



MUNICIPAL CULTURAL MANAGER'S PROFILE

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the University of Cádiz (UCA) and the International University of
Andalusia within the framework of the Cultural Observatory of
the Atalaya Project.

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0. INTRODUCTION

This report 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, the paradigm changes of cultural consumption, and networking.

For this purpose, a mapping and a documentary review of curricula of degrees and postgraduate degrees in cultural management offered in Spain were conducted in a first stage. One of the major conclusions of this first approach was that Spanish university programmes in cultural management promote a relatively 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. Issues such as territoriality, digital dimension or gender issue, which are strongly focused on economic aspects of the cultural activity, are hardly referenced in the curricula of these programmes. 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.

Taking this context as a starting point, the research went more deeply into the specificities of the municipal cultural manager's profile as well as into the competences required to develop their work. For this purpose, other three methodological tools were used: a survey with cultural management professionals from all over the country, interviews with cultural management experts, and a focus group in which experts in this scope also took part.

First, this document details each methodological tool used. Second, the results of the mapping are presented. Third, the collected information about the specificities of the profile of the cultural manager developing his/her activity in the municipal scope is analysed; and fourth, the competences related to this activity are analysed. The content of these two last sections emerges from the combined analysis of the information collected from the survey, interviews, and the focus group. Then, and based on the interviewees' responses, some ideas about the ways to develop the competences required for the municipal cultural manager are presented, as well as the ways to adapt training programmes to such profile. Finally, some conclusions are drawn.

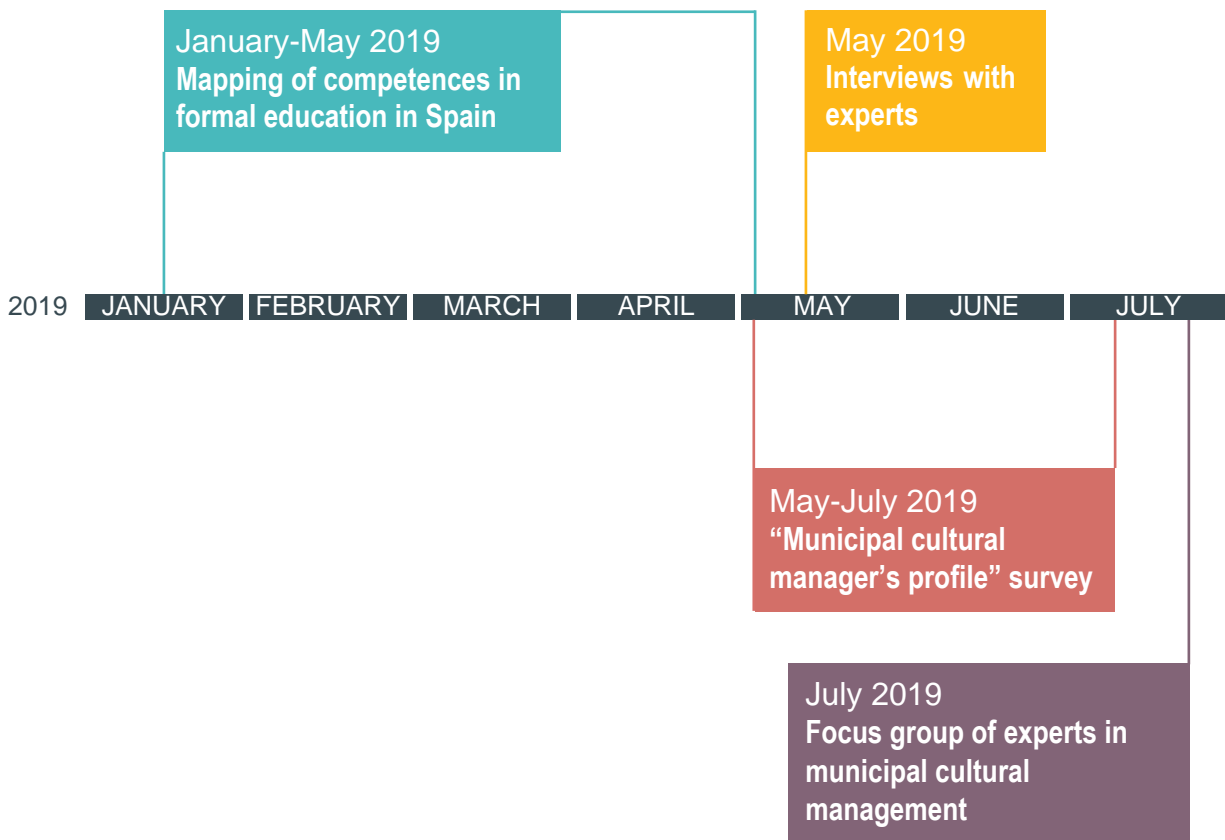
1. METHODOLOGICAL APPROACH

The first step was to do a mapping to identify the competences encompassed by current university programmes in cultural management in Spain. Afterwards, a study was conducted to go more deeply into the emergent competences which, according to professionals and experts in the subject, are essential for the practise of cultural management in the municipal scope.

For this purpose, the following methodological approach was followed:

- 1.1. Mapping of competences in formal education in Spain
- 1.2. “Municipal cultural manager’s profile” survey
- 1.3. Interviews with experts
- 1.4. Focus group of experts in municipal cultural management

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1.1.

Mapping of competences in formal education in Spain

First, the programmes in cultural management offered by Spanish universities, either public or private, were identified. For this purpose, the Register of Universities, Educational Centres and Qualifications (Spanish initials: RUCT) of the Ministry of Science, Innovation and Universities¹ was taken as a starting point. In the “Sección Universidades” of RUCT (only available in Spanish), by selecting “Todos” in the fields “Administración Educativa Responsable (Comunidad Autónoma/Estado)”, “Universidad” and “Naturaleza”, the search provided 89 results, that is, 89 universities in all the autonomous regions of the country.

Then, the websites of these universities were individually checked to look for programmes in cultural management (or related subjects, such as “Management of Cultural Heritage”, “Design of Cultural Projects” or “Cultural Industries”). The information included below was collected from each programme identified:

Name of the programme _____
University _____
City _____
Character: Official Non-official
Level: Bachelor’s Degree Master's Degree PhD Others (specify) _____
Language(s) _____
No of credits _____
Mode: Face-to-face Online Blended
Objectives _____
General / basic competences _____
Specific competences _____
Career opportunities _____
Rural: Any observation of the programme related to rural / territorial issues _____
Gender: The same as the previous field _____
Digital: The same as the previous field _____
Additional comments _____
Coordinator contact _____
Website _____

In this first mapping, the information from 35 programmes in cultural management was identified and collected, as well as from similar disciplines or subjects, as mentioned above.

Nevertheless, to analyse the competences included in those higher education programmes, the focus point was again those programmes in cultural management as such². This decision-making was based on the fact that, due to the high-level of coincidence among the competences listed by the various programmes, data saturation was already reached by focusing only on cultural management programmes.

¹ Access to RUCT in <https://www.educacion.gob.es/ruct/listauniversidades.action?actual=universidades>

² The sole exceptions were the Master’s Degree in Management and Undertaking of Cultural Projects at the International University of La Rioja and the Master’s Degree in Management and Leadership in Cultural Projects at the University Rey Juan Carlos. Despite not including “Cultural Management” in their titles, these two programmes were considered because they were quite similar to the purpose of this study.

Therefore, reducing the number of programmes leads us to a wide range of competences by using a more limited number of cases, thus facilitating a rigorous analysis. In addition, in those cases in which there is not such a coincidence because the related programmes include new dimensions, we consider that these dimensions produce a dispersion with respect to the strictly cultural profile (e.g., specialised technical competences in preserving the tangible cultural heritage).

This decision of analysing only those programmes including the term “cultural management” in their titles (with the exceptions mentioned in the footnote 2) implied to consider a lower number of programmes than those originally identified. However, although these other programmes in subjects related to cultural management were not systematically analysed (unlike cultural management programmes), they were included in the analysis to check the findings and conclusions. For this reason, and because their mapping could also be a basis for future research studies, these other programmes are included in Table 2.

After delimiting the cases, that is, the cultural management programmes (included in the following section), the competences which students would develop when studying these programmes were analysed by classifying them per areas, as it is indicated below. This classification followed the logic of an open codification in which the analysis codes (in this case, the categories in which competences are classified) were not predefined, but inductively created and influenced by the theoretical knowledge of female researchers.

1.2. “Municipal cultural manager’s profile” survey

In April 2019, a survey with 4 sections was designed and disseminated³:

- I. General sociodemographic information.
- II. Training data.
- III. Professional and/or employment data.
- IV. General and specific competences of the municipal cultural manager.

To maintain coherence in the overall research, the findings of the previous mapping phase were useful to formulate some of the questions and response options of this last section of the survey. The three first sections enables us to know better the municipal cultural management professionals’ profile, and the fourth and last section is specifically focused on the competences that these professionals consider as desirable, important, essential in their job, as well as on the training received to develop various competences.

The survey was available in electronic form through the Google form and was sent by e-mail to cultural management professionals belonging to the municipal scope. For this purpose, state and autonomous professional associations collaborated⁴.

The survey was available until the end of June 2019 (almost three months), obtaining a total of 63 responses. Although this sample cannot be confirmed, from a scientific point of view, as representative of the population of the sector (a population which is unknown), it

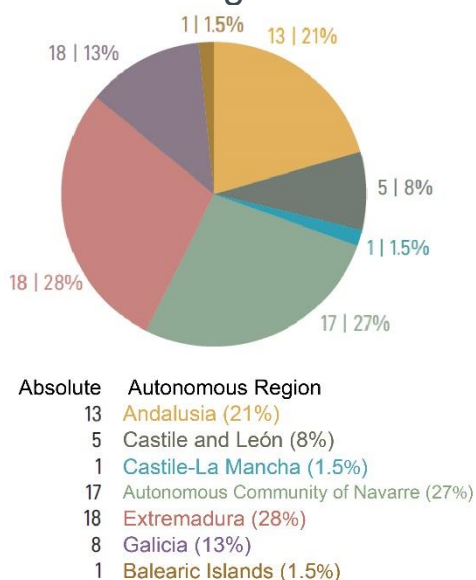
³ The survey can be fully seen in the Appendix 1.

⁴ Appendix 2 includes the professional associations which were asked for collaboration to disseminate the survey.

could be considered as valid for this exploratory approach as far as various cultural management professionals' profiles are included. The responses to the questions from the three first sections of the survey are briefly analysed below to provide a general view of the profile of the people surveyed.

As Figure 1 shows, responses of professionals from all autonomous regions were not obtained; the most representative ones were those from Extremadura (with 18% responses representing 28% of the total), the Autonomous Community of Navarre (17% responses representing 27%) and Andalusia (13 responses representing 21%). Professionals from Galicia also responded the survey (8 responses representing 13%), Castile and León (5 responses representing 8%), and Castile-La Mancha and Balearic Islands (both with 1 response representing 1%)⁵.

Figure 1. People surveyed per autonomous region

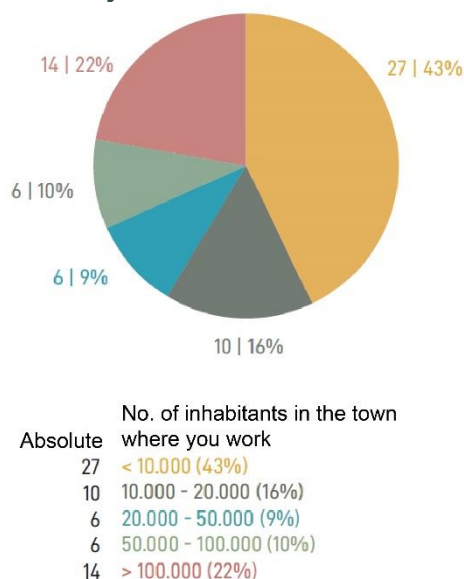


Most people who responded to the survey (43%) work in towns under 10,000 inhabitants, whereas the following larger group (22% of the people surveyed) corresponds to professionals working in

⁵ These data are probably due to a greater or lesser involvement from the associations in the dissemination of the survey. Beyond the responses received from such associations (all positive), it is not possible to check which indeed disseminated the survey.

cities over 100,000 inhabitants (Figure 2).

Figure 2. People surveyed per number of inhabitants of the town where they work



Regarding the gender of the people surveyed (Figure 3), there was almost a balance between women (51%) and men (49%)⁶. From the people surveyed, 51% was over 50 years old, followed by people between 40 and 49 years old, representing 38%. At a greater distance, there were professionals between 30 and 39 years old representing 11% of the total of people who responded the survey. It is remarkable that none of them was under 30 years old⁷.

Although these data (corresponding only to the people who responded the survey) cannot be extrapolated to the total population of the sector, we can talk about an age profile of cultural management professionals which is

⁶ Regarding the gender distribution of the general population of the sector, the Cultural Statistical Yearbook 2018 published by the Division of Statistics and Studies of the Technical General Secretary of the Ministry of Culture and Sports (2018, p. 2) establishes that, for such year, "significant differences were observed by gender between employment linked to the cultural sphere and total employment, with a higher proportion of men, 60.7, % compared to 54,5% seen in overall employment". For more information, go to <https://www.culturaydeporte.gob.es/servicios-al-ciudadano/estadisticas/cultura/mc/naec/portada.html>

⁷ For such year, the Cultural Statistical Yearbook 2018 includes that the "proportion of people employed in the middle age-groups" is higher (Division of Statistics and Studies of the Technical General Secretary of the Ministry of Culture and Sports, 2018, p. 2).

closer to later adulthood than to youth. This information (which is seen in Figure 4) can be interpreted in several ways. A possible interpretation could be that cultural managers in the municipal scope are workers in the public Administration who took up their positions a long time ago.

Figure 3. People surveyed per gender

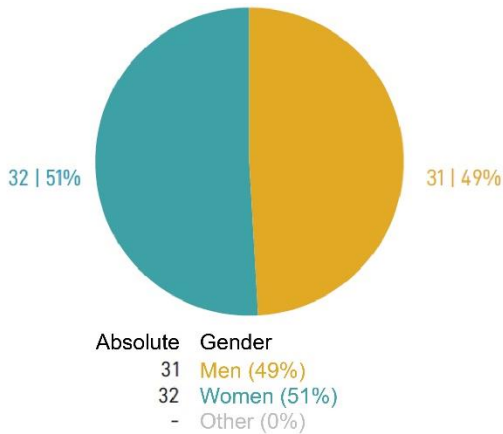
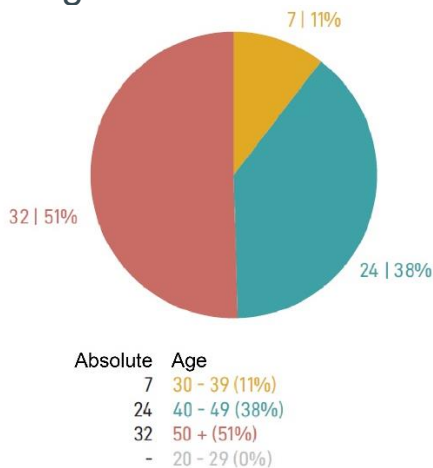


Figure 4. People surveyed per age range



Regarding the study level, 90% of the surveyed people have achieved the training level of bachelor's degree or master's degree (44% and 46%, respectively), as can be seen in Figure 5.

Figure 6 shows below the percentage of professionals, among those who responded the survey, with specific cultural management studies. Most of them, 53 people (84%), stated that they studied this type of studies, and those people with no specific studies on cultural management only represented 16%. Regarding the former, 53% studied a master's degree, 43% finished other studies (they were not specified, but corresponded to different bachelor's degrees, master's degrees or PhDs) and only 4% finished their bachelor's degree in cultural management (Figure 7). Thus, it is proven, as in the mapping phase of this research, that specific university programmes in cultural management offered in Spain mainly correspond to master's degrees.

Figure 5. People surveyed per the maximum training level achieved

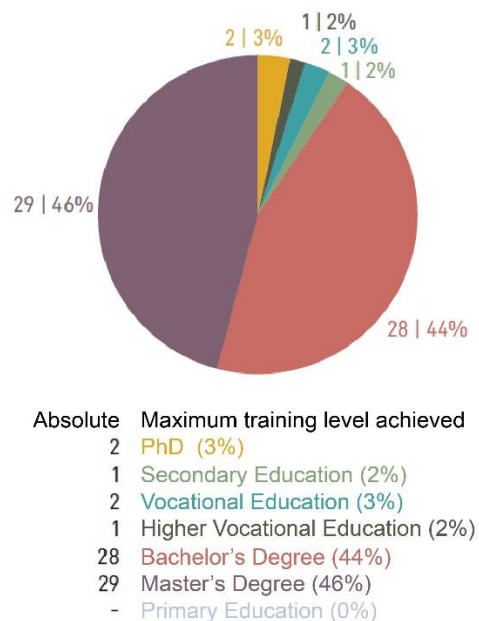
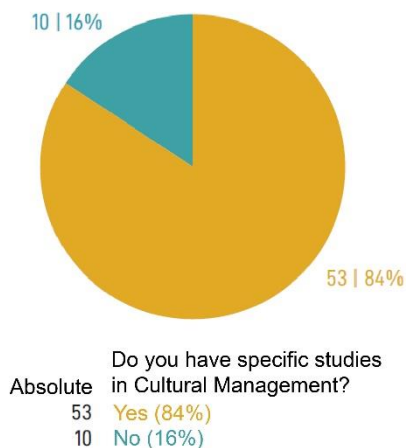
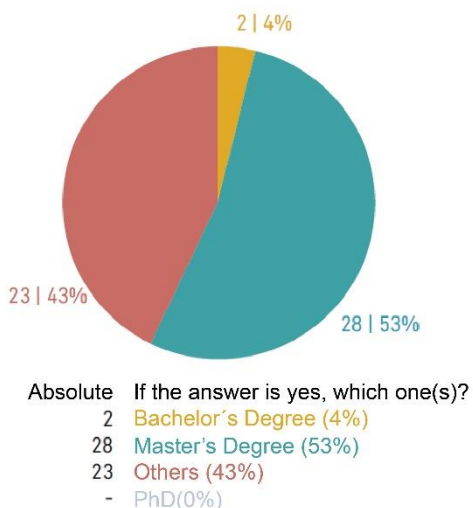


Figure 6. People surveyed according to whether they have cultural management studies



Most of the surveyed people (65%) have a long professional experience in the sector (15 years or more); specifically, 25% has worked as cultural manager between 15 and 20 years, whereas 40% has worked for over 20 years (Figure 8).

Figure 7. Level of cultural management studies done by the people surveyed



A total of 68% of the surveyed people work in the public Administration (Figure 9) and, among them, 48% identifies Medium Technicians in Culture as the most adequate profile for their position, the same percentage identifying themselves as Senior Technician in Culture (Figure 10).

Figure 8. Years of professional experience in cultural management

of the people surveyed

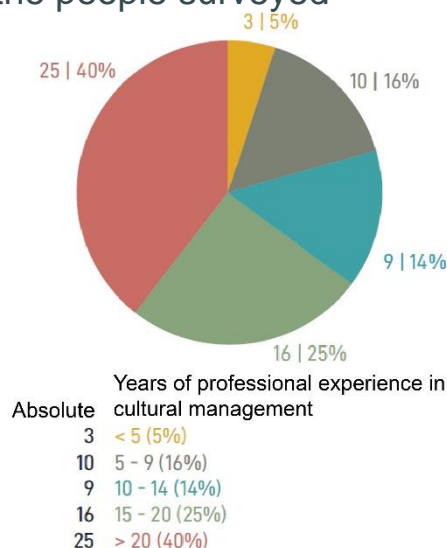


Figure 9. People surveyed according to whether they work in the public Administration

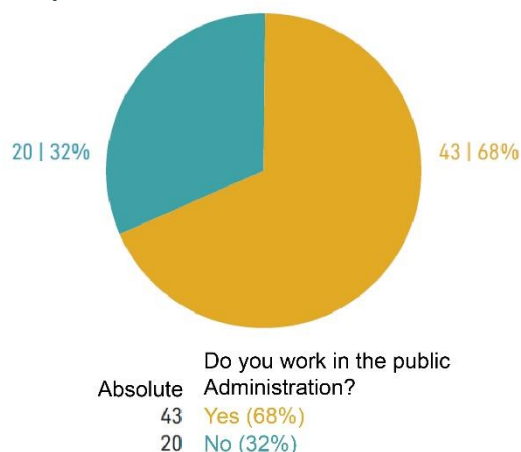
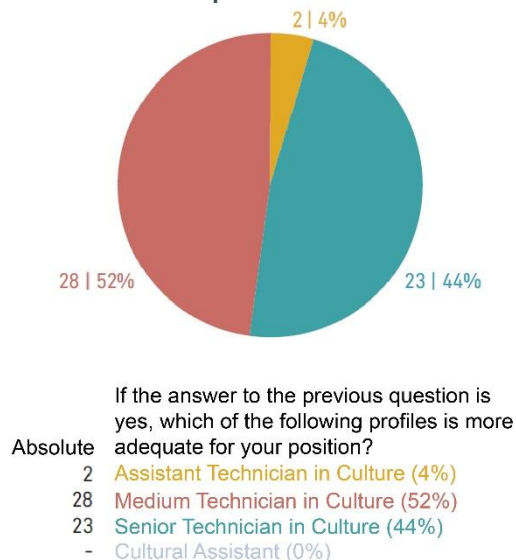
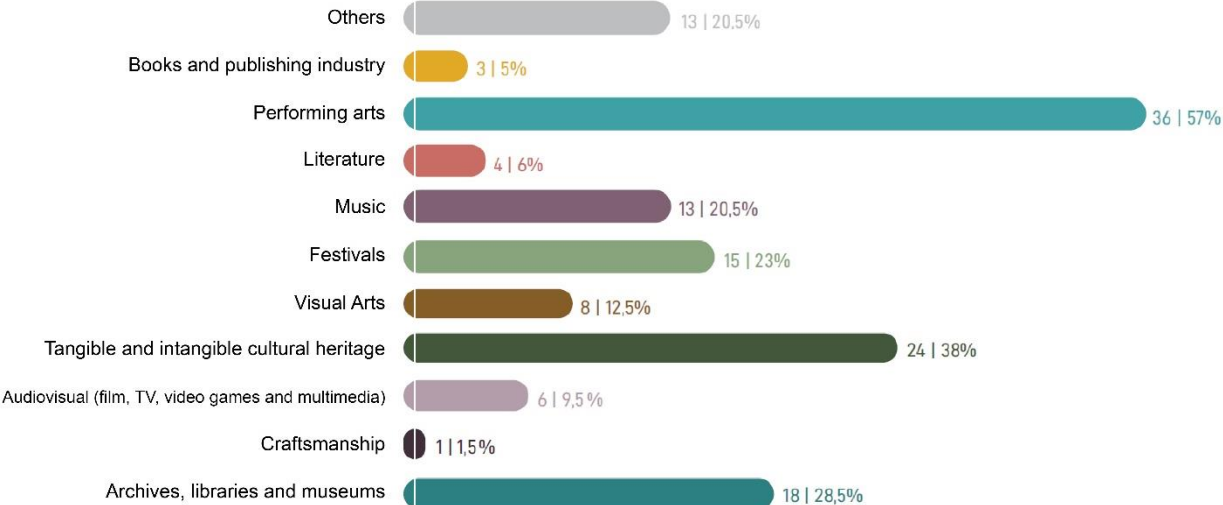


Figure 10. People surveyed who work in the public Administration according to the most adequate profile for their position



Finally, as for the sectors in which the surveyed professionals develop their job (Figure 11), three sectors were stressed: performing arts (36 of the people surveyed (57%) stated that they work in this sector); tangible and intangible cultural heritage (24 people, 38%), and archives, libraries and museums (18 people, 28.5%). Also, there are sectors such as festivals (15 people, 23%), music (13 people, 20.5%), and visual arts (8 people, 12.5%). In the “Others” category, the surveyed people pointed out other aspects, such as tourism, the programming of cultural activities, cultural press, and management of cultural spaces, among others. In addition, people noted in several cases the need to carry out numerous and different activities in some of these sectors as a characteristic of their position because their activity is part of small towns and town councils.

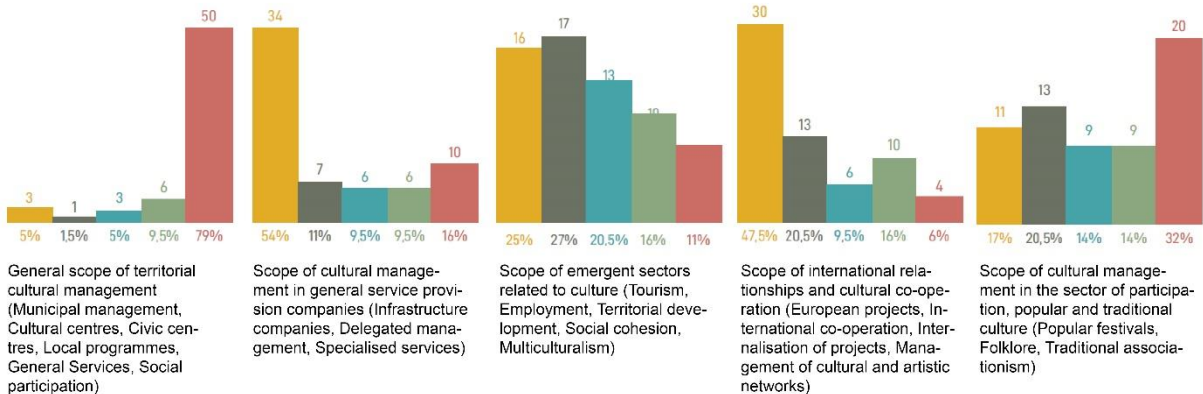
Figure 11. Sector(s) in which they mainly develop their job as cultural managers



Note: This multiple-choice question gave the possibility to choose more than one sector, so the sum of the total number of choices selected is greater than the number of people surveyed.

The question represented in Figure 12 was presented in the survey as follows: “In which one(s) of the following scopes do you develop your performance as cultural manager? Where 0 represents a null performance and 4 represents a narrow and continuous performance in such scope”.

Figure 12. People surveyed according to the scope(s) in which they mainly develop their performance as cultural managers 0 - 1 - 2 - 3 - 4



1.3. Interviews with experts

Several experts in cultural management were interviewed in May. In particular, the interviewees were as follows (in alphabetical order):

- Lluís Bonet, Senior Lecturer in Applied Economics and Director of the Cultural Management Programme, University of Barcelona.
- Luis Ben, Cultural Manager, Provincial council of Cádiz; Lecturer, Master's degree in Cultural Management, University of Seville and University of Granada.
- Gemma Carbó, Associate Lecturer in Cultural Pedagogy and Cultural Management and Director of the UNESCO Chair of Cultural Policies and Cooperation, University of Girona; President of the International ConArte Association and Vice president of Interarts Foundation.
- Teresa Muela, General Secretary of the Andalusian Federation of Municipalities and Provinces (Spanish initials: FAMP).
- María José Quero, Lecturer, University of Málaga.

The interview was focused on the specificities of the cultural manager's work in the municipal scope and on the competences which, according to these experts, are required to carry out this work. In addition, the interviewees were also asked about the training required to develop these competences: better ways to develop them, the adaptation of training programmes to the specificities mentioned above, the evolution of the training in last years, and finally, the poor aspects of training which should be more deeply developed⁸.

⁸ The script of the interview is fully included in the Appendix 3

1.4. Focus group of experts in municipal cultural management

Finally, on Thursday 13 June 2019, in the Learning Space in the Library of the Higher School of Engineering (Spanish initials: ESI) at the University of Cádiz, in the Campus of Puerto Real, a focus group took place for two hours and a half (from 11h to 13:30h), with experts in municipal cultural management.



Participants in the focus group of experts in municipal cultural management.

The following people (in alphabetical order), who were selected by the Vice-Rectorate of Social Responsibility, Cultural Outreach and Services of such university, attended the session in Cádiz:

- Enrique del Álamo Núñez, Cádiz City Hall.
- Andrés Jesús Alpresa Moreno, Villamartín City Hall.
- Antonio P. Camacho Ruiz, Caja Granada Foundation.
- María José Dávila Cabañas, Medina Sidonia City Hall.
- Mikel Etxebarria Etxeita, District Council of Biscay.
- Antonio Flores, UNIA (the Spanish acronym for the International University of Andalusia)
- Francisco Fuentes Aragón,

Conil City Hall.

- Eloisa García Palacios, Jimena de la Frontera City Hall.
- Carolina González, Cádiz City Hall.
- Manoli Hernández, Arcos City Hall.
- Jesús Jiménez Lobillo, El Puerto de Santa María City Hall.
- Virginia Luque, Independent cultural manager.
- Daniel Mantero, Huelva City Hall.
- Araceli Mata, Olvera City Hall.
- Teresa Muela Tudela, Andalusian Federation of Municipalities and Provinces.
- Antonio Navajas, Regional Government of Andalusia, Cánovas Theatre.
- Verónica Rivas, County Council of Cádiz.
- Isabel Ojeda, Seville City Hall.

The focus group was chaired by Antonio Javier González Rueda (University of Cádiz) and reported by José Luis Ben Andrés (County Council of Cádiz). After the welcome by Salvador Catalán Romero, Director of the Service of Cultural Activities at the University of Cádiz, the methodology and the goal of the focus group were introduced within the broadest framework of this research project.

The conversation was focused on two questions: on the one hand, which are the specificities of a cultural manager and how this profile is different from other profiles related to municipal public management?; and on the other hand, which competences do you think the municipal cultural manager needs?).

2. MAPPING OF UNIVERSITY PROGRAMMES IN CULTURAL MANAGEMENT IN SPAIN

This section includes the 13 university programmes in Cultural Management in Spain which were analysed⁹ (see Figure 13 and Table 1 below) and on which the analysis of competences provided in the next section is based.

It is important to mention that this mapping is just a sample whose goal is not to delimit the programmes in Cultural Management (including specialisation courses, diplomas, etc.), but the specific competences developed by such programmes. It can be stated that the latter, which is the goal of this research, is completely studied due to the data saturation mentioned above. In other words, although there is a programme not included in the list below, the analysis is considered as valid because the specific competences enumerated by the programmes analysed have a high level of information saturation.

⁹ Four programmes were not included in the initial mapping as they were defunct. Although it could be interesting to analyse them despite not accepting new enrolments, the information about their specific competences is no longer available for consultation, so they are not considered in the analysis. These four programmes are: the Bachelor's Degree in Cultural management at the Antonio de Nebrija University, the Master's Degree in Cultural Management at the Cardenal Herrera-CEU University, the PhD Programme in Art History and Cultural Management in the Hispanic World at the Pablo de Olavide University of Seville, and the Official Postgraduate Programme in Cultural Management and Arts at the University of Valencia.

Figure 13. Geographical location of the analysed university programmes in Cultural Management

The map shows a certain concentration in big cities of the programmes in Cultural Management.

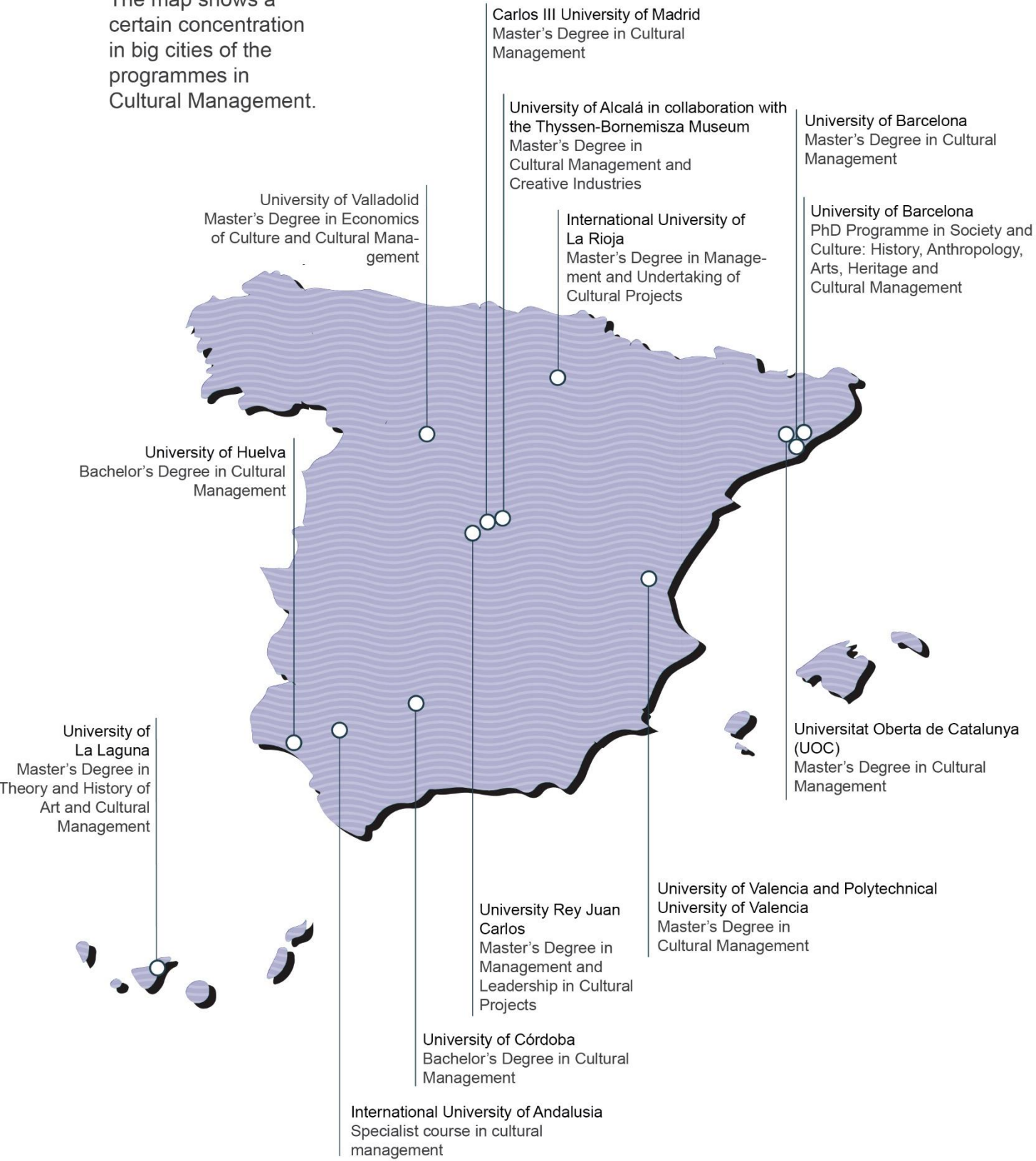


TABLE 1. Details of the analysed Spanish university programmes in Cultural Management

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.

TABLE 2. Other mapped programmes on subjects related to Cultural Management

University	City	Bachelor's Degree / Master's Degrees / PhD programme / Others	Name of the programme	No of credits	Mode
Carlos III University of Madrid	Madrid-Getafe	Bachelor's Degree	Bachelor's Degree in Cultural Studies	240	Face-to-face
Carlos III University of Madrid	Madrid	Master's Degree	Master's Degree in Tourism Management of Cultural and Natural Resources	60	Face-to-face / Blended
Complutense University of Madrid Participant: Polytechnical University of Madrid	Madrid / Inter-university programme	Master's Degree	Master's Degree in Cultural Heritage in XXI Century: Management and Research	90	Face-to-face
University of Córdoba	Córdoba	Master's Degree	Master's Degree in Local Heritage Management	60	Blended
University of Murcia	Murcia	Master's Degree	Master's Degree in Research and Management of the Historical-Artistic and Cultural Heritage	60	Face-to-face
University in Salamanca	Salamanca	Master's Degree	Master's Degree in Evaluation and Management of the Cultural Heritage	60	Face-to-face
University of Santiago de Compostela USC	Lugo	Master's Degree	Master's Degree in Artistic Management and Architectural Heritage, Museums and Art Market	60	Face-to-face
University of Santiago de Compostela USC	Lugo	Master's Degree	Master's Degree in Cultural Services	60	Blended
University of Santiago de Compostela USC	Lugo	Bachelor's Degree	Bachelor's Degree in Culture and Cultural Dissemination	240	Face-to-face / Blended
University of Seville	Seville	Master's Degree	Master's Degree in Anthropology: Management of Cultural Diversity, Heritage and Development	60	Face-to-face
University of Zaragoza	Zaragoza	Master's Degree	Master's Degree in Cultural Heritage Management	60	-
European University Miguel de Cervantes	-	University-specific Master's Degree	Master's Degree in Digital Culture	60	Online
European University Miguel de Cervantes	Valladolid	Master's Degree	Master's Degree in Cultural and Creative Industries Management	60	Blended
University of La Laguna	San Cristóbal de La Laguna (Tenerife)	Master's Degree	Master's Degree in Usage and Management of Cultural Heritage	60	Face-to-face
Pablo de Olavide University	Seville	Master's Degree	Master's Degree in Museums and Management of the Historical Heritage	60	Blended
University of Valencia	Valencia	PhD Programme	Official PhD Programme in Cultural Heritage: Identification, Analysis and Management	-	Face-to-face
Universitat Oberta de Catalunya (UOC) with the Museu Nacional d'Art de Catalunya	Barcelona	Others (specialisation)	Digital Strategy in Cultural Organizations	15	Online
Universitat Oberta de Catalunya (UOC) with the University of Girona (UdG)	Barcelona	Others (specialisation)	Design Cultural Projects	10	Online
Universitat Oberta de Catalunya (UOC) with the University of Girona (UdG)	Barcelona	Others (Postgraduate Diploma)	Cultural Policies	30	Online
Universitat Oberta de Catalunya (UOC) with the University of Girona (UdG)	Barcelona	Others (Postgraduate Diploma)	Cultural Industries	30	Online

Source: Own elaboration.

Figure 14. Spanish university programmes in Cultural Management analysed per academic degree

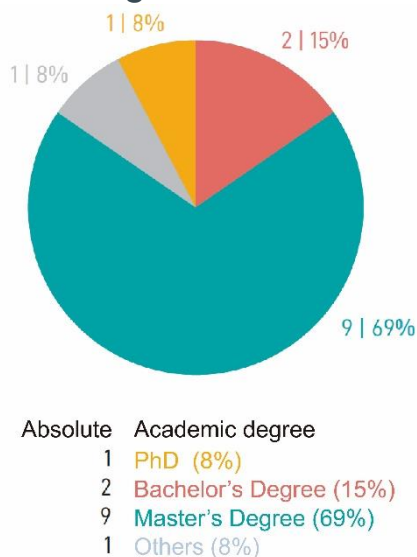
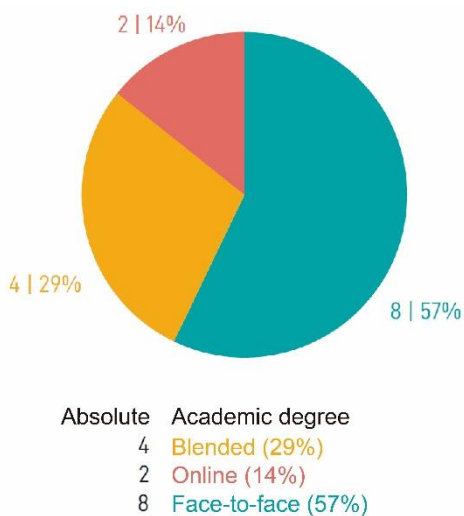


Figure 15. Spanish university programmes in Cultural Management analysed per mode¹⁰



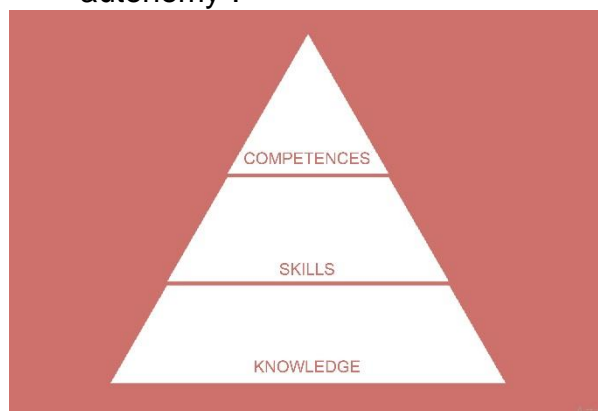
2.1. Analysis of specific competences

The previous programmes indicate a series of specific competences which students would have developed after

¹⁰ This calculation was made for a total of 14 programmes (instead of 13), considering twice the Bachelor's Degree at the University of Huelva, which is indicated in its website as "Face-to-face/ Blended".

finishing their studies. By observing them, the three "knowledge" levels set by the European Qualifications Framework (EQF)¹¹ and included in the Spanish Qualifications Framework (Spanish initials: MECU)¹² are recognised:

- Knowledge: the result of the information assimilation by learning; knowledge of heritage, theories and practices related to the specific work or study field; in the context of the EQF, knowledge is described as theoretical or factual.
- Skills: the ability to apply knowledge and use techniques to accomplish tasks and to resolve problems; in the context of the EQF, skills are defined as cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments).
- Competences: the capacity showed to use knowledge, skills and personal, social and methodological skills in working or studying situations as well as in the professional and personal development; in the context of the EQF, competences are described by using the terms "responsibility and autonomy".



¹¹ European Commission. "The European Qualifications Framework: supporting learning, work and cross-border mobility". EC, 2018. Online available in: <https://ec.europa.eu/social/main.jsp?pubId=8071&langId=en&atId=738&furtherPubs=yes&>

¹² See the glossary of MECU in: <https://www.educacionyfp.gob.es/educacion/mc/mecu/pregunta-s-frecuentes-glosario.html>

In the mapped programmes, some of the specific competences would be part of the category of knowledge. First, competences are related to the **knowledge of arts, past and present artistic trends, artistic production, and contemporary culture**. This first category includes broad competences (“Knowledge of the main artistic and literary trends of mankind”¹³) and other competences more specifically focused on certain historical periods of time (“Knowledge and understanding of Greek and Roman culture and thinking”) or these requiring the disciplines or ways of artistic expression (“Knowledge of current cultural production: film, dance, theatre, music, emergent arts”). In general terms, this is a group of competences focused on the “major art subjects” (major artistic trends, major productions...), but the knowledge of culture or local artistic expression is not specified.

Second, the mapped programmes attach lower importance to other type of knowledge: past and current **socio-historical knowledge** in general (not specific of arts and culture). In fact, only two programmes refer to this type of competences (“Knowledge of the general diachronic structure of the past”; “Knowledge, understanding and interpretation of the social, political and cultural reality of the contemporary world”, and “Knowledge of the general diachronic structure of the past and the current world”). This is probably explained by the “transmutation” in programmes in Cultural Management which, as a result of the Bologna Process, many old programmes related to Humanities, Literature, History, History of Art, etc. suffered, in many cases without implying an update of knowledge or a comprehensive review of curricula vitae to turn them into true programmes in Cultural Management. However, although they are not very

important in quantitative terms, it was interesting to create this subgroup of competences because they present an own specificity and are considered as priority by some of the educational programmes analysed.

According to what is released by the specific competences that these programmes claim to include for students, future cultural managers should have knowledge as regards **policies, legislation, economy, and business sector**. Certainly, the knowledge of the legal framework is specially stressed within this group, with many specific competences referring to it (“Basic knowledge of legal tools and of the national and international legislation on cultural and natural goods”; “Knowledge of the normative about cultural heritage”; “Knowledge of the basic legislation elements in cultural field”; “Knowledge of the legal framework, both public and private, in which the various cultural activities are developed, and assessment of their influence on the creation and development of cultural projects”; “Knowledge of the applicable legislation in the scope of cultural management”, and “Knowledge of the basic legislation elements in the cultural field”). As these examples show, there are nuances in the various programmes: some emphasise the level of the legislation to be known (national and international), others the specific thematic fields regulated by such normatives (e.g., cultural heritage), and so on. Another important subgroup within this group of competences includes those related to culture as an economic-business and professional sector (“Knowledge of the professional and business sector of culture and of professional networks of cultural management”; “Knowledge of the social, economic and business value of culture and cultural policies”; “Basic knowledge of economics and economic policy related to the culture sector”, and “Knowledge of the professional and business cultural

¹³ Some, not all, of the identified competences are mentioned in each case as an example because of the space and to avoid repetition, since the coincidence degree is high in many cases.

sector, as well as of professional networks of cultural management"). Finally, just one of the programmes identified, the Bachelor's Degree in Cultural Management at the University of Córdoba, refers to the "cultural industry" and the "creative industry" (using these terms) in the description of their specific competences ("Knowledge of cultural markets and the cultural industry (performing arts, music, visual and audiovisual arts, film, literature and emergent arts)" and "Knowledge of the creative industry, property rights and their economic logic"). This aspect is remarkable, especially considering that the Master's Degree in Cultural Management and Creative Industries at the University of Alcalá in collaboration with the Thyssen-Bornemisza Museum is included. Nevertheless, it is worth noting that cultural and creative industries (CCIs) are mentioned in other fields of the description of some of these programmes (objectives, career opportunities, etc.). It could be argued that this aspect is an attempt to include this concept of CCIs, widely spread at a European level and certainly *marketable*, again without implying a deepening and important review of the content of degree programmes.

Another group of competences, which are not particularly significant in numeric terms (only three programmes deal with them) but should be mentioned due to their specificity, are those referring to **international relationships and co-operation**. To a certain extent, this group could be a subgroup of the previous groups as the knowledge of cultural policies is included ("Basic knowledge of international relationships"; "Knowledge of the characteristics of projects of culture and cooperation, as well as the Spanish cooperation policies in the cultural sector", and "An updated knowledge of cultural policies and the Ibero-American cultural market"). These are also related to the knowledge of the socio-historical context

previously mentioned ("Basic knowledge of developing societies and communities").

There is below a group of competences related to the **intercultural dialogue and mediation**, which goes through the classification knowledge - skills - competences. So, for example, this group includes competences related to knowledge assimilation ("Knowledge of the cultural pluralism and techniques of intercultural mediation" or "Knowledge of techniques and tools for the socio-cultural animation and innovation in the culture sector"), others going beyond, that is, towards the application of such knowledge, coming closer therefore to skills in the sense of the EQF ("Capacity for developing projects and solving practical problems of production and cultural mediation" or "Use of techniques and tools to negotiate in the cultural field"), and finally, other competences which could be considered as such (again, as they are understood in the context of EQF) in that they involve the application of the previous to working or study situations ("Design of projects and practices of cultural management according to the socio-cultural diversity and strategic management").

We go down a level by going from knowledge to skills and competences to focus on the group of specific competences on which Spanish university programmes in cultural management are probably more emphasised: **administrative and management competences**. This group includes the competences specifically related to the management of cultural projects and facilities ("Capacity for designing several types of projects related to the production and management of cultural goods and services by using practical knowledge and the skills acquired in the degree programme"; "Capacity for developing a business project in the scope of cultural management by combining two levels

which constitute the analysis of the artistic fact, the real and the ideal,”; “Knowledge to structure a strategic plan for a cultural organisation or institution”; “Management of cultural facilities”, and “Knowledge of the management of cultural facilities. Design, production, and commercialisation of cultural products, projects and activities”), as well as other more specific issues such as the design and accounting management (“Capacity for managing financial resources and the business feasibility of cultural projects”; “Budget drafting and design of management accounting systems”; “Capacity for using the main computer tools, drawing up budgets and designing management accounting systems”; “Knowledge to draw up a budget in the scope of cultural management”, and “Approach to the cultural project from an economic and financial programming and control as well as the capacity for identifying the sequencing of activities of the project by considering time and costs”) or the management of human resources (“Development of the creative capacity in cultural firms and entities, as well as knowledge to organise human resources and materials to look for a combined goal of cultural nature” and “Knowledge to manage multidisciplinary human teams working in the development of cultural management projects”). Apart from the competences mentioned above, there is another very important subgroup within the administrative competences: the competences focused on product marketing and commercialization (“Design, production and commercialization of cultural products, projects and activities”; “Basic knowledge of marketing”; “Design and development of commercialization plans of cultural goods and services, as well as programmes in communication and launching of cultural projects or institutions”, and “Knowledge of the influence of market studies for the development of cultural products and services, and the application of their

results to critical decision- making in the planning and development of a cultural product or service”).

Another “practical” category (this type of category is between skills and competences, always according to the concepts managed by the EQF) is the specific competences related to communication. These competences refer to internal and external communication (“Definition and management of the internal and external communication tools of an organisation”), to the design and management of marketing and communication campaigns (“Knowledge to design and manage marketing and communication campaigns applicable to the cultural management activity”), to the assessment of these communication strategies (“Capacity for monitoring and assessing the communication and dissemination strategy”), and to the specific dissemination of cultural events (“Knowledge to disseminate events in several fields of cultural management” and “Capacity for developing strategies focused on communicating and disseminating cultural events”). This group of competences is not equally relevant in all programmes as only five, among the programmes analysed, refer to issues related to communication, and four out of the nine specific competences identified in this scope are proposed by a same programme (the Master’s Degree in Cultural Management and Creative Industries at the University of Alcalá in collaboration with the Thyssen-Bornemisza Museum). It is remarkable the lack of any reference to digitalisation or communication in the digital scope.

Finally, university programmes in Cultural Management give great importance to the competences related to **the research and identification of trends**. These competences are related, for instance, to research techniques and methods applied to the specific scope of cultural management (“Basic knowledge of

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statistics, design of surveys and sampling techniques applied to cultural management”, “Mastery of the idea and creation of professional working methods of the history of art related to cultural management and research methodologies: inventory tab, catalogue tab, documentary dossier, assessment report, valuation”; “Use of research tools and techniques in Social Sciences to study structures, phenomena and behaviours of the various formats and agents related to the production, management and promotion of culture”, “Use and adaptation of theoretical and applied models, as well as of instruments and techniques to analyse the reality (...)”; “Capacity for designing a research project in the scope of economics and cultural management, deciding the most appropriate methodology to conduct the study, to carry out it independently or in group, and to defend it clearly and synthetically”, and “Application of the methodology tool of situation analysis/diagnosis as the basis of the creation process of cultural projects, and the use of the research and knowledge effectively: the examination and organisation of data, the synthesis and the analysis to obtain information meanings, and capacity for sharing this knowledge”). Another quantitatively important subgroup is related to the assessment (of events, projects, policies, etc.) in the scope of cultural management (“Skills acquisition to use cultural indicators, the drawing-up of databases, as well as their statistical treatment and interpretation”; “Knowledge to assess events in several fields of cultural management”; “Comparison and assessment of cultural management practices to propose improvements”, and “Knowledge to critically analyse the various social aspects of a cultural policy”). Finally, a subgroup of competences highlights the importance for the cultural management professional to analyse the reality to identify trends and to develop a prospective thinking

(“Analysis of people’s behaviour in social, organisational, group and interpersonal contexts of cultural management to assess or forecast their effects on the product and cultural consumption”; “Identification and analysis of new trends of cultural management and practices which contribute to the development of certain cultural products”, and “Analysis of the current and potential situation of the major cultural industries, focusing on the Spanish reality and the most important international markets to be able to conduct prospective analyses of the sector”).

Figure 16. Groups of specific competences of the analysed Spanish university programmes in Cultural Management



The percentages showed by each issue are the result of the total sum of competences related to such thematic area for the total of programmes analysed. However, the distribution could be very different for a specific programme, since each programme is focused on various issues. This aspect is probably based on the tradition of the university in which the programme is

taught or on the programme from which it descends, if there is any. For example, it is expected that a bachelor's degree in cultural management whose antecedent is the joining of various programmes related to humanities is focused on issues related to the knowledge of arts and culture, whereas the competences related to the most technical management would be more important in programmes taught in business faculties or in programmes focused on business. Nonetheless, these percentages should be considered as an approach because some competences could simultaneously be part of two or more major thematic fields.

2.2. Competences related to territoriality, digitalisation or gender issue

As mentioned in a previous part of the analysis, dimensions such as territoriality, digitalisation or gender issue are generally not included in the list of specific competences offered by Spanish university programmes in cultural management. This section deals with the few competences which, although they could be included in some of the groups presented in the previous section, are stressed due to their direct relation to some of these issues.

A total of three programmes refer to territory: the Bachelor's Degree in Cultural Management at the University of Córdoba, the Master's Degree in Economics of Culture and Cultural Management at the University of Valladolid, and the Master's Degree in Management and Leadership in Cultural Projects at the University Rey Juan Carlos in Madrid.

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The first programme, the Bachelor's Degree at the University of Córdoba, refers to these issues in two specific competences and is focused on territorial development and co-operation: "Knowledge of the space, territory, and management of resources for the local and territorial development" and "Knowledge of programmes and tools for the territorial, institutional and business co-operation". In turn, the master's degree offered by the University of Valladolid stresses the need for knowing cultural resources and sectors of regional and autonomous scope: "Knowledge and interpretation of the main cultural resources, in particular those from the Autonomous Region of Castile and León, both physical and intangible, identification of their artistic value and analysis of their involvement in the territory and in the urban environment" and "Knowledge of the various cultural sectors (heritage, artistic and creative), in particular those belonging to the regional scope (...)". Finally, the master's degree at the University Rey Juan Carlos is slightly mentioned because it only implies the need for managing various "territorial complexity levels"; specifically, the competence is described as follows: "Control of the major tools to manage cultural projects according to their sectorial specificity or territorial complexity levels, being capable of adapting this knowledge to changing realities and being effectively carried out in a variety of roles within the organisation chart of the organisation, including leadership roles".

Regarding digitalisation, only the master's degree at the University Rey Juan Carlos, among all the programmes related, mentions as a specific competence the "Acquisition of an updated knowledge about the relationship between cultural products and Information and Communication Technologies (ICTs), its importance to create and to manage a cultural project, as well as to value, position and distribute a cultural service or

product". The reference to ICTs could be considered as an indirect reference to digitalisation. The digital issue is neither mentioned in other fields (such as basic competences or objectives), except in the Master's Degree in Cultural Management at the Universitat Oberta de Catalunya (UOC) in collaboration with the University of Girona (UdG), which includes in its objectives "Consolidation and increase of the ability to networking and the ability to work in a digital world, as well as the capacity for adapting to new environments".

Gender perspective does not appear neither as a specific competence (for example, a competence about the knowledge of the feminist theory in the groups of more theoretical competences), nor as an issue which could be cross-sectoral for various competences (for example, by making clear the gender perspective when dealing with the "major cultural productions" of history by explicitly recognising the historical contribution of women to the artistic-cultural history worldwide).

It is worth mentioning that these aspects are neither focus points in the description of the occupation called "cultural manager", which is provided by the European classification ESCO (European Skills, Competences, Qualifications and Occupations)¹⁴.

¹⁴ The sheet of this occupation can be seen in: <https://ec.europa.eu/esco/portal/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2F35bedc78-1c15-4db7-9c6d-c55e9b5c7b54&conceptLanguage=es&full=true>

According to the European Classification ESCO (European Skills, Competences, Qualifications and Occupations), the *essential skills and competences* of the occupation called “cultural manager” are as follows: communicate in English in a competent way, coordinate artistic production, coordinate operational activities, draw up artistic programming policy, engage artistic staff, keep up with trends, manage venue programme, monitor programming finances, negotiate artistic productions, program artistic productions, promote event, and select artistic productions. These all competences are mainly practical, and it is logical to think that any cultural manager should beforehand tackle with them in any time of their professional life (at least with some of them).

2.3. By way of conclusion

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 commercialization 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 the 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.

Based on the mapping and the information collected by the survey, the interviews and the focus group, an analysis focused on two aspects was conducted: the specificities of the municipal cultural manager's profile and the competences required to develop his/her job. The following sections of this report deal with this analysis.

3. SPECIFICITIES OF THE MUNICIPAL CULTURAL MANAGER 'S PROFILE

This section reviews the specificities of the cultural manager's profile in the municipal scope which were pointed out by the experts who participated in the interviews and in the focus group. It is worth mentioning the coincidence degree among participants: although it was expected in a focus group dynamics which is tended to achieve consensus, the main ideas emerging from this combined discussion are also reflected in the interviews, thus providing solidity to the findings here presented.

Although it is possible to have certain overlapping among the specificities here detailed, the criterion to distinguish them has been the entity of these ideas in the speech of experts. Nonetheless, the specificities are here presented in order to connect those ideas which are closely linked.

3.1.
TERRITORIAL
ASPECTS

3.2.
KNOWLEDGE AND
RELATIONSHIP
WITH OTHER
AGENTS

3.3.
MEDIATION

3.4.
AN AMBIVALENT
RELATIONSHIP
WITH POLITICS

3.5.
KNOWLEDGE OF
PROCESSES AND
THE MUNICIPAL
ADMINISTRATION

3.6.
VERSATILITY

3.7.
LACK OF
DEFINITION OF
DUTIES

3.8.
PEDAGOGICAL
VOCATION AND
RESPONSIBILITY

3.1. TERRITORIAL ASPECTS

The municipal cultural manager widely knows the territory, which is his/her immediate scope of working, both in the geographical aspect and in the idea of people community. In this regard, some people noted that the duties of mediation and transformation (see below) belongs to the territorial dimension. The manager coordinates the territory to a great extent. One of the consequences of territorial aspects is that municipal management professionals feel to be close to citizenship.

3.2. KNOWLEDGE AND RELATIONSHIP WITH OTHER AGENTS

In relation to the previous point, the role of cultural management professionals in the municipal scope as network coordinators was considered essential by experts. Municipal cultural managers know the various agents who work in the territory and should be able to establish and maintain good relationships with them.

According to María José Quero, although this could be understood as a specificity or as a required competence (which are reviewed in the next section), the cultural manager is (or should be) “able to generate ecosystems, to involve people, another management profile to manage networks, involvement of actors (...). Crowd models, not just crowdfunding, but [also] crowdsurfing models such as Patreon (...) artists who are looking for other ways to generate models of sustainable business”¹⁵.

“”

In my opinion [municipal cultural managers] are those people who are useful for everything. This is maybe the reason why it is so hard to value or locate them in their appropriate place. For me, they are a key piece because this public policy and the public attention from town councils are based on the good management of culture. I think they are multipurpose people who can interact with anyone, but unfortunately, they are not placed in their corresponding place.

Teresa Muela, interview, May 2019.

¹⁵ Literal quotes correspond to the interviews conducted in May 2019 or to the focus group of experts held in June of such year, according to what is indicated in each case (including the name of the interviewee in the former or mentioning in the latter that it is a conclusion drawn from the speech of the focus group).



I feel that the most specific aspect of the job related to municipal cultural management is the territory. In this regard, the manager should know his/her territory appropriately: people, agents and the infrastructure. The reason is that municipal cultural management is very linked to people, to the territory; it is not like at an autonomous or state level, or at a level of a provincial council. Municipal agents are very linked to the territory.

Luis Ben, interview, May 2019.

3.3. MEDIATION

By going more deeply into the vision of the cultural manager as a node which connects various actors, the experts considered that municipal professionals do not just “mix with numerous agents: creators, politicians, publics” (focus group), but also perform a mediator role which increases the demand level of professionals. In this regard, it was asserted that “the cultural manager is defined by the management of disagreement, which requires a great capacity for dialogue with the various agents” (focus group). Municipal cultural management professionals should know how to manage the tenseness between various agents and main figures of the cultural fact in the territory (administration, egos, up and down, politicians, artists, and publics were mentioned). This duty implies a major communicative capacity and the awareness of being the transmission belt between people devoted to creation and citizenship.

Likewise, the intermediation is the generation of participation and creation processes. The mediation in municipal managers was also understood in terms of facilitating public policies and generating dynamics of cultural creation and consumption. This was again related to the generation of ecosystems mentioned in the previous point, as well as to the need for “co-creating value” with the various agents, as also María José Quero pointed out.

3.4. AN AMBIVALENT RELATIONSHIP WITH POLITICS

In this network of relationships, municipal cultural managers have a confuse and ambivalent relationship with politics, maybe due to the very direct contact with political managers. The focus group declared that “there are permanent complaints from managers against those people responsible for aldermanships and mayorships. Infiltration, politicians who interfere in the technical and management work, and even politicians’ ego are pointed out. It is therefore stated that the uncertainty regarding political change is greater than in other municipal areas”.

3.5. KNOWLEDGE OF PROCESSES AND THE MUNICIPAL ADMINISTRATION

A specific aspect of the cultural management professional in the municipal scope is the broad knowledge of the organisation of the local administration. As Luis Ben pointed out, cultural managers “should know what a city hall is, from the mayor’s office [or mayoress] to social, cultural and all type of services. Basically, I would summarise it with the word territory, everything that territory involves for cultural management”. Therefore, the knowledge of issues, such as the legal framework, is joined to the knowledge of the territory (in its geographical and citizenship dimension) and of the actors working in it: “From municipal laws which could influence them (...), that is, frameworks, local laws. Although each municipal council could maybe (...) have a specific normative to establish schedules, events in the open air, activities for children... All of this should be known” (Gemma Carbó). This would not just affect public managers but also, to a lesser extent, private managers and those from the Third Sector.

3.6. VERSATILITY

Versatility is considered as a fundamental specificity in the municipal scope. The focus group stressed that this duty has a negative aspect as cultural managers are sometimes considered as “troubleshooter”, problem-solving people of immediate issues, even “jack-of-all-trades”. This versatility is also originated by a lack of definition of cultural managers’ role –which is more developed in the next point–, unlike other municipal managers whose roles are much more defined. The lack of definition of the cultural management staff’s profile has implied that versatility is badly understood by many city halls.

This aspect was also reflected in the ideas of the experts interviewed who considered that this also implies a lack of recognition: “that profile should be valued in the municipal organisation chart in order that the quality and the excellence pursued in each municipal performance was actually the true one” (Teresa Muela).

From a more positive perspective, versatility entails a great variety of areas which municipal managers should face, such as various culture sectors, space management, management of adjoining areas (e.g., youth, education, and tourism), etc. Likewise, versatility can be understood as diversity in sector management, such as pluridisciplinarity.



The more actors involved in cultural management, the more successful chances to organise anything. (...) [it is necessary to develop a] profile of innovative manager, capable of generating ecosystems.

María José Quero, interview, May 2019.

3.7. LACK OF DEFINITION OF DUTIES

The definition of municipal cultural managers' duties and tasks was considered in the whole session of the focus group. This lack of definition was also considered as an obstacle for the work in which "invention is required to cover regulatory gaps" (focus group). In line with this lack of definition which entails professional defencelessness, it was also stated that "our planning and design tasks have been reduced, thus being sometimes at the same level of the administrative staff" (focus group). There were sometimes very general tasks which are difficult to specify, such as the creativity and innovation demand.

Likewise, this could be related to the lack of a clear regulation, an issue which was also mentioned by the focus group. Experts considered that the sole existing regulation, an administrative regulation, strictly conditions municipal cultural managers' work. It was stated that "cultural competences are not assigned to delegations, unlike the competences from other scopes" (focus group).

3.8. PEDAGOGICAL VOCATION AND RESPONSIBILITY

A clear characteristic of the municipal cultural manager is his/her strong professional vocation which sometimes is joined to an emotional attachment to the territory. In this regard, participants in the focus group stated that "We are very vocational [cultural managers], very dedicated to our job" or that "there are greater availability times and courage than those from other public managers", (focus group). Finally, the pedagogical nature of the cultural management work was stressed. In this sense, educational or pedagogical aspects were felt as a responsibility of professionals.

4.

COMPETENCES NECESSARY FOR MUNICIPAL CULTURAL MANAGEMENT

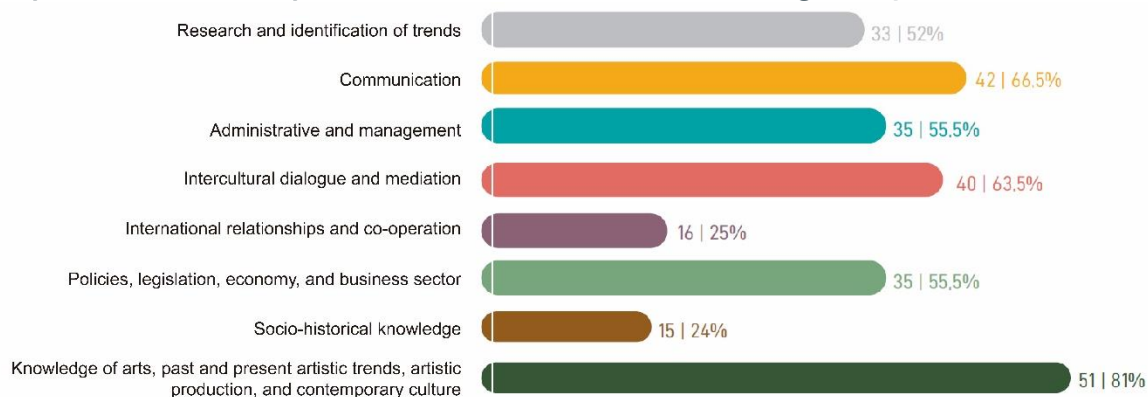
This section reviews the competences considered as necessary by professionals and experts to develop the cultural managers' work in the municipal scope. For this purpose, the responses to the specific questions about this issue presented in the three methodological tools were taken up again –*survey, interviews and focus group*– and a combined analysis was conducted.

To structure such analysis, the classification of major competence areas or groups identified in the mapping phase of university programmes in cultural management was again considered. These areas were as follows: knowledge of arts, past and present artistic trends, artistic production, and contemporary culture; socio-historical knowledge, international relationships and co-operation; policies, legislation, economy, and business sector; administration and management; intercultural dialogue and mediation; communication, and finally, research and identification of trends.

It is worth recalling that these large groups were a classification proposal of the competences which the various training programmes claim to develop. So, by reviewing these competence areas, now focusing on what is needed, it is possible to find possible gaps between what the academic scope offers and what is needed to develop municipal cultural managers' task correctly, according to professionals and experts themselves.

Some questions of the survey referred to this last aspect. The responses to these questions are first reviewed. Figure 17 shows the responses to a question of the survey whose accurate formulation was as follows: "The following competence areas have been found by mapping the university programmes related to cultural management and offered in Spain, which ones do you think are the most important for the practise of the cultural manager's profession?" Most people noted the following competence areas: knowledge of arts, past and present artistic trends, artistic production, and contemporary culture (51 people, which represents over 80% of the total of the people surveyed); communication (42 people, approximately 67%), and intercultural dialogue and mediation (40 people, a little over 63%). Similarly, other competence groups were also important: policies, legislation, economy, and business sector (35 people, 56%); administration and management (idem, 35 people, 56%), and research and identification of trends (33 people, 52%). Areas such as international relationships and co-operation (16 people, 25%) and socio-historical knowledge (15 people, 24%) were considered less important by the professionals surveyed, although percentages were not inconsiderable.

Figure 17. Which competence areas do you think are the most important for the practise of the cultural manager's profession?



Note: This multiple-choice question gave the possibility to choose more than one sector, so the sum of the total number of choices selected is greater than the number of people surveyed.

The reading of the previous implies a difference in which, in economic terms, could be called the (academic) “supply” and “demand” (or identification of required competences). The competence groups most represented in the curricula vitae of the university programmes are as follows: administration and management (27% of the mapped competences could be included in this group); research and identification of trends (with also 27%), and policies, legislation, economy, and business sector (with 15%). However, the competences related to communication, on the one hand, and to intercultural dialogue and mediation, on the other hand –those identified by a larger number of the people surveyed as important– barely represents 10% and 5%, respectively, of the competences offered by Spanish programmes in Cultural Management, according to the mapping conducted within the framework of this research.

In this line, a specific question of the survey for cultural managers was focused on the competence areas that they considered should have been included or were not enough in their training (Figure 18). According to the mapping, the competences related to the research and identification of trends are the most represented in educational programmes (with a 27%); however, these competences are identified by 33 cultural managers (52% of the people surveyed) as not enough in training. The reason could be that, despite they are included in curricula vitae, these competences are not effectively developed, or not developed correctly to be useful for cultural management professionals. Other competence areas considered not enough are: international relationships and co-operation (33 people, 47%) –although this competence group is not considered relevant by most of the people surveyed, maybe due to the fact that their job is more focused on the local scope– and policies, legislation, economy, and business sector (27 people, 42%). Regarding the latter, it occurs the same as with the competences related to the research and identification of trends: in spite of being theoretically included in curricula vitae –where, according to the mapping conducted within the framework of this research, represent 15% of the total of competences developed–, a significant percentage of cultural management professionals (42%, as mentioned above) consider that they are not enough developed.

Figure 18. Which competence areas do you think should have been included or were not enough in your training as cultural manager?



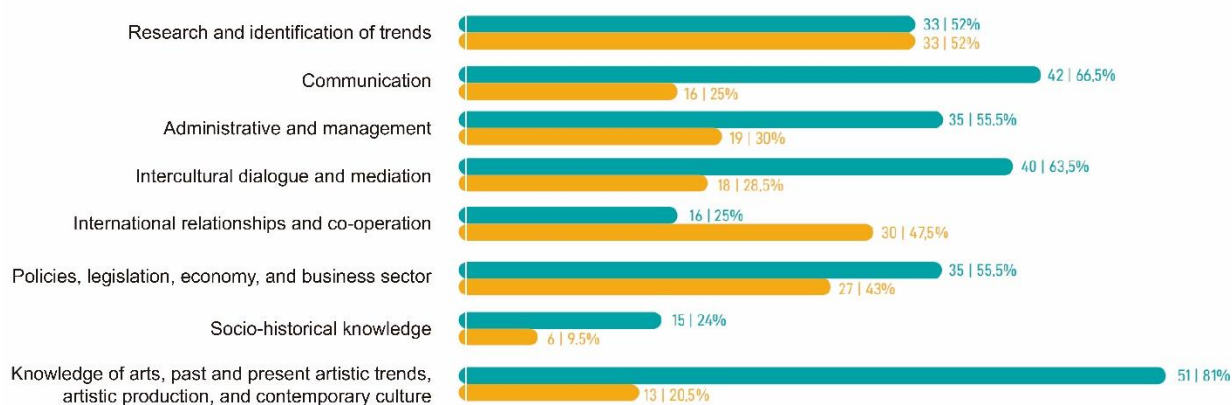
Note: This multiple-choice question gave the possibility to choose more than one sector, so the sum of the total number of choices selected is greater than the number of people surveyed

Figure 19 shows below the junction between both questions: the competence groups considered by the people surveyed as the most important and those considered not enough or not included in their training. In general terms, the competence areas considered by a larger number of the people surveyed as important are sufficiently covered or, in other words, are considered enough by an equally significant number of professionals, even in the cases in which these competence areas are not very represented in the curricula vitae, according to our mapping. This aspect not necessarily implies a contradiction but could be understood as a greater or lesser effectiveness or adaptation of such competences in training programmes to the cultural manager's job. By way of example, the competences linked to intercultural dialogue and mediation could be noted. According to the mapping conducted, these competences represent only 5% of the total of competences which the programmes claim to develop; however, although 63% of the professionals surveyed (40 people) considers that this type of competences are very important, only 29% (18 people) considers that the training received in these competences was not enough. The reason could be that, despite not playing a very important role in curricula vitae, these competences are developed effectively for professionals. Other numerous factors – such as the lack of previous training in this subject, which would imply that professionals specially value the training received in this regard in their cultural management studies– could be modulating these responses, so it is difficult to draw a definite conclusion.

Figure 19. The most important competence areas and the competence areas not included or not enough in cultural manager's training

The following competence areas have been found in a mapping of the university programmes related to cultural management offered in Spain, which knowledge areas do you think are the most important for the practise of the cultural manager's profession?

From the previous knowledge areas, which one(s) do you think should have been included or were not enough in your training as cultural manager?



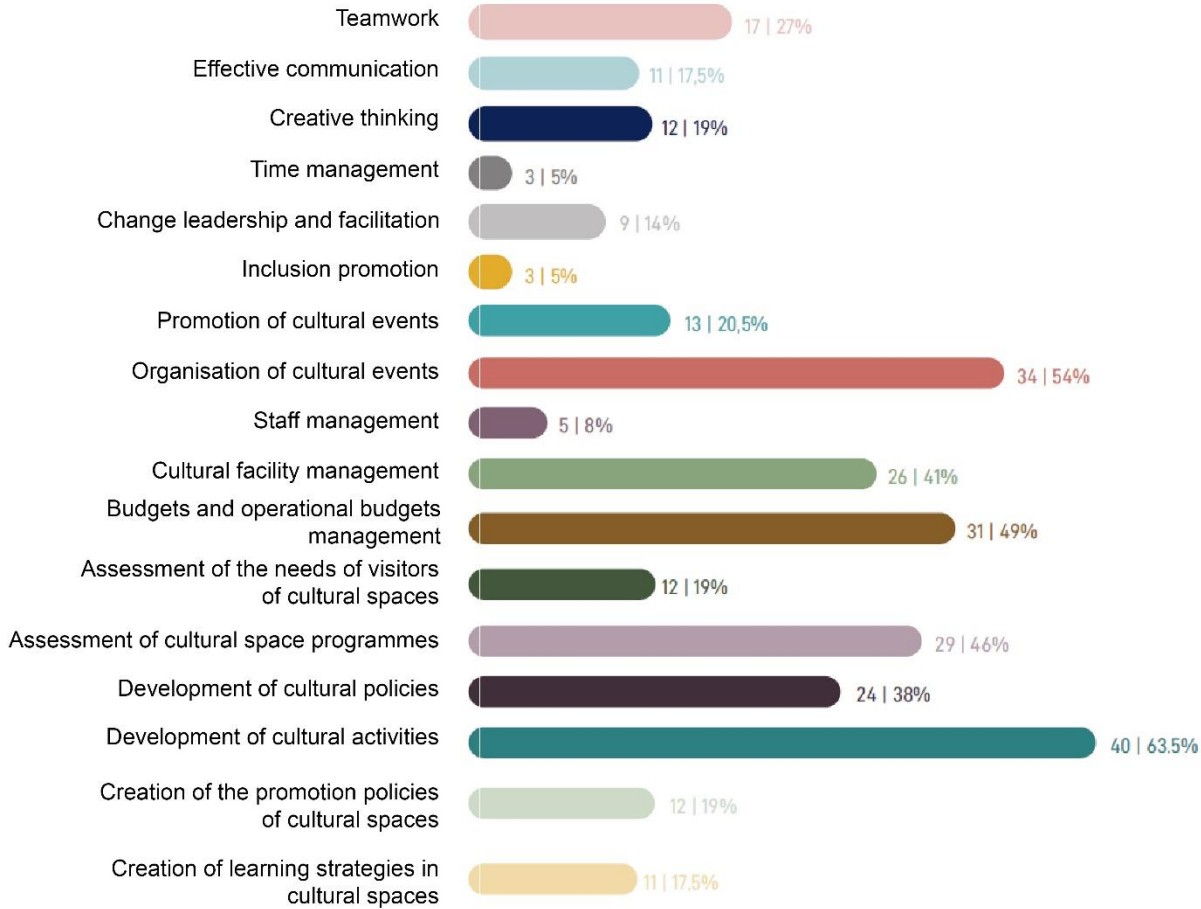
Note: These multiple-choice questions gave the possibility to choose more than one sector, so the sum of the total number of choices selected is greater than the number of people surveyed.

When the question goes down from the level of competence areas or groups to specific competences (Figure 20), the significant representation of all the response options probably responds to the great variety of tasks that the cultural manager must carry out¹⁶. Most of the surveyed people (40, 63%) pointed out the capacity for developing cultural activities as a fundamental competence for cultural management in the municipal scope. This competence is followed by the organisation of cultural events (34 people, 54%) and budgets and operational budget management (31 people, 49%). All these competences are closely linked to management, strictly speaking.

It is remarkable the relatively less importance given by the people surveyed to the group of transferable competences: change leadership and facilitation; time management; creative thinking; effective communication and teamwork. None of them were pointed out as fundamental by over 27% of the participants in the survey.

¹⁶ It is worth remembering at this point that the response options for this question were proposed by combining those listed by ESCO for the profile of the cultural manager with others, such as the so-called transferable competences which, although they are not specific for this professional profile, they are important for the development of their work, as experts pointed out in the surveys as well as the focus group for some of them.

Figure 20. Fundamental competences for the profession of the municipal cultural manager

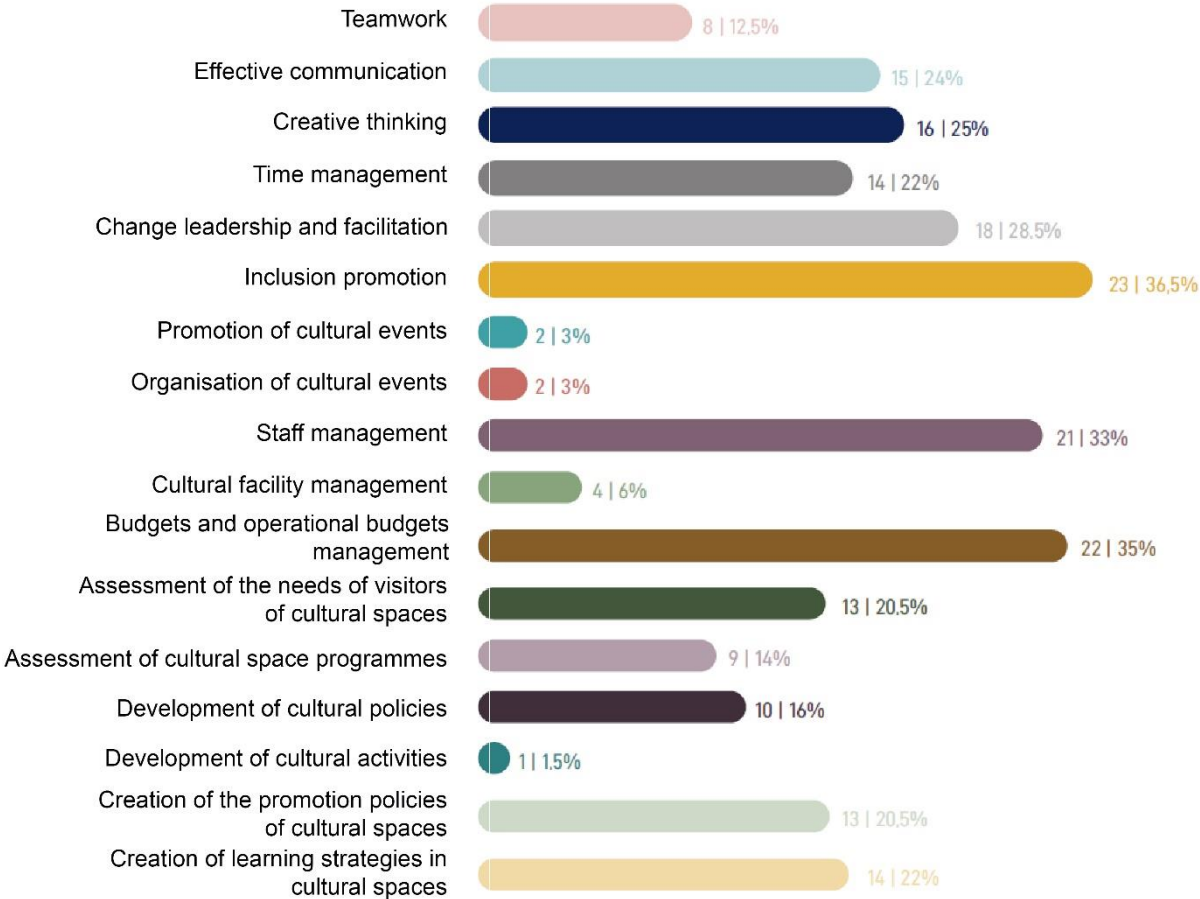


Note: This multiple-choice question gave the possibility to choose more than one sector, so the sum of the total number of choices selected is greater than the number of people surveyed.

The people surveyed also attached a significant importance to the competences required to assess cultural space programmes (29 people, who represent 46% of the people surveyed), to manage cultural facilities (26, 41%) and, to a lesser extent, to the competences related to the development of cultural policies (24, 38%).

The three competences which a larger number of the people surveyed consider not to be trained are: inclusion promotion (23 people, 37%); budgets and operational budget management (22 people, 35%), and staff management (21 people, 33%).

Figure 21. Competences not included in your training as cultural manager



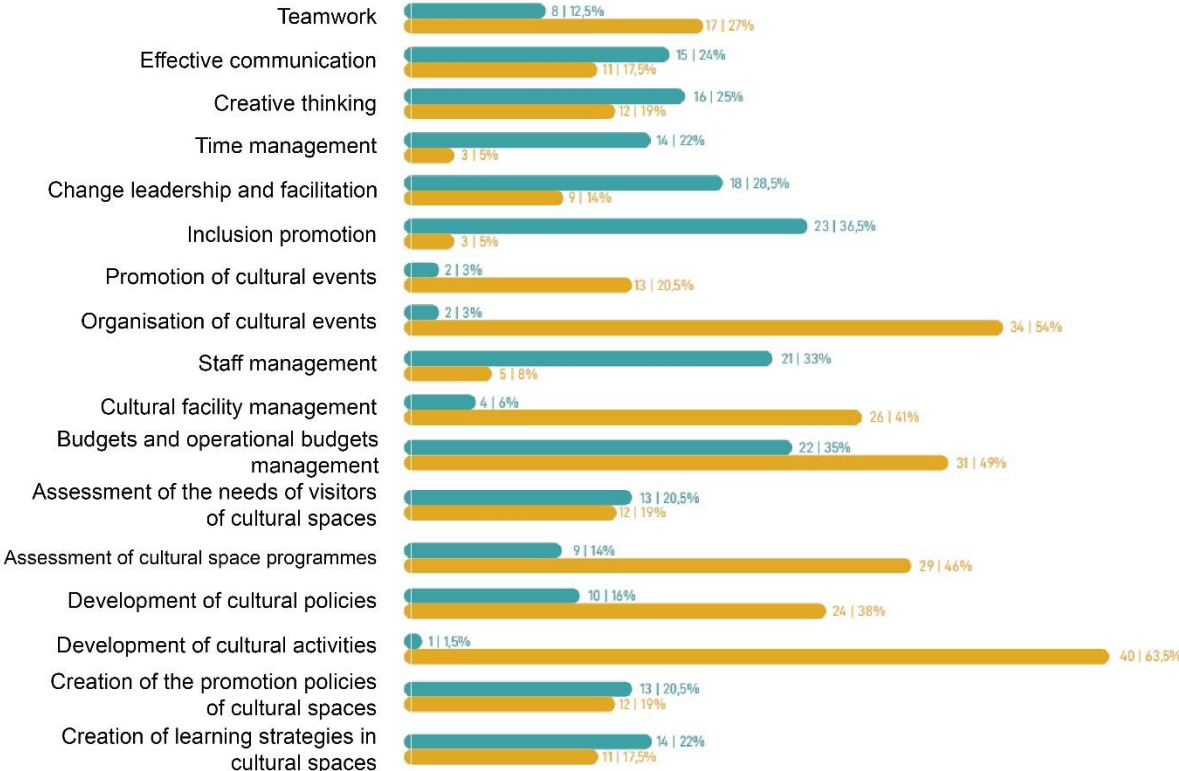
Note: This multiple-choice question gave the possibility to choose more than one sector, so the sum of the total number of choices selected is greater than the number of people surveyed.

Finally, Figure 22 shows the junction between both questions –fundamental competences and competences not enough in training–. In general, except in the case of budgets and operational budget management –which was considered as fundamental by 49% of the people surveyed, as well as 35% indicated that the training was not enough–, the competences considered as not enough in training do not very often coincide with those assessed by cultural managers as the most important.

Figure 22. Fundamental competences vs competences not included in training

Which of the previous competences do you think were not included in your training as cultural manager?

From the following competences, which are in your opinion fundamental for the profession of municipal cultural manager?



Note: These multiple-choice questions gave the possibility to choose more than one sector, so the sum of the total number of choices selected is greater than the number of people surveyed.

After this first analysis based on the responses to the questions of the survey related to competence areas and specific competences, the opinions given by professionals and other experts in the three methodological tools used –survey, interviews, and focus group– are considered again below. In particular:

- A multiple-choice question formulated in the *survey* as follows: From the following competences, which ones are in your opinion fundamental for the municipal cultural manager's profession?
- Experts were asked in the *interviews* about the competences required by the municipal cultural manager for his/her job.
- The following question was also raised in the *focus group*: Which competences do you think the municipal cultural manager needs?

To articulate this analysis, the classification of competence areas made from the mapping of training programmes was again used. In addition, new groups which professionals and other experts considered necessary were added, although they were not identified in the mapping. The latter –the fact that the competence areas considered by cultural managers as fundamental are not included (or insignificantly included) in the university programmes in cultural management– is especially relevant and significant.

4.1.
KNOWLEDGE AND
ANALYSIS OF THE
TERRITORY

4.2.
KNOWLEDGE OF
ARTS, PAST AND
PRESENT ARTISTIC
TRENDS, ARTISTIC
PRODUCTION, AND
CONTEMPORARY
CULTURE

4.3.
ADMINISTRATION
AND MANAGEMENT

4.4.
INTERCULTURAL
DIALOGUE AND
MEDIATION

4.5.
COMMUNICATION

4.6.
RESEARCH AND
IDENTIFICATION OF
TRENDS

4.7.
POLICIES,
LEGISLATION,
ECONOMY, AND
BUSINESS SECTOR

4.8.
OTHER
COMPETENCES:
GENDER ISSUE,
LANGUAGES, AND
PEDAGOGICAL
DIMENSION

4.1. KNOWLEDGE AND ANALYSIS OF THE TERRITORY

The experts participating in the interviews and in the focus group pointed out a group of competences related to what could be called “knowledge and analysis of the territory” as essential for the task of cultural management, thus constituting a new competence area with respect to the classification proposal made from the mapping.

The focus group noted that the cultural manager should know the territory, which would be linked to their value. This knowledge includes numerous aspects: the history of the territory, the people living in it, facilities, publics, etc. A knowledge to be capable of anticipating and being aware of the cross-curricularity of cultural policies. The emotional intelligence was pointed out as the tool to work with in the territory: territories are diverse, and the emotional intelligence could be useful to understand them.

In this line, Luis Ben referred to cultural managers as cartographers: “[The cultural manager should have] the competence of being a good cartographer, a good cultural cartographer. (...) should be people with such tools to analyse the territory, to understand the information given by the territory. They are geographers in the territory who quickly have, whether they come from the territory or not (because it is possible that you must work in another municipal council different from yours), the tools required to read and map such territory to adapt to it”.

Despite the centrality given by experts, and as it was mentioned in the analysis of the mapping of Spanish university programmes in cultural management, the territorial issue was not explicitly mentioned as part of the competences developed by training programmes. It could be argued that these competences would be included in other points so-called “socio-historical knowledge”; however, the fact of not mentioning the term “territory” implies a conceptual and methodological approach which it is far from including “the territorial” in the centre of training.

4.2.
KNOWLEDGE OF ARTS,
PAST AND PRESENT
ARTISTIC TRENDS,
ARTISTIC PRODUCTION,
AND CONTEMPORARY
CULTURE

This group of competences was mentioned by the professionals and the experts who participated in the focus group, unlike those people interviewed. Specifically, participants considered that there should be a basic and updated knowledge of the various culture sector –and another more specialised knowledge– as well as of the contemporary creation.

Within this competence area, the focus group also referred to the artistic and technical production, that is, to the need for knowing the world of the artistic production (performing, audiovisual, and plastic arts, among others). Unlike the competences included in the training programmes, which in this scope mainly refer to knowing “what other people do”, the participants in the focus group also mentioned the need for “knowing what we know to do and doing it”, referring to the technical production (sound, lighting, etc.).

4.3.
ADMINISTRATION AND
MANAGEMENT

Due to their breadth, many competences, which participants in the interviews and in the focus group identified as necessary for cultural management in the municipal scope, could be included in this competence area. These competences are more related to “a technical level: to carry out a project, to know how to implement it, to know how to work in terms of basic financing... (...) competences from the most professional scope” (Lluís Bonet).

In relation to the strictest sense of management, it is essential, as the focus group pointed out, to have competences for a correct planning (planning widely understood): capacity for programming/planning, long-term vision, and assessment. By reviewing these three issues, the focus group mentioned that: the manager who plans should “know how to guide the various sectors in the common objective of culture”; should “have the capacity for turning political guidelines into specific proposals”, should “know how to anticipate to changing environments (administrative, arts, etc.)”, and finally, should “know how to control processes and manage an assessment”. Regarding to this aspect, Teresa Muela pointed out: “To know how to plan, to know the actors with who should intervene and the principles, the demand which should be met. To know also how to make alliances with other areas from the city hall itself or with those from other institutions, whether public or private, and to adapt to new days”.

In this last idea mentioned by Teresa Muela, three issues were guessed, which were also pointed out by the focus

group, and are closely linked among them as all of them refer to what has been referred to in another point as the relationship with several actors and the generation of ecosystems. These three issues are as follows: first, the required knowledge of publics –to know their needs, their demands, not just as recipients but as active agents–; second, the use of techniques to promote participation, and third and finally, networking, understood as the capacity for developing strategies of participation, of citizenship empowerment, of networking and collaborative work. A continuous updating of knowledge and skills are required by the last one.

4.4.
INTERCULTURAL
DIALOGUE AND
MEDIATION

This group of competences is essential as the participants in the focus group and interviewees mentioned them several times.

In the discussion group, professionals and experts stated the capacity required for *coordination, teamwork, negotiation, mediation, and the ability of relationships*. Empathy was equally mentioned, whose importance was also mentioned by Luis Ben: “And then empathy, which is something very difficult to have. Because the contact with people, creators of the territory, political agents... is very direct. I consider two scopes or tools which could be useful. I think psychology could provide tools to empathise better with people. Also, something very typical of us, very close to us, is the sociocultural animation. The sociocultural animation could teach us many things to empathise with the territory”.

Within this same area, experts stressed the capacity for *dialogue*. In this regard, Lluís Bonet mentioned as a way to proceed that cultural managers are expected to “not impose the procedures and the normative on local cultural activities and facilitate dialogue”. Also, Gemma Carbó said: “I think that one of the most important competences is listening. In other words, to know how to dialogue with the various groups to know their needs in cultural terms, (...) which sometimes (...) are problems, situations, in which it is possible that culture could be useful or take part in some way. That is, to understand culture not just as a demand but also as a solution. I do not like to use the word “solution”, except as a strategy to solve certain symptoms, situations, which are found in the municipal council and in groups. And this capacity for listening and dialoguing should be developed with all entities and typologies. Because one of the key issues today is the cultural diversity management. Then, this means that maybe it would be necessary to listen and dialogue with people speaking other languages or coming

from other realities or being in situations different from the rules of the municipal council.

4.5. COMMUNICATION

The competences related to the communication and management of information were mentioned on numerous occasions during the discussion which took place within the framework of the focus group. To manage a two-way communication was greatly emphasised: on the one hand, communication as a set of techniques, and on the other hand, the capacity for transmitting empathy (related to the capacity for dialogue and mediation, previously mentioned).

Particularly remarkable is the digital communication. There was a huge consensus among the participants in the focus group that this is a world which municipal cultural managers should know, even "to retrain us as *social media*" was mentioned. However, María José Quero pointed out that "social networks are usually managed as another communication mean. That is not the generation of networks. The creation of ecosystems is actually the involvement of actors to be part and to generate value, and they are those benefiting from such process which is the management of an organisation". From this point of view, digital communication would be linked to, or in the service of, the generation of ecosystems mentioned in the section on administrative and management competences.

4.6. RESEARCH AND IDENTIFICATION OF TRENDS

The participants in the focus group referred to sociology as knowledge and tool for municipal cultural management. Although their contribution was not specified, it could be understood as an instrument to analyse the most social aspects of culture, such as users or publics' behaviours, the interpretation of social movements and phenomena, etc. In this regard, knowledge on sociology is part of the group of competences which are useful for the research and identification of trends.

4.7. POLICIES, LEGISLATION, ECONOMY, AND BUSINESS SECTOR

There is a strong demand of knowing law and public administrative processes orderly and clearly, as well as the municipal Administration. The demand of managers is focused on administrative law and processes, thus showing a basic attitude of public service vocation. Lluís Bonet also pointed out the importance of mastering administrative procedures (budgets, legislation, normative, etc.) and the local cultural reality.

4.8.
OTHER COMPETENCES:
GENDER ISSUE,
LANGUAGES, AND
PEDAGOGICAL
DIMENSION

Three issues mentioned by the focus group are here included. They are barely represented in the competences that the mapped programmes claim to develop –thus explaining why they were not included as such in the classification of competence areas based on the mapping and, consequently, not being specifically asked in the survey (Figures 17, 18, and 19)–.

Based on each issue, the following ideas could be drawn from the discussion which took place within the framework of the focus group:

- The consensus about the gender issue and the need of a critical approach to it as a policy and value for culture was unanimous and so evident that it was not deeply developed.
- The same could be said of idiomatic competences: those present pointed out idiomatic lacks as one of the main barriers of cultural managers in the present day.
- Participants stressed the pedagogical aspect of cultural management and, in terms of competences, the need for knowing how to include it in projects.

5. WAYS TO DEVELOP COMPETENCES AND ADAPT TRAINING PROGRAMMES

This section presents a series of issues only raised with the experts interviewed, but those issues are of great interest: on the one hand, the ways to develop the competences identified as necessary for the municipal cultural manager, and on the other hand, the adaptation of training programmes to such profile.

5.1. Ways to develop competences

Regarding the first issue, that is, the ways to develop the necessary competences, experts mainly mentioned two: the professional practice and training (with greater or lower degree of formality).

The professional practice is particularly important to acquire certain competences, such as the capacity for listening, according to Gemma Carbó: “An issue of the cultural manager’s life experience and attitude, more vocational, you should like what you do and to do it throughout your life. You should be a sociable person, be in contact with people, be able to listen and understand a little bit which is the situation without judging, just organising. It is difficult to be trained because training is acquired by practice itself”.

In this learning by doing, several experts agreed that learning from and with others is very important, and they referred to this aspect by using various terms and stressing different points. For example, María José Quero suggested the need for a training involving various actors in a co-creation process: “Training is required, but a training involving and generating relations among these agents. That is, they should be aware of such need, but also know that they are stronger if they work together. It is not the case that I give you some tools and then each goes to their municipal council and develops them, but all together are stronger at all levels. Value co-creation, co-ideation, all together”.

In turn, Teresa Muela defended the establishment of knowledge transfer networks: “considering the idiosyncrasy in the local Administration, I think that learning from others is important. And maybe to be able to establish such knowledge transfer networks would be very appropriate”. Learning from the experience of others is also fundamental for Gemma Carbó, who pointed out that this learning is complementary to theory: “(...) the most professional ones, theory could obviously be learnt and it is very interesting to know cases, to know how other people work in other places, to know the responses given to these technical issues (...). Training could be at a theoretical level, but then there is a practical part which involves particularly to visit projects, to see financing formulas, to analyse. To analyse realities of other environments and to learn by comparing”.

Finally, in relation to the previous proposals, and as a middle way between practice and formal education, Luis Ben defended training for action: “Obviously, training ways are quite goods, but I do not believe so much in a formal or excessively formal training. That called by (...) a long time ago as *trainaction*, training for action. In other words, to meet people to discuss on a specific issue or case – for example, the case of “how empathising with publics or users” –. But not on subject one, subject two, subject three... but guided by a professional and, based on an assumption, trying to do that. It is complicated, but I think that this is a better way than the explanation in a classroom (without despising classrooms which are useful for certain issues)”.

5.2. Adaptation of training programmes

This subsection reviews the opinions of experts about whether training programmes are or not adapted to the specific competences required by the cultural manager’s profile, and to what extent. Also, they were asked about the evolution (or not) of programmes in relation to this aspect in recent years, as well as about aspects which could be developed for a greater adaptation to the specificities of cultural management in the municipal scope.

In general, the experts considered –in relation to the conclusions from mapping– that Spanish university programmes in cultural management do not pay much attention to the municipal scope and its specific needs, despite the fact that, as Lluís Bonet pointed out, “some programmes include workshops, modules for local agents (for example, (...) include a subject for municipal technicians)”.

The conventional and excessively theoretical approach of these programmes –something which also emerged from the analysis of the mapping and which is explained, at least partially, by the origin of cultural management within the framework of the Spanish university after restructuring other programmes– was also mentioned as one of the factors which could explain the difficulty of including in the classroom the approach to cases of municipal cultural management; Gemma Carbó explained this aspect: “I feel that training programmes are still very theoretical. We are trying to start working particularly with case analyses, case studies, but it is always difficult because the academic model is a model based on a very established schedule with very specific project guidelines. Albeit university is

trying it, those more practical classes, to invite outsiders, visits... are always a problem because it modifies the schedules established, that is, the usual dynamics of the class. Then, a transition process is taking place, but we should be more imaginative and start looking for formulas. In some cases, formulas such as study journeys, the organisation of stays in various projects, and the knowledge of other realities are being implemented. It is difficult because the educational world is still very classical and conventional. In the online world, we are playing a little bit with the realities of participants, each analysing what they have in their environment and contribute it to the classroom. But that more face-to-face part based on visiting projects or interviewing people working is always lacking”.

Taking up again an idea which was evident in the analysis of the mapping, experts also agreed in that updating contents and teachers, not necessarily created for or trained in cultural management, is a handicap for the development of this knowledge area in Spanish universities. This quote from Luis Ben clearly shows this idea: “(...) the bachelor’s degrees offered by the university are generally based on existing human resources, in terms of teachers.

“”

Cultural management not in a more epistemological position, that is, not to understand what culture is (which is complex, complicated) but what cultural policies are, how people is working in an international scope... to understand that the world is global and to have a broader vision. Since, although you are in a very small municipal council, the conviction of diversity affects you. I think that this local-global scale mentioned in several times is more important than ever

Gemma Carbó, interview,
May 2019.

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I have a Law lecturer and I say him: ‘Listen, prepare a list of topics on intellectual property or local Administration’. Or I have a History of Art lecturer and I say him: “Try to do something related to visual arts but not dealing with the history of art so much, such as an artistic criticism’, this is the way of proceeding. Obviously, we are slaves to the lacks of the Spanish university system. In my opinion, university makes it with good intention rather than with actual possibilities”.

Luis Ben also reminded us that it was not always this way, there was a moment before the crisis of 2008 when some training programmes made efforts to include these specificities of the municipal scope: “There was actually a time when some [programmes] were adapted, but many disappeared due to the crisis.



The challenge is not to keep offering a technical training but a training which implies questions, issues, challenges and not fashionable issues

**Lluís Bonet, interview,
May 2019.**

I especially refer to programmes made by local institutions, provincial councils, major city halls, associations... There was a training model very appropriate for managers which was useful, very focused on practice. Many have disappeared due to the crisis; there are still some (evidently, we are not in the desert) and the autonomous institutions are a little bit neglected. I refer to the Andalusian case because it is the case I know most about. In this case, the Regional Government of Andalusia did nothing for the two major master's degrees of Seville and Granada, which were in principle very focused on local management or local cultural management, and the training offered today by the Regional Government of Andalusia is curiously very focused on the private sector, which in my opinion is good. And not only on the private sector but also on the entrepreneurship world. Little has been done at a state level, from very little to nothing. I only remember that, three or four years ago in Linares, the public Administration made a training itinerary for the local Administration, a cultural training itinerary in the local Administration, which was good".

Finally, Teresa Muela condensed several of the issues previously mentioned, such as the little adaptation of programmes to the local scope, the mainly theoretical nature of teaching, and the lack of connection with practice at a local level: "I am going to say no [that training programmes are not adapted to the

municipal reality], despite the fact that (...) [in the Andalusian Federation of Municipalities and Provinces (Spanish initials: FAMP)] there is a specific training for them. (...) I think we should keep our feet on the ground; personalised training could be required. We are working and addressing heritage issues, we are addressing issues on activities related to leisure and free time, narrative issues... However, it is difficult for me to transfer it to teaching. They are practical rather than theoretical abilities. Here is maybe where we should insist on the universities in order that expertia or postgraduate programmes are helpful, considering that the local action, which is what would join all of them, is something that cultural managers should know because our response is not the same as that of a private firm or of a network of wholesalers providing shows".

Regarding the evolution of training programmes, there was also a consensus between the interviewees about the fact that the stagnation of the university is an obstacle for such evolution, although this need was recognised, and some efforts were made in this sense. Gemma Carbó explained this aspect as follows: "In my opinion, there is actually an evolution, and everyone is very aware of where we are failing. But the system is very rigid, and it is still difficult to design a good training proposal which considers these needs. It is also the issue of time availability and mobility resources, as well as of the possibilities to be listened in these projects and spaces. That is, it is not easy. Attempts are being made and I feel that the training in cultural management has considered this aspect a little bit, but more progresses are needed".

By talking about evolution, the crisis inevitably was mentioned in the speech of experts as an inflection point, which marked the beginning of a distance from the management focused on the local or municipal scope. Luis Ben pointed out this

negative evolution and demanded the role of municipal, provincial and regional organisations: “I feel that there has been a backward evolution. In double sense: bachelor’s degrees were not available in the past and those existing today are not satisfactory. (...) Many academic programmes have disappeared at a local level due to the crisis. Those programmes were interesting because you could go to Valladolid, Barcelona, etc. and share and see what was done in that territory from the point of view of local powers in culture and vice versa. We have gone backwards. We have no more a good territorial offer which would be necessary to articulate again. And here is where the role of Spanish Federation of Municipal Councils and Provinces is important, as well as that from regional federations: the Andalusian Federation, associations, provincial councils... Provincial councils could (should) take a certain role here. Particularly, a role focused on managers from small municipal councils, even on that empty Spain, as I think there should be managers somewhere”.

“”

I feel that, although we have been talking about territories for many years, we do not have a simple tool which is helpful for a manager in any territory, in his/her neighbourhood, in his/her small or middle village... to be adapted and to analyse it properly in a short time. We have complex tools, cartographies, which are complex tools which could be simplified

**Luis Ben, interview,
May 2019.**

“”

How do we innovate in culture? How do we innovate in local aspects? When (...) talked about case studies, referring not to make the mistake of ‘let’s plagiarise each other’. Let’s know, let’s see; regarding the innovation issue here I am, in my cultural house, in my theatre, in my neighbourhood, in my dance programme... and I want to innovate. Innovation does not only imply contemporaneity, but something more

**Luis Ben, interview,
May 2019.**

From FAMP, Teresa Muela seemed to take up the challenge: “This is not a pessimistic message. Sometimes, the fact of identifying cultural areas in places very far from the core of a local Administration implied that the years 90-2000 were very powerful. Then the crisis arose and took us completely by surprise. Now, from our humble position as representatives of Andalusian city halls, we are trying to reinforce that role because I think we are in a low position. That is, there are very professional people, but we have evolved in urban development, in smart growth... And, in all of this, where is culture?”

There are obviously some exceptions; apart from the previously mentioned FAMP, Lluís Bonet explained that “it has been clear from the beginning in the master’s degree at the University of Barcelona, but municipal cultural management is not among the fashionable issues of cultural management”.

6.

CONCLUSIONS

The goal of this last section is not to be an exhaustive summary of the analysis presented in this document, but a review of the most outstanding or interesting ideas, either because of the degree of agreement between the professionals and other experts asked through various methodological tools –survey, interviews and focus group– or because of their potential application in the future development or updating of training programmes at a university level for their greater adaptation to the specificities of the municipal context.

On the one hand, 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, territorial aspects are 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 also not included in the training; however, the knowledge of this issue would be fundamental for a correct development of the cultural manager’s work in the municipal scope.

On the other hand, competence areas or groups greatly included in training programmes –once again, according to the results obtained by 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, which are very conventional and theoretical in their approach, should face the stagnation of the university as institution and, despite the individual efforts made by teachers and the academy, as well as by some programmes and organisations –particularly 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

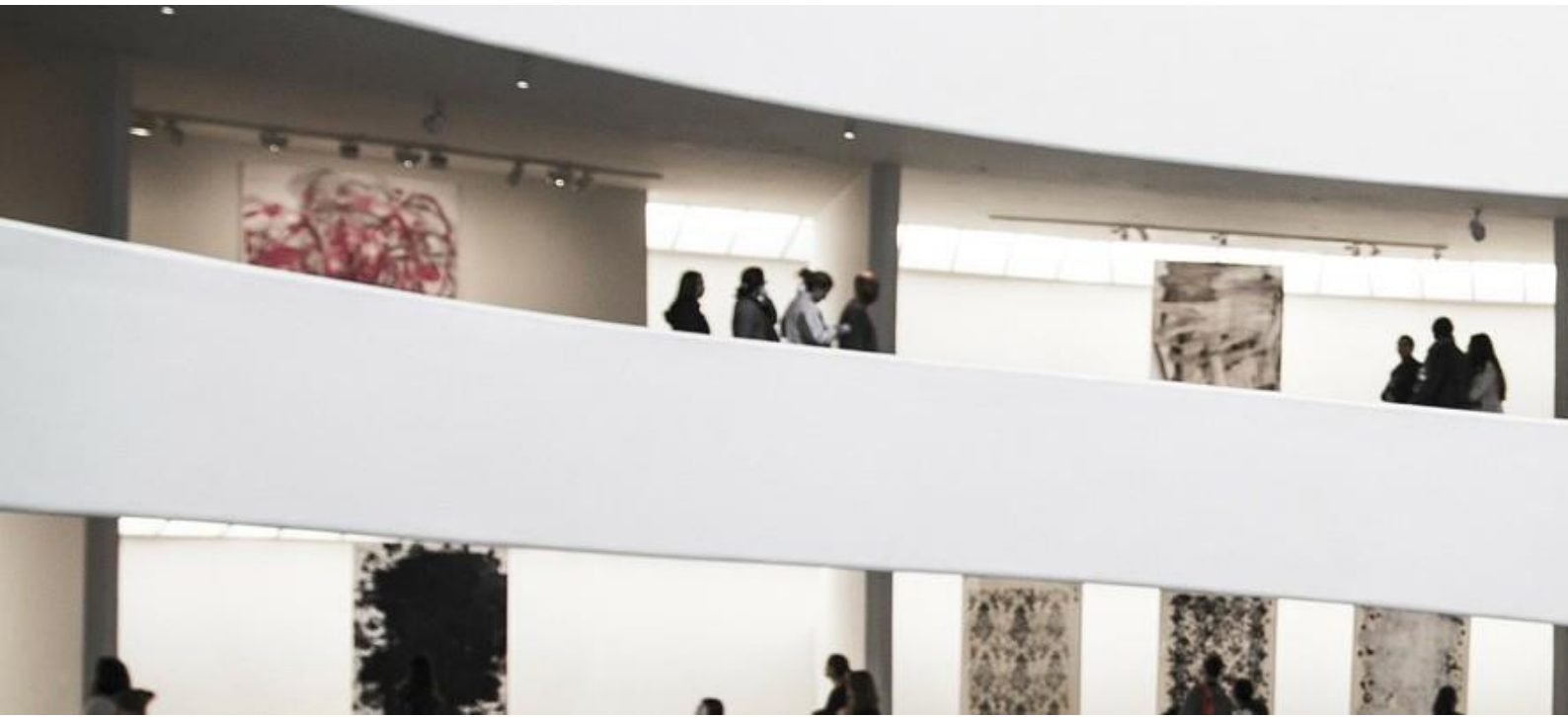
a priority, the fact that these issues were addressed beyond a mere discursive appearance is not beyond question, as it is shown by the analysis of the mapping conducted in this research for the cultural management in general as a knowledge area.

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.

7.

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APPENDIX 1.

“Municipal cultural manager’s profile” survey

SECTION I. General sociodemographic information

- Autonomous Region: _____
- Gender: Male Female Other
- Age: 20-29 30-39 40-49 50+
- No of inhabitants in the town you work:
 < 10.000 10.000-20.000 20.000-50.000
 50.000-100.000 > 100.000

SECTION II. Training data

- Maximum training level achieved:
 Primary education Secondary education V Edu
 Higher V Edu Master's Degree PhD Degree
- Do you have specific studies in cultural management? Yes No
- If the answer is yes, which one(s)?
 Bachelor's Degree Master's Degree PhD Degree Others

SECTION III. Professional and/or employment data

- Years of professional experience in cultural management:
 <5 5-9 10-14 15-20 >20
- Do you work in the public Administration?
 Yes No
- If the answer to the previous question is yes, which of the following profiles is more appropriate for your position?
 Senior Technician in Culture Medium Technician in Culture
 Assistant Technician in Culture Cultural Assistant
- In which sector(s) do you mainly develop your work as cultural manager?
Mark the 3 main sectors among the following
Sector
 Architecture
 Archives, libraries and museums

- Craftsmanship
- Audiovisual (film, TV, video games and multimedia)
- Tangible and intangible cultural heritage
- Design (including fashion design)
- Festivals
- Music
- Literature
- Performing arts
- Books and publishing sector
- Radio
- Visual arts
- Others: to specify:.....

• In which one(s) of the following scopes do you develop your performance as cultural manager?

Where 0 represents a null performance, and 4 represents a narrow and continuous performance in such scope

Performance scope	0	1	2	3	4
Scope of general territorial cultural management (Municipal management, Cultural centres, Civic centres, Local programmes, General services, Social participation)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Scope of cultural management in specialised service provision companies (Infrastructure companies, Delegate management, Specialised service provision)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Scope of emergent sectors related to culture (Tourism, Employment, Territorial development, Social cohesion, Multiculturalism)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Scope of international relationships and cultural co-operation (European projects, International co-operation, Internalisation of projects, Management of cultural and artistic networks)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Scope of cultural management in the sector of participation, popular and traditional culture (Popular festivals, Folklore, Traditional associationism)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SECTION IV. General and specific competences of the municipal cultural manager

Which competences are in your opinion fundamental? Choose up to 5.

Cultural manager's competences (ESCO)

- Creation of learning strategies in cultural spaces
- Creation of promotion policies of cultural spaces
- Development of cultural activities
- Development of cultural policies
- Assessment of cultural space programmes
- Assessment of the needs of visitors of cultural spaces
- Budgets and operational budget management
- Cultural facility management
- Staff management
- Organisation of cultural events
- Promotion of cultural events
- Inclusion promotion

Transferable competences

- Change leadership and facilitation
- Time management
- Creative thinking
- Effective communication
- Teamwork

- Which of the previous competences do you think were not included in your training as cultural manager?

Cultural manager's competences (ESCO)

- Creation of learning strategies in cultural spaces
- Creation of promotion policies of cultural spaces
- Development of cultural activities
- Development of cultural policies
- Assessment of cultural space programmes
- Assessment of the needs of visitors of cultural spaces
- Budgets and operational budget management
- Cultural facility management

- Staff management
- Organisation of cultural events
- Promotion of cultural events
- Inclusion promotion

Transferable competences

- Change leadership and facilitation
- Time management
- Creative thinking
- Effective communication
- Teamwork

- Which other non-specific competences do you think are necessary to complete your training in municipal cultural management?
-

- The following competence areas have been found by mapping the university programmes offered in Spain which are related to cultural management, which competence areas do you think are the most important for the practise of the profession of cultural managers?" *Number them according to your criterion in order of importance (number 1 being the most important and number 8, the least important).*

- ___ Knowledge of arts, past and present artistic trends, artistic production, and contemporary culture
- ___ Socio-historical knowledge
- ___ Policies, legislation, economy, and business sector
- ___ International relationships and co-operation
- ___ Intercultural dialogue and mediation
- ___ Administrative and management
- ___ Communication
- ___ Research and identification of trends

- From the previous knowledge areas, which one(s) do you think should have been included or were not enough in your training as cultural manager? *Mark them with an X.*

- Knowledge of arts, past and present artistic trends, artistic production, and contemporary culture
- Socio-historical knowledge
- Policies, legislation, economy, and business sector
- International relationships and co-operation
- Intercultural dialogue and mediation
- Administrative and management
- Communication
- Research and identification of trends

Which other non-specific knowledge areas do you think are necessary to complete your training in municipal cultural management?



APPENDIX 2.

Associations related to the cultural management scope which were asked for collaboration to disseminate the survey

Asociación Profesional de Gestores Culturales de Asturias

Asociación de Profesionales de la Gestión Cultural de Castilla-La Mancha

Asociación de Profesionales de la Gestión Cultural de Canarias Asociación de Gestores Culturales de Cantabria (AGCCAN)

Associació de Professionals de la Gestió Cultural de Catalunya (APGCC)

Asociación Profesional de Gestores Culturales de Castilla y León

Asociación de Gestores Culturales de Extremadura (AGCEX)

Asociación Galega de profesionais da Xestión Cultural (AGPXC)

Asociación de Gestores Culturales de Andalucía (GECA)

Asociación de Gestores y Técnicos de la Comunidad de Madrid (AGETEC)

Associació de Professionals de la Gestió Cultural de les Illes Balears (GCIB)

Art-Xipèlag. Observatori de la Cultura de les Illes Balears

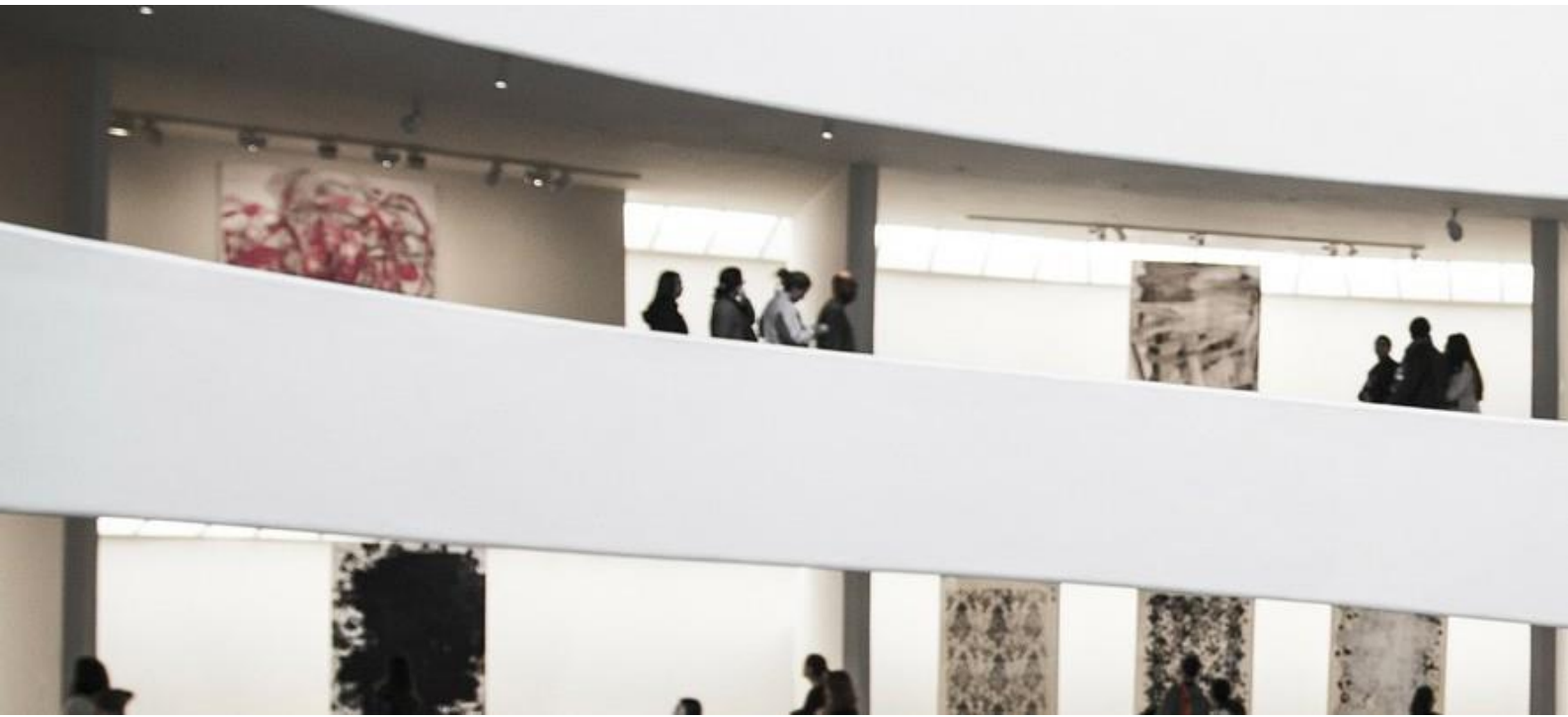
Asociación de Profesionales de la Gestión Cultural en Navarra (APGCN)

Asociación Española de Gestores de Patrimonio Cultural (AEGPC)

Profesionales de la Cultura en Aragón (PROCURA)

Associació de Gestors i Gestores Culturals del País Valencià (AGCPV)

Asociación de Empresas de Distribución y Gestión de las Artes Escénicas (ADGAE)



APPENDIX 3.

Script of the in-depth interview

Addressed to experts of cultural management and/or those representing the Andalusian and/or State Federation of Municipalities and Provinces

- Which are in your opinion the specificities of the cultural manager's job in the municipal scope?
- Which competences in your opinion do the municipal cultural manager need?
- Which are in your opinion the best ways to develop these competences?
- Do you think that training programmes are adapted to these specificities?
- Do you think there has been an evolution in this regard in recent years? How?
- Which aspects of the training are in your opinion not enough and should be more developed?



APPENDIX 4.

Report of the focus group

Place: Learning space in the Library of ESI. Puerto Real Campus

Date: Thursday, 13 June 2019

Time: from 11:00 to 13:30 h

The following people, which were selected by the Vice-Rectorate of Social Responsibility, Cultural Outreach, and Services of UCA, attended the session:

- Enrique del Álamo Núñez (Cádiz City Hall)
- Andrés Jesús Alpresa Moreno (Villamartín City Hall)
- María José Dávila Cabañas (Medina Sidonia City Hall)
- Mikel Etxebarria Etxeita (District Council of Vizcaya)
- Francisco Fuentes Aragón (Conil City Hall)
- Eloisa García Palacios (Jimena de la Frontera City Hall)
- Carolina González (Cádiz City Hall)
- Jesús Jiménez Lobillo (El Puerto de Santa María City Hall)
- Teresa Muela Tudela (Andalusian Federation of Municipalities and Provinces)
- Antonio Navajas (Regional Government of Andalusia. Cánovas Theatre)
- Verónica Rivas (County Council of Cádiz)
- Virginia Luque (Independent cultural manager)
- Antonio P. Camacho Ruiz (Caja Granada Foundation. Responsible for Communication, Marketing, Publicity and Networks)
- Araceli Mata (Olvera City Hall)
- Manoli Hernández (Arcos City Hall)
- Isabel Ojeda (Seville City Hall)
- Daniel Mantero (Huelva City Hall)
- Antonio Flores (UNIA)

The focus group was chaired by Antonio Javier González Rueda (University of Cádiz) and reported by José Luis Ben Andrés (County Council of Cádiz). At the beginning of the session, Salvador Catalán Romero (Director of the Service of Cultural Activities at the University of Cádiz) welcomed the University and the Atalaya Project.

The session started by presenting the methodology, as well as the aim of the focus group within the research process commissioned by the Cultural Observatory of the Atalaya Project regarding the current Competences of Municipal Cultural Managers. The leader of the research was Dr Cristina Ortega Nuere. Those present introduced themselves, and then the following questions were raised in different moments of the session, thus obtaining the following conclusions from the group:

Which are the specificities of a cultural manager? Which is the difference regarding other municipal public managers?

1.- *Territorial aspects.* Territory knowledge. To work the territory geographically and in relation to people. In this regard, it is worth noting that mediators and intermediaries' roles were included in the territorial dimension. The manager invigorates the territory to a great extent. One of the consequences of territorial aspects is that the municipal manager feels to be close to citizenship.

2.- *Versatility*. Versatility was considered as a fundamental specificity in the municipal scope. This duty has a negative aspect as we are considered as troubleshooter, problem-solving people of immediate issues, even jack-of-all-trades. This versatility is also caused because we do not know what we are, unlike other municipal managers who do know it. The lack of definition of the cultural manager has implied a misunderstanding of versatility in many city halls. From a more positive perspective, versatility entails a great variety of areas which the municipal manager should face, such as various culture sectors, space management, management of adjoining areas (e.g., youth, education, and tourism), etc. Likewise, versatility could be understood as diversity in sector management, pluridisciplinarity.

3.- *The lack of a clear regulation*. The cultural field in the municipal is barely regulated. The existing regulation is administrative, thus conditioning the municipal cultural manager's work. It was stated that "cultural competences are not specified for delegations, unlike in other scopes".

4.- *The lack of definition of duties*. The vagueness of the municipal cultural manager's duties and tasks was included in the whole session. The lack of definition of duties was an aspect repeated in several times. Sometimes even as a reproach: "we are misunderstood by the administration". This lack of definition was also considered as an obstacle for the work in which "invention is required to cover regulatory gaps". In line with this lack of definition, which entailed professional defencelessness, it was also stated that "our planning and design tasks have been reduced, thus being sometimes at the same level of the administrative staff". There were sometimes very general tasks which were difficult to specify, such as the creativity and innovation demand.

5.- *A controversial relationship with politics*. Municipal cultural managers have a confuse and ambivalent relationship with politics, maybe due to the very direct contact with political managers. Managers permanently complaint to the city councilperson or mayor. Someone mentioned infiltration of politicians who interfere in the technical and management work, even politicians' ego is pointed out. It was therefore stated that the uncertainty regarding political change is greater than in other municipal areas.

6.- *Mediation*. Those present clearly knew that the municipal manager "mixes with numerous agents: creators, politicians, and publics". That relationship in diverse areas increases the demand level on professionals. In this regard, it was stated that "the cultural manager is defined as a manager of dissent who needs a major capacity for dialogue with the various agents (politicians, artists, publics...)". The municipal manager should know how to manage the tenseness among the various agents and the main figures of the cultural fact in the territory (administration, egos, up and down, politicians, artists, and publics are mentioned). This duty implies a major communicative capacity and the awareness of being the transmission belt between creators and citizens. Likewise, the intermediation is the generation of participation and creation processes. The mediation in municipal managers was also related to facilitating public policies and to generating dynamics of cultural creation and consumption.

7.- *Vocation*. A clear characteristic of the municipal cultural manager is their strong professional vocation which sometimes is joined to an emotional attachment to the territory. As one of those present stated, "we are very vocational, very dedicated to our job".

Or in another sense, the assertion that “there are greater availability times and courage than those from other public managers”. Literally, “aptitude and attitude. Vocation is crucial”.

8.- *Pedagogy*. The pedagogical nature of the cultural management work was stressed. In this sense, education or pedagogy was felt as a responsibility of professionals.

In your opinion, which competences does the municipal cultural manager need?

1.- *Knowledge of the various Cultural sectors*. Participants considered that there should be a basic knowledge of the various cultural sectors and another one more specialised in a specific cultural sector. An updated knowledge of the greatest number of culture sector and contemporary creation.

2.- *Communication*. Information communication and management was mentioned by many. They greatly insisted on mastering a two-way communication: on the one hand, communication as a set of techniques and, on the other hand, the capacity for transmitting empathy.

3.- *Mediation. Negotiation*. Defined as the capacity for coordination, teamwork, negotiation, mediation, and the ability of relationships. Empathy was here stressed. The fact of being a “good public relations agent” is also demanded.

4.- *Artistic and technical production*. There were repeated references to the need for knowing the world of the artistic production (performing, audiovisual, and plastic arts, among others), together with the required knowledge of cultural facilities. This set of knowledge was also referred to when they were talking about “tools for the organisation: to know what we can do it and to do it”. The technical production (sound, lighting, etc.) was obviously mentioned.

5.- *Analysis of the territory*. Knowledge of the territory focused on valuing it. Knowledge of the territory, its history, the people living in it, its facilities, its publics, its citizenship, its influence on the urban planning and the economic sustainability. A knowledge which gives us the capacity for anticipation and awareness of the cross-curricularity of cultural policies. The emotional intelligence was mentioned as a tool used to work in the territory. Territories are diverse, and the emotional intelligence could help us to understand them.

6.- *Sociology*. There were several references to sociology as knowledge and a tool for municipal cultural management. However, its possible contribution was barely specified. We suppose that it could be an instrument to analyse the most social aspects of culture, such as users or publics’ behaviours, and the interpretation of social movements and phenomena.

7.- *Publics*. There was almost a unanimous insistence on the required knowledge of publics. To know their needs, their demands. To know publics not just as recipients but as active agents.

8.- *Participation*. As with sociology, participation was continuously mentioned in the speech of cultural managers. The specification level was equally low, and it was supposed that it was mainly based on knowing techniques to promote participation.

9.- *Public Law and Administration.* There was a strong demand of an organised and clear knowledge of public administrative processes. The demand of managers is mainly focused on administrative law and processes. Knowledge of the inside of the municipal administration. A basic attitude of public service vocation was shown.

10.- *Planning.* Planning widely understood. Programme/planning capacity (knowledge). Long-term vision. Assessment. A planning manager to know how to guide the various sectors in the common objective of culture. Capacity for turning political guidelines into specific proposals. Capacity for anticipation to changing environments (administrative, arts, etc.). Planning, process control, assessment.

11.- *Networking.* In the sense of the capacity for developing strategies of participation, citizenship empowerment, networking, and collaborative work. A continuous updating of knowledge and skills were required. Similarly, tools to generate networking and co-operation were demanded.

12.- *Networks. Digital communication.* The omnipresence of digital social networks was present in the group's opinion. There was a broad consensus that this is a world which municipal managers should know. Even "to retrain us as social media" was mentioned.

13.- *Gender.* References to gender as a policy and a value for culture were almost obvious. The consensus regarding gender was unanimous and so evident that this issue was not deeply developed.

14.- *Languages.* The same could be said of language competences. Those present pointed out idiomatic lacks as one of the main barriers of cultural managers in the present day.

15.- *Pedagogy.* The pedagogical aspect of cultural management was clear in the group, as well as the need for knowing how to include it in projects. Managers were referred to as generators of pedagogical activities. When dealing with creative techniques, such activities were understood in this section.

16.- *Empowerment.* Although this competence was generally mentioned as a complaint, it was understood that it is needed. Technical empowerment with respect to politicians and the other administrative areas. The need for technical empowerment probably shows the need for recognition rather than the need for a specific demand of competences beyond those mentioned above.

