EXECUTIVE SUMMARY

MUNICIPAL CULTURAL MANAGER’S PROFILE
Research commissioned by: 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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September 2019, Cádiz
This document constitutes an executive summary of the report which presents the main results of a research on the profile of the cultural manager at a municipal level and the competences related to this professional profile. The leader of the research is Dr Cristina Ortega Nuere, advised by Antonio González (UCA). This research is commissioned both by the University of Cádiz (UCA) and the International University of Andalusia within the framework of the Cultural Observatory of the Atalaya Project. More specifically, this research aims at identifying the general and specific competences required by the emergent profile of the municipal cultural manager in a context of change of the sector. That change is characterised by the increasing digitalisation, paradigm changes in cultural consumption, and networking.
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>06</td>
<td>1. METHODOLOGICAL APPROACH</td>
</tr>
<tr>
<td>07</td>
<td>2. MAPPING OF COMPETENCES IN FORMAL EDUCATION IN SPAIN</td>
</tr>
<tr>
<td>11</td>
<td>3. SPECIFICITIES OF THE MUNICIPAL CULTURAL MANAGER’S PROFILE</td>
</tr>
<tr>
<td>12</td>
<td>4. COMPETENCES REQUIRED FOR MUNICIPAL CULTURAL MANAGEMENT</td>
</tr>
<tr>
<td>14</td>
<td>5. WAYS TO DEVELOP COMPETENCES</td>
</tr>
<tr>
<td>15</td>
<td>6. CONCLUSION</td>
</tr>
</tbody>
</table>
January–May 2019
Mapping of competences in formal education in Spain
35 cultural management programmes
and similar subjects
13 specific cultural management programmes

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

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

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

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

- University of Valladolid
  - Bachelor's Degree in Culture and Cultural Management
- Carlos III University of Madrid
  - Master's Degree in Cultural Management
- University of Alcalá in collaboration with the Thyssen-Bohemisza Museum
  - Master's Degree in Management and Undertaking of Cultural Projects
- International University of La Rioja
  - Master's Degree in Management and Undertaking of Cultural Projects
- University of Barcelona
  - Master's Degree in Cultural Management
- University of Huelva
  - Bachelor's Degree in Cultural Management
- University of La Laguna
  - Bachelor's Degree in Culture and Cultural Management
- University Rey Juan Carlos
  - Master's Degree in Management and Leadership in Cultural Projects
- University of Córdoba
  - Bachelor's Degree in Cultural Management
- Universitat Oberta de Catalunya (UOC)
  - Master's Degree in Cultural Management
- University of Valencia
  - Master's Degree in Cultural Management
- University of Valencia and Polytechnical University of Valencia
  - Master's Degree in Cultural Management
- Carlos III University of Madrid
  - PhD Programmes in Society and Culture: History, Anthropology, Arts, Heritage and Cultural Management
- International University of Andalusia
  - Specialist course in cultural management

Figure 2. Spanish university programmes in Cultural Management analysed per academic degree

- University of Valladolid: Bachelor's Degree (15%), Master's Degree (69%), Others (8%)
- Carlos III University of Madrid: Master's Degree (8%), PhD (8%), Bachelor's Degree (14%)
- University of Alcalá: Master's Degree (8%), Others (8%)
- International University of La Rioja: Master's Degree (8%), Others (8%)
- University of Barcelona: Master's Degree (69%), PhD (8%), Bachelor's Degree (15%)
- University of Huelva: Bachelor's Degree (8%), Others (8%)
- University of La Laguna: Bachelor's Degree (8%), Others (8%)
- University Rey Juan Carlos: Master's Degree (8%), PhD (8%), Bachelor's Degree (14%)
- University of Córdoba: Bachelor's Degree (8%), Others (8%)
- Universitat Oberta de Catalunya (UOC): Master's Degree (8%), PhD (8%), Bachelor's Degree (14%)
- University of Valencia: Master's Degree (8%), PhD (8%), Bachelor's Degree (14%)
- University of Valencia and Polytechnical University of Valencia: Master's Degree (8%), PhD (8%), Bachelor's Degree (14%)
- Carlos III University of Madrid: PhD (8%), Bachelor's Degree (15%), Master's Degree (69%)
- International University of Andalusia: Specialist course in cultural management

Figure 3. Spanish university programmes in Cultural Management analysed per model

- Blended: 4 (29%)
- Online: 2 (14%)
- Face-to-face: 8 (57%)

Table:

<table>
<thead>
<tr>
<th>Academic degree</th>
<th>Absolute</th>
<th>Percentage</th>
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<tr>
<td>PhD</td>
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<td>8%</td>
</tr>
<tr>
<td>Bachelor's Degree</td>
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<td>8%</td>
</tr>
<tr>
<td>Master's Degree</td>
<td>9</td>
<td>69%</td>
</tr>
<tr>
<td>Others</td>
<td>1</td>
<td>8%</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Academic degree</th>
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<td>Face-to-face</td>
<td>8</td>
<td>57%</td>
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<td>University</td>
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<td>Bachelor’s Degree / Master’s Degree / PhD programme / Others</td>
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<td>University of Alcalá in collaboration with the Thyssen-Bornemisza Museum</td>
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<td>University of Barcelona</td>
<td>Barcelona</td>
<td>Master’s Degree</td>
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<tr>
<td>University of Barcelona</td>
<td>Barcelona</td>
<td>PhD Programme</td>
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<td>Carlos III University of Madrid</td>
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<td>Córdoba</td>
<td>Bachelor’s Degree</td>
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<tr>
<td>University of Huelva</td>
<td>Huelva</td>
<td>Bachelor’s Degree</td>
</tr>
<tr>
<td>International University of Andalusia</td>
<td>Seville</td>
<td>Others (specialisation)</td>
</tr>
<tr>
<td>International University of La Rioja</td>
<td>Logroño</td>
<td>Master’s Degree</td>
</tr>
<tr>
<td>University of La Laguna</td>
<td>San Cristóbal de La Laguna (Tenerife)</td>
<td>Master’s Degree</td>
</tr>
<tr>
<td>Universitat Oberta de Catalunya (UOC) in collaboration with the University of Girona (UdG)</td>
<td>Barcelona</td>
<td>Master’s Degree</td>
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<tr>
<td>University Rey Juan Carlos</td>
<td>Madrid</td>
<td>Master’s Degree</td>
</tr>
<tr>
<td>University of Valladolid</td>
<td>Valladolid</td>
<td>Master’s Degree</td>
</tr>
<tr>
<td>University of Valencia and Polytechnical University of Valencia</td>
<td>Valencia</td>
<td>Master’s Degree</td>
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Through the mapping, the following groups of specific competences have been identified among those that the analysed Spanish university programmes in cultural management claim to develop.

**Knowledge of Arts, Past and Present Artistic Trends, Artistic Production, and Contemporary Culture**
- Knowledge of the main artistic and literary trends of humankind
- Knowledge and interpretation of Greek and Roman culture and thinking
- Knowledge of current cultural production: film, dance, music, emergent arts
- For example:
  - "Knowledge of the general diachronic structure of the past"
  - "Knowledge, understanding and interpretation of social, political and cultural reality of the contemporary world"
  - "Knowledge of the general diachronic structure of the past and current world"

**Socio-Historical Knowledge**
- For example:
  - Basic knowledge of legal tools as well as of the national and international legislation regarding cultural and national goods
  - Normative knowledge regarding cultural heritage

**International Relationships and Co-operation**
- Basic knowledge of international relationships
- Mastery of the characteristics of cultural and co-operative projects, as well as the Spanish politics co-operation policies in culture
- For example:
  - Basic knowledge of legal tools as well as of the national and international legislation regarding cultural and national goods
  - Normative knowledge regarding cultural heritage

**Administration and Management**
- Capacity to design several types of projects related to the production and management of cultural goods and services by using practical knowledge and the abilities acquired in the degree programmes
- For example:
  - Knowledge of cultural pluralism and techniques of intercultural mediation
  - Knowledge of techniques and tools for the sociocultural revitalisation and innovation in culture sector

**Intercultural Dialogue and Mediation**
- Knowledge of cultural pluralism and techniques of intercultural mediation
- Knowledge of techniques and tools for the sociocultural revitalisation and innovation in culture sector
- For example:
  - Basic knowledge of statistics, survey design and sampling techniques applied to cultural management
  - Use and adaptation of theoretical and applied models as well as instruments and techniques to analyse the reality (...)

**Research and Identification of Trends**
- Definition and management of the internal and external communication tools of an organisation
- Knowledge to design and manage marketing and communication campaigns applicable to the cultural management activity
- For example:
  - "Knowledge of the general diachronic structure of the past"
  - "Knowledge, understanding and interpretation of social, political and cultural reality of the contemporary world"
  - "Knowledge of the general diachronic structure of the past and current world"
The cultural manager’s profile, which emerges from the analysis of the specific competences of Spanish university programmes in Cultural Management, is completely a management profile (forgive the repetition). In addition, this management is strongly focused on the economic dimension of the cultural activity, such as budget management, financing, product commercialisation or the feasibility of the cultural project as a business.

It is also particularly important the knowledge – in line with the traditional theoretical nature of the Spanish university – of the social context and history in general, but especially the knowledge of arts and culture throughout history and in the present day. The competences related to the knowledge of policies, legislation, economy and business sector could also be placed at the same level of importance.

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

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

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

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

- **Territorial Aspects**
- **Mediation**
- **Knowledge of processes and the municipal administration**
- **Lack of definition of duties**
- **Knowledge and relationship with other agents**
- **An ambivalent relationship with politics**
- **Versatility**
- **Pedagogical vocation and responsibility**
Competencies Required for Municipal Cultural Management

Figure 4.
Competence areas considered as the most important for the practise of the cultural manager’s profession

- Research and identification of trends: 33 | 52%
- Communication: 42 | 66.5%
- Administrative and management: 35 | 55.5%
- Intercultural dialogue and mediation: 40 | 63.5%
- International relationships and cooperation: 16 | 25%
- Policies, legislation, economy and business sector: 35 | 55.5%
- Socio-historical knowledge: 15 | 24%
- Knowledge of the arts, past and present artistic trends, artistic production and contemporary culture: 51 | 81%

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

- Teamwork: 17 | 27%
- Effective communication: 11 | 17.5%
- Creative thinking: 12 | 19%
- Time management: 3 | 5%
- Change leadership and facilitation: 9 | 14%
- Inclusion promotion: 3 | 5%
- Promotion of cultural events: 13 | 20.5%
- Organisation of cultural events: 34 | 54%
- Staff management: 5 | 8%
- Cultural facility management: 26 | 41%
- Budget and operational budgets management: 31 | 49%
- Assessment of the needs of visitors of cultural spaces: 12 | 19%
- Assessment of cultural space programs: 29 | 46%
- Development of cultural policies: 24 | 38%
- Development of cultural activities: 40 | 63.5%
- Creation of the promotion policies of cultural spaces: 12 | 19%
- Creation of learning strategies in cultural spaces: 11 | 17.5%
The combined analysis of the survey, interviews and focus group regarding the most important competence group for the practice of the cultural management profession in the municipal scope includes some competence areas different from those identified in the mapping phase, which enables to understand the importance given by professionals to each. In other words, the correspondence between the competence groups developed by higher education programmes in cultural management and those competence groups which are considered by municipal cultural managers as the most important for the development of their work was observed in the second phase of the research. The latter are reviewed below:

<table>
<thead>
<tr>
<th>KNOWLEDGE AND ANALYSIS OF THE TERRITORY</th>
<th>KNOWLEDGE OF ARTS, PAST AND PRESENT ARTISTIC TRENDS, ARTISTIC PRODUCTION, AND CONTEMPORARY CULTURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge which includes numerous aspects: the history of the territory, the people living in it, facilities, publics, etc. A knowledge to anticipate and to be aware of the cross-curricularity of cultural policies.</td>
<td>Basic and updated knowledge of the various culture sector—and more specialised knowledge of some of them—as well as of the contemporary creation, and the artistic and technical production.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADMINISTRATION AND MANAGEMENT</th>
<th>INTERCULTURAL DIALOGUE AND MEDIATION</th>
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<tbody>
<tr>
<td>Competences for a correct planning, widely understood: programme/planning capacity, long-term vision, assessment.</td>
<td>Capacity for coordination, teamwork, negotiation, mediation, relationship ability, as well as capacity for dialogue.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>COMMUNICATION</th>
<th>RESEARCH AND IDENTIFICATION OF TRENDS</th>
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<tbody>
<tr>
<td>Mastery of a two-way communication: on the one hand, communication as a set of techniques and, on the other hand, capacity for transmitting empathy. Particularly remarkable is the digital communication.</td>
<td>Reference to sociology as an instrument to analyse the most social aspects of culture, such as users or publics’ behaviours, interpretation of social movements and phenomena, etc.</td>
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<tr>
<th>POLICIES, LEGISLATION, ECONOMY, AND BUSINESS SECTOR</th>
<th>OTHER COMPETENCES: GENDER ISSUE, LANGUAGES, AND PEDAGOGICAL DIMENSION</th>
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<tr>
<td>An organised and clear knowledge of law and public administrative processes, as well as of the municipal Administration.</td>
<td>Consensus about the gender issue and the need of a critical approach to it as a policy and value for culture. Idiomatic lacks. Pedagogical aspect of cultural management.</td>
</tr>
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</table>
The interviewed experts pointed out two main ways to develop competences.

PROFESSIONAL PRACTICE
- “Learning-by-doing”
- Co-creation processes
- Knowledge transfer networks

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

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

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

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