[Translated article]

Identity strengthening in sociocultural projects as a mediation resource for the process of cultural resistance

Fortalecimiento identitario en proyectos socioculturales como recurso de mediación del proceso de resistencia cultural

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Abstract

Introduction: Managed from a sociocultural approach, projects can assume identity strengthening as a resource for mediating the process of cultural resistance. These concepts and the practices that derive from their systematization in various fields currently constitute substantive resources to implement policies that, aiming at social development, ponder symbolic capital as an essential currency in the conformation of a subject whose personality reveals emancipatory and counter-hegemonic features from culture.

Objective: To propose a methodological procedure for the management of socio-cultural projects that contributes to identity strengthening as a mediation resource for the process of cultural resistance.

Methods: Theoretical and empirical methods were used.

Results: The proposal facilitates a logic of action that contributes to identity strengthening as a mediation resource for the process of cultural resistance. It was built from a set of methodological sequences considered substantive elements within the phases of sociocultural project management.

Conclusions: The analysis of the theoretical-methodological underpinnings, the initial diagnosis and the definition of regularities facilitated the criteria for the conformation of the proposal as a solution to the scientific problem.

Keywords: cultural development; cultural identity; culture; development project

Resumen

Introducción: Gestionados desde un enfoque sociocultural, los proyectos pueden asumir el fortalecimiento identitario como un recurso de mediación del proceso de resistencia cultural. Estos conceptos y las prácticas que derivan de su sistematización en diversos ámbitos, constituyen actualmente, recursos sustantivos para implementar políticas que, teniendo como fin el desarrollo social, ponderan el capital simbólico como divisa imprescindible en la conformación de un sujeto cuya personalidad devele rasgos emancipatorios y contra hegemónicos desde la cultura.

Objetivo: Proponer un proceder metodológico de gestión de proyectos socioculturales que contribuya al fortalecimiento identitario como recurso de mediación del proceso de resistencia cultural.

Métodos: Se emplearon métodos del nivel teórico y empírico.

Resultados: La propuesta facilita una lógica de acción que contribuye al fortalecimiento identitario como recurso de mediación del proceso de resistencia cultural. Se construyó a partir de un conjunto de secuencias metodológicas consideradas elementos sustantivos dentro de las fases de gestión de proyectos socioculturales.

Conclusiones: El análisis de los sustentos teórico-metodológicos, el diagnóstico inicial y la definición de las regularidades facilitaron los criterios para la conformación de la propuesta como solución al problema científico.

Palabras clave: cultura; desarrollo cultural; identidad cultural; proyecto de desarrollo

Introduction

Currently, there is an alarming growth in the reproduction of patterns indicating the presence of cultural colonization. Reflecting the devaluation of the symbolic capital of nations and their diversity, this phenomenon is consolidated by the rise of large entertainment transnationals and their bet on a consumerist and uncritical social subject, in the face of the trivialization of identity as a new market strategy.

Immersed in this reality, Cuban society demands an exercise of strengthening its cultural identity with greater scope, participation and integrality. To this end, this effort should be oriented, in an articulated manner, towards those objectives of the State and the Government that, based on a strategic vision, recognize the defense of culture as: "shield and essence of the nation" (Communist Party of Cuba [PCC], 2021, p. 47).

From the stated principle that: "culture as a sustainable framework for cohesion and social capital, coexistence and peace, indispensable for human development" (Alonso and Medici, 2012, p. 15), Cuba responds from the *Conceptualization of the*

economic and social model of socialist development by stating that prosperity and well-being are linked to many factors, among which the following stand out:

> The possibility for the people to participate in a creative way in cultural and historical processes, and to be able to fully enjoy the best of art and literature, as well as to protect and appreciate the identity and cultural heritage as the shield and essence of the nation (PCC, 2021, p. 47).

Along with this purpose, according to the PCC (2021), "The taste for beauty and the willingness to find answers to aesthetic and ethical needs in the different manifestations is cultivated (...); alien to trivializing, discriminatory and mercantilist mentalities and stereotypes, typical of consumer societies" (p. 49).

In order to carry out the shift imposed by the above, project work is then proposed and its management is consequently assumed from a sociocultural perspective, as it becomes a facilitating instrument for identity strengthening as a resource that mediates in the processes of cultural resistance.

Researchers such as Ander-Egg and Aguilar Ibáñez (2005) constitute the main theoretical references that, at the international level, contribute to the theoretical and methodological inferences regarding project management.

Authors such as Carriera Martínez (2010), González Martínez and Rojas Hernández (2020), and institutions such as the Ministry of Culture (2020), stand out for their contributions to the subject from a sociocultural perspective.

They recognize that, at the national level, there is a trend towards project management, whose driving force is art, based on the use of its potential to diversify dissimilar urban and rural contexts.

In the opinion of González Martínez and Rojas Hernández (2020), based on effective formulas aimed at the transformation of social reality, sociocultural projects facilitate the transformation of each context with the objective of promoting the existence and development of a progressive change, from a qualitative and quantitative point of view.

However, according to Cabrera Díaz et. al. (2023):

There is a tendency to apply stereotyped projects, based on externalist, classifying and homogenizing diagnoses, which fail to go beyond the conception of community as a physical geographic space, a social asymmetry legitimized by political language and unduly affirmed in community cultural action. (p. 68).

The scarce theoretical and methodological references that address management practices for the strengthening of cultural identity, based on the use of the sociocultural project, are also limitations, since they represent an instrument that channels this process, as well as the scarce systematization of cultural resistance, as a result of the mediations that are established, based on the articulation of these.

Based on the existing contradiction between the current state and the desired one, and taking into account the demands of a wide platform promoted by the State expressed in guidelines, plans and programs, the following objective was formulated: To propose a methodological procedure for the management of sociocultural projects that contributes to the strengthening of identity as a resource for the mediation of the process of cultural resistance.

Theoretical framework and conceptual references

The concept of cultural identity is one of the most polysemic and, at the same time, one of the most recurrent. Its study has occupied various sciences, which to date have tried to unravel its impact on the cultural, social, political and economic spheres. Consequently, multiple notions have been developed with the purpose of systematizing its conception, use and analysis. According to Leiva Ramírez (2022), "the existence of peoples and the different forms of human communities as independent entities depend on it" (p.1).

On identity, its definition and world situation in the face of neoliberal globalization, there are multiple researchers who have contributed. The following stand out: García and Baeza (1996), Novoa Pérez (2008), Garza Leal and Llanes Alberdi (2015), Pertegal Felices, et al. (2020), Prieto Jiménez (2017), Ortiz Blanco and Tejera Scull (2022) and Leiva Ramírez (2022).

They underline the idea of linking education, communication and the dynamics of management of sociocultural processes through the shaping of identity that guarantees the formation of a critical and emancipatory social subject. They also emphasize the need to strengthen identity from a decolonizing and counter-hegemonic stance, with a determined historical, social and ideo-aesthetic approach that projects practices of self-recognition and symbolic reproduction that disarticulate and delegitimize nuclei of cultural domination.

In this regard, Garza Leal and Llanes Alberdi (2015, p. 566) argue that: "the construction of identity implies that tradition, customs and cultural factors are a selective representation of the past, strategically elaborated and synthesized in the present, and respond to contemporary and politically instrumental priorities and purposes".

The definition of cultural identity assumed here is the one of García and Baeza (1996), who affirm that:

> The cultural identity of a given social group (or of a given cultural subject) is the production of responses and values that, as heir and transmitter, actor and author of its culture, it carries out in a given historical context as a consequence of the socio-psychological principle of differentiation and identification in relation to other culturally defined group(s) or subject(s). (p. 130)

The term identity has become widespread in recent decades and has been the subject of debates, controversies and theoretical polemics in different instances. According to Novoa Pérez (2008):

> In some cases it is linked to culture, in others to national consciousness or some aspect related to the nation, its existence and the way its essential being is thought of. It is characteristic to find such an absolutization of the common in the identity, that it leaves no room for the diverse, presenting its evolution in a linear and abstract way, apart from the vital process itself. (p. 71)

For years, it has inexorably led to the error of conceiving identity outside the context in which phenomena or processes as complex as the market, consumption, the mass media as hegemonic instruments and cultural warfare take place. Its conceptualization must overcome statism and the search for absolute consensus, showing a "heterogeneous anatomy" far from approximations that, although always valuable, are partial.

It is then not only an attempt to recognize cultural identity as a process that prescribes self-recognition and the preservation of idiosyncrasy, but also to distinguish it through the prism of a socio-political phenomenon: the rejection of cultural domination, as a constant in the search for sovereignty and emancipation.

Seen in another way, and in correspondence with the theoretical analysis proposed, it is nothing more than to rethink this concept as a substantive factor in the conceptions of identity strengthening in an environment of cultural and symbolic wars, globalization and cultural hegemonies.

The ideas expressed so far allowed the authors, consequently, to establish the notion of cultural resistance as a process to be systematized in the research framework.

Among the studies on cultural resistance, the contributions of researchers such as: González Aróstegui (2001), Colombres (2009), Novoa Pérez (2008), Prieto Jiménez (2017) and Cortés Garzón (2022) stand out. Most authors argue that the treatment of this phenomenon, both theoretically and practically, requires a multifactorial approach, because culture itself is a complex system that functions with dynamism and integrality, while demanding an adequate and specific communication, in the creation, dissemination and exchange of spiritual values.

This constitutes an indispensable component in the conception of the whole identity strengthening strategy, by assuming it as a mechanism of cultural defense and, according to González Aróstegui (2001), as: "a process of formation, integration and synthesis of an emancipating conception, which has been forged closely linked to political and revolutionary processes, and manifested

fundamentally as a scheme of thought that rejects the cultural penetration of the western model" (p.114).

However, cultural resistance cannot be sought only in the generation of new images of social identities, even if they aim at delegitimizing the relations of exploitation and domination. It is from the questioning of the mode of production of cultural aesthetic artifacts and the forms of management of cultural processes that the construction of theoretical-practical options of resistance to neoliberal capitalism must be sought in order to produce truly counter-hegemonic subjectivities.

A massive process of unanchoring of social relations and cultural processes is taking place, which deterritorialize production and bring into existence global flows that connect distant spaces through cultural consumption. Thus, a global mass culture is produced in which cultural imaginaries are transformed and identities are structured, from the interaction of culture with the transnational dynamics of markets.

In this regard, Colombres (2009) states that:

> Cultural penetration establishes solid bridgeheads in the most conservative aspects of popular culture, which it exalts and incorporates, advancing from there on the most contentious and radical aspects, with a view to neutralize and manipulate them, so that they cease to be the nourishment of cultural resistance. (p. 260)

Other reflections, derived from the theoretical and methodological foundations, arise and are assumed to analyze the factors that drive the objective of this research: How to approach cultural identity and resistance, from assumptions that allow rethinking, in the contemporary scenario, the management practices assumed by sociocultural projects? To what extent does the sociocultural project contribute to identity strengthening and the process of cultural resistance in an efficient and effective manner?

The sociocultural project has acquired, for some time now, a singular protagonism that constitutes a methodological instrument that allows to prioritize and order the

actions to be undertaken, with respect to the situation, previously diagnosed and that, generally, by virtue of being pertinent, is linked to local needs that have even national transcendence.

In its instrumental conception, the sociocultural project is defined as a set of strategically planned actions that are structured as a system around specific objectives with short, medium and long term impacts. At the same time, according to Carriera Martínez (2010): "(...) it is recognized by its intentionalities, committed to a transformation from, with and for human essences, in its methods of concretion and in the transcendence of its results (...)" (p.13).

Sociocultural projects are consolidated as mechanisms that contribute significantly to identity strengthening as mediation resources for social transformation alternatives that are promoted from culture "as an act of conscience and source of rationality applied to daily life" (Colombres, 2009, p.190) and, in the context of the research assumed, it is expressed in the processes of cultural resistance.

In this aspect, they are identified as a possibility to provide new meanings to cultural management as an emerging act in the current context, where the processes of cultural resistance must transcend the fact of a mere linear sender-receiver communication in the field of symbolic exchange.

Therefore, what is proposed, as a resource that links the strengthening of identity and the process of cultural resistance, is that its management should not be restricted to promoting access to cultural goods, but should seek to generate instances of exchange, enable certain disputes and problems around the configuration of meanings and promote new schemes of interpretation of the problems of the current reality.

Methodology

In order to determine the initial status of the strengthening of cultural identity in sociocultural projects as a resource for mediating the process of cultural resistance, 35 sociocultural projects were identified as the target population. The sample, selected intentionally, consisted of 11 sociocultural projects representing 31.4% (Table 1).

Table 1

List of socio-cultural projects constituting the sample

No.	Name of socio-cultural project	Municipality
1	*Sitispe*	La Sierpe
2	*Arte-sano, por la tradición y la cultura*	Cabaiguán
3	*El Patio de Tila*	Cabaiguán
4	*Avalancha*	Cabaiguán
5	*Proyecto patrimonio*	Fomento
6	*Monumentos de mi barrio*	Fomento
7	*Payasin*	Fomento
8	*Colmenita "Dueños de la Felicidad"*	Sancti Spíritus
9	*Rescate de la música tradicional campesina en la zona del plan Turquino Bamburanao*	Yaguajay
10	*Guaracheritos del Sur*	Yaguajay
11	*Danzarte*	Trinidad

These projects are recognized in the Cultural Development Program of 2022 and reflected in the list of updated socio-cultural projects of 2023, conciliated between the Programs Department of the Provincial Directorate of Culture and Art and the Provincial Center of Houses of Culture.

The methodology used was based on the dialectical-materialist approach as a general method that, from its principles, laws and categories, traced the guidelines for the inquiry operations. A methodological approach was assumed, predominantly qualitative, although techniques of the quantitative methodological approach were used, such as percentage calculation to statistically support some inferences. Under this conception, theoretical and empirical methods, techniques and instruments were used.

Historical-logical: it made it possible to analyze the trajectory and regularities of the studies related to cultural identity and the process of cultural resistance.

Analytical-synthetic: it was used in the study and processing of the information that constituted the basis for the process of identity strengthening, cultural resistance and sociocultural projects.

Inductive-deductive: it allowed the interpretation of the data and the search for causes, the achievement of inferences and regularities that made possible the construction of the methodological procedure, the construction of categories and subcategories of analysis, as well as the verification of the pertinence, feasibility and necessity of the application of the proposal.

The empirical methods used were:

Participatory action research (PAR): it facilitated the delimitation and collective and interactive conception of the methodological procedure.

The information gathering techniques used for the development of the participatory action research were:

Documentary analysis: it made it possible to gather useful information for the construction of the methodological procedure, to verify the guidelines issued in different normative documents related to the subject.

Participant observation: it made it possible to obtain information about the criteria and experiences of key informants, for the strengthening of identity and the process of cultural resistance.

In-depth interview: it made it possible to ascertain the criteria of key informants on the theoretical and methodological elements of identity strengthening as a resource for mediating the process of cultural resistance.

Methodological triangulation: it enabled, from the evaluative study, the comparison and contrast of the results of each of the instruments applied and the definition of regularities during the initial diagnosis stage.

As part of the documentary analysis, a broad theoretical, normative and programmatic corpus was reviewed, among which the following stand out: the National Economic and Social Development Plan 2030 (2019); Ministerial Resolution 57/2022 of the Ministry of Economy and Planning; the document: *Sowing ideas, sowing awareness: Program to confront cultural colonization*; the

Cultural Development Program 2020-2030 of the Ministry of Culture (MINCULT) (2020); the Priorities and lines of work of MINCULT (2020); and the reports of substantiation of socio-cultural projects that constitute the target population.

The processing of the results made it possible to confirm the existence of documents that express the need for work aimed at strengthening identity in socio-cultural projects and, in the current context, the imperative of allocating efforts to strengthen cultural resistance as a decolonizing and counter-hegemonic principle.

At the same time, a group of contradictions are delineated:

✓ Few documents that constitute theoretical and methodological references for the management of sociocultural projects, from a perspective that instrumentalizes the strengthening of identity as a resource for the mediation of the process of cultural resistance.

✓ Scarce use of the category of cultural resistance in documents that constitute guiding platforms for sociocultural work, as a counter-hegemonic process, from a cultural perspective.

From the application of the participant observation and the in-depth interview, the following elements were collected as significant elements:

✓ In the context of the management of the diagnosis phase, 100% of the projects do not include an intention to study the reflection of cultural memory in the behavior and social practices of the beneficiaries and recipients of the project.

✓ No consideration is given to the contributions of the network of institutions and community strengths that in the sociocultural order can contribute to the multiplicity of dynamics that are generated in terms of approaching values or cultural expressions of high identity significance.

✓ The implementation of studies of cultural interests and needs is neglected as a resource that allows programming actions based on perceived cultural needs.

✓ In 10 sociocultural projects (90.9%), a set of actions are generated as a response to a predominantly externalist analysis and therefore alien to the sociocultural reality, which means that the processes of cultural exchange, promotion of values and goods are generated essentially from the interests

and possibilities of the project coordinating group in terms of logistical and technical-artistic capabilities, not as a result of the needs of the project beneficiaries.

✓ Existence in six coordinating groups (54.5%) of methodological misunderstanding of the phases of: diagnosis, planning, execution and evaluation, which if managed in an organic manner, would contribute to the levels of identification, differentiation and commitment to those cultural expressions of high identity significance, which are directly linked to the process of cultural resistance.

✓ In eight of the sociocultural projects (72.2%), the implementation of sectoral plans or programs and the alliance with other projects and institutions that pursue the common objective of identity strengthening are not reflected as a management practice. This does not ensure the sustainability of their proposals, based on working alliances.

✓ Only four (36.4%) of the representatives of the project coordinating groups know what cultural identity is, or at least, without conceptualizing it, they make assessments that describe essential features of its conformation.

✓ Only two (18.2%) of the representatives of the project coordinating groups were able to express criteria on what they perceive as cultural resilience, while 54.5% stated that they had no idea what it refers to. There is a perception of the phenomenon that results in the recognition of its usefulness and strategic importance; however, it is a conceptual notion about which there are still many theoretical and methodological gaps in order to be able to assume it in the framework of sociocultural project management. .

Results

The analysis of the main theoretical and methodological supports, the valuations emanated from the initial diagnosis and the definition of the main regularities, around the object and field of study, facilitated in principle, the criteria for the conformation of the proposal as a solution to the scientific problem of the research.

The methodological procedure of sociocultural project management proposed as a contribution to the strengthening of cultural identity, which mediates the process of cultural resistance, is also structured on the basis of principles and foundations that from the philosophical, political, methodological and sociocultural determine its organization and orientation, thus guaranteeing the fulfillment of the proposed objective.

From the methodological point of view, a logic of action that contributes to the strengthening of identity as a resource for the mediation of the process of cultural resistance is facilitated. The proposal is built from a set of practices, sequences or steps that the authors consider substantive elements within the four phases of management of sociocultural projects.

First phase: Diagnosis

Action 1: Definition of axes for the methodological projection of the diagnosis.

Axis 1: Cultural memory, identity and resistance.

1. Reflection of cultural memory in patterns of behavior and sociocultural practices that become identity support (language, clothing, religion, symbolic production, customs, etc.).

2. Identification or differentiation with cultural expressions of high identity significance and interest in environments, management models and sociocultural practices that express forms of cultural resistance.

3. Importance given to the knowledge of national cultural identity and heritage as values that contribute to the formation of a critical, emancipatory subject committed to the nation's symbolic and cultural capital.

4. Interpretation of the process of cultural resistance that is analyzed by the subjects, through visual elements, concepts, visions and symbolic representations.

Axis 2: Relationship between institution, community and sociocultural environment. Expression of cultural mediations.

1. Development strategies with a cultural perspective that affect the community as a function of the processes of strengthening cultural identity.

2. Presence of cultural institutions in the community environment and reflection of their work in the formation of active subjects, with respect to cultural identity and processes of cultural resistance.

3. Local presence of cultural expressions of high identity significance, of artists, culturists and tradition bearers.

4. Presence and impact of foreign cultural expressions and classification based on criteria of high, medium or low transcendence for the strengthening of cultural identity.

Axis 3: Study of cultural interests and needs.

1. Emphasis on the criteria of cultural participation and commitment to cultural signs of high identity significance.

2. Trends by socio-demographic variables of cultural needs, consumption and satisfaction of cultural demands.

Action 2: Collection of data and relevant information

The tools for data collection will mainly be: SWOT matrix, the Problem/Objective Tree, participant observation, cultural consumption survey guides, moderation of group discussions, field studies, brainstorming, analysis of cultural programming and documentary analysis guides.

In this sense, emphasis will be placed on three techniques that constitute the methodological basis of the sociocultural diagnosis, whose principles are used in the development of the process: the semi-structured and/or open interview, participant observation and group moderation.

For the design of the questions or criteria that will determine the scope of these tools, it will be important to take into account aspects such as:

✓ The capacity of the subjects to receive, process and interpret the information of the sociocultural reality, through their senses and competencies.

✓ Individual and collective expectations, aspirations, emotions, motivations of the subjects and their link with the processes of formation and strengthening of cultural identity.

✓ Commitment and identification with the processes of cultural resistance as a critical and counter-hegemonic exercise. Sense of belonging.

✓ Importance given to the social imaginary (symbols, codes, symbolic representations) and conscious articulation with the management practices of socio-cultural projects.

✓ Strategic vision. Expression through articulation with development plans, programs and projects.

✓ Cultural services provided in the locality and contributions to identity strengthening processes.

✓ Preferences of the population groups for cultural manifestations (music, dance, literature, plastic arts, theater, etc.) and prevailing opinions about cultural services.

Action 3: Analysis and weighting of diagnosis results

In this action, the list of problems identified during the diagnosis is visualized and organized in a repository to group them according to their nature. Priority is given to those related to the dynamics of strengthening cultural identity and its link with cultural resistance processes. The central problem and the corresponding identification of causes and effects will be defined.

For the process of prioritizing the problems, weighting techniques, dynamics with the project's coordinating group, community awareness workshops, expert criteria and focus groups may be used. The main technique proposed is the *problem prioritization matrix* (Table 2).

Table 2
Socio-cultural Problem Prioritization Matrix

Problem	MAGNITUDE	SEVERITY	CAPACITY	BENEFIT
	How many members are affected by the problem?	How much damage does it cause?	What is the possibility of a solution?	How much does its solution benefit us?
1				
2				
3				

This technique will make it possible, once the initial data have been collected in the diagnosis process, to rank them on the basis of criteria such as "magnitude of the problem" (scope in terms of community members), "severity of the damage caused", "solution capacity" and "benefits of the solution".

Based on the determination of scales that contemplate low, medium and high levels in some criteria or severe, medium severe or very severe in others (see Table 3), intervention logics are defined based on the priorities established by the instrument.

Table 3
Criteria and measurement scales for the Problem Prioritization Matrix

	MAGNITUDE	SEVERITY	CAPACITY	BENEFIT
Criteria	Number of people affected by the problem	Intensity of the damage caused by the problem	Possibility of solving the problem	Level of usefulness of solving the problem
Scale	Division of the affected population by the total population, which will give the percentage of the magnitude.	They will be expressed in values from 1 to 10 whose qualitative expression will be:		
	Low (0-50%)	Severe (1-4)	Low (1-4)	Low (1-4)
	Medium (50-70%)	Medium severe (5-7)	Medium (5.8)	Medium (5-7)
	High (80 -100%)	Very severe (8-10)	High (8-10)	High (8-10)

Second phase: Planning

The objective of this phase is to conceive, in advance of the implementation stage, the project's intervention logic. It will facilitate, in the context of the methodological approach offered, the fulfillment of principles such as: the contextualization of each activity and its target audience, the logic of their implementation in correspondence with spaces, schedules, audiences, the reflection of policies expressed in sectoral programs or institutional objectives, the identification of the necessary material and human resources and the selection of control and monitoring instruments suitable for the project.

The following outline is proposed as a guide for planning.

Objective. What should be different at the end of the project? Activities and expected results. What should we do to achieve this objective? Responsible persons. Who should do it? Coordination techniques and management. How should we do it? Date, time. When should we do it? How much time will it take? Needs. What resources do we need for it? Where do these resources come from? External contribution. What would we need external support for? Who is it from? What should that support consist of? Monitoring and Evaluation System. How do we know that the objective has been achieved?

The main instrument to be used is the Planning Matrix, into which the answers will be transferred from the suggested planning guide or outline.

Third phase: Execution

Action 1: Basis of the project implementation plan according to the scheme proposed by Ander-Egg and Aguilar Ibáñez (2005).

What is to be done? (Nature of the project). Why is it to be done? (Origin and rationale). What is it to be done for? (Objectives). How much is it to be done? (Goal). Where is it to be done? (Physical location). How is it to be done? (Activities and tasks to be performed. Methodology). When is it to be done? (Location in time). Who will do it? (Human resources). What will it be done/cost? (Material and financial resources).

Action 2: Preparation of the implementation plan

A *action schedule model* will be used as a fundamental resource for project implementation, which will include the following criteria: action design, resource management schedule, promotion plan and activity plan. The model should reflect: those responsible, the day, time and place.

Fourth phase: Evaluation

For the purposes of the proposed methodological procedure, evaluation is assumed as a transversal process to the entire management dynamics of the sociocultural project. It is, therefore, a matter of making value judgments and of graduating the assignment of meaning to the actions, processes, products or realities so that the evaluation is more than a mere description of the environment.

Scope of application of the evaluation process of the methodological approach.

Action 1: Evaluation of planning.

The design of the intervention logics and the degree of pertinence or adjustment of the sociocultural project to the concrete reality should be evaluated. It will consequently manifest two phases:

Phase external to the sociocultural project: pertinence or adjustment of the design to the reality on which it is intended to be applied. Linking the design with the diagnosis obtained in the context evaluation: To what extent does the project design offer a response and coverage to the needs detected, the demands expressed and, in general, to the group's reality?

Phase internal of the project itself: assessment of the intrinsic coherence of the design, whether or not its elaboration responds to technical and rationality criteria. Are all the technical elements present? Have they been proposed in the technically adequate order? Is there coherence among them?

Action 2: Evaluation of the process.

It will consist of verifying that the implementation of the sociocultural project is carried out in correspondence with the previous planning. It requires an exhaustive follow-up of all the phases of its development. It involves carefully observing each of the planned actions or activities in order to detect: possible errors or misinterpretations in the application of the technical elements present in the planning; unforeseen results of the actions carried out; and lack of adjustment between the various elements/phases and/or components of the project.

Action 3: Evaluation of results.

It will consist of verifying the fulfillment of the objectives proposed in the planning. It will be temporarily applied once the program has been completed and, like the previous ones, will be used to make decisions about the continuity, completion or modification of the program or action evaluated.

This evaluation should not only take into account the foreseen or expected results. It should consider unforeseen results - be they positive or negative - and provide information on past, current and future processes derived from the groups and

communities. In this sense, they will be highly revealing regarding the relevance of the project and its management logics.

Action 4: Evaluation of impacts.

This action will be aimed at assessing the effects or repercussions of the sociocultural project management process on the sociocultural environment in which it is implemented.

In order to be effective, it will require the following elements: definition of appropriate indicators; finding a cause-effect relationship between the multiple variables that influence the environment under evaluation; and definition of the time that must necessarily elapse before results can be seen.

Discussion

The systematization of the theoretical-methodological foundations, the evaluative study of each of the diagnosis instruments applied and the stage of the research process assumed for the design of the proposal have made it possible to ascertain the existence of potentialities and limitations.

Potentialities:

✓ Extensive theoretical *corpus* that supports, from different sciences and disciplines of study, cultural identity and cultural resilience.

✓ Existence of institutional regulations and sectoral programs that point to the importance of strengthening cultural identity, the management of socio-cultural projects and cultural resilience.

Limitations:

✓ Theoretical and methodological limitations of the coordinating groups to assume sociocultural projects as a resource for transformation and development.

✓ Inadequacies in the logics of methodological action in project management: Lack of vision of sociocultural project management phases as a system that is dialectically articulated; descriptive, externalist and homogenizing diagnoses that sometimes do not correspond to territorial sociocultural realities.

✓ Hierarchization of technical processes from the manifestations of art as the main way for the apprehension of cultural codes and the approach to cultural identity.

✓ Insufficient linkage of socio-cultural projects with government plans and programs and other institutional projects that promote cultural resistance as a decolonizing and counter-hegemonic practice.

✓ Disregard of the community in sociocultural management processes, which delegitimizes or makes invisible one of the natural sources of identity construction.

Conclusions

The analysis of the theoretical and methodological foundations that support the strengthening of identity in sociocultural projects as a resource for mediating the process of cultural resistance, shows that these are supported by the contributions of various currents of scientific thought, which assume cultural studies as a way of systematizing the counter-hegemonic experience.

The actual state of identity strengthening as a resource for mediating the process of cultural resistance, lies in the fact that, as strengths, the value of the subject is recognized; however, insufficiencies were found in the management logics and consequently in the performance of the sociocultural projects that made up the sample.

As a result of the research process, a methodological procedure was designed for the management of sociocultural projects, which contributes to the strengthening of identity as a mediation of the process of cultural resistance, structuring a set of substantive elements in the management phases that from philosophical, political, methodological and sociocultural principles and foundations prescribe its necessity and relevance.

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Conflict of interest

The authors declare that they have no conflicts of interest.

Authors' contribution

D.C.M.: Theoretical and methodological foundation, preparation of the instruments, diagnosis and design of the proposal and its phases.

O.D.G.: Revision of the final report. Institutional project: "The formation of the professional from the sociocultural transformation in the Jesús María Neighborhood"

C.C.M.: Theoretical-methodological foundation.