Human Development II

Human Development II:
Volume I

Edited by

Miguel Sancho and Silvia Viñao

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PROLOGUE

With the aim of promoting the personal and professional development, a multidisciplinary team of professionals, expert in different areas, combines their efforts for the dissemination of scientific knowledge for the *Common Good*. With the intention of contributing to continuous improvement, the interdisciplinary group of research "Personal Development" provides the readers current trends in research that contribute to the well-being and build a sustainable balance.

The contributed chapters, in this volume, belong to various topics that fall within the purview of 'Humanities and Social Sciences'.

From an intimate perspective, Jesus Solera plunges us into the world of art by analyzing how Goya and Velazquez reflect the human condition of their characters and delves into the psychology of both the painters. Goya captures the action, history, reality and psychology, while Velazquez captures the essence, eternal moment and spiritual potential. The importance of art as a tool that deepens the unknown unconscious and emotional world is highlighted by Silvia Viñao in a chapter during which she carries out a journey through ancient China and Taoist aesthetics, which proposes a path of personal and spiritual development based on the contemplation of art and nature.

Immaculada Brando and Beatriz Peña analyze more the human aspects of the financial sector and to this end conduct a research which compares the EI skills, which managers of three financial institutions have in the region of Murcia. With this study, they try to elucidate what are the indicators that are associated with greater emotional intelligence in a moment in which the situation of economic crisis affects the internal management of these studied entities.

From the field of education, Francisco J. Sanchez, Loida M. Lopez and Francisco M. Moreno reflect on the image that an educator has about his pupil. It is also considered essential to raise awareness of the influence that the attitude of a teacher has on the development of a student, and therefore analyze the relationship between the two, as well as the emotional ties that are established.

The field of advertising is represented by Eduardo Tabasso and his analysis of the relationship between a product brand and a consumer. In this chapter an emotional bond is developed between both factors and how this is encouraged through branding strategies based on the storytelling.

The research of Silvia Pezzoli is immersed in activities to facilitate the work of mourning in the province of Florence and reflects, on death, in an ethnographic work that delves into the life experience of people who have suffered a major loss.

In the next work, Miguel P. Sancho collects the values of leadership in the classical culture of the Greek and Roman Empires. He also makes a tour of the art of oratory and persuasion and its influence on culture, politics and society (96-580).

Returning to the field of Education, Ana M. Aguilar examines the advantages of collaborative and cooperative learning in the teaching of language and delves into the role played by grammar in this context. Then Lina M. Tomas incorporates the term "resilience" to the school and family fields, reflecting on the need to educate people on values such as effort and will, so that they can become mature with the ability to cope with the adversity. Resilience and other concepts, such as emotional and social intelligence, are applied by Antonio C. Gonzalez to students with special educational needs, stressing the need for an active communication between the teachers and the families to ensure the proper development of capabilities among these students as well as their inclusion in the school.

Aggression is a question that has concerned teachers and parents both in the past and present. The causes and management of this behaviour have been discussed by different currents and theories. Lara Hernaez collects and exhibits a series of foundations that place the roots of the problem within the person, and thus contribute to the understanding of this complex problem.

Emotional intelligence has been applied to many areas such as Education, Health and Corporate, however many territories where this concept can be applied have not been explored. In this sense, Paloma del Henar Sanchez innovates through the inclusion of the term within the communications from exposing the need for emotional intelligence as an essential skill for the development of journalistic interviews where communication between interviewer and interviewed is carried out not only on a rational level, but also, and perhaps above all, at an emotional level. Following in the emotional field, Maria Garcia links Ecology with the emotional world presenting and "emotional ecology model". This model deals with it by raising awareness about the need to increase respect for the natural environment as well as the management of emotions and resources to ensure the survival of human beings and the planet Earth.

In future research and publications, we rely on the proliferation of research of emotional intelligence as a field of study with important

possibilities of application and highlighting the relevance of the same for the personal development of human beings.

Emotional intelligence has importance in many areas such as education, health and corporate organizations; however, there are many territories, whereupon this concept can shed light, have not yet been explored. In this sense, Paloma del Henar Sanchez argues that the inclusion of the term within the communications from exposing the need for emotional intelligence is an essential skill for the development of journalistic interviews, where the communication between interviewer and interviewed is carried out not only on a rational level, but, and perhaps above all, on an emotional one too. Following in the field of emotions, Maria Garcia links Ecology with the emotional world presenting and "emotional ecology model". This model addresses emotions by raising awareness about the need to increase respect for the natural environment as well as the management of emotions and resources to ensure the survival of human beings and the planet Earth. The authors look forward for the proliferation of research on the emotional intelligence as a field of study with important possibilities of applications, and highlight the relevance of the same for the personal development of human beings.

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CHAPTER I

GOYA AND VELAZQUEZ:
THE HUMAN CONDITION

JESUS SOLERA
FILMMAKER AND WRITER. ALICANTE, SPAIN

In a broad stroke, we can distinguish two main motives in the portraits of **Velazquez** (1599 - 1660): the royalty and the nobility on the one side and the low classes on the other side. A superficial reading of the first one can make us believe that therein is a purely social dignity, supposedly at that time for that class. However, this conclusion is proved wrong when Velazquez portrays the people and also there appears the dignity that seemed to be a unique gift of the upper classes leaping over the miserable reality of the subjects (economic, physical, intellectual or social). It gives the impression that what has been portrayed in the nobility and the royalty is moved to the disadvantaged persons. In reality, what is Velazquez portraying? If the noble and dignified conditions are obtained by a simple social status, it cannot be applied to the most disadvantaged individuals; nevertheless, the buffoons or the alcoholics share the same dignity with the nobles. Conversely, viewed from today's extended and usual Marxist perspective that disregards and underestimates, morally and intellectually, the upper classes and the bourgeoisie, it can be seen that Velazquez confers dignity not only to the poor but also to the rich, arrogant and idle. So there is something that connects them and gives dignity and puts equal quotas beyond the prejudice of a particular historical period. So, what is this *something,* where does this dignity of Velazquez lie?

In order to answer this question, the reading that has to be done is not from a social point of view, looking for what connects or separates people, but from an internal perspective looking for something that both the rich and the poor, the noble and vassal, the intelligent and the simple, the disabled and the athlete share. The condition that fits to all of us and

places us far above the animals and things, that places us into a qualitatively different position. But it is not the painter who puts them in that position by choice, who confers upon them such a status; Velazquez simply extracts what is inside that makes them all equal, because to create is to unhide: *'... in the work is in process the event of truth, we can characterize the creation as letting something to emerge becoming something carrying forth, produced'* **(Heidegger)**. And *that* something of man, his *truth*, is his condition of being: *human*.

But what is this condition? The answer is given by *Renaissance Humanism* and *Existentialism* in positions that are usually taken as opposites. The first is essentialist (believer), the second is existentialist (atheist). However, to be man is, *for both* positions, the existing potentiality in each of us to be the masters of our own destiny, the ability to freely choose to be what we are. **Pico della Mirandola** states**:** "*We were born in a condition that we will be what we want ourselves to be,*" while **J. P. Sartre** argues: "*Man is nothing else but what he makes himself to be.*" But what conceptually links the two currents of the thought? It is also what separates them: how each conceives the development of this potentiality.

In accordance with **Sartre** (1905 - 1980), a man is the only owner of his destiny, but destiny is achieved in a physical and a psychological perspective, and in its influence and reflection (in a continuous feed-back) into the others that give meaning to his life, which is what makes him human. If we accept this idea then certainly the dwarves and the jesters, but also the nobles and the kings, would not be men as they lived in a strongly hierarchical, ossified and invertebrate society that prevented movement within the social structure while assigning a precise role to everyone and therefore limiting their freedom. They could not, therefore, perform as human beings and almost ceased to be human (it should be remembered that the poor had no honour and could not acquire it).

The humanist **Pico della Mirandola** (1463-1494), in his *Oration on the Dignity of Man* (1486), understands human nature as the freedom of the human to create himself, to build himself, similar to Sartre but differing in that the potential capacity of a man for developing comes from spiritual character. Thus, a man is free and will be forever and always: no matter the period, no matter his social status, no matter his economic status or his physical condition. Pico della Mirandola was deeply Catholic but this does not detract one iota from his idea of a free man who was not incompatible with God; he even seems defiantly proud of divine beings: *"... we seek to match their glory and their dignity. If we wish it, we will not be inferior in nothing to them."* Moreover, the idea of spirituality is

obviously not linked solely to Christianity, not even to a religious conception of man and the world. Pico was the first to develop the idea of man as the *fautor* (supporter) of himself before the twentieth century.

The human nature that Sartre refused because it denied one god (wrongly so that the existence of a god is not necessary for the existence of a human condition) that resides in this *potentiality*—unique in the universe—to make himself, his freedom. There is no ontological antagonism between the essence and the existence in man, as the existentialists believe. On the contrary, there is an indissoluble ontological unity of both; they are inseparable. The first is the potential to develop the second, but without *this* the first could not be given. This double condition occurs *only but necessarily* in man as an inseparable unity of potency and action where neither is ontologically prior. Both are ontologically and simultaneously before and after the other in continuous exchange and flow. That is why it is more correct to speak about the *human condition* than about the *human nature*. The real difference between Sartre and Pico lies in how a man develops his own existence: in the personal-psychological-social (Sartre) or in personal-spiritual (Pico). Paradoxically, the existentialism of Sartre is essentialist and the essentialism of Pico is existentialist.

Velazquez shows us the jester, the dwarf, the drunk, the noble and the king as equal in their full humanity, in the free spiritual potentiality that enables them to grow as human beings. Velazquez portrays the essence that is the free spirit—the soul—in a broad concept that includes not only the Christian but also the Greco-Roman, Neo-Platonic and Aristotelian understandings.

Calderon de la Barca (1599-1660), contemporary of and the same age as Velazquez, in his famous work *The Mayor of Zalamea* writes: "*The honor is the heritage of the soul, and the soul only belongs to God.*" He breaks with the idea of social honour, prevailing at the time in which he lived and which he so often presents in his plays. That other honour he speaks about is the one we can call *personal hono*ur (versus social) but also *dignity*. In any case, honour is an abstract concept not related to the physical, material and social conditions of the individual but with spirituality. Calderon binds it indissolubly to the soul, understood in a religious-Christian sense that, for believers, all individuals without exception (believers, atheists or pagans) possess. This soul (Calderon has no doubt of its existence) is above all the universal and essential value of all human beings. These verses are the conceptualization of Velazquez's portraits produced by a contemporary. A conceptualization from a reductionist perspective, perhaps, because it is religious-Christian, but

nevertheless a defence of the human condition.

Goya (1746-1828), on the other hand, portrays the sovereign and the powerful where there is a real or perceived psychology, perhaps projected on them by the painter. **Otto-Bihalji-Merin** states "*In his portraits of women he* (Goya) *wanted to recognize them in his own truth and express himself.*" Goya also portrays the simple and common people in their joy and in their sadness, in their vital reality without going beyond. Later, emotionally depressed, he expresses his fears and the fears of the people. Otto Bihalji-Merin argues that *"In Goya, the demonic and the witch-like do not have, as in Goethe, a mythical classic source. It is not a threat from beyond. Goya's despair was that neither heaven nor hell were to him institutions from beyond the grave. The Black Paintings do not represent the macabre journey to the afterlife: the hell is here and now."*

Goya captures the immediate reality and makes tangible the imagination (psychology). He is not a madman who draws and paints unrealistic fantasies; he is a sane man portraying the ghosts of the people (remember his Titan and the escaping people). Goya, in one form or another, is forced to conform to reality, the reality (tangible or intangible) imposed onto him.

It should be remembered that here we are at the end of the *Enlightenment*, the *Century of Lights* and *Reason,* which commenced a gradual devaluation of man understood in his essence and his spirituality until being reduced at present to a single individual-psycho-physical-social reality. As **Jan Bialostocki** puts it: *"the art of the second half of the eighteenth century is halfway between two periods. Still tied to the legacy of the humanistic tradition of the past while taking part of the quest for emotional and individual expression of the following period."* Goya, in this sense, is a modern painter not only because of his technique, but because he sets his *own* psychology and/or the one of the portrayed, his *own* sensibility and expressiveness, and his individuality above realism, in a traditional formal strict sense, but also above any kind of transcendence.

Goya captures the psychology, Velazquez, captures the essence, the spiritual potentiality. Goya captures the moments that happen, the action, and the history, while Velazquez captures the eternal moment, the thing that does not have time (it is enough to see the Dwarf Jester in his ecstatic immobility).What Goya was not able to capture was precisely what he admired in Velazquez, and throughout Goya's entire life there was a coming and a going to Velazquez´s work. Goya's fascination/admiration for Velazquez since his youth (he discovered Velazquez in 1778) was emphasized in his old age so as to become an obsession. Perhaps Goya's recognition of his incapability to *get there*—quiet, serenity, and balance—

led him to admire Velazquez's ability to exceed (overtake) the immediate reality, to overcome physical facts and himself. Goya was no doubt a genius, but he was a genius imprisoned by the contingent history, where he lived, and the reality—either sensitive or imagined. He was a prisoner—and this also makes him the first modern artist—of his own psychology and of his painting technique (remember that a part of his work is a precursor of *Impressionist art*). For all that he was a tortured man for his people, or may be because he was tortured, he reflected it in that way, or may be both of them.

Velazquez, in contrast, portrays well what the sophist **Gorgias** expressed 2500 years ago:

> *'The unique beauty of something that is hidden, is shown when the skilled painters cannot represent it with their tested colors, since their work and their enormous efforts are a wonderful testimony of how powerful mystery is. And when the different stages of their work have come to the term, they give back, by their silence, the crown of the victory. What is got by no hand and is seen by no eye, how can it be expressed by the language or perceived by ear of who is listening?'*

To express the same sentiment in a colloquial manner there is nothing better than a personal experience: I was with a friend at the *Museo del Prado, Madrid* in front of Velázquez's paintings, when she said: *'It is not about if I like or I do not like his paintings, but that there is something behind that I cannot see and that makes me unquiet and restless.'* It is only possible to access the inexpressible through negation. That is what Velazquez did: he painted in a way that refused the protagonist role for himself and the painting, producing a painting and a painter who did not have presence, both of them transparent and in the service of *truth*. **Heidegger** stated that *'thanks to him* (the artist) *the work must be left to its pure subsistence. Precisely in the great art (...) the artist is reduced to something indifferent to the work, almost to a simple bridge leading to the emergence of the work that destroys itself in creation.'* With Goya, however, nothing is banal nor arbitrary, everything (the history, the painting, himself) manifests and materializes; everything has *presence*.

It has been repeated many times that modern painting was born with Goya. This is true but not only in the formal aspect but also as way of understanding art. From Goya art stops searching for the hidden, the sacred (not in the religious sense), the mystery (of a man and the world) and becomes a simple expression of the artist. The art he is working with turns out to be of a servile disposition, without him close to it in order to seek a goal richer and complex than his own self. *'...Because of the erection of the work, the sacred opens as sacred and the god is called to*

fill the opening of its presence', as **Heidegger** puts it. The brushstroke of the artist and his own psychology becomes more important. There is no more transcendence, understood in the sense of going beyond the subject of the picture or of the painting technique. Modern art, with a few glorious exceptions (*Juan Gris, Antonio Lopez* just citing Spanish artists), is no longer taking the portrayed as a step into the *unknown*, to the truth that is hidden. In contrary art is considered in its singularity and its moment as an excuse or justification for the expression of the artist and, until a certain historical moment—the mid-twentieth century—of technical skill. Art is no longer the protagonist, but the artist's ego. Gradually and until the present, the artistic technique itself, the free stylistic innovation, the psychology of the artist (later *author*) and his perspective became increasingly more valued than the *immanent truth* or the revelation in that portrayed. Paradoxically, with modernity, the artist has lost freedom because he has become a slave of the material with which he works and of himself. A new art has emerged, submitted to the artist and/or to the technique and/or to the immediacy of the portrayed: a new art where paradoxically the artist and the technique, the subject and the matter submit to each other, cutting their wings.

This current of thought and of creation which 'popularized' Goya became the *mainstream* of art in general and of the literature—the romanticism, the impressionism, the expressionism, the avant-garde—until Postmodernism. The current that underlies Velazquez—which was already rationally manifested in the Greco-Roman classical world but has its earliest roots in an intuitive form in a certain type of cave paintings (Lascaux, Altamira)—passes to a distant second level. But far before the eighteenth century, in the Italian Renaissance, this second line of creation was opened, although not in a radical way.

As we have seen, Humanism did not deny the essence of a man understood as spiritual potential. But this was not present in the work of art, it was not reflected in it; man with his own strength and art travelled separate ways, independent of the spiritual facet relegated to the realm of religion (it is often forgotten that the Humanists were men of deep Christian faith). The general sense is that these artists, still being believers and therefore accepting the spiritual condition and the soul in a human being, believed only in the forces and personal abilities (physical and psychic) of man in order to build a common future with others. Yet, as there was no spiritual manifestation in the work there was no psychological projection and personal expression of the artist. This would come with modernity. The Humanists expressed their faith in man dominating the material world and depicted the artist as a figure

dominating art and the technique with which he worked. **Michel Angel Buonarroti** was the most popular exponent of this new path opened by Donatello, Brunelleschi, and Masaccio. When people talk about a 'complete artist' they are usually thinking of Buonarroti. Works created at the height of the Renaissance do not reflect spirituality, although their motives are mostly religious. They are conceptually closer to the vision of the man of E*xistentialism* than the vision of Pico della Mirandola.

However, the major exponent of *Mannerism* emerged some years later*:* **Jacopo Carucci** known as **Pontormo** (1494-1557). Often underestimated, Pontormo questioned the certainties of the Renaissance, though much of his work was destroyed after his death. Pontormo faced a strong inner restlessness and the widespread insecurity of his time (the Reformation of the Lutheran Church that divided the church and questioned the religious and spiritual hegemony of the Papacy, the Sack of Rome in 1527 by the troops of Charles V that ended the earthly hegemony of the Papacy, Copernican Theory in 1543 that reversed the Ptolemaic geocentric view), was close to the reformist positions, and sceptical of the previous reliability of Renaissance art. In lonely and sometimes marginal work, Pontormo looked for new certainties and a new balance and harmony, turning his attention on the human essence itself, understood as the spiritual potential (Mirandolian humanism) rather than the simple ability to intervene in the material world.

A trail of subtle evolution, of the thought and the attitude of the artist but also of the normal Renaissance man, can be followed in the three most important *David* of the Italian Renaissance:

Donatello (bronze, 1.58 m., 1408-9) reflects the security of the taken step, but still a little doubt emerges on his face and his downcast and melancholic sight. He may be asking himself: 'Are we sure that we will be able to?' Closed lines, relaxed body: the rest after the victory.

Verrocchio (bronze, 1.26 m., 1472-5) depicts absolute security, derision and mockery. Tense, aggressive and breaker lines.

Michelangelo (marble, 4.10 m., 1501-4) shows that if the insurmountable security and self-confidence embodied by Verrocchio seemed unbeatable, this David is even more arrogant: he ignores what he is surrounded by, his sight is haughty to the horizon, his body is perfect, his technique superb, his scale immense, the material a resplendent white marble that seems to shine with its own light. A human being that can conquer the world, unstoppable and invincible.

On the opposite side and only a few years later (1525-1528), Pontormo produced the fresco of *'The Annunciation',* also in the Church of Santa

Felicita in Florence. The firm position of the body of David by
Michelangelo or by Verrocchio is now a body that waves, that almost
stumbles with the steps and is held gently just with one hand; a fragile and
insecure girl whose only certainty is of the divine being who told her the
good news.

It should not be forgotten that for Pontormo, his artistic but also
intellectual confrontation with Michelangelo was a personal obsession that
lasted through all his life. It was a total confrontation of two geniuses in
the way of conceiving and thinking about not only art but also man´s
position in the world. We cannot stop observing a parallel between the
relation opposition-admiration-struggle of Pontormo and Michelangelo
and of Goya and Velazquez. They represent two strands of thought and
creation that run through mankind from Humanism till today.

That, which was hinted (insinuated) during the Renaissance, was
radicalized and definitively affirmed with Goya. But why? In the historical
period in which Goya lived, it was difficult if not impossible to ignore
reality: Napoleon sowed Europe with ten million corpses, plunged it into a
war that lasted for years, massacred entire villages, and destroyed or stole
much of the artistic heritage of the invaded countries. Reality had an
invasive and creepy presence that could hardly has been ignored by
anyone. Unavoidable reality: therefore impossible transcendence. But this
is not always a logical deduction: paradoxically, Pontormo lived during a
similarly dramatic period—the invasion of Italy by the French and
Spanish, a devastating plague that lasted for years in Florence, the
persecution of the Counter Reformation—and what pushed Goya to
withdraw into himself, carried Pontormo to move towards the spiritual
side. But it should not be forgotten that between the Tuscan painter and the
Aragonese painter stands the *Age of the Reason*.

The reality of the twentieth century—totalitarian dictatorships, millions
upon millions of deaths, massive massacres, and the destruction of villages
and almost entire races—has been even more shocking than what they
lived through. As with Goya, the twentieth century has probably
contributed to the closure of the contemporary man and artist, sceptical
that human beings capable of causing such apocalypse have an essential
condition ('How am I going to have something in common with these
criminals ... ", as people in the street say), much less a spiritual condition.
The result is a self-referential, self-expressive, egocentric, psychological
art that does not even master the technique with which it works. It is
enough to allow the *ego* (of the artist) to emerge arbitrarily. The new
artistic era that was opened with Goya is not closed yet; what is more, it
has become a parody of itself, a self-comforting and self-gratifying one.

Goya had not thought (or doubted) about the survival of the art but he transformed it forever. After the Second World War, **T. Adorno** wondered if poetry was still possible and even more, he affirmed that *"to write poetry after Auschwitz is barbaric."* After the allied bombings devastated Berlin, **Roberto Rossellini** (considered a humanist of the twentieth century) wondered in *Germania, anno zero* (1948): Is it still possible to continue living? Is it possible to start again? Is it still possible to make movies? The trust and the faith in man are lost, a man in whom *essence, nature or condition* are not recognized. Unable to build a future of certainty, he only gives himself a psychological configuration (using the language of computers) – social, *factual* and current (a new apocalypse can be repeated any day, even tomorrow). It may be possible that the contemporary disoriented man and art may need a new Pontormo, someone who would tell them to where, perhaps, they should look.

The chronology of the cited major thinkers and artists

Gorgias (483- 374 a. C.)
Brunelleschi (1377 – 1446)
Donatello (1386 – 1466)
Masaccio (1401 – 1428)
Verrocchio (1436 – 1488)
G. Pico della Mirandola (1463-1494)
Miguel Angel (1475 - 1564)
Pontormo (1494 - 1557)
D. de Velázquez (1599- 1660)
Calderón de la Barca (1599 -1660)
F. de Goya (1746 - 1828)
M. Heidegger (1889 - 1976)
J. P. Sartre (1905 - 1980)
R. Rossellini (1906 - 1977)

Approximate chronology of the historical periods and artistic or thought movements:

The Renaissance from the half of the XIV century to the XVI century.
Humanism the end of the XIV century and XV
Mannerism 1520 / 27-1563
Modern Age 1492 - 1789
Age of Enlightenment XVIII Century
Modernity until the Second World War
Postmodernism after the Second World War.

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CHAPTER II

EMOTIONAL INTELLIGENCE
IN FINANCIAL INSTITUTIONS:
A CASE STUDY

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1. Introduction

For the present chapter, it is necessary to record the current status of pressure borne by the directors and the deputy directors of these offices by the crisis, due to changes in the management measures, cuts and staff reductions. Here, we analyze the state of their Emotional Intelligence (EI), defined as having the skills to recognize and confront their own or others' feelings, self-control, self-motivation and self-satisfaction capacity and resistance to disappointments.

In the nineties, the first authors, who conceived the terms "intelligence" and "emotion" as the union of two indivisible spheres, were Salovey and Mayer, the psychologists, who defined it as the "ability to perceive, appraise and express emotions accurately, the ability to access and/or generate feelings when they facilitate thought, the ability to understand emotions and emotional knowledge, and the ability to regulate emotions to promote emotional and intellectual growth" (1997: 4).

However, in order to analyze how it affects the company, we study these skills or emotional competencies that make a worker to have excellent professional aims. So that, the greater is the complexity of the work to be done in the business, the greater is the importance of EI. And so, we might mention Daniel Goleman as the main author who is known to introduce the concept of EI in the business world and, according to him, it

is understood that "emotional intelligence can protect the health and growth of organizations. If a company has the ability to sprout self-knowledge, self-regulation, motivation and empathy, leadership skills and open communication, is likely to be more adaptable to what the future holds" (1999).

Goleman was the first one to highlight the importance of EI above the Intelligence Quotient (IQ) to succeed both professionally and personally. He briefly defined EI as "the set of skills among which self-control, enthusiasm, perseverance and the ability to motivate oneself"– Goleman (2001: 13-14). Thus, a pre-run of the contents of this research will be conducted from the explanation of the skills of the EI as essential to the success of leaders and their applicability in the business, analyzing the research design and presentation of findings from the result of the data obtained from the sample.

2. Context of the EI research in the workplace

Psycho educational academic intelligence studies demonstrate that the fact—a subject possesses a high IQ—does not guarantee employment and social success. In many cases, subjects with normal IQ unfold uniquely in the workplace and everyday life.

Thus, in recent decades, with increasing research in the neurological field and specific studies of factors that contribute to success in the jobs, there is a growing interest and need, which generated from the study, for non-academic forms of intelligence accounting the abilities of EI subjects as the object of study alternative to the IQ and as the key predictor of professional and personal success.

Therefore, as per the available literature, it is believed that there is an urgent requirement for implementation of the EI in companies, since it results in benefits and, definitely, it will transform the business culture and will become a new model, in which managers and employees will be better prepared to face the changing environment in which they work. Valls also states that "it is possible to successfully apply emotional intelligence to address people in the company even in difficult times and tough situations and if management and employees maintain a real effort to deepen and excel in the care of the following points: causes of job instability, the ability of management to recover non-performing employees and potential employee to lead a fulfilling life" (Valls, 1997: 86).

Moreover, where managers are capable of directing groups and workers to feel confident, a motivated entrepreneurial activity flows more

positively in both the directions. The management needs to be motivated and also to inspire others, so that, as Valls believes, *"will have to find a way to offer their employees the combination of appropriate reasons for applying to background in the achievement of company objectives. These reasons can be of three kinds: extrinsic (prestige, money, recognition), intrinsic (enjoyment of the work itself) and transcendent (effects of work on another employee: colleagues, clients and family)"*— (Valls, 1997: 90).

Hence, the need is to create value for those associated with the organization, as they feel identified with it, because it is both in the workers and the surrounding environment where the organizational success lies. Hence, where managers are able of directing groups and the workers feel valid, with confidence in themselves and motivated, entrepreneurial activity will flow more positive in both the ways. Therefore, we agree with Goleman (1999: 175) that "*the mission statement of an organization plays an emotional role: articulate a sense of kindness, sharing, suggests that you are doing something real together. Working for a company those measures its success in very significant ways (not only for the results in figures) strengthens morale and energy*".

In this perspective, Goleman (1999: 65) defines "*emotional intelligence as the ability to recognize their own and others feelings, to motivate themselves to positively improve internal emotions and relationships with others*".

In the case of this study, we examine the EI from the theoretical perspective of Goleman, which in its basic definition has five main dimensions and emotional skills that compose them. —Goleman (1999: 76 and the following pages).

The five dimensions of EI, as per Goleman, are as follows:

1) **Self-awareness**: To recognize one's emotions and their effects, i.e. knowing one's internal states, preferences and resources, to use those preferences to guide one's decision-making and to have a realistic idea of one's abilities, skills, strengths, weaknesses and a well-founded self-confidence.
2) **Self-control**: To manage emotions, i.e. to keep under control one's internal states, harmful impulses and resources. So that, it leads to maintenance of integrity, development of responsibility and conscientiousness of performance, in order to achieve the goals, however, remaining open to new ideas and approaches and being flexible to respond to changes.

3) **Motivation**: To use one´s deepest preferences for guidance and advancement towards the goals, to take initiative and be effective and to persevere in the face of setbacks and frustrations. It occurs in people who show great enthusiasm towards their work and attainment of the goals above mere economic rewards, with a high degree of initiative and commitment, and with great optimistic ability for achieving the objectives.

4) **Empathy**: To perceive what others feel, i.e. to capture feelings, needs and interests of others, to be able to see things from their perspective and cultivating affinity with a wide variety of people. Empathic people, usually, have a lot of popularity and social recognition.

5) **Social skills**: The ability to induce other desirable responses, i.e. managing emotions well in a relationship and adequately interpreting situations and interacting without any difficulties in social networks, and using these skills to persuade, direct, lead, negotiate and resolve disputes, for cooperation and teamwork.

Once the dimensions of EI are understood, a final remark is that the first three dimensions correspond to personal fitness, i.e. the skills that determine the self-control, and the last two correspond to social competence, i.e. the ability to determine the relationship management.

3. State of the financial sector and previous research studies

From the onset of the global economic crisis in Spain, notably from September 2008 to present, the Spanish Banking Sector has been experiencing huge changes, having to take strong measures and risk management of defaults, credit restriction, reduction templates and offices and reducing the number of entities, thereby leading to a tensed workplace. In addition, the deterioration of macroeconomic indicators, such as high inflation, high interest rates, increased unemployment, exploitation of known "housing bubble", the government deficit and the gradual increase in delinquencies, among others, poses a non-encouraging financial picture.

We understand that in the Banking Sector tasks, employees of an entity are aimed at organizational success, as they adjust proactively to the organizational goals. Hence, there arises the importance of analyzing the psychological characteristics of workers, and that under this responsibility, lies the results of all operational and functional activities of the company, where EI is a variable relevant to the organization.

This work makes it possible to generate a set of sample data in order to analyze the status of the EI in employees through assessment requirements, supporting current efforts to achieve human skills to strategically focus their operational and functional management within the entity. Thus, it becomes even more essential in today's workplace, having a staff with sufficient psychological capacity to successfully address the environmental goals.

Therefore, we establish the importance of EI in the business, and then summarize the background of the research through the review of Abel Cortese (2005).

Daniel Goleman, in his investigation of the contribution of emotional skills into the workplace, turned to Ruth Jacobs and Chen Wei, researchers at Hay/McBer in Boston, to analyze their own raw data taken from the studies conducted in 40 companies, in order to assess the relative weight of a given skill by highlighting stars for average workers. The results suggested that the emotional competencies were twice as important for excellence in the workplace as pure intellect and expertise.

Also, Richard Boyatzis (the Weatherhead School of Management at Case Western Reserve University) conducted another classical study, involving over 2,000 supervisors, managers and middle level executives, from 12 different organizations. The study concluded that of the 16 skills, which distinguished the efficient workers from the not-so-good ones, 14 were emotional competencies.

Likewise, Lyle Spencer Jr., Global Head of Research and Technology in Hay/McBer, did a comprehensive analysis of the study of the characteristic qualities of brilliant workers in management and found similar results. The study involved 286 organizations: two-thirds in the U.S. and a third in 20 other countries and observed that of the 21 generic skills identified, 18 were based on the EI, leading to conclusion that over 80% of general skills that differentiate between the superior performers and the average ones depend on EI, and not on the purely cognitive abilities.

Moreover, Robert Buchele, an economist and specialist at Smith College, calculated the ratio of technical aptitude and inter-personal skills that rank the outstanding workers from the highest to the lowest positions. The observations revealed that the lower level jobs mainly require technical skills; however, for the higher positions (such as, management positions), inter-personal skills are more important than technical, so as to characterize the stellar performances.

4. Research methodology

This research has been carried out as per the methodological model demonstrated by Stake, through three case studies, i.e. in offices of three different financial institutions located in the Region of Murcia (Spain), in which interpretations of evaluative EI are extracted in the three banks, and where people in the sample are the three evaluated cases. In order to safeguard the confidentiality of the data, these entities are indicated, in the following text, as:

- Object ALFA.
- Object BETA.
- Object GAMMA.

The research was conducted from February to May, 2012. A little more concrete, this research is descriptive, given the proximity of the subjects in the sample, and is aimed at obtaining the personal data of the subjects' EI skills, and it has been exercised at prior observation in the professional field and an analysis of the situation of bank branch managers based on actual data collected through surveys of the individuals studied.

The research design is classified as experimental, because only the current state of EI of the managers of banks ALFA, BETA and GAMMA, and conclusions about their aptitudes are extracted in the middle of an economic crisis, without any effort to change or modify the existing reality in financial institutions; but the study as presented, is transversal, under which the variable is measured only once, thus making it a study with short period of time, without subsequent monitoring.

The population was large in this study. A sample, which comprises a total of 54 employees in management positions (27 directors and 27 principal assistants) providing services to the ALPHA, BETA and GAMMA financial institutions, was taken.

The method and instrument for collecting the data involved observation and survey; in particular, a questionnaire, consisting of 30 items, was constructed under the parameters of four answers, and the questions were prepared according to a sorting hierarchy, where managers had to indicate as per the rating scale: always, often, seldom or never.

Once the data are tabulated in an Excel document, they are expressed statistically as percentages in the form of pie charts, where the trends of groups of surveyed entities are identified based on the responses.

Now, the question comes, how to analyze the results of the survey? In this research, the interpretation of data is obtained individually for each item and it is set forth below, which, for the ease of monitoring, are sorted according to the set flags and together comprise the following questionnaire for the managers of the performed banks ALPHA, BETA and GAMMA.

Self-knowledge
One. I resigned when I faced great difficulties.
Two. When tension arises between a person and me, it is difficult for me to know, if what I feel is fear.
Three. Sometimes, I feel tensed for no apparent reason.
Four. Sometimes, I blame others for my mistakes.
Five. I am a big loser.
Six. If I propose it, I can be better.

Self-control
Seven. I communicate my disagreements without aggressiveness.
Eight. When I have to wait too long, I tend to get impatient.'
Nine. I dislike if someone messes my desk.
Ten. If I have problems with someone, I avoid him/her.
Eleven. I stop others from abusing me.
Twelve. When relationships get strained between a person and me, I tend to get angry, sometimes.

Motivation
Thirteen. When I do not like a task, I tend to see the negative aspects of the things.
Fourteen. Sometimes, I leave my work pending.
Fifteen. At work, I have a tendency to assign myself very high goals that are beyond what is expected of me.
Sixteen. I am always prepared to defend my opinions in public, albeit being the only one who thinks that way.
Seventeen. I feel motivated to work.
Eighteen. When I am working and someone interrupts me, I do not want to be paused.

Empathy
Nineteen. I am worried about the various problems of others.

Twenty. When one of my colleagues seems to have concerns, he knows that I am willing to hear him.

Twenty one. When someone wants to talk to me, I listen attentively, although late in addressing the facts.

Twenty two. I have difficulty in interacting with individuals who have radically different views than mine.

Twenty three. When someone has a flaw I mock him.

Twenty four. I dislike people of another colour.

Social skills

Twenty five. I like teamwork.

Twenty six. When a conflict erupts within my team, I take time to identify the causes.

Twenty seven. When two colleagues start raising their voice in a conversation, I immediately attempt to reassure.

Twenty eight. When I have to work in a group, I prefer to drive although this group is exposed to the criticism of others.

Twenty nine. If I meet with my team, and one of my colleagues is outside the group, consensus means to be integrated.

Thirty. When I present an idea in front of a group of people, I prefer to do it with clarity and punctuation, for it to be as credible as possible.

The qualitative analysis of the survey data is based on the identification of the main trends observed, which detail the results of each item on pie charts, quantitatively expressed in percentages, for an easy interpretation.

So, here begins the qualitative analysis of each indicator, broken through the data collected for each item. It must be noted that each item has been formulated for the study of at least one of the emotional competencies listed in our scheme, as per Goleman's definition of EI.

For example, the analysis of results of item 1, from the set of items to study the self indicator, is described below. The translation of words in the graphic is: "siempre" always, "casi siempre" almost always, "rara vez" rarely, "nunca" never.

ITEM 1: I resigned when I face great difficulties.

Ítem 1 - Entidad ALFA   **Ítem 1 - Entidad BETA**   **Ítem 1 - Entidad GAMMA**
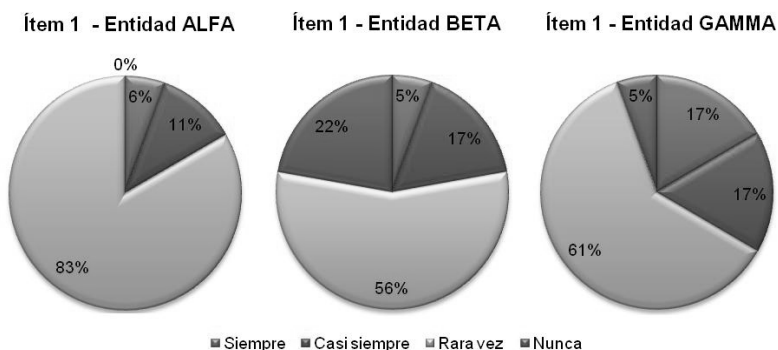
■ Siempre ■ Casi siempre ■ Rara vez ■ Nunca

Figure 1: own source.

This item focuses on the study of the emotional competencies of self-esteem, safety, and perseverance that managers present at a particular point in time. Then, if the results in Figure 1 are observed for each entity, it can be said that for:

- The ALFA entity: 83% of its directors rarely resigned due to facing great difficulties, which implies that a large majority have an almost steady self-esteem, sense of personal safety and perseverance in situations presenting great difficulties. However, it is shocking that no manager has complete self-esteem, safety, and perseverance because none of them answered 'never' resigned, and there are also 6% and 11%, respectively, who gave 'almost always resign' as an answer, implying that they lack such skills in such situation.
- The BETA entity: 56% and 22% rarely and never resigned due to difficulties, respectively, therefore we can say that they enjoy the esteem skills, safety at work and perseverance. Although we also conclude that 5% and 17% correspondingly almost always resign and they do not have these skills.
- The GAMMA entity: 61% of its managers rarely resigned due to great complexities at work, so the vast majority have an almost steady self-esteem, sense of personal security and perseverance in such situations. Only 5% replied that they never resigned, indicating that a very small percentage owns 100% of these skills, and also a large percentage, 17% always and 17% almost always have resigned previous work places due to difficulties, indicating that they extremely lack in these skills.

Therefore, it is concluded that the entity should further enhance its self-esteem, personal security and perseverance in leadership in the order, GAMMA, ALPHA and BETA, because these entities have higher percentages of managers who are able to cope with the difficulties.

5. Suggestions for improvement due to EI indicators of the cases studied

Fortunately, it has been proven in numerous studies that all have the potential to improve EI at any point in their professional and personal careers.

As a proposal to improve the dimensions of EI in the three cases studied, the sample could be chosen for a training program for EI, where the same general objectives and contents for EI are consecutive:

- Objective of self-awareness: To enhance the appreciation and name one's emotions. Program Content: What is emotional awareness; identify what and how I feel and the difference of acting with or without self-consciousness.
- Objective of self: To manage emotions and realize what is behind every feeling. Program content: Managing emotions; control of pressure and stress through techniques of control; relaxation and breathing as complete management of feelings.
- Objective of motivation: To recognize the deep preferences for individual development and pay attention to self-motivation, initiative and commitment. Program content: Components of motivation: drive, confidence, enthusiasm, optimism, persistence and endurance. The three elements of motivation: impetus, needs and possibilities. The contagion of emotions: To foster joy, inspiration and encouragement; loyalty, membership and initiative.
- Objective of empathy, listening, understanding the thoughts and capture the feelings of others not expressed verbally. Program content: The non-verbal language, the expression of emotions and behaviours in different cultures; understanding, help and influence and empathic communication.
- Objective of social skills: To be able to create and cultivate relationships and to resolve conflicts. Program content: The leadership and team skills; effective communication as clarity, assertiveness and active listening; conflict management and catalyzing and adaptation to change.