

Perceptions on the Managerial Competencies Needed in the Organization of Festivals: Case Study

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Abstract

Art festivals have a significant importance in the development of a local community, being a factor of cultural and social cohesion, a platform for interaction between those who share the same cultural values. The purpose of this research is to identify the managerial competencies needed by festival organizers, being known that performance in the organization is given by the existence of cognitive skills, emotional and social intelligence. The study conducted on several festivals organized in Cluj, Romania involved carrying out an exploratory and descriptive research, through a pre-existing questionnaire, on the competencies and roles that organizers must have from a professional standpoint. The results showed an approximately identical perception of the two groups in assessing the skills of emotional intelligence and empathy, managers and artists, a different one in terms of cognitive skills and the dimensions ordered by the number of mentions highlighted the need to professionalize the competencies.

Key words: competencies; managers; artists; festival; quantitative analysis

J.E.L. classification: Z1

1. Introduction

In the artistic field (film, theatre, music, or visual arts) cultural events are frequently organized in a combined form of artistic productions, by the means of festivals. One of the significant features of these events is that they have the potential to generate substantial profits for small financial investments, can be seen as a way to generate local income and create short-term jobs, or to increase the number of visits of those outside the area. Festivals allow local communities to display their unique cultural traditions, attracting a number of tourists along with the locals (Gets, 2008, p.403-4), for which reason researchers correlate the achievement of the objectives of a festival to the opinion of the hosts and guests, whom the festival organizers or public sectors depend on (Chang, 2017, p.2240). Festival organizers can significantly influence the success or failure resulting from their festivals (Gets, 2010, p.23), as the managerial skills of an event coordinator can influence the sustainability of an event.

This study aims to contribute to a more comprehensive understanding of the competencies required of festival organizers, by conducting an investigation to determine an effective approach of the manager, according to criteria established by participating artists and various managers of festivals held in Transylvania, Romania. It is worth mentioning the significant economic, socio-cultural and environmental impact of festivals organized in this area (Negrușă *et al.*, 2016, p.156) the local brand related to the geographical perspective being debated in many theoretical approaches (Li *et al.*, 2020, p.2399), being evident an increasing research of festivals from the perspective of their venue (Chen *et al.*, 2017, p.1767; Davis, 2016, p.49). The study aims to use a quantitative approach

to study the opinions of festival managers in Cluj, Romania to achieve the following objectives: identifying the organizational needs expected by artists; development of career strategies for managers; providing practical bases for festival management.

The structure of the research was conceived in relation to the existing researches in the field of managerial competencies, systematizing in a first section the categories of competencies cited in the literature. Based on an electronic survey conducted over two years, managers and artists participating in festival events indicated some sets of competencies needed by an artistic manager, while the statistical analysis presents and prioritizes their preferences.

2. Literature review: Competencies management

There is a considerable number of researches in the literature dedicated to managerial competencies but the concept itself is treated differently, as there is no consistent approach to this important tool of organizational development. In research dedicated to managerial competencies, delimitations have been made between general competencies, which seek to form organizational skills, of implementing the mission, vision and strategy of a structure and competencies specific to a managerial position (Velu *et al*, 2017, p.59).

Following the systematization of Tyrańska Małgorzata, competencies can be divided into three categories: General, strategic (professional maturity, responsibility for decision making, ethical principles, computer skills, knowledge of foreign languages); Leadership (teamwork, coaching, negotiation, motivation of subordinates, communication); Business (strategic and analytical thinking, implementing change, innovation, project management, partial results) (Shang *et al*, 2013, p.1469).

The specialized competencies include the competencies specific to a field of activity, being adequate to the professional field which the managerial function is part of. Significant contributions in the research of the field of managerial competencies were brought by Daniel Goleman (Lakshminarayanan *et al*, 2016, p.423; Tyrańska, 2017, p.16; Bohlouli *et al*, p.83), an author who related leadership to emotional and social intelligence, outlined models of emotional intelligence that he systematized into four categories: self-awareness, self-management, social awareness and relationship management. There are three groups of competencies: cognitive skills (belong to the recognition of systems and models); emotional intelligence skills (self-awareness and self-management) with an emphasis on adaptability and flexibility in managing change; social intelligence skills (empathy and teamwork). Each category includes a set of skills that generate twelve competencies that allow the performance of the manager (Orciuoli *et al*, 2017, p.51).

The term social intelligence is associated with the concept of multiple abilities (Gopalkrishnan, 2019, p.28). Competences were also classified according to the field of interference into: professional development competencies (skills and abilities specific to a career field), according to the requirements of the job (tasks, roles, functions), in relationship with the organizational environment (structure and systems, strategic position of the organization). To achieve performance, the competencies that are required to be optimized are divided into three groups: (1) Expertise and experience; (2) Procedural, functional and metacognitive knowledge; (3) Basic competencies: cognitive (eg memory) and deductive (reasoning)), necessary to achieve performance.

There are authors who consider it necessary to relate organizational competencies to predetermined patterns and have proposed distinct models for composing leadership skills. They point to the need to adapt managerial skills to organizational needs as well as to performance in the workplace (Bartel-Radic *et al*, 2017, p 632). This indicator is an approached criterion in the field of management, there being a considerable number of theoretical forays dedicated to employee performance at work (by the The National Institute for Cultural Research and Training).

An important strategic objective of an organizational structure is the coordination of competencies for all levels of staff. The creation and application of tools for the systematic management of competencies is particularly useful due to the growing demands for planning and coordination of activities, quality control and management of IT systems (Maeng *et al*, 2016, p.16) The existence of specialized platforms can help the manager to implement staff development tasks. Thus emerged the idea of the “Portfolio of competencies and capacities” available, based on the recognition of the requirements of human resource development. These entities bring together competencies common

to a group, which can be seen as the capacity portfolio of that entity of experts for certain services. The purpose of using this tool is the desire to determine the needs of a field, as by disintegrating the general competencies new ones are created, outlined as subsets (Gursoy, 2014, p. 809).

Regarding the necessary competencies of a cultural manager responsible for the management of public cultural institutions (performance or concert institutions and companies, museums, public collections, libraries, cultural establishments and other public institutions that carry out cultural activities and services), the requirements for occupying such a position are regulated by GEO no. 189/2008, with the subsequent amendments and completions. In Romania, the Ministry of Culture through the National Institute for Cultural Research and Training is responsible for the continuous education of cultural managers as well as for the training of those interested in developing a cultural project or activating in cultural organizations. According to the job description in the cultural-artistic sector, a manager must have competencies in cultural leadership, financial management, digital and linguistic knowledge, competence categories developed through the Cultural Manager training program organized by INCFC of the Ministry of Research (Lee *et al*, 2011, p.685) in training courses organized at national level aiming at the development of general, leadership and professional competencies (specifically the duties of the position).

3. Research methodology

The present research refers to the survey conducted between September 2017 and September 2021, based on a questionnaire applied online to a number of 173 respondents, of which 91 artistic performers and 82 managers. To conduct this study, an existing questionnaire was used: Training Gaps Analysis- Music Artist Managers developed by the Cultural Human Resources Council, Canada (version 1.0, 2006) (del Bario *et al*, 2012, p.235) applied to a number of 8 local artistic events: *Caolin International Contemporary Ceramics Festival*, *Cluj Modern Contemporary Music Festival*, *Trio Transilvan Festival*, *Elektro Arts Electronic Art Festival*, *Clujotronic Festival*, *Transylvania International Film Festival*, *Imago Days National Student Theatre Festival*, *Untold Festival*.

Without pursuing a statistically established representation in relation to the proportions of the two categories of respondents, artists and managers, in the eight events, the study aimed to cover all artistic genres participating in festival events in Cluj County, using a sample of convenience, balanced in relation to the number of subjects, an aspect which gives the possibility of suggestive analyses at the level of interest categories. The sample was obtained by the voluntary participation in the study of the contacted persons, the participation rate being 83% (173 respondents out of a total of 208 contacted answered).

Being a questionnaire applied to a convenience sample, assigning theoretical limits (maximum margin of error, confidence interval) is more difficult, but we consider that, if in the case of artists, the subsample has a theoretical limit of +/- 11%, for a confidence level $p = .05$, in the case of artistic managers this limit is slightly lower, because the population of managers is a smaller one, being +/- 10%, for the same confidence level.

The applied questionnaire included a number of 87 competencies grouped in 11 dimensions: identification of artists; development of career strategies; creating marketing tools; obtaining funding; supervision of the production and launch of artistic products; ensuring the opportunity and coordination of live artistic performances; activities related to the editing of artistic products; monitoring income on behalf of the artist; establishing and maintaining a trusting relationship with the artist; demonstration of communication competencies; demonstration of personal skills.

Each of the 87 items was assessed in terms of necessity (“In your opinion, is this competence necessary for an artistic manager?”), and, at the level of each of the 11 dimensions, the most important competencies were identified. Thus, we were able to analyse both the insertion of each competence in the portfolio of managerial attributes of artistic managers, and the relative reporting, in the spectrum defined by the 11 dimensions of the importance of these competencies.

The data analysis was performed by calculating the main descriptive statistical indicators (frequency, average, standard deviation) and ranking the values. Being a descriptive study, we opted for a dichotomous scale (of the “yes / no” type) for the ease of evaluating the 87 items, to the detriment of a Likert type scale in order to outline more clearly and simply the maximum extension associated with the competencies in the field of artistic management.

The comparative study, artistic managers – artists, carried out on a varied range of artistic expression, aimed to compare certain trends, perceptions specific to both the two categories of professionals, as well as to the artistic fields from which they originate. As such;

H1. The differences of opinion regarding the competencies of the artistic manager at the level of the two categories, managers and artists are lesser regarding the main cognitive competencies.

H2. There are differences in perception regarding the competencies of the artistic manager in relation to the professional seniority they have.

Subsequently, by analysing the data collected, we will test these hypotheses and, beyond their validation or invalidation, we will identify the professional profile of those who lead, organize and guide the artistic space.

4. Findings

Data analysis will involve, for each dimension, the assessment of the sets of competencies, as well as testing the differences between the relevant categories. We further present to what extent the competencies sets that comprise the 11 dimensions are considered necessary.

A. Identification of artists

Regarding the identification of artists, the roles assigned in the largest proportion are those aimed at: the manager’s ability to trade the artistic perspective proposed by the performer; assessment of compatibility with it; assessment of market potential. The opinions of managers and artists are relatively similar, except for the role of “scouting” to discover potential talent. Regarding this role, artists consider it to a greater extent (57%) associated with the profession of artistic manager than managers themselves do (49%).

Table no. 1. Competencies required in identifying artists

Competency	Artistic manager	Artist	Difference
The manager’s ability: To “sell” his vision and services	99%	97%	2%
To evaluate compatibility	99%	96%	3%
To establish the market potential of the artist	83%	85%	-2%
To assess the creative talent, abilities and reputation of an artist	78%	78%	0%
To find potential talent	49%	57%	-8%
To negotiate contractual relations	46%	44%	2%

Source: made by authors based on data from questionnaires

B. Development of career strategies

The development of the artists’ career strategies implies, both in the opinion of managers and in that of the artists, the ability to: develop a business plan for an artist; recommend artistic collaborations; set career goals. The major differences in thought between the two categories occur in the case of secondary aspects (the support provided to the artist to identify their potential or to implement a business structure, pursuing a distribution agreement or a licensing agreement).

Table no. 2. Competencies required in developing career strategies

Competency	Artistic manager	Artist	Difference
Develops business plans for artists	99%	99%	0%
Recommends artistic collaborations	100%	97%	3%
Sets career goals	84%	87%	-3%
Instructs an artist on artistic practices	77%	81%	-4%
Helps artists identify their potential and develop their talent	80%	68%	12%
Seeks the conclusion of a distribution agreement	50%	67%	-17%

Pursues the realization of a digital distribution transaction	37%	35%	2%
Helps an artist in implementing a business structure	23%	35%	-12%
Pursues the conclusion of a licensing agreement	10%	16%	-6%

Source: made by authors based on data from questionnaires

C. Creating marketing tools

The marketing activities that artistic managers should carry out are those of supervising the production of specialized promotional articles and advertisements, posters or the design and updating of websites. We notice that, in this case, the difference appears in the differentiated privilege of promotion channels: managers opt more for classic channels (advertisements, posters), while artists give more importance to the management of online promotion.

Table no. 3. Competencies needed in creating marketing tools

Competency	Artistic manager	Artist	Difference
Supervises the production of specialized promotional items	95%	93%	2%
Supervises the production of advertisements and posters	85%	74%	11%
Supervises the design and maintenance of websites	55%	67%	-12%
Elaborates promotional materials printed/in electronic format	30%	25%	5%
Monitors the production of biographies	20%	22%	-2%
Supervises the production of photographs	5%	10%	-5%

Source: made by authors based on data from questionnaires

D. Obtaining funding

The ability to ensure the financial solvency of the represented artists is a key competence both in the possibility of ensuring long-term artistic performance and in the relationship between manager and artist. As such, out of the 4 items tested, 3 are assigned to managers in proportions of over 90%, both by them and by the artists. The differences are not remarkable, as in the case of the ability to apply for grants or loans, but artists prefer to a greater extent in the “job description” of the manager.

Table no. 4. Competencies required in obtaining funding

Competency	Artistic manager	Artist	Difference
Researches about finding sources of funding	99%	95%	4%
Seeks private investment, sponsorship and / or support	94%	96%	-2%
Negotiates agreements and advance payments	95%	92%	3%
Takes the necessary steps to further achieve the funding objectives	95%	90%	5%
Applies for grants / loans	65%	74%	-9%

Source: made by authors based on data from questionnaires

E. Supervision of the production and launch of artistic products

For the component of supervising the production and launch of artistic products, the main competencies prescribed for the role of artistic manager are: *to organise the production team; to set goals; to monitor the production* in order to meet the launch strategy.

Table no. 5. Competencies required in supervising the production and launch of artistic products

Competency	Artistic manager	Artist	Difference
Forms the production team and determine the location	93%	93%	0%
Sets production objectives	94%	90%	4%
Ensures compliance with the launch strategy	80%	74%	6%
Delivers the final product and the work of art	74%	64%	10%

Establishes a launch strategy	63%	59%	4%
Sets the release date	52%	54%	-2%
Cultivates and maintain the relationship with the fans of the artists	45%	35%	10%
Coordinates the production program	23%	29%	-6%

Source: made by authors based on data from questionnaires

There are two competencies in relation to which the opinion of managers differs significantly from that of artists: delivering the final product and cultivating the relationship with the artists' fans, aspects that managers attribute to their own role to a greater extent than artists do.

F. Ensuring the opportunity and coordination of live artistic performances

Regarding the organization and development of live artistic performances, we can see that we have the most divergent perceptions as to the role of the artistic manager. The two main competencies assigned to them are the initiation of the event and the analysis / negotiation of the offers for the artistic performances. Artists are a little more reserved in assigning managers the latter role, just as they consider to a lesser extent that they need to get involved in coordinating promotional advertising and performance production. Instead, they believe that managers should be more involved in event marketing and event / touring logistics coordination. Also, the involvement in the budgeting part is attributed to a greater extent to the artistic managers.

Table no. 6. Competencies required in coordinating live artistic performances

Competency	Artistic manager	Artist	Difference
Initiates the event	94%	91%	3%
Analyses / negotiates the offers of artistic services	91%	79%	12%
Designs the touring strategy	79%	76%	3%
Sets the touring budget	54%	62%	-8%
Coordinates the marketing of the event	48%	58%	-10%
Coordinates advertising products for sale at the event	50%	35%	15%
Coordinates the production of the performance	32%	22%	10%
Obtains reservations	16%	19%	-3%
Coordinates the logistics of the event	9%	19%	-10%

Source: made by authors based on data from questionnaires

G. Activities related to the editing of artistic products

Regarding the editing of artistic production, both artistic managers and artists consider that the main attributes of artistic management are the development of a publishing strategy and the request / negotiation of a possible publication. However, we note differences in the coordination of reports and the responsibility of publishers, which managers attribute to a greater extent to themselves, and in the registration of publishing rights, which artists attribute to managers to a greater extent.

Table no. 7. Competencies required in editing artistic products

Competency	Artistic manager	Artist	Difference
Develops a publishing strategy	91%	90%	1%
Requests and negotiates publication possibilities	73%	79%	-6%
Registers publishing rights	51%	62%	-11%
Coordinates reports and editor responsibility	49%	34%	15%

Source: made by authors based on data from questionnaires

H. Monitoring income on behalf of the artist

The activity of artistic managers in order to monitor revenues on behalf of artists is generally similarly perceived by the two categories of respondents. Supervision of publication declarations, copyright declarations of copyright collection agencies and author declarations are aspects of the artistic management activity for at least 90% of respondents. In contrast, in terms of online distribution / commerce, this activity is not considered part of the set of managerial competencies, especially by artists.

Table no. 8. Competencies required for revenue monitoring

Competency	Artistic manager	Artist	Difference
Supervises publication statements	96%	91%	5%
Supervises the rights statements of copyright collection agencies	93%	90%	3%
Supervises copyright statements	93%	87%	6%
Examines ways to reconcile the touring	89%	86%	3%
Supervises online distribution / commerce	27%	16%	11%

Source: made by authors based on data from questionnaires

I. Establishing and maintaining a trusting relationship with the artist

Establishing and maintaining communication mechanisms and protocols is the main managerial competence, recognized by both managers and artists. However, regarding the management of the artist's expectations, we notice a difference of opinion, the artists being less determined to place this responsibility among the competencies of their managers.

Table no. 9. Competencies required for relationships with the artist

Competency	Artistic manager	Artist	Difference
Establishes and maintain communication mechanisms and protocols	96%	93%	3%
Informs the artists about their contractual obligations	68%	69%	-1%
Manages the artist's expectations	50%	37%	13%
Researches and respond to requests for artist involvement	35%	43%	-8%

Source: made by authors based on data from questionnaires

J. Demonstration of communication competencies

Communication competencies, although not so much attributed to artistic managers, are the category of competencies where we identify the most significant differences in perception. If regarding the negotiation and the ability to adapt the language according to the interlocutor, the opinions coincide and place these skills in the spectrum of important competencies, regarding the other attributes associated with this category, we notice major divergences. If managers consider to a greater extent that they should be convincing, artists assign to them more specific communication competencies (interpretation, expression, critical ability).

Table no. 10. Necessary communication competencies

Competency	Artistic manager	Artist	Difference
Negotiates	96%	96%	0%
Adapts his / her language according to the recipient	85%	84%	1%
Is convincing	63%	76%	-13%
Uses / interprets non-verbal language	68%	56%	12%
Writes clearly and concisely	68%	55%	13%
Is an active listener	70%	54%	16%
Issues and receives constructive criticism	61%	49%	12%

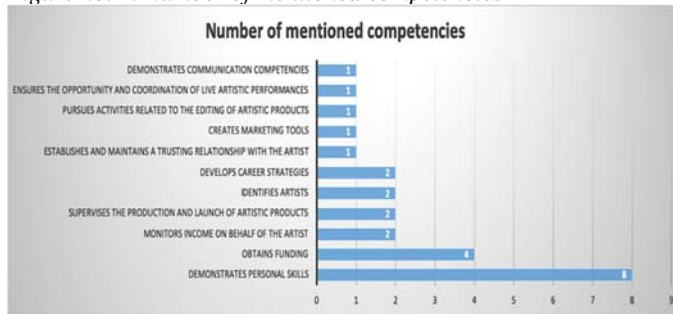
Source: made by authors based on data from questionnaires

K. Demonstration of personal skills

In terms of personal skills, the data present a clear set of personal attributes that managers should have. They refer to leadership (leadership, decision-making, risk-taking, delegating, empathizing) and work (under pressure, multiple tasks). These are mentioned by over 90% of respondents, with no major differences between categories. Regarding other personal skills, we notice merely that differences of opinion appear in terms of analytical skills, the passion involved and time management skills. In all these cases, artists attribute them to a greater extent to managers.

Selecting the most important competencies, those agreed by over 90% of respondents, provides us with a set of 25 attributes, of which about a third (8) are professional skills:

Figure no. 1. Number of mentioned competencies



Source: own projection using SPSS

We can assert, therefore, that the image of the “job description” of the artistic manager is outlined, in the opinion of the actors involved, managers and artists, of personal and assigned skills associated with securing funding. Artistic managers are people with work ability, intuition and leadership skills, with vision, good negotiators, communicators and strategists. The differences in views between artistic managers and artists regarding these 25 key competencies are not extensive.

By placing professional skills at the forefront, both managers and artists believe that success in the profession of artistic manager is determined rather by personal factors, attributes acquired through experience. With a certain exception, the one regarding the leadership skills, where the managers indicate 100% and the artists 95%, the difference does not exceed 4%, a sign that there is a convergence of opinions in this regard. Divergence occurs in secondary competencies. The testing of the differences between the opinions of managers and artists, beyond the descriptive image offered above, was performed by analysing the averages of the differences at the level of each dimension:

Table no. 11. Differences of competencies

Dimensions	Average difference	Standard deviation of difference
Identifying artists	3%	0.03
Obtains funding	5%	0.03
Monitors income on behalf of the artist	5%	0.03
Supervises the production and launch of artistic products	5%	0.04
Demonstrates personal skills	5%	0.05
Establishes and maintains a trusting relationship with the artist	6%	0.05
Creates marketing tools	6%	0.05
Develops career strategies	7%	0.06
Ensures the opportunity and coordination of live artistic performances	8%	0.04
Pursues activities related to the editing of artistic products	8%	0.06
Demonstrates communication skills	10%	0.06

Source: made by authors based on data from questionnaires

As can be seen, in terms of **identifying artists**, we have the smallest average difference, so the largest convergence of opinions, on average 3%. In the case of obtaining funding, monitoring the artist's revenue, supervising artistic production and personal skills, the average difference is 5%. Larger differences occur in the case of providing and coordinating live performances, artistic product editing activities and communication skills, where the average difference exceeds 8%.

Hypothesis H1: we separate the 87 competencies into three categories:
Main competencies - the 25 competencies selected above, chosen by at least 90% of the respondents
Secondary competencies - 32 selected competencies of 50%-90% of the respondents
Tertiary competencies - 30 competencies selected by less than half of the respondents

Table no. 12. Correlation of competencies

Competencies	Average absolute difference	Standard deviation of difference
main competencies	3%	0.01
secondary competencies	8%	0.05
tertiary competencies	7%	0.05

Source: own projection using SPSS

The analysis of the average differences of opinion between managers and artists indicates that the average differences between managers and artists is only 3%, in the case of main competencies, while in the case of secondary and tertiary ones it exceeds 7%. Therefore, we can state that there is a greater convergence of opinions between managers and artists, regarding the main competencies associated with artistic management, and as such we may consider the **H1 hypothesis as valid**.

Hypothesis H2: Is seniority a factor leading to different perceptions of managerial competencies? Taking as a benchmark (cut-off point) the 3-year threshold, both for artistic managers and artists, we segmented the sample into four subgroups relatively balanced in terms of number of representatives. As in the case of analyses between artistic managers and artists, we will group the 87 competencies into three sets and analyse the average difference between groups for each set.

If we compare artistic managers and artists at the level of each seniority category, we notice that, in the case of those with a maximum seniority of 3 years, the differences in perception are, on average, higher for all categories:

Table no. 12. Comparison of managers / artists with a maximum seniority of 3 years

Competencies	Average absolute difference between positions, seniority of max. 3 years	Standard deviation of difference
main competencies	12%	0.07
secondary competencies	10%	0.10
tertiary competencies	16%	0.10

Source: made by authors based on data from questionnaires

Also, for the seniority category of over 3 years, we have similar differences between managers and artists. Therefore, seniority causes differences between the categories of respondents, managers and artists, rather than within these categories.

We can therefore **consider the H2 hypothesis as valid**, given that seniority induces a greater difference in perception between managers and artists. However, beyond the identified differences, we also have the situation of a relative overlap of perception of the main competencies, in the case of the main competencies, both in the case of artistic managers and in the case of artists.

5. Conclusions

This study contributes to the theoretical development of literature for managerial competencies, with application to festival organizers. Based on the study of a double perception on the skills needed in the arts sector, the study empirically examined the relationship between primary cognitive, secondary emotional intelligence and tertiary social intelligence and proposed a hierarchical model

for a manager’s specific traits. The study also confirmed the two hypotheses formulated and the results highlight the fact that each of the two covariates tends to influence differently the perception of the importance of certain competencies in artistic management, that personal skills, the ability to attract funding and those of identification and communication with artists are a priority.

Summarizing the results, we noted that the perceptions of managers and artists, either direct or mediated by variables such as seniority or artistic genre, are more convergent when we refer to the main competencies and more divergent, when the importance of competencies is lower. Introducing in the analysis the seniority and the artistic genre, we noticed that the accumulated experience creates differences of perception between managers and artists, while genre creates differences within these categories.

The present study has certain limitations: given that it refers to a number of 8 festivals organized in the Transylvanian region and most participants in the study reside in the same geographical area, consequently the generalization of the results cannot be applied to a large extent. Due to these limitations, future research should be conducted in a broader context, including festivals in different regions and a larger number of respondents. The analysis of managerial competencies should, of course, include the public’s expectations, desires and hopes regarding the way in which the artistic act should be organized. Without excluding it from a somewhat more complex model of analysis, for reasons of efficient management of a finite duration of each festival, this study focused exclusively on the artist-manager binomial.

In the current context, managerial competencies must be adapted to the evolution generated by the requirements of technology inclusion, as it is obvious that technical skills will be necessary for managers and employees alike. Along with this, the development of critical thinking is needed. Emotional and “cultural” intelligence are considered basic elements in communication; decision-making, collaboration, innovation is just some of the important milestones in the field of improvement. Adapting to technological innovations and developing skills in the workplace today are training priorities in cultural organizations based on a vision built on the interconnection with progress in the field.

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