MUNICIPAL CULTURAL MANAGER'S PROFILE
EXECUTIVE SUMMARY

This document constitutes an executive summary of the report which presents the main results of a research on the profile of the cultural manager at a municipal level and the competences related to this professional profile. The leader of the research is Dr Cristina Ortega Nuere, advised by Antonio González (UCA). This research is commissioned both by the University of Cádiz (UCA) and the International University of Andalusia within the framework of the Cultural Observatory of the Atalaya Project. More specifically, this research aims at identifying the general and specific competences required by the emergent profile of the municipal cultural manager in a context of change of the sector. That change is characterised by the increasing digitalisation, paradigm changes in cultural consumption, and networking.

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1.
METHODOLOGICAL
APPROACH

January-May 2019
Mapping of competences in formal education in Spain
35 cultural management programmes and similar subjects
13 specific cultural management programmes

May 2019
Interviews with experts
5 experts
Interview's focus points: specificities of the cultural manager's work in the municipal scope; required competences; best ways to develop them; adaption of training programmes to the specificities; recent evolution of training and lacking aspects.

JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY

May-July 2019
"Municipal cultural manager's profile" survey
63 responses
4 sections: I. General sociodemographic information; II. Training data; III. Professional and/or employment data, and IV. General and specific competences of the municipal cultural manager

July 2019
Focus group of experts in municipal cultural management
16 participants
Discussion on two questions: Which are the specificities of a cultural manager and how this profile is different from other profiles related to the municipal public management?, and which competences in your opinion does the municipal cultural manager need?

2.
MAPPING OF COMPETENCES IN FORMAL EDUCATION IN SPAIN

Figure 1.
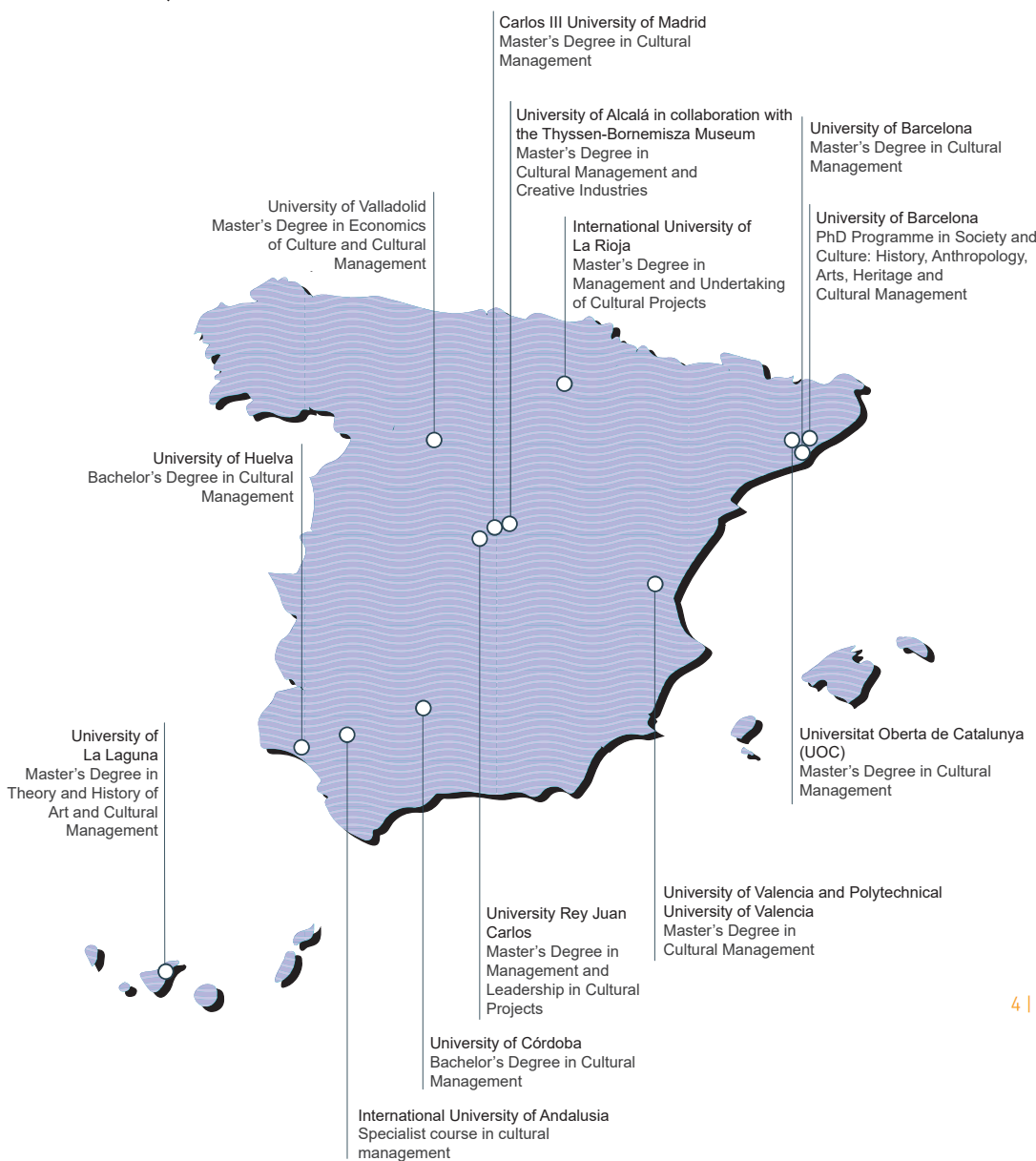Geographical location of the analysed university programmes in Cultural Management

Carlos III University of Madrid
Master's Degree in Cultural Management

University of Alcalá in collaboration with the Thyssen-Bornemisza Museum
Master's Degree in Cultural Management and Creative Industries

University of Barcelona
Master's Degree in Cultural Management

University of Valladolid
Master's Degree in Economics of Culture and Cultural Management

International University of La Rioja
Master's Degree in Management and Undertaking of Cultural Projects

University of Barcelona
PhD Programme in Society and Culture: History, Anthropology, Arts, Heritage and Cultural Management

University of Huelva
Bachelor's Degree in Cultural Management

University of La Laguna
Master's Degree in Theory and History of Art and Cultural Management

Universitat Oberta de Catalunya (UOC)
Master's Degree in Cultural Management

University Rey Juan Carlos
Master's Degree in Management and Leadership in Cultural Projects

University of Valencia and Polytechnical University of Valencia
Master's Degree in Cultural Management

University of Córdoba
Bachelor's Degree in Cultural Management

International University of Andalusia
Specialist course in cultural management

Figure 2.
Spanish university programmes in Cultural Management analysed per academic degree
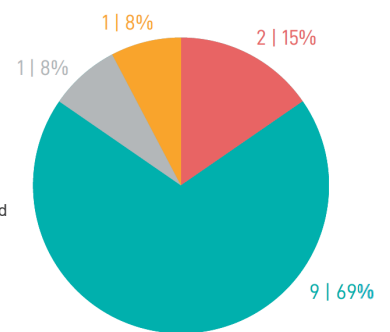
Absolute	Academic degree
1	PhD (8%)
2	Bachelor's Degree (15%)
9	Master's Degree (69%)
1	Others (8%)

Figure 3.
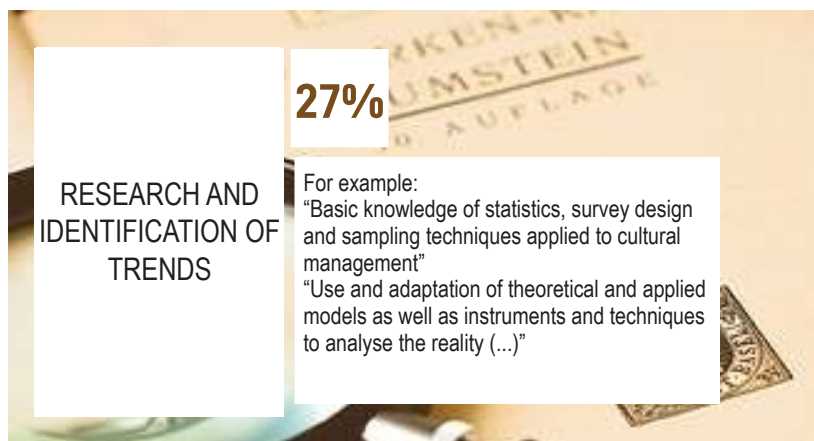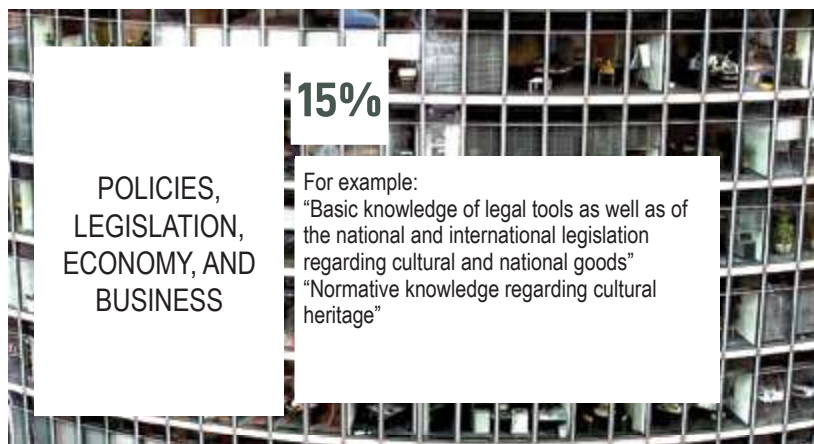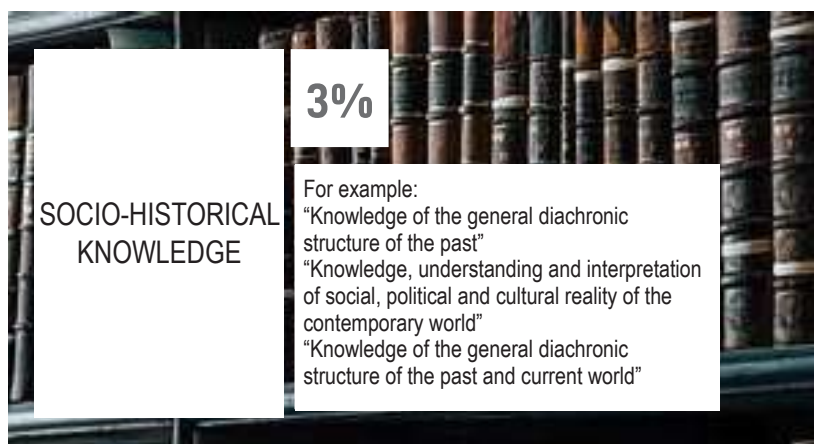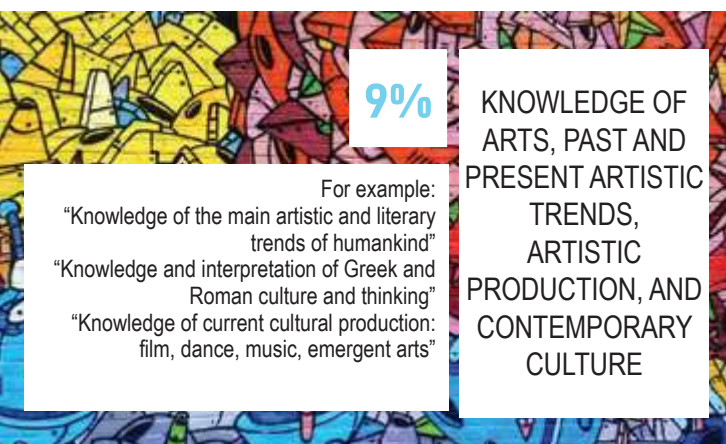Spanish university programmes in Cultural Management analysed per model
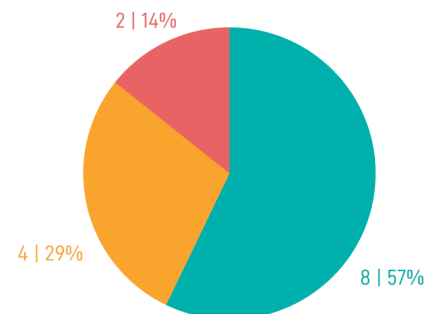
Absolute	Academic degree
4	Blended (29%)
2	Online (14%)
8	Face-to-face (57%)

TABLE 1. Details of the analysed Spanish university programmes in Cultural Management

University	City	Bachelor´s Degree / Master's Degree / PhD programme / Others	Name of the programme	No of credits	Mode
University of Alcalá in collaboration with the Thyssen-Bornemisza Museum	Madrid	Master's Degree	Master's Degree in Cultural Management and Creative Industries	60	Face-to-face
University of Barcelona	Barcelona	Master's Degree	Master's Degree in Cultural Management	90	Face-to-face
University of Barcelona	Barcelona	PhD Programme	PhD Programme in Society and Culture: History, Anthropology, Arts, Heritage and Cultural Management	-	Blended
Carlos III University of Madrid	Madrid	Master's Degree	Master's Degree in Cultural Management	85	Face-to-face
University of Córdoba	Córdoba	Bachelor´s Degree	Bachelor´s Degree in Cultural Management	240	Face-to-face
University of Huelva	Huelva	Bachelor´s Degree	Bachelor´s Degree in Cultural Management	240	Face-to-face
International University of Andalusia	Seville	Others (specialisation)	Specialist Course in Cultural Management	30	Blended
International University of Rioja	Logroño	Master's Degree	Master's Degree in Management and Undertaking of Cultural Projects	60	Online
University of La Laguna	San Cristóbal de La Laguna (Tenerife)	Master's Degree	Master's Degree in Theory and History of Art and Cultural Management	60	Blended
Universitat Oberta de Catalunya (UOC) in collaboration with the University of Girona (UdG)	Barcelona	Master's Degree	Master´s Degree in Cultural Management	60	Online
University Rey Juan Carlos	Madrid	Master's Degree	Master's Degree in Management and Leadership in Cultural Projects	60	Face-to-face
University of Valladolid	Valladolid	Master's Degree	Master's Degree in Economics of Culture and Cultural Management	60	Face-to-face
University of Valencia and Polytechnical University of Valencia	Valencia	Master's Degree	Master's Degree in Cultural Management	75	Face-to-face

Source: Own elaboration.

Through the mapping, the following groups of specific competences have been identified among those that the analysed Spanish university programmes in cultural management claim to develop.

9% KNOWLEDGE OF ARTS, PAST AND PRESENT ARTISTIC TRENDS, ARTISTIC PRODUCTION, AND CONTEMPORARY CULTURE

For example:
"Knowledge of the main artistic and literary trends of humankind"
"Knowledge and interpretation of Greek and Roman culture and thinking"
"Knowledge of current cultural production: film, dance, music, emergent arts"

3% SOCIO-HISTORICAL KNOWLEDGE

For example:
"Knowledge of the general diachronic structure of the past"
"Knowledge, understanding and interpretation of social, political and cultural reality of the contemporary world"
"Knowledge of the general diachronic structure of the past and current world"

4% INTERNATIONAL RELATIONSHIPS AND CO-OPERATION

For example:
"Basic knowledge of international relationships"
"Mastery of the characteristics of cultural and co-operative projects, as well as the Spanish politics co-operation policies in culture"

15% POLICIES, LEGISLATION, ECONOMY, AND BUSINESS

For example:
"Basic knowledge of legal tools as well as of the national and international legislation regarding cultural and national goods"
"Normative knowledge regarding cultural heritage"

27% ADMINISTRATION AND MANAGEMENT

For example:
"Capacity to design several types of projects related to the production and management of cultural goods and services by using practical knowledge and the abilities acquired in the degree programmes"

5% INTERCULTURAL DIALOGUE AND MEDIATION

For example:
"Knowledge of cultural pluralism and techniques of intercultural mediation" or "Knowledge of techniques and tools for the sociocultural revitalisation and innovation in culture sector"

10% COMMUNICATION

For example:
"Definition and management of the internal and external communication tools of an organisation"
"Knowledge to design and manage marketing and communication campaigns applicable to the cultural management activity"

27% RESEARCH AND IDENTIFICATION OF TRENDS

For example:
"Basic knowledge of statistics, survey design and sampling techniques applied to cultural management"
"Use and adaptation of theoretical and applied models as well as instruments and techniques to analyse the reality (...)"

Source: Own elaboration.

The cultural manager's profile, which emerges from the analysis of the specific competences of Spanish university programmes in Cultural Management, is completely a management profile (forgive the repetition). In addition, this management is strongly focused on the economic dimension of the cultural activity, such as budget management, financing, product commercialisation or the feasibility of the cultural project as a business.
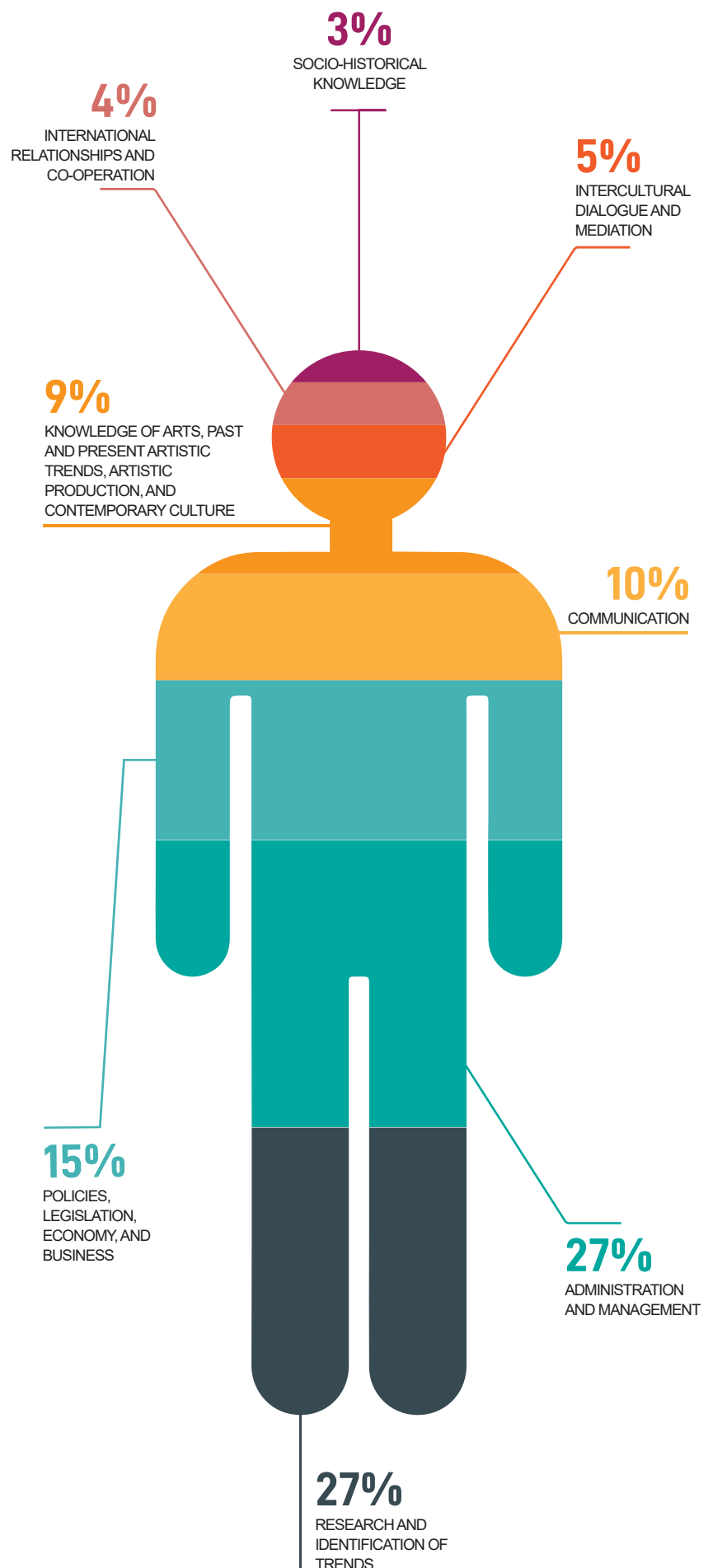
It is also particularly important the knowledge –in line with the traditional theoretical nature of the Spanish university– of the social context and history in general, but especially the knowledge of arts and culture throughout history and in the present day. The competences related to the knowledge of policies, legislation, economy and business sector could also be placed at the same level of importance.

Other important groups of competences –although less important judging by the number of competences grouped– are related to international relationships and co-operation, intercultural dialogue and mediation, and communication.

Finally, the competences to research and identify trends are also in a very outstanding place. Although it could be argued that the value of these competences for people devoted to cultural management is unquestionable, it is important to consider that the importance given to them by higher education programmes could be related to the own characteristics of universities where the research and the production of scientific academic knowledge is the focus point.

There is an emphasis on the few references to local and digital issues, as well as on the total lack of any attempt to develop a sensitivity or gender perspective.

All mentioned above leads to a traditional and poorly prepared profile to manage or adapt to the specificities of the numerous scopes in which the activity of the cultural manager is currently developed, especially local/municipal activities. At this point, it is worth recalling that Cultural Management programmes in Spain lead in many cases to programmes already existing in Literature, History, Art History, etc., but in most of them, programmings, knowledge and competences were not significantly reviewed when restructuring some programmes, thus explaining, as previously mentioned, the distribution and the approach of the competences that these programmes claim to include.

3%
SOCIO-HISTORICAL KNOWLEDGE

4%
INTERNATIONAL RELATIONSHIPS AND CO-OPERATION

5%
INTERCULTURAL DIALOGUE AND MEDIATION

9%
KNOWLEDGE OF ARTS, PAST AND PRESENT ARTISTIC TRENDS, ARTISTIC PRODUCTION, AND CONTEMPORARY CULTURE

10%
COMMUNICATION

15%
POLICIES, LEGISLATION, ECONOMY, AND BUSINESS

27%
ADMINISTRATION AND MANAGEMENT

27%
RESEARCH AND IDENTIFICATION OF TRENDS

Source: Own elaboration.

3.
SPECIFICITIES OF THE MUNICIPAL CULTURAL MANAGER'S PROFILE

The interviewed experts, as well as the participants in the focus group, stressed the following aspects as specificities of the municipal cultural manager's profile:

TERRITORIAL ASPECTS	KNOWLEDGE AND RELATIONSHIP WITH OTHER AGENTS
MEDIATION	AN AMBIVALENT RELATIONSHIP WITH POLITICS
KNOWLEDGE OF PROCESSES AND THE MUNICIPAL ADMINISTRATION	VERSATILITY
LACK OF DEFINITION OF DUTIES	PEDAGOGICAL VOCATION AND RESPONSIBILITY

Source: Own elaboration.

4.
COMPETENCES REQUIRED FOR MUNICIPAL CULTURAL MANAGEMENT

Figure 4.
Competence areas considered as the most important for the practise of the cultural manager's profession
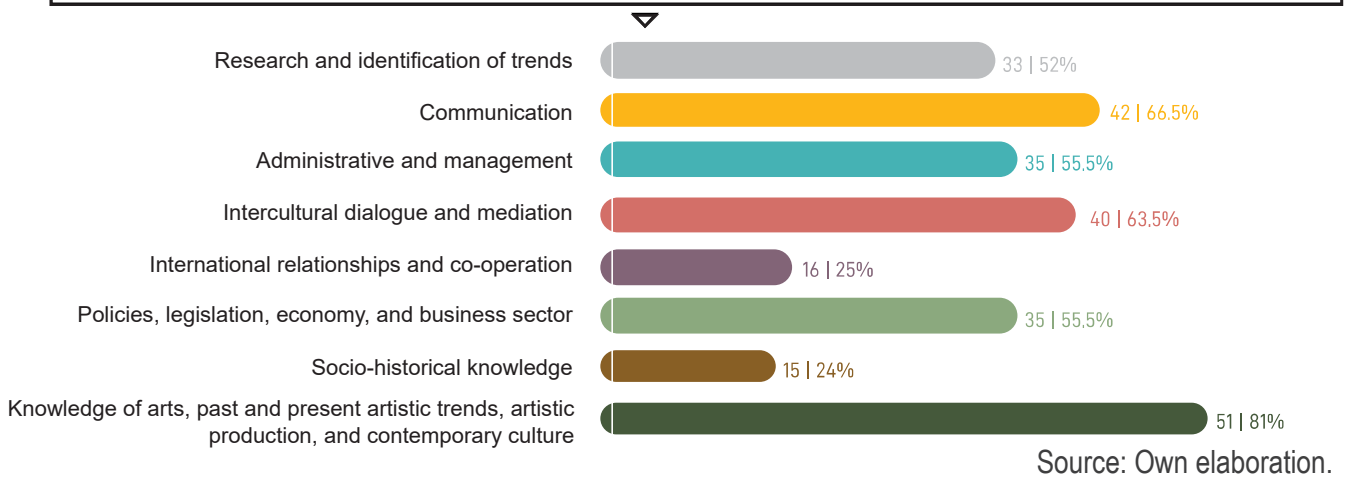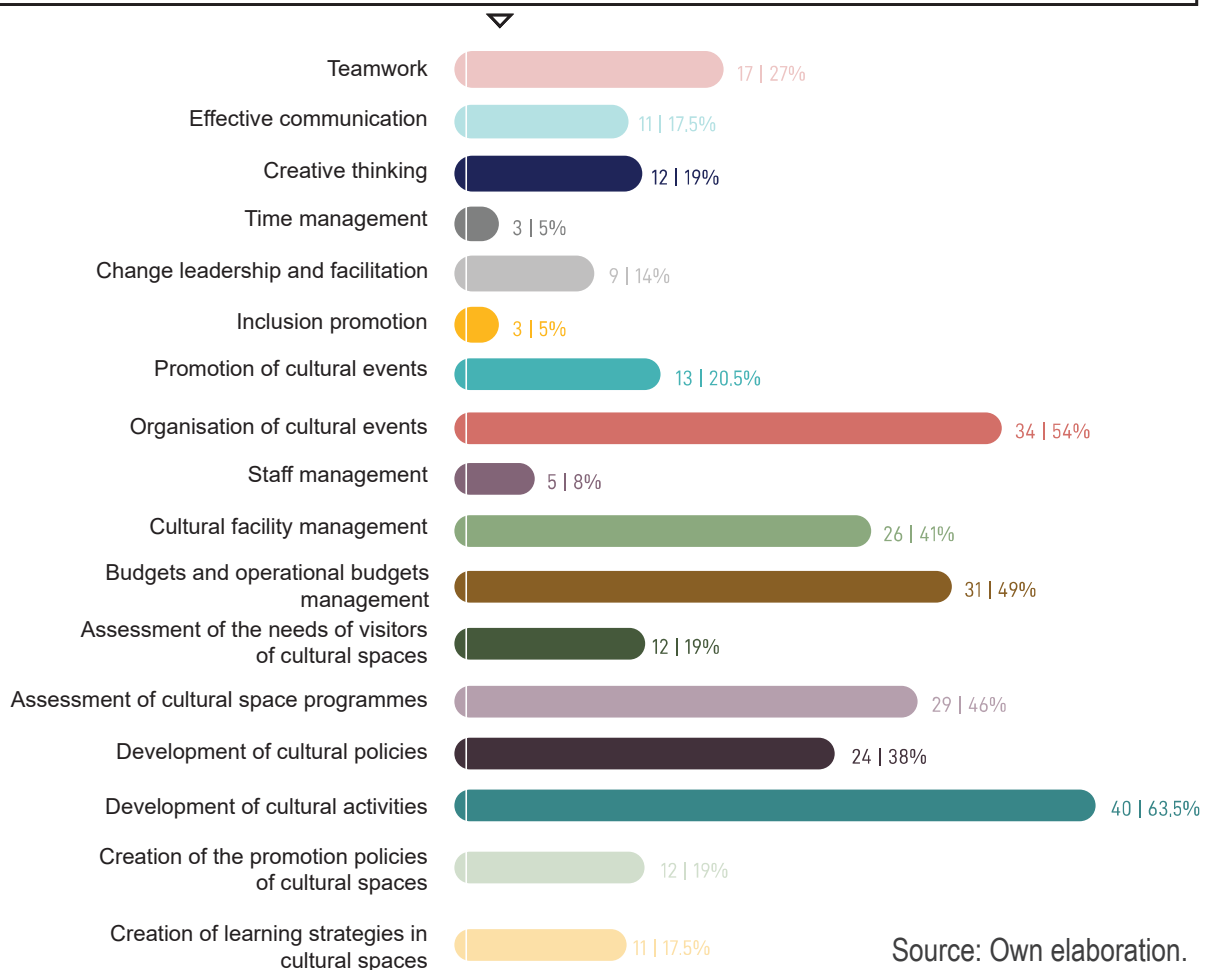
Competence area	Value
Research and identification of trends	33 | 52%
Communication	42 | 66.5%
Administrative and management	35 | 55.5%
Intercultural dialogue and mediation	40 | 63.5%
International relationships and co-operation	16 | 25%
Policies, legislation, economy, and business sector	35 | 55.5%
Socio-historical knowledge	15 | 24%
Knowledge of arts, past and present artistic trends, artistic production, and contemporary culture	51 | 81%

Source: Own elaboration.

Figure 5.
Fundamental competences for the municipal cultural manager's profession

Competence	Value
Teamwork	17 | 27%
Effective communication	11 | 17.5%
Creative thinking	12 | 19%
Time management	3 | 5%
Change leadership and facilitation	9 | 14%
Inclusion promotion	3 | 5%
Promotion of cultural events	13 | 20.5%
Organisation of cultural events	34 | 54%
Staff management	5 | 8%
Cultural facility management	26 | 41%
Budgets and operational budgets management	31 | 49%
Assessment of the needs of visitors of cultural spaces	12 | 19%
Assessment of cultural space programmes	29 | 46%
Development of cultural policies	24 | 38%
Development of cultural activities	40 | 63,5%
Creation of the promotion policies of cultural spaces	12 | 19%
Creation of learning strategies in cultural spaces	11 | 17.5%

Source: Own elaboration.

The combined analysis of the survey, interviews and focus group regarding the most important competence group for the practise of the cultural management profession in the municipal scope includes some competence areas different from those identified in the mapping phase, which enables to understand the importance given by professionals to each. In other words, the correspondence between the competence groups developed by higher education programmes in cultural management and those competence groups which are considered by municipal cultural managers as the most important for the development of their work was observed in the second phase of the research. The latter are reviewed below:

KNOWLEDGE AND ANALYSIS OF THE TERRITORY

Knowledge which includes numerous aspects: the history of the territory, the people living in it, facilities, publics, etc. A knowledge to anticipate and to be aware of the cross-curricularity of cultural policies.

KNOWLEDGE OF ARTS, PAST AND PRESENT ARTISTIC TRENDS, ARTISTIC PRODUCTION, AND CONTEMPORARY CULTURE

Basic and updated knowledge of the various culture sector –and more specialised knowledge of some of them–, as well as of the contemporary creation, and the artistic and technical production.

ADMINISTRATION AND MANAGEMENT

Competences for a correct planning, widely understood: programme/planning capacity, long-term vision, assessment.

INTERCULTURAL DIALOGUE AND MEDIATION

Capacity for coordination, teamwork, negotiation, mediation, relationship ability, as well as capacity for dialogue.

COMMUNICATION

Mastery of a two-way communication: on the one hand, communication as a set of techniques and, on the other hand, capacity for transmiting empathy. Particularly remarkable is the digital communication.

RESEARCH AND IDENTIFICATION OF TRENDS

Reference to sociology as an instrument to analyse the most social aspects of culture, such as users or publics' behaviours, interpretation of social movements and phenomena, etc.

POLICIES, LEGISLATION, ECONOMY, AND BUSINESS SECTOR

An organised and clear knowledge of law and public administrative processes, as well as of the municipal Administration.

OTHER COMPETENCES: GENDER ISSUE, LANGUAGES, AND PEDAGOGICAL DIMENSION

Consensus about the gender issue and the need of a critical approach to it as a policy and value for culture. Idiomatic lacks. Pedagogical aspect of cultural management.

Source: Own elaboration.

5.
WAYS TO DEVELOP COMPETENCES

The interviewed experts pointed out two main ways to develop competences.

PROFESSIONAL PRACTICE

- "Learning-by-doing"
- Co-creation processes
- Knowledge transfer networks

TRAINING

(FORMAL AND INFORMAL)

6.
CONCLUSIONS

Regarding the competence areas relevant for municipal managers, it is worth stressing the possible existing gap between those which university programmes claim to include –according to the mapping conducted within the framework of this research– and those considered by professionals and other experts as essential. For instance, the territorial is hardly included in training programmes despite they are vitally important according to managers, as well as from the perspective of experts. Similarly, gender issue is another issue not included in the training; however, the knowledge of this issue would be fundamental for a correct development of cultural managers' work in the municipal scope.

In addition, competence areas or groups greatly included in training programmes –once again, according to the discoveries from the mapping phase of this research–, disappear when the majority of responses given by professionals and experts about the competences and competence groups in the municipal cultural sphere are interpreted. General socio-historical knowledge or competences related to international relationships and co-operation, for example, are among the most prominent issues in the university programmes in cultural management in Spain. However, they seem not to be so relevant in the day by day of the activity of professionals working in the municipal scope, thus leading again to the fact that cultural management programmes had their origins in many cases in the restructuring of programmes, mainly from the area of Humanities, already existing in Spanish universities.

Despite the recognition of the importance of the municipal scope and the need for addressing their specificities from training programmes, this aspect is very far from being a reality today. University programmes, very conventional and theoretical in their approach, should face the stagnation of the university as institution and, despite the individual efforts made by some teachers/academicians, programmes and organisations –especially in the pre-crisis context–, this is not an easy task in a moment in which marketing and fashion –at a national and international level– also pave the way for developing training programmes. In other words, as far as municipal cultural management is not a priority in the international overview, its incorporation in university programmes, which ultimately seems to obey market rules –in the sense of attracting students, not of the market needs that could be met by them when finishing their training– will unlikely be a priority. Even though it was a priority, the fact that these issues were addressed beyond a mere discursive appearance is not beyond question, as it is shown by the analysis of the mapping conducted in this research for the cultural management in general as a knowledge area.

Finally, it is worth stressing an issue which was always considered in the speech of people who, with their testimonies and experiences, have contributed to the development of this research: the lack of recognition of the municipal cultural manager and their work. Tied to the misunderstood versatility of these professionals, they are usually considered as "jack-of-all-trades", whose tasks are not fully defined or are not recognised by the local Administration. In this regard, professionals and experts claim a greater regulation and the empowerment of professionals carrying out a fundamental task for the common life, such as the management of culture.