

# 7.1 Comprehensive design of cultural projects

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The project design is a work tool of cultural management. The project mainly comprises three sections: the detailed analysis of the context in which the intervention is developed, finishing with a diagnosis of the starting point; the definition of the major axes of the project giving it form and meaning; and the production of the management elements which will enable to carry out the project. Finally, the evaluation is addressed within the project general scheme. This chapter presents and explains the various steps followed by a cultural manager to write a project. A general scheme is presented in the first section, and then each chapter structuring the future document is described: contextual bases, definition, production, and evaluation of the project.

The aim is to facilitate methodologically the work of people with little experience, as well as of people aiming at perfecting their proposals. This chapter therefore aims at considering the project design as a work instrument for cultural professionals. This text is mainly based on the book written by the same author (Roselló, David. 2004. 4th edition updated in 2007 - 6th edition 2011). *Diseño y evaluación de proyectos culturales*. Barcelona. Editorial Ariel).

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## Introduction

By thinking about the growth and adaptation to new realities faced by the cultural sector, it is necessary to ensure more and more that good ideas do not remain just as such: they should turn into good projects. The will, good intentions, and the professional impetus are not enough to change society with culture.

There are effective work instruments for cultural management: planning at all levels (plans, programmes, and projects) is available for cultural policies and for artistic proposals to materialise ideas and set therefore changes. Strategic planning in culture, considered as the starting point of all interventions in a territory, institution or sector, is an example of what management teams should do. The design of programmes and projects is the organic continuation which professional cultural management teams should develop.

The ideas are therefore turned into projects, and projects into action. All of them are necessary to achieve the desirable results.

Developing projects not only in a methodical and rigorous way, but also in a flexible, personalised and effective way ensures that policies and projects achieve the intended improvements of the context. Designing a project is not based on applying a standard pattern, but deeply knowing a reality, defining a performance proposal, and planning its production in detail.

Factors such as innovation, professional and civic involvement, sustainability in time, and professional ethics, among others, should be accepted by the project management team, beyond the methodology.

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All these aspects are discussed in this chapter which combines the conceptual and academic rigour with the professional and training practice.

## 1. The project in cultural management and policies

### What is a project and what is it for?

A project is a set of decisions made on some tasks and resources to achieve some goals in a certain context and conditions.

A project, whether cultural or not, is presented in a document in which the organisation provides its intention to intervene in the environment. Also, it contains all the information required to define, to understand, and to manage the intended intervention.

The project is mainly a useful work instrument for the team, but it also facilitates the communication with a possible spokesperson accepting the project, with a co-worker or with a future sponsor. As a work instrument, it is like that of any other profession also working with projects and contributing its knowledge, proposals, and actions to society.

From another point of view, the project can be used as a relation channel among organisations. However, some people design a project only when a text is required for an external spokesperson or when the management, a customer or a financial backer asks for it, as the project was “only” for other people. It is important to consider the project mainly as a work tool of and for the team.

After knowing and controlling the methodology to design a project, such methodology can be used to develop all type of proposals, whether public or private, big or small, urban or rural, unique or continuing, proposals on music or on heritage, on dissemination or on the promotion of creation, for a public or another, of an agent or many agents, of an internal or cooperation agent, etc.

When designing a project, there may be difficulties beyond technical problems (which are easily solved). In some cases, the effort made by teams to give shape to proposals are not highly valued by spokespeople (mostly bosses, a customer or a sponsor). In other cases, actions are fully defined without thinking first in which context actions are made, or even important factors are “forgotten”, such as to whom is the project addressed (target audience), how it could be communicated, how the achievement of goals will be assessed, etc.

### The project in the culture sector

In general terms, the cultural sector has been focused on creative, artistic, heritage and social ideas and contents of its intervention and not on the effort to give them a methodological structure which ensures greater solidity, credibility, and guarantee of their implementation.

In many public, private, and especially associative institutions, the project was considered “only” as an instrument to be presented to other entities, and even more frequently, to ask third parties (the public administration, firms, and sponsors) for an economic aid.

Until very recently, the project was not considered an internal work instrument of the team, aside from its external

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usefulness mentioned above. This document aims at going more deeply into this idea so that cultural team managers are aware of the need and of the opportunity to work through the project design and assessment, to understand the possible benefits in their daily work, and to accept it as a methodology itself which is not only useful to present other people's ideas.

There is no doubt that, given the need to apply to any type of call, a good methodology and a well-developed project are quite useful to be accepted, but it is also evident that this structuring needs solid contents which justify and explain the sense of the proposal presented.

The culture sector and creators of cultural policies should internalise this aspect and work and demand their professional teams to work with projects. Obviously, all aspects here mentioned are useful for cultural volunteer managers in foundations, associations, and in other organisations of civil society.

We can show all the aspects mentioned above if we think about other professions working with projects: urban planning, architecture, educational sector, and industries, among others. In all of them, professional teams use the project as a normal and daily work tool. In cultural management, we have "borrowed" the rigour, the professional habit, the methodology, and even the terminology of other jobs, thus enabling us to introduce in our profession a higher level of (self-) demand, guarantee, security, and confidence in the correct development of procedures, and consequently, in the achievement of results.

To conclude, the project should be understood as an instrument at the service of cultural policies, thus making possible to go from the determination of values, priorities and big lines of work to tangible results. A policy without projects is just hot air, but projects without policy are actions without an own sense. Cultural policy and action projects therefore need each other.

### **The project in time and space**

We often must work with policies, programmes, services, equipment and/or activities which should be turned into projects to be carried out. Certainly, it is possible to work with minimum elements: several activities and a budget could replace the rigour of a whole project. And that is sometimes all required: action and cost. But a professional aware of his/her professionalism will not "sign" that and will want to work by fully developing his/her instrumental potential: the project turns this effort into concepts, contents, and a methodology. In other words: Would we accept an architect, a teacher or a businesswoman a "project" of their work carried out with minimum elements? We should therefore apply this demand level to our profession, to our work, and to our teams and institutions.

In such way, the project is an "alive" instrument where our initial proposal develops and increases in breadth, in definition, in precision, and therefore, in professionalism. We should be aware of when we are facing a simple idea or proposal, and when we are facing a first sketch, when a draft is presented or, finally, it is the most complete document of the project to be developed, in which all chapters are structured in detail.

On the other hand, it is useful to consider that there could be various models of the same project depending on its usefulness: work team, management of our organisation, mass media, co-workers, sponsorships, etc. We should know that our work model is the origin of the others.

In some cases, models slightly adapted to the ideology, interests, terminology or motivations of each spokesperson should be presented.

## 2. A scheme proposal to design a cultural project

It is important to note that, in the culture sector, there is not a unique or standardised method to design a project, unlike other sectors in which methodology is much more standardised and formalised. Each sector, agent, institution, team or person has their own way, style, and even their own terminology. However, this does not imply that there are not some shared aspects which each person should know how to apply them according to the conditions in which their job is developed. In such way, the appearance, the given importance, the order of the chapters of a project, its extension, and even the terminology used could vary. But at the end, a project should be understood not only by the team implementing it, but also by any other collaborator or recipient agent.

As mentioned above, there could be different models of the same project, with texts adapted and appropriate for the capacities, needs, possibilities, and usages of each agent with whom we interact. All these will be the models of the same project, and the team working document will be used as the text base of the others.

To start specifying all the aspects mentioned so far, considering that it is a proposal, we present the possible structure of a cultural project, which is mainly divided into 3 large blocks:

- **Context or environment:** It helps to understand the reality in which the intervention will take place.
- **Definition or conceptualisation:** It shows the intervention proposal in detail.
- **Production and/or management:** It defines the planning required to apply the project.

An important chapter will remain to be developed, that based on the foresight of the project assessment which can be included in the others or considered as a unique chapter at the end of the document.

We would like to recall that the scheme here presented is not intended to be understood as a method or questionnaire to be followed step by step but aims to be a guideline of issues that cultural managers should know how to deal with and present in their work document.

This proposal of work scheme (we insist that it is not the only one) aims to gather a set of aspects that should be explained in the project design. The scheme is as follows:

## Introduction

### Breve Resumen

#### I. Bases Contextuales del Proyecto

1. Finalidades
2. Dinámica Territorial
3. Dinámica Sectorial
4. Encuadre en el Contexto de Otras Políticas
5. Origen-Antecedentes
6. Análisis Interno de la Organización Gestora

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## Diagnóstico

### II. Definición del Proyecto

- 7. Destinatarios
- 8. Objetivos y Previsión de Evaluación
- 9. Contenidos
- 10. Líneas Estratégicas
- 11. Acción
- 12. Modelos de Gestión

### III. Producción del Proyecto

- 13. Planificación de la Producción
- 14. Estructura Organizativa y de Recursos Humanos
- 15. Plan de Comunicación
- 16. Requisitos Intrasturcturales y Técnicos
- 17. Aspectos Administrativos y Jurídicos
- 18. Gestión Económica y Financiera
- 19. Otros Factores

- 20. Proceso de Evaluación

## Bibliografía (si se considera necesaria)

This scheme and each part of it are based on at least 5 professional sectors which are very different, but they have in common the effort, the rigour, and the need to plan:

- From strategic planning, we include both the idea of starting from the best objective (the last goal of our project) and the double side of reality (external and internal) which such goal should pass through before materialising in a feasible proposal in all senses.
- From the social work, we recognise the effort to study the social, institutional and political reality, among others, which allows the project to be placed in specific proposals.
- From (cultural) marketing, we mainly take the need to fully know our public when defining the proposal by using careful studies going beyond the subjective appraisals with which have been often worked in culture. Expressions such as “everyone” or “public in general” are rejected.
- From pedagogy, we include the accurate classification of goals, contents, methodology, actions, and, although it will be different from cultural management, the effort to consider the assessment of our work.
- From industry, we borrow the rigour, instruments, and the nomenclature to produce and to manage resources.

Based on this set of values and professional practices, we aim at providing our proposed scheme with conceptual and methodological solidity and reliability, also checked with the development in the professional practice.

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Each section or chapter of the scheme is described below in detail. It is not intended to be a unique methodology or a questionnaire to be answered, but a guideline based on issues to be considered, a set of aspects to help professionals to design a cultural project. Everyone should decide to highlight a chapter, to exchange it with another, to join them, to create new chapters or only to remove it.

## I. Contextual bases of the project

This block is essential, to know the reality in which the project is part of so that the appropriate proposals could be proposed. It is about study and analysis texts, not decision-making texts.

### 1. *The ultimate purpose of the project*

Other terms used: aim, (main, central, strategic, final, last, important, etc.) goal, mission, objective, intention, desire, justification, philosophy, etc.

Purposes are long-term goals: they are the reason d'être or the ultimate objective of the action, the ideological, conceptual and philosophical guideline which guides and conditions the whole project from their values and goals to the last detail. The purpose gives conceptual, ideological and of argument consistency to the project and makes it to be internally consistent and with its environment. Generally, purposes correspond with the reason d'être of the driver institution, as well as with its mission, its foundational goals or those arising from a higher plan or programme.

A project can have one or more purposes, but it is advisable that there are not many purposes to not divide the effort into many directions. As a goal itself, the purpose is positively and clearly expressed, although it is here a declaration of intentions rather than a definition of results.

A project's purpose remains in time and could be shared with other projects which, by reinforcing each other, help to make progress to achieve it. The general objective could be that the purpose is never achieved, but helps the team, the project, and spokespeople to work. It is very useful as a team's motivational instrument and to present the project to society.

The following aspects could be included in the writing of this part in the project:

#### 1. Finalidad

Definición de la finalidad del proyecto (redactado de 2-5 líneas)

Argumentación y justificación de la importancia, necesidad y oportunidad de la finalidad en el macro-entorno contemporáneo.

Documentación de referencia que apoya la argumentación anterior.

### 2. *Analysis of the territorial dynamics*

Other terms used: analysis of reality, social or human environment, context, etc.

A project needs to fully know the territorial reality in which it is going to be developed, that is, its social context with

its sociodemographic determinants, its historical and identity elements, its values, its resources, its future perspective, etc. To know the community, which is called territory and now goes beyond the group of the specific target audience of our proposal. This territory is generally a neighbourhood, a city, a region, a country or a combination of all of them. Even virtual projects have a virtual “territory”: the Internet community or the cyberspace that we should know as a virtual territory.

Public administration’s projects are generally delimited to administrative territories. Associations and private companies’ projects have more open territorial limits. The information to understand this chapter is usually found in statistical centres and in the public administration itself, as well as in the research studies conducted by the university, by foundations, and by study centres, in books and other documents already published, etc.

The following aspects could be included in the writing of this part in the project:

## 2. Análisis de la dinámica territorial

Descripción general del territorio

Datos sociodemográficos, sociológicos y económicos relevantes que permiten entender la realidad de la comunidad

Datos culturales relevantes del territorio

Fenómenos destacados del territorio (culturales y otros)

Referentes históricos recientes

It is not difficult to imagine that this chapter (and others) could be very long, but the merit is to know how to provide only the relevant and essential information to understand the reality in which the project is enrolled, as well as to define it adequately. All the information not contributing directly to such purpose should not be included in a project. Also, this chapter is not aimed at simply describing the situation but dealing with data analysis.

## 3. Analysis of the sectoral dynamics

Other related terms: conceptual or thematic analysis.

Just as all projects are included in a certain territory, they are also developed in a certain cultural sector. Sometimes, the cultural sector is clear: performing arts, music, visual arts, heritage, traditional and popular culture, etc. However, the specific sector is sometimes not related to arts or heritage, so it is more difficult to define it as they are emergent, collateral or very new sectors: creative industries, international cooperation, gastronomy or education, among others.

Therefore, the project should deeply analyse the current state of the specific cultural sector so that future proposals are as most appropriate as possible for their sectoral reality. To fully know the cultural sector will ensure solvency and feasibility for both the team and our spokespeople. In general, institutions and people already operate in sectors they dominate, but when we focus on other sectors, this chapter becomes more important.

If we cannot define the sector, then let’s ask ourselves the following questions: If we should look for a person to manage the project, which knowledge will be required? From which sector or thematic area?

The following aspects could be included in the writing of this part in the project:

## 3. Análisis de la dinámica sectorial

Definición del sector y subsector cultural

Valoración social del sector (valor simbólico, presencia en programas, consumo, etc.)

Dimensión jurídica (leyes que se aplican al sector)

Dimensión institucional y profesional (agentes, organizaciones, profesionales, etc.)

Dimensión infraestructural (centros de creación, formación, difusión, investigación)

#### **4. Frame in the context of cultural and other existing policies**

Other terms used: (political) context; institutional, competition or reference framework.

Agents, policies, plans, programmes, equipment, and other projects and proposals already exist in the environment in which the project is carried out. They should be considered and, if necessary, interact with some of them.

The goal is to take advantage of the resources already existing (a strategic plan, a commemoration, programmes already applied, spaces available for us, etc.) to “fit” our project with the aim of joining forces and multiplying results. A project appropriately framed in an existing policy will be more likely to be approved, accepted, supported and financed.

To develop the project is also essential to detect threats, the difficulties expected, the foreseeable lack of understanding, and any other factor interfering in our proposal. If the project is presented in the opposite direction of the general tendency, which is a very legitimate option, all kinds of difficulties and obstacles will be caused. Tackling with them will be easier if they are well known.

Finally, this chapter includes and analyses the projects with which we compete, either for later collaborate or confronting with them.

The following aspects could be included in the writing of this part in the project:

#### **3. Análisis de la dinámica sectorial**

Definición del sector y subsector cultural

Valoración social del sector (valor simbólico, presencia en programas, consumo, etc.)

Dimensión jurídica (leyes que se aplican al sector)

Dimensión institucional y profesional (agentes, organizaciones, profesionales, etc.)

Dimensión infraestructural (centros de creación, formación, difusión, investigación)

#### **5. The origin of the project and its background**

Other terms used: starting point, birth, emergence, genesis, etc. for origin; precedents, previous experiences, reference projects, etc. for background; and trajectory for the current state of the project.

The writing team of the project should ask themselves whether its origin is an important element, why, and which consequences could have on their proposals. The origin could determine the target audience, goals, contents, the typology of activities, the location, the time, and the management model, among others. This is the reason why it is important to identify it adequately.

However, if the project’s birth is not an important information for the document, then we should forget this chapter.

Similarly, the project needs to look for references in other projects to find inspiration in their successes and failures.

So, before defining our proposal, we should look for same or similar projects of that project to be carried out, either existing or already old, in our environment or outside it.

Finally, the project should also analyse its own trajectory, if possible. We refer, for example, to previous editions of the same project (in the case of festivals, series, annual programmes, etc.) or of projects which led to ours. If it is a more continuous project (e.g., a cultural house), we will be interested in knowing the current state of the centre's project.

This information could be presented to our spokespeople to show that we dominate the sector or issue and that we find inspiration in successful proposals, thus providing the team and recipients of the project with guarantees and security.

The following aspects could be included in the writing of this part in the project:

#### 5. Origen y antecedentes del proyecto

Identificación de los orígenes del proyecto

Análisis de las ediciones anteriores del proyecto

Valoración del estado actual

Antecedentes internos/propios y externos/ajenos que pueden servir de referencia

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#### 6. Internal analysis of our own organisation

Other terms used: organisational or institutional analysis, presentation of the managing organisation, available resources, analysis of actors or agents, who are we? And so on.

Aside from analysing the external elements which could positively or negatively affect the project, it is also important to internally analyse the managing organisation because it could be useful for the external versions of the project as a presentation of the organisation, almost always from a positive vision. Nevertheless, the team should also know their internal weaknesses. For this purpose, SWOT considers the identification of strong points or strengths and weak points or weaknesses which will enable them to make relevant decisions to take advantage of and optimise the former, and to solve or at least to coexist with the latter.

It is also possible that the organisation is not defined yet. Then, it is possible to analyse people who promote the project, their trajectory, and their professional situation. All parts and counterparts involved in cooperation projects should be analysed.

It is sometimes difficult to carry out a good internal analysis of the managing organisation from inside the structure itself, especially in small teams with a high relational intensity. It is therefore useful to assign the analysis to an external agent, to make it collectively to improve it, and not personalising it, but considering functions, no people, which are developed in the organisation.

This internal analysis also considers the resources available (and not necessarily the resources to be used) to develop the action proposal.

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### 6. Análisis interno (o presentación) de la organización gestora

Trayectoria: fin, historia, incidencia, proyectos, éxitos/fracasos, imagen, relaciones, etc.

Análisis de la estructura: forma jurídica, tamaño, organigrama, funciones, etc.

Funcionamiento: planificación, decisiones, coordinación y comunicación interna, etc.

Recursos disponibles (humanos, técnicos, económicos, tiempo, etc.)

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## Diagnosis

Other terms used: conclusion, synthesis or summary of the context.

After analysing the context in which the project is going to be developed, it is worth summing up and concluding this first part of the project with a diagnosis.

The diagnosis has at least 4 functions:

- To relate all the information by matching data of various chapters and making the starting point's situation more understandable.
- To stress the most important aspects which will be useful to understand the project's reality and context. The diagnosis could therefore play the role of conclusions for readers looking for the synthesis of the whole first "conceptualisation" block.
- It is useful for our readers to understand why certain proposals, and no others, are then carried out.
- To show our positioning in a certain reality. With the same data, the reality interpretation could vary between an agent or another according to their values, their goals, their situation in that moment, etc.

The diagnosis is also useful to close the context block and to open the definition block. It connects them.

The following aspects could be included in the writing of this part in the project:

- To focus only on the essential information to understand and explain the reality.
- To analyse it deeply by matching data and getting to the heart of the issues.
- To present this chapter in a synthetic, pleasant and precise way by using maps, photographs, graphics, schemes, pictures, etc.

To sum up, it is a journalist's work: to give as much information as possible, to analyse the available data appropriately (not just to describe the reality), and to write a text as short as possible.

## II. Definition of the project

The main phase of the project, where its major issues are defined, starts.

## 7. The target audience of the project

Other related terms: public, recipients, users, visitors, audience, customers, consumers, etc.

This chapter is crucial to consider the proposal and to achieve the goals. It is important to deeply know the characteristics of the public to which the project is aimed to be addressed. This aspect is essential in the cultural sector as, due to its educational and social transformation nature, the definition of the proposal should be clearly adapted to the way of being of the people we address to.

As mentioned above, we study the profile of the public from marketing. Within culture, the heritage sector is the best studying its publics by assessing not only their profiles, but also visitors and users' behaviours in museums, archaeological sites, monuments, routes, etc. To study the target audience of the project in detail and not be based on clichés or generalisations, some techniques from social research are used: observation, surveys, interviews, team works, etc., together with documentary enquiries.

It is important to know that it is easier to know the existing public than those groups of population who are not current users of our proposal. The first thing to do is identifying those group of people intended to be reached, detailing the common characteristics which identify them as a group, and clearly favouring them. Obviously, there could be more than one group for the project.

The following aspects could be included in the writing of this part in the project:

### 7. Destinatarios

Identificación genérica de cada grupo de destinatarios

Características personales y sociales que identifican y comparten estas personas

Gustos y hábitos culturales, sociales, de ocio, de información,

Necesidades y motivaciones que pueden tener hacia el proyecto

## 8. The project's objectives

Other terms used: goals, purposes, as well as desirable, anticipated or expected results.

This is undoubtedly the most determinant chapter we will working with. The project should clearly identify the specific results aimed to be obtained with its intervention. Objectives are a desire that the team aims to achieve: they can be described, but their achievement is not guaranteed if the whole project is not well defined and planned.

There could be a more general level of objectives and another more specific or detailed level (although it is not mandatory). Anyway, all of them derive from the purposes: that is why purposes are very important at the beginning of the project. Objectives specify and detail them according to the context in which the project is developed (this is the reason why it is important to fully know the context).

Specific objectives should aim to change the context, as well as should be observable or limited in time, clear and specific in their writing, motivational and acceptable for the team, compatible and hierarchical among them, and especially evaluable through prefixed indicators. It is accepted that the writing of the objectives always starts with an infinitive verb + a variable to modify + a criterion of modification.

*An example: To increase + the number of visitors in the exhibition + 10% in relation to the last year (The results of the last year are known from the context analysis).*

When specific objectives are being written, it is also important to write their assessment planning: methodology, indicators, agents, schedule, etc.

The following aspects could be included in the writing of this part in the project:

#### 7. Destinatarios

Identificación genérica de cada grupo de destinatarios  
Características personales y sociales que identifican y comparten estas personas  
Gustos y hábitos culturales, sociales, de ocio, de información,  
Necesidades y motivaciones que pueden tener hacia el proyecto

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### 9. The project's contents

Other related terms: subject, conceptual or work scope or area, etc.

We now define the area of the project's contents: what is appropriate or not at a conceptual level, always aiming to facilitate the achievement of results. It could be the novelty distinguishing the project of what has been previously done. It is obviously adjusted to the purpose, to the context, to the target audience, to objectives, etc.

In fact, this positioning could be part of the strategy, in this case, of contents. It is here emphasised by stressing it in the definition of the project.

In some projects, it could certainly be a chapter with not much information: it could be then eliminated. In others, it will be a main chapter.

The following aspects could be included in the writing of this part in the project:

#### 9. Contenido

Descripción detallada de los contenidos o temas del proyecto  
Definición conceptual de los contenidos cuando sea preciso  
Justificación de su elección  
Grado de innovación del proyecto, si es el caso

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### 10. Work strategies or methodology

Other related terms: method, action criteria, way of working, etc.

Some projects are not based on their objectives because they are obvious and easily acceptable, and here is when this chapter on strategies can be important. The proposal provides a new way of acting which leads to think that it would be more feasible to achieve the desirable objectives or results. To choose or to change the appropriate

strategy of a project could result in being its successful factor. A source of inspiration could be the projects studied in the chapter on background, especially others' background, both those stating a successful strategy and those being mistaken. We act or react consequently.

The strategy is always at the service of objectives and is reflected in activities (the kind of activities, the way of developing them, etc.). The most general strategy or the most specific methodology is applied to all aspects of the project: the agents involved, the type of action, communication, contents, location or the management model. It is usually the most difficult chapter to be defined due to its situation between objectives and actions.

A strategy is not an inflexible criterion, but it should be written by starting with a gerund verb, indicative of a way to do things.

The following aspects could be included in the writing of this part in the project:

#### 10. Estrategias

Identificación de las estrategias, agrupadas por tipos (agentes, acciones, espacio, etc.)  
Justificación de su planteamiento en base a éxitos o fracasos propios o ajenos

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#### 11. The action plan or the activity programme

Other related terms: actions, programme or planning, services, products, etc.

The activities are the most visible part of a project (usually the only one) and they should always be considered as a tool for the achievement of objectives. The project is therefore specified as a proposal or an activity programme. There could be different types of activities: not just artistic performances, historical or arts exhibitions, and different types of routes, but also permanent services, book publishing, musical recordings or the creation of a digital portal to connect cultural agents.

The writing of actions does not generally raise questions to cultural team managers as it is the most tangible part of the definition of the project.

This chapter should fully detail each action: the type of activity, the person or group developing it, the place, the day and time, etc. And then, to facilitate the production, we internally define administrative, technical, logistic, legal, communicative and economic requirements, among others. If it is a draft and we do not know exactly what activities are going to be developed, although the typology of planned actions could be included.

The following aspects could be included in the writing of this part in the project:

#### 11. Actividades

Programa de actividades principales (sin las cuales el proyecto no tendría sentido)  
Acciones complementarias (acompañan y enriquecen las principales)  
Servicios complementarios (necesarios para el buen desarrollo del programa cultural)

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## 12. The management model

Other related terms: participation of agents, management assignment, etc.

A same project could be managed in very different ways, although 3 ways are the most used:

- The direct management, using our own equipment and resources.
- The delegated management, hiring an external agent to manage the project in the most appropriate way.
- The mixed management, which combines own and external means.

This chapter has only sense if the project adopts a management model different from the direct management, if different people, groups and institutions are involved, and if each of them has different responsibilities.

Also, the chapter tries to defend the participation of the different agents in a common project. Doing things oneself, without considering others, is probably “easier”, but in cultural policy, and in turn in action projects, results are much better if the participation of several public, private and associative agents is considered, and all of them having the same goal, sharing objectives, taking responsibilities, acting together, accepting results, evaluating together, etc. This exchange of forces and resources promote strategic alliances with other organisations to optimise information and resources.

There are several joint agreement models, from the simple cooperation agreement to more complex formulas: agreement, consortia, foundations, public firms, etc.

The following aspects could be included in the writing of this part in the project:

### 12. Modelo de gestión

Modelo de gestión que adopta el proyecto y justificación de dicha opción

Identificación de los agentes que intervienen y las funciones que desarrollan

Regulación de las relaciones entre agentes

## III. Project production

We are now in the final phase of the project. It is understood that the project is already defined in detail in its cultural part to be carried out. The production planning and the resource management allows that the project goes from an intention to a reality.

The chapters of the scheme are now like those of other sectors as the production, the communication, and the resource management follow more universal guidelines.

## 13. Production task planning

Other related terms: management, organisation, preparation, work plan, task plan, etc.

Planning the production of a project is defining all the tasks that the work team should do in a certain time to carry out the activities that were planned in the previous chapter. For this purpose, there are various work instruments. The Gantt chart, schedule or bar chart is maybe the most used. It classified tasks and its performance times in a chart. It organises the work before, during and after the activity, as well as monitors its application to evaluate it then.

Production tasks (they are not called actions or activities to not confuse them with cultural events) are administrative, technical and other functions, such as hiring an artist or a technician, booking a space, hiring a device, booking a flight or a hotel, sending a communication, planning a budget, etc.

The following aspects could be included in the writing of this part in the project:

### 13. Planificación de la producción del proyecto

Identificación de las tareas requeridas (para desarrollar las actividades del proyecto)

Agrupación de dichas tareas (funcional, temporal, espacial, usuarios, etc.)

Secuenciación de las tareas (de la primera a la última)

Temporalización de las tareas (tiempo necesario para llevarlas a cabo)

Asignación de responsabilidades (a personas, equipos, departamentos, etc.)

Esquemas de trabajo (cronograma, PERT, etc.)

### 14. The work team

Other related terms: human resources, allocation of responsibilities, organisation chart, etc.

At this point, the resources required to develop the project should be allocated, and the first one is people: the most appropriate professionals and volunteers, functions, organisation and operation for this project. This chapter becomes important when a new team, or at least part of it, is created. If we work with the same people with the same functions, then there is not anything new to say, so this section could be left out.

In the cultural sector, the constitution of work teams is essential as they are a very sensitive and diverse element: culture as a phenomenon, creators and experts as promoters, institutions as co-worker agents, the public as art and heritage lovers, people's free time, the fixes or ephemeral spaces, tight budgets, etc.

Furthermore, the organisation of the work team requires the skill of a directorate to select, to organise, to manage, to train, to motivate, and to evaluate its team.

The following aspects could be included in the writing of this part in the project:

#### 14. Estructura organizativa del equipo de trabajo

Estructura de la organización (organigrama)

Personas o departamentos necesarios

Funciones que debe asumir cada persona o departamento

Funcionamiento interno del equipo

Criterios para el trabajo del equipo (modelo general de organización, estilo de dirección, trabajo en equipo, integración, formación, motivación, etc.)

#### 15. The communication plan

Other related terms: dissemination, promotion, publicity, marketing, relations with the public, etc.

After defining our proposal, it is time to disseminate it. This chapter is essential in all projects: it is about addressing to the target audience chosen to be interested in our proposal. It is also important to have relational links, sometimes permanent relational links, with the institutions of the environment, media, territory, artists, professionals, co-workers, sponsors, etc. It is crucial to maintain the internal communication, the communication developed in the heart of the institution, which is usually unseen but is useful to unite the team and to facilitate their work.

In general, it is advisable, if possible (it is basically a costs issue), that experts and professionals are included in the team or to hire their services to deal with this aspect. And that is what some organisations do. In some cases, this chapter includes a marketing plan or a part of it.

To define communication, the proposal's content is required to be well known (even better to participate in it), as well as the target public and the message and channels to reach it. In such way, the image to be given should be clearly defined, as well as messages, media, spaces, time, etc. For this purpose, and for other reasons, the target groups' profile was previously analysed in detail. Standardised communication mechanisms should therefore be avoided: each type of public receives the information in their own way.

The following aspects could be included in the writing of this part in the project:

#### 15. Plan de comunicación

Definición de la imagen del proyecto

Comunicación/relaciones internas del equipo y de la institución

Relaciones con el entorno del proyecto (instituciones, líderes de opinión, medios de comunicación, proveedores, patrocinadores, otras organizaciones del sector, competencia, etc.)

#### 16. Administrative, logistic and technical requirements

Other related terms: resources, infrastructure, media, material, logistics, etc.

This is another chapter that could be very variable. In some cases, it is a simple relation of materials, and in others, a whole department is working with many equipment.

The aim is to fully define all the aspects required to develop the project:

- Administrative aspects: notices, licences, documents, contracts, insurances, etc.
- Spatial aspects: use and availability of the space, etc.
- Logistic aspects: transports, hotels, restaurants, etc.
- Infrastructural aspects: spaces, vehicles, etc.
- Technical aspects: devices, material, etc.

This chapter is easy to write. It only requires remembering everything. It is about explaining in detail whether the project is accepted and ready to be developed. Generally, most of its information is internally used, although the basic information and that most affecting is presented to an external spokesperson.

The following aspects could be included in the writing of this part in the project:

#### 16. Factores administrativos e infraestructurales

Planimetría de los espacios principales

Relación exhaustiva de los medios necesarios

Régimen de consecución de los recursos

Previsión de movilidad, adaptabilidad y polivalencia de los medios

Métodos de control de los recursos técnicos

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#### 17. Legal factors

Other related terms: legal aspects, etc.

It is a new chapter which either many projects may not include or a whole department could be involved.

It defines all legal aspects which affects the project: creation of associations, firms or other structures, and consequences of the fulfilment of laws, among others. For this purpose, the information already presented as a context in the chapters on the sectoral analysis, on background or on the internal analysis of the management organisation could be considered.

In some cases, this chapter influences the administrative chapter. In other many cases, it is not included as there is nothing important to stress.

The following aspects could be included in the writing of this part in the project:

### 17. Factores jurídicos

Forma jurídica que toma el proyecto (sobre todo si es de nueva creación)

Legislación a la que se acoge

Regulación jurídica laboral, de seguros, de derechos de autor, etc.

Estatutos, reglamentos y acuerdos internos

Contratos con artistas, profesionales, empresas de servicios, etc.

Contratos de colaboración con otras organizaciones

### 18. Economic and financial management

Other related terms: budget, cost ratio, revenue and expenditure forecast or economic forecast, investment, balance, income account, etc., according to the type of driver (public, private, associative).

Although it is included at the end of the project document, this chapter is crucial for any proposal, at least, in the advanced phase. It could be not included in a draft. It includes the following aspects in a complete stage:

- The budget: It is the economic synthesis of the project and includes all the revenue and expenditure forecasts defined in the previous chapters.
- The liquidity plan: It is the temporary revenue and expenditure forecast.
- The financing: It is the response expected when there is expenditure before the volume of revenue.
- Control and management of revenue and expenditure: it is the definition of the mechanisms established to guarantee the good administration of revenue and expenditure.
- A sponsorship plan: it is the inclusion of agents providing economic funds, personal collaborations or cessions of infrastructural means or services. It is carried out from or in collaboration with the communication or external resources department.

The following aspects could be included in the writing of this part in the project:

### 18. Gestión económica y financiera

Presupuesto (ingresos y gastos previstos)

Plan de tesorería

Previsión de financiación

Control económico y financiero

Plan de patrocinio

### 19. Other factors

The aim is to identify another factor which is important for the project.

## IV. Forecast of the assessment of the project

Other related terms: valuation, monitoring, supervision, control, report, etc.

### 20. Assessment

After defining all the aspects of the production, the project could be carried out, although it is still a chapter which has been specified in each step of the proposal's design, but it should be considered in a specific chapter.

Assessing a project is verifying to what extent the goals and its operation have been fulfilled, and especially, what should be done to improve it. For this purpose, there are analytical methods and appropriate indicators, which should be established before the intervention. They should be appropriate, neutral, easily detectable, reliable, sensible to little variations, lasting in time, comparable with those of other projects, verifiable by others and accessible with the resources available. The assessment should be carried out as an instrument which leads, in the future, to the improvement of the project, current or future editions, and not only as a review of what happened. The assessment is a tool for the team, not against it. By way of a recapitulation, the following aspects should be assessed:

- Results linked to the achievement of objectives (to measure the effectiveness: were the results achieved?).
- The other aspects of the definition: the choice of the target audience, the definition of contents, the choice of strategy, the determination of actions, etc. (to measure its suitability: could it be done differently?).
- Process: Production fulfilment, operation of human, infrastructural and economic resources, among others (to measure the efficiency: could resources be optimised?).
- Ultimate impact linked to the approach to the project's final purposes (Was it useful to improve something in the long term?).

The following aspects could be included in the writing of this part in the project:

#### 20. Evaluación

Ámbito de la evaluación: objetivos, definición, proceso o impacto

Metodología general e indicadores de evaluación

Calendario, agente responsable, etc.

## 3. Conclusions and final advice

### About the context

It is advisable to give **only** the information which is useful for the editor to understand the context and to explain later the content proposal, as well as for the reader to understand it. Unnecessary information should not be included in the document, no matter how difficult it was to obtain it.

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The territorial analysis should not be confused with an encyclopaedic and detailed story of all the existing things. Information is usually more useful for readers if it is summarised, globalised, analysed, and interrelated. The detail and the excess of information not very relevant disturb and break the reading process.

We should include as much information as possible in a text as short as possible. It is a synthesis work. Schemes, tables, graphics, maps, pictures, links, and other resources could be useful.

The diagnosis, as an analytical synthesis of the context, is useful to sum up the important issues and to mix them. It is usually the beginning of the project as the bulk of the detailed information on which it is based is included in the annexes at most.

The context will be deeper analysed as more distant the reader is of it. And vice versa!

All the information required is never obtained. Proposals with the available information should be provided at some point. Then, proposals are modified if there is an information requiring it.

It is advisable to hide some information about the weak points of the managing organisation, and maybe of the environment (although the writing team should consider it).

### **About contents**

Identifying the own content of the project is required and very useful. It gives the project strength, originality, and novelty.

Objectives, contents, strategies, activities, etc. should not be mixed or confused, and sometimes it is difficult!

Although internally, the project should anticipate the evaluation process.

The target audience should be well analysed to give an appropriate proposal for their needs, desires, and possibilities.

Strategies are important to guide the action of the project. A same objective could be achieved or not according to the strategy followed.

Planning tools are useful to carry out our work in a more secure, reliable and effective way.

### **About the general structure**

A good project is readable. The shorter, but complete, the better.

The terminology of the project cannot stop us. Many things can be named in very different ways.

It is advisable to avoid very academic headings of each chapter (as those here presented) and to personalise the project.

The number of pages of the analysis of the context and that of contents or proposals should be logically proportionated, although the context is usually longer than the definition.

The synthesis or the diagnosis of the context can be made at the beginning of the project, and all the previous information could be included in another annex.

There could be different versions of a same project depending on to whom it is addressed (team work, boss, press, collaborative entities, sponsors, users, etc.). Also, their deepening level and the consideration of relevant issues could vary.

Chapters should be homogeneously developed, without deepening in technical elements when contents still constitute a general proposal.

It is also important to consider the formal elements which identify the project and facilitate the reading: heading, author, table of contents, page numbering, introduction/presentation, summary, bibliography (if it exists), etc.

The influence of an appropriate graphical presentation is useful for its acceptance.

What is important is that the project is useful as a work tool (internal factor) and as a presentation tool (external factor).

## 4. A total of 15 infallible pieces of advice to fail in a cultural project

1. Work always alone, do not delegate or work in team. Other people are a hindrance for someone so brilliant as you!
2. Make a complex scheme, full of symbols, arrows, connectors, and links. Use weird terms, anglicisms difficult to pronounce and ambiguous ideas. No one is going to understand anything, but it makes the text modern and you give always the image of knowing a lot.
3. Why making a previous diagnosis if you already know what and how your project is going to be? First, invent your activity and then create a context adapted to it.
4. Previous analysis: Why working so hard if nobody is going to read it? Copy the first website you find. If someone insists, give him or her as many data as possible.
5. It is not worth innovating in a project. People is not going to understand or appreciate it. Make little changes in the previous project and you will have a new one. Easy, right?
6. Do not research previous experiences. It is the first time in the history of mankind and in the layer of the Earth that somebody has an idea so original as yours, for sure. You are an exception!
7. Make sure of the success of the public. Address to “everyone” and you will be succeeded, for sure.
8. Do not detail the objectives. The more ambiguous they are, the easier it will be to invent satisfactory results.
9. Think about the assessment when the project is finished. You will see how it will be always successful.
10. Strategies? Too complicated. Forget them. No one will miss them.
11. Focus your project on activities, not on objectives. Actions are seen. Other things are blah-blah-blah. If somebody asks you, say that your objective is carrying out the activities.
12. Do not waste time planning or making schedules. Someone with your experience does not need such instruments. Do it as always, everything has worked out well so far, why change it?

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13. Any production scheme is good. Then, we improvise, as always.
14. Do not plan resources or time, it depends on the moment, the main priority of the strategic planning!
15. Do not plan the functions of each person in the team. It will be easier to blame somebody for what is wrong and award the successful factors to you, of course!

Finally, remember: A project fails... because of the people not interested in culture! And if not, of politicians, it always works!

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