultural spaces, we are the artists who keep it standing and finally they clip our wings with the cancellation of spaces, I consider it a lack of respect for the artist.*

Ne: *It is a centre for the promotion and dissemination of art, although with shortcomings.*

Ni: *It is a space for the dissemination of the arts that does not function as such.*

Na: *I see it as a space for dissemination and motivation for art.*

The approach with local actors allowed, through their experiences, to understand the needs, in addition to visualizing the challenges of the cultural ecosystem of the city and the municipality itself.

DISCUSSIONS

Conceptualization.

The participants in the study are clear about the concept of culture, art and the relationship of both with the development of the individual. Their role as trainers, creators or performers allows them to establish a connection between what they do and the meaning that their work has for the community in which they operate.

Conditions.

According to the participants, in the city of Cárdenas, the conditions for the promotion, promotion and execution of artistic and cultural expressions are not adequate. Although the importance of these activities in the development of the individual is recognized, it is observed that they are seen as not a priority by the municipal authority.

Management actions.

Despite having carried out significant actions in the field of cultural management, there has not been the continuity or forcefulness required to make more efficient initiatives for the benefit of the community.

Infrastructure.

The infrastructure that exists in terms of culture in the city is insufficient and precarious, these conditions represent a significant limitation in the promotion, learning and appreciation of cultural expressions in the city.

Role of the Cultural Center.

Currently one of the sites that represents the greatest dynamism in artistic matters in the city, is the Cultural Center "José Valeriano Maldonado y Arellano", the above is based on the fact that, given the deficiencies of infrastructure, the aforementioned enclosure represents a neuralgic point, being the only alternative space that satisfies the cultural demand of the inhabitants of the city.

The concepts of "Human Development", "Culture", "Art" and "Cultural Management" were included to form the theoretical core of the research.

In this regard, various approaches (institutional, legal and personal) such as the United Nations Development Program, the General Law of Culture and Rights of Mexico, the Political Constitution of the Mexican United States and the contributions of Amartya Sen and other theorists, provide a multidimensional reference of the exposed topic.

The integration of these perspectives seeks to sustain the conceptual connection of an integral well-being (human development) that considers the right of a free society to express its beliefs, represent its traditions and expose its ways of life in a creative way, in addition to provoking reflection on the perception of an

increasingly complex environment, with the existence of an institutional scaffolding that guarantees, encourages and promotes the exercise and enjoyment of these universal rights. However, the results show a very different reality in which the existence of a gap between the importance of art and culture and the lack of priority on the part of municipal authorities is recognized.

A situation that invites the question of what could be the reasons for this indifference? And what long-term effects could this have on the community?

CONCLUSIONS.

There is no doubt about the relationship between Human Development and Social Welfare, a binomial in which culture and art play an important role, in this sense, Mexican legislation recognizes the importance of promoting and disseminating artistic and cultural expressions, however, in the case of the Municipality of Cárdenas, the reality is far from what the law states.

Despite the fact that the cultural tradition in Cárdenas dates back to 1970, today the scenario is not very encouraging in terms of infrastructure and institutional support for the sake of art and culture. The underutilization, deterioration and disuse of the spaces intended for this purpose is evident, which reflects the lack of investment and disinterest on the part of the municipal authority, a situation that is very contrasting with national policies on the matter.

Even with the prevailing conditions, the artistic community of Cárdenas has demonstrated over the years a great resilience to overcome the adversities caused by the insufficient support received. The commitment and conviction with which they assume their work in favor of the integral development of a society that supports and recognizes it is evident.

Faced with this situation, it is necessary to develop future research that allows the examination of municipal public policies in cultural matters, as well as the interpretation of the constitutional mandate by the municipal authority as far as social development is concerned, in addition to effectively integrating culture and art as political platforms in the axes of human development in the municipality.

The potential between the artistic community and civil society is recognized, which, together with the participation of the municipal authority, makes it possible to generate synergies aimed at the rebirth of the cultural sector of Cárdenas. To this end, it is a priority to develop financing strategies and restoration programs through federal means and to continue with collaboration networks between artists, promoters and cultural managers.

At last. This case shows a clear example of the possible reality of many localities in the country, the lack of budget and the political disinterest that local rulers show for art and culture is a latent constant. However, a positive aspect is the community adaptability (artists and society) that favors art and culture as engines of human development and social cohesion. Addressing these challenges will require a concerted effort from all sectors of society, as well as a rethinking of development priorities at the municipal and state levels.

Gratitude.

To all the people who, from their various areas of competence (training, production, performers and managers) made it possible to collect the information for the purposes set out.

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