



CATOLICA
ESCOLA DAS ARTES

PORTO

ARTS ENTREPRENEURSHIP EDUCATION
IN PORTUGAL, ITALY, AND DENMARK:
A SYSTEMATIC MAPPING OF HIGHER
EDUCATION CURRICULA

A dissertation submitted in partial fulfilment of the requirements of
Universidade Católica Portuguesa, School of Arts, for the degree of
Master in Enterprise Management for the Creative Industries

Lisa Kalil de Almeida

Porto | September 2025



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Work realized under the advisory of
Prof. Luís Miguel Lopes Teixeira, PhD

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Dedication

I would like to dedicate this Master's dissertation to my parents Regina and Rubens, who have supported me through my ups and downs and never doubted my ability to succeed in this challenge;

To my great-aunt Salete and my late grandmother Edith, who dedicated their lives to education;
And to my nieces Clara and Nina, who even at a distance are always cheering for my accomplishments.

From my parents I learned to always fight for causes I believe in. I have a commitment to the artists of tomorrow—I am committed to contributing to the enhancement of higher education curricula by researching tools that can provide support and guidance to graduates in their pursuit of cultural and creative occupations and sustainable careers in the arts. This dissertation represents my first steps in this direction

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Completing this Master's dissertation would not have been possible without the support of my parents Regina and Rubens, who stood by my side during this journey, and without the studentship that enabled me to pursue this research.

I would like to thank all who participated in surveys and interviews for this research, dedicating their valuable time to respond to my emails and inquiries. Your willingness to share your expertise and trust me with your insights allowed me to create meaningful analyses and mapping. I hope this research can, in some way, contribute in return to your teaching efforts.

I extend my heartfelt gratitude to three dear friends who transformed this journey: Eduardo Minczuc, who from day one of the Master's program has offered incredible friendship and reminded me to trust in my own abilities; and Laise Leal and Andrea Bastos, who shared countless lengthy WhatsApp discussions and provided both emotional support and academic guidance throughout this process. Together, you have transformed my Master's experience into one where I gained lifelong friends and partners for future endeavors.

Finally, I would like to thank my advisor, Professor Luís Teixeira, for guiding me through this journey and entrusting me with the responsibility of contributing to a greater body of research on Cultural and Creative Industries higher education curriculum enhancement for project ELEVATE. It has been a privilege to conduct research on three different national contexts and to learn so much about Portugal, Italy, and Denmark throughout these past nine months.

I hope that others will find the insights I share throughout this dissertation as fascinating as I have found the process of discovering them.

“Caminante, no hay camino, se hace camino al andar”

—Antonio Machado, 1912

Abstract

This dissertation investigates the current landscape of Arts Entrepreneurship Education (AEE) in Portugal, Italy, and Denmark from multiple perspectives, mapping where, how, and under which circumstances first- and second-cycle students in arts and cultural disciplines gain access to such training, while accounting for the different contexts of each studied country.

The mapping resulted in an inventory of 140 course units (59 in Portugal, 53 in Italy, and 28 in Denmark) across 74 higher education institutions (23 in Portugal, 41 in Italy, and 10 in Denmark) offered during the 2024–2025 academic year.

Additionally, this study assessed the most frequently covered arts entrepreneurial competencies within mapped course units and examined the pedagogical patterns observed in AEE curricula teaching through the lens of the Learning Spaces model (Kolb & Kolb, 2005), analyzing its alignment with how artists typically learn. These analyses drew from the mapping data and were further enriched by evidence from 36 survey participant responses and 10 semi-structured interviews conducted with reviewed higher education institutions faculty members.

The findings demonstrate that, despite current efforts, AEE curricula account for less than 5.7% of the total workload in artistic degree programs in Portugal, less than 4.8% in Italy, and less than 10.1% in Denmark within the investigated higher education institutions. The study concludes that there is room for expanding AEE curricula implementation efforts for Bachelor's and Master's programs in arts and cultural disciplines across all three contexts. Collaborative partnership models involving a tri-force alliance where higher education institutions, State, and industry stakeholders working jointly, as exemplified in this dissertation, may be instrumental in addressing the challenge of better equipping students for post-graduation challenges.

Keywords: ARTS ENTREPRENEURSHIP EDUCATION, ARTS ENTREPRENEURIAL COMPETENCIES, HIGHER EDUCATION CURRICULUM, PORTUGAL, ITALY, DENMARK

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List of Abbreviations and Acronyms

(alphabetical order)

AEE	Arts entrepreneurship education
AFAM	Alta Formazione Artistica e Musicale
A3ES	Agência de Avaliação e Acreditação do Ensino Superior
AI	Artificial Intelligence
AML	Área Metropolitana de Lisboa (Lisbon Metropolitan Area)
CAKI	Center for Applied Artistic Innovation
CCI	Cultural and Creative Industries
CCIS	Cultural and Creative Industries and Sectors
CCS	Cultural and Creative Sectors
CEDEFOP	European Center for the Development of Vocational Training
CITAR	Centro de Investigação em Ciência e Tecnologia das Artes (in Portuguese) Research Center for Science and Technology of the Arts (in English)
CU	Course (or Curricular) Unit
DCMS	Department for Culture, Media & Sport
DGES	Direção-Geral do Ensino Superior
DK	Denmark
DEN	Denmark
EC	European Commission
ECTS	European Credit Transfer and Accumulation
EE	Entrepreneurial (or Entrepreneurship) Education
EHEA	European Higher Education Area
EIT-HEI	European Institute of Innovation & Technology Higher Education Initiative
ENTRECOMP	Entrepreneurship Competences Framework
ESCO	European Skills, Competences and Occupations
EQAR	European Quality Assurance Register for Higher Education
EQF	European Qualifications Framework
EU	European Union

FFE	Danish Foundation for Entrepreneurship (Fonden for Entreprenørskab)
GIS	Geographic Information Systems
HE	Higher Education
HEI	Higher Education Institution
HEIs	Higher Education Institutions
ISCED	International Standard Classification of Education
ISCED-F	International Standard Classification of Education for Fields of Education and Training
ISCO	International Standard Classification of Occupations
IT	Italy
ITA	Italy
KUM	Kulturministeriet (Ministry of Culture)
LLL	Lifelong Learning
MECI	Ministério da Educação, Ciência e Inovação (Ministry of Education, Science and Innovation)
MUR	Ministero dell'Università e della Ricerca
NQF	National Qualifications Framework
OECD	Organization for Economic Co-operation and Development
PRISMA-ScR	Preferred Reporting Items for Systematic reviews and Meta-Analyses extension for Scoping Reviews (PRISMA-ScR)
PT	Portugal
POR	Portugal
QAA	Quality Assurance Agency for Higher Education
QF-EHEA	Qualifications Framework of the European Higher Education Area
RIO	Research Innovation Office
UCP	Universidade Católica Portuguesa
UFM	Uddannelses- og Forskningsministeriet (Ministry of Higher Education and Science)

Introduction

This dissertation contributes to scholarship at the intersection of arts entrepreneurship education and higher education curricula mapping (Korzen, 2015; Beckman, 2007a; Thom, 2017) within the scope of ‘core creative arts’ and ‘other core cultural industries’¹ (Throsby, 2008), as well as arts entrepreneurial competencies (Lackéus, 2015; Bacigalupo et al., 2016; Thom, 2017). More specifically, this exploratory research is mapping the current state of arts entrepreneurship education curricula offerings in higher education - first and second cycle degrees (Bologna Declaration, 1999) - across Portugal, Italy, and Denmark: three European Union Member States with distinct geographical, demographic, economic, social, and political characteristics.

The study was developed in the context of an ongoing research project—*ELEVATE*—led by the Research and Innovation Office (RIO) at *Universidade Católica Portuguesa* (UCP) in partnership with other institutions² (EIT-HEI, 2025) in Portugal, Italy, and Denmark. Among other aims, project *ELEVATE* is looking at improving designed curricula in the Cultural and Creative Industries to “equip[ping] graduates with the advanced skills and competencies required for success in an increasingly competitive job market” (EIT-HEI, 2025). This dissertation contributes to the larger project by collecting evidence of curriculums across the three participant countries.

The concern that arts undergraduates and graduate students “learn arts skill sets, but they do not learn how to leverage these skills to create a sustainable career in the arts” (Beckman, 2007a, pp.96) has motivated this work.

The author is herself an artist, has attended core arts higher education (music performance in jazz), lived through the challenges of seeking work in creative and cultural occupations, and attempted to sustain a career in the arts—facing the economy that William Deresiewicz, in his book *The Death of the Artist*, describes as “fast art: fast music, fast writing, fast video, photography, design, and illustration, made cheaply and consumed in haste” (Deresiewicz, 2020).

¹ ‘Core creative arts’ (literature; music; performing arts; visual arts), and ‘other core cultural industries’ (film; museums and libraries) are two industry clusters defined by cultural economics scholar David Throsby (2008) in the Concentric Circles Model (see section 1.1.1.1 for explanation).

² Aarhus University (Denmark), Università degli Studi di Trieste (Italy), Università Cattolica del Sacro Cuore (Italy), Food4Sustainability CoLAB (Portugal), TecmaFoods (Portugal), and MateraHub (Italy).

The decline of traditional patronage systems that supported artists throughout the nineteenth and twentieth centuries and the push for a more neoliberal approach to culture in the last two decades (Ellmeier, 2003) further exacerbates this challenge.

Today, artists and cultural workers within the larger Cultural and Creative Industries (CCI) represent professionals with the highest rate of self-employment in the European Union. According to *Eurostat*, the statistical office of the European Union, approximately 32% of these professionals are self-employed workers, which is significantly higher than the EU average of approximately 14% across all employment sectors (EENCA, 2020).

In the context of self-employment, these workers often face livelihood instability due to limited labor law protections, frequently working part-time and experiencing atypical career patterns³—particularly among core creative arts professionals (EENCA, 2020)—despite being typically more educated than workers in other sectors: 59% of cultural workers have some level of tertiary education, compared to the EU average of 34% (EENCA, 2020).

Studies have shown, however, that most CCI graduates leave their education “unprepared for the realities of forging a career and to the realities of the inherent self-employment” (DCMS, 2006. pp.16). As artists transition from studying art to making a sustainable living from their work and “leave the supporting structures of a school or institution, they are pretty much on their own” and are increasingly required to approach their careers as “one-person enterprises” (EENCA, 2020. Pp.107), thus assuming multifaceted roles that demand skills beyond their artistic expertise.

Given this gap between educational attainment and career readiness, the need for curriculum redesign to embrace more enterprising and entrepreneurial education in the arts has increased (Hong et al., 2012; OECD, 2020). Arts entrepreneurship has emerged as higher education's response to this context, offering the dual capacity of “addressing the realities of traditional arts employment and realizing the potential impact that students with this training can have” (Beckman, 2007, pp.88). Entrepreneurial education in this context may enhance graduates' chances of sustaining careers by learning tools to thrive in a “rapidly changing and highly interconnected world” (European Union, 2006).

³ Atypical work is characterized by: flexibility, mobility, project work, short-term contracts, part-time work, voluntary or very low-paid activities, employee-like, pseudo-self-employment/freelancing. (MKW et al., 2001)

Arts entrepreneurship education also challenges traditional artists' mindset and proposes a shift from the common assertion among these professionals that 'money ruins art' to 'money enables art' (Bridgstock, 2012, pp.129). The ultimate outcome of implementing such thinking and practices within the arts and cultural fields is to “enhance livelihoods and create cultural value for creative workers” (Kuhlke et al., 2015. pp. 9).

European Union's boosting funding for higher education and research in its last two financial frameworks (OECD, 2025) combined with the growing internationalization and the expansion of cross-border consortium projects between higher education institutions in Europe (OECD, 2025)—including research and curriculum development in entrepreneurship education within the arts and cultural fields across national borders (Damasio & Bicacro, 2017)—have further stimulated the implementation of arts entrepreneurship education within higher education institutions.

Entrepreneurship education is also part of a growing effort and priority of the European Union to foster entrepreneurship capacity on multiple fronts to ensure that European citizens readily adapt to changes brought about by a globalized and increasingly interconnected society (European Commission, 2013).

Entrepreneurship education (EE) as both a field of research and curricula has grown exponentially worldwide in recent decades (Pittaway & Edwards, 2012; Toscher, 2019), and by addressing the particularities of labor in the Culture and Creative Industries—which are many—entrepreneurial⁴ education in the realm of ‘core creative arts’ and ‘other core cultural industries’ (Throsby, 2008) has developed as its own research field, termed arts—and sometimes cultural—entrepreneurship education (Loots & Rapisarda, 2021; Essig, 2017).

This dissertation examines the current state of arts entrepreneurship education (AEE) in higher education institutions (HEIs) in Portugal, Italy, and Denmark as its primary research inquiry, while also investigates the observed pedagogical trends in teaching arts entrepreneurship curricula within arts and cultural first- and second-cycle degree programs as its secondary research question.

This research focus is further endorsed by the emphasis on training programs directed at preparing specialists (artists) and support professionals (cultural workers) for occupations within the Cultural and Creative Industries (Higgs et al., 2008).

⁴ Entrepreneurial Education is used interchangeably with Entrepreneurship Education.

Artists and cultural workers comprise 4.5% of total employment in Denmark (26% of whom are artists), 3.9% in Portugal (16% of whom are artists), and 3.5% in Italy (19% of whom are artists) (Eurostat, 2024).

In **Chapter One**, the author puts forth a comprehensive literature review—grey and academic⁵—that contextualizes and introduces relevant topics for a complete understanding of the study's scope and to facilitate the reading of subsequent analyses. The review covers the state of the art of Cultural and Creative Industries (CCI), arts entrepreneurship education (AEE), entrepreneurship competencies and competence frameworks, higher education systems in Portugal, Italy, and Denmark, factors that influence the development of arts entrepreneurial education curricula, and previous arts entrepreneurship education curricula mapping efforts.

Chapter Two presents the methodology employed to answer the primary and secondary research questions and address complementary research objectives. The study adopts an inductive methodology incorporating a literature review and systematic data collection procedures to collect data from publicly available online sources, including a PRISMA-ScR⁶ protocol, structured surveys, and semi-structured interviews. The analytical framework follows approaches used in similar curricula mapping efforts conducted in other regions, including the United States, the United Kingdom, and Germany (Beckman, 2007; Korzen, 2015; Thom, 2017).

Chapter Three contextualizes labor in the CCIs across Portugal, Italy, and Denmark. It investigates the labor market characteristics and working conditions that higher education graduates from 'core creative arts' and 'other core cultural industries' (Throsby, 2008) degree programs encounter upon leaving academia. This section emphasizes gender bias and market dynamics, drawing on Eurostat statistical data.

Chapter Four introduces the external participants who were surveyed and interviewed for this study, providing supporting evidence for this investigation.

⁵ *Academic Literature* is characterized in this study as peer-reviewed articles published in journals, scholarly books and master's and doctoral theses; *Grey Literature* is characterized in this dissertation as non-peer-reviewed documents, published by governments, research institutes and international organizations, including studies and research reports, working papers, green papers, conference proceedings, policy documents, government official communication and websites, and unpublished literature.

⁶ PRISMA-ScR is the acronym for Preferred Reporting Items for Systematic reviews and Meta-Analyses extension for Scoping Reviews.

Chapter Five presents the initial results from the arts entrepreneurship education curricula mapping across all three studied contexts, demonstrating where, how frequently, and under which circumstances arts entrepreneurial content is taught to students in arts and cultural disciplines⁷ first-and second-cycle degree programs in tertiary education in Portugal's, Italy's, and Denmark's higher education institutions.

This chapter also provides visual data representations through GIS⁸-generated maps featuring the geolocation of all curricular units reviewed. Comparative tables and analytical graphics also provide a comprehensive overview of the mapping results and facilitate cross-national analysis of curricular patterns and institutional distribution.

Building upon this foundation, the analysis is further divided into two other chapters—**Chapters Six and Seven**—in which the author introduces different perspectives and focuses on answering different objectives related to both primary and secondary research questions.

The analyses examine various data sources: the inventory of curricular units resulted from the mapping, tabulations of most frequently taught competencies across all mapped course units, evidence collected from 36 structured survey questionnaires, and findings from 10 semi-structured interviews conducted with higher education institutions' faculty involved with the mapped course units⁹ within the context of each studied country.

In continuation of the study, **Chapter Eight** offers a comprehensive summary of all analyses, highlighting the main results and findings, as well as the main contributions from this study to the AEE scholarship and main study limitations. It is important to emphasize that this dissertation is not aiming at providing absolute answers to the research questions; rather, the primary outcomes of this exploratory research are: first, an inventory of identified course units that offer arts entrepreneurship curricula—a snapshot of academic year 2024/2025; second, an analysis of the main entrepreneurial competencies taught cross-nationally, informed by the mapping; third, an examination of pedagogical activities in arts entrepreneurial¹⁰ education;

⁷ In the context of education, 'core creative arts' and 'other core cultural industries'—both clusters of industries defined by scholar David Throsby (2008)—are collectively referenced as 'arts and cultural disciplines' throughout this dissertation.

⁸ GIS is the acronym for Geographical Information System.

⁹ The term "course unit" is used interchangeably with "curricular unit" in this dissertation.

¹⁰ The author uses 'arts entrepreneurial education' interchangeably with 'arts entrepreneurship education' throughout the dissertation.

and fourth: an indication of potential factors that may contribute to implementing arts entrepreneurship education in higher education institutions' degree programs.

Finally, **Chapter Nine** closes the dissertation with conclusions and suggestions for future studies, which stem from addressing the challenges of higher education and labor markets for artists and cultural workers to discussions regarding the status of the human artist (Bar-Gil, 2025; Roberts, 2024; Whitaker, 2025) and arts higher education in light of recent developments in artificial intelligence generative art (Danesi, 2024). The dissertation concludes with references, bibliography, and appendices, which present all supporting material for the entire exploratory research.

While arts entrepreneurship education remains a young field of study (Hausmann & Heinze, 2016), implementation of arts entrepreneurship curricula in arts and cultural degree programs has seen steady growth (EENCA, 2020) across different regions of the world in the past decade (Essig & Guevara, 2016; Thom, 2017; Essig, 2017). This dissertation contributes to mapping how Portugal, Italy, and Denmark engage with this emerging curriculum across higher education institutions within each of the three studied countries, including Universidade Católica Portuguesa's efforts with the Master's degree in Enterprise Management for the Creative Industries, for which the author is completing this dissertation as a concluding requirement.

1. Chapter One: Literature Review

As indicated in the introduction, this research maps arts entrepreneurship education (AEE) curricula offerings and pedagogical trends across higher education institutions in Portugal, Italy, and Denmark. The study focuses on programs within the ‘core creative arts’ and ‘other core cultural industries’ (Throsby, 2008), examining offerings at Bachelor's and Master's education levels. These correspond to the first and second cycles qualifications of tertiary education defined by the Bologna Declaration (1999), or levels 6 and 7 in the European Qualifications Framework (EQF), respectively.

This chapter reviews both grey and academic literature, introducing key themes and theoretical frameworks, and provides the anticipated necessary conceptual foundation for interpreting the findings and insights presented in **Chapters Five, Six, and Seven**. Given the comparative nature of this study across three European Union Member States with diverse geographical, demographic, social, and economic contexts, an extensive review of literature was required to capture the complexity and variation within the field of arts entrepreneurship education in all three studied national contexts.

Recognizing this complexity, this section is divided into five subchapters. First, it provides an in-depth characterization of cultural and creative industries and sectors (CCIS), corresponding occupations, standard industrial codes and fields of education (subchapter 1.1). Second, the study establishes the foundations for entrepreneurial education contextualized within the arts and cultural disciplines within the broader Cultural and Creative Industries (CCI), examining arts entrepreneurship education as a field of study, curriculum development, and *competencies* and *competences* frameworks¹¹ (subchapter 1.2);

Subchapter 1.3 shifts focus to analyses of higher education systems across Portugal, Italy, and Denmark, while 1.4 introduces entrepreneurship education development within each context and presents a case study of factors that may contribute to implementing arts entrepreneurship education in higher education arts and cultural degree programs.

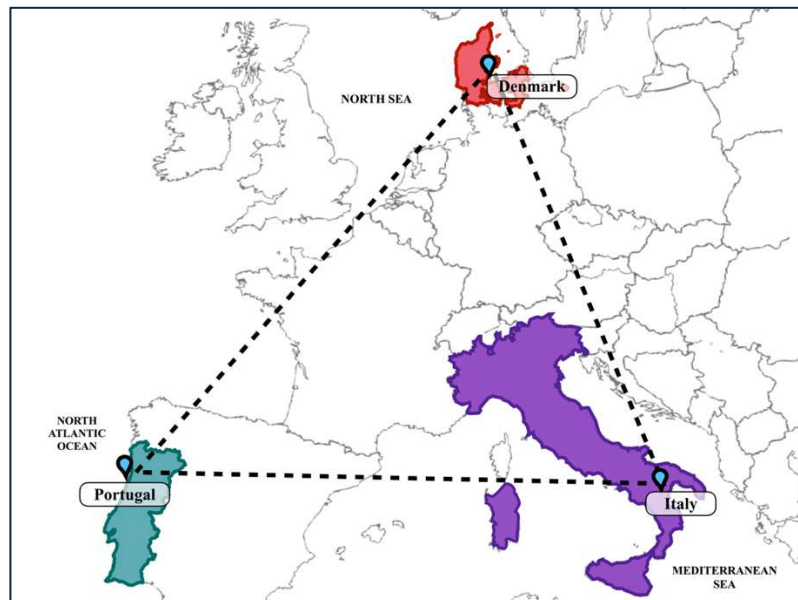
Subchapter 1.5 concludes the review by analyzing existing arts entrepreneurship education curricula mapping studies from the United States, United Kingdom, and Germany, which have provided methodological and conceptual foundations for this research.

¹¹ There is an explanation for the use of both terms *competencies* and *competences* in subchapter 1.2

Before engaging with the literature review, it makes sense to explain why Portugal, Italy, and Denmark were selected for this mapping. Initially, it was due to their connection to Project *ELEVATE* (the larger consortium project to which this dissertation contributes to). However, as the literature review progressed, an additional rationale emerged: these three countries represent distinct geographical subregions within the European Union (EU). A cross-national comparative analysis of these three contexts can reveal the varying levels of emphasis that higher education institutions across the EU are committing to implementing arts entrepreneurship education curricula, yielding empirical evidence to detect emergent regional patterns.

For the purposes of this comparative analysis, this study proposes a metaphorical 'imagined triangle' that connects these three contexts across western continental Europe, with each country positioned at a different vertex. Within this conceptual triangle, Denmark is located at the northern vertex in Scandinavia, bordering the North Sea; Italy is at the southeastern vertex in the Mediterranean region, bordering the Mediterranean Sea; and Portugal is at the southwestern vertex, on the Iberian Peninsula bordering the North Atlantic Ocean.

Figure 1 – Illustration of Triangle Embracing Western Continental Europe



Source: produced by the author, based on *Google Maps*¹² attributions

¹² Google Maps can be accessed at: [google.com/maps](https://www.google.com/maps)

This geographical framework also enabled evaluation of the density and distribution of course unit offerings across regions. Geographic Information Systems (GIS) were incorporated to this analysis to visualize and analyze collected data using the open-source software QGIS¹³.

While this geographical approach provides analytical value, understanding the policy landscape that governs these three contexts is equally important. Portugal, Italy, and Denmark, as European Union Member States, adhere to common EU guidelines, frameworks, directives, and regulations concerning education, lifelong learning, and culture (European Commission, n.d.).

Research for this dissertation revealed that although entrepreneurship education (EE) represents one of the top priorities for European Union policies, and despite the existence of a European reference framework for entrepreneurship competences (EntreComp¹⁴), successful EE implementation across Member States depends significantly on the efforts of national governments and higher education institutions to ensure effective local adaptation. These local actors serve as intermediaries in shaping EU policies and developing entrepreneurial competencies among Europe's future workforce locally (European Commission, 2014. pp. 7).

Finally, before proceeding to the detailed literature review, this chapter establishes key higher education terminology that will be referenced throughout this dissertation.

Table 1 – Key Higher Education Terminology: Definitions and Usage in This Study

Term	Description	Source
Course Unit	Used interchangeably with curricular unit. A self-contained, formally structured learning experience. Course units can have different numbers of credits. A planned series of learning experiences in a particular range of subject-matters or skills offered by a sponsoring agency and undertaken by one or more students;	Lokhoff et al, 2010
Curricula	The “inventory of activities implemented to design, organize and plan an education or training action, including definition of learning objectives, content, methods (including assessment) and material, as well as arrangements for training teachers and trainers.” (Landsheere, 1979)	Landsheere, 1979; CEDEFOP, 2008;
Curriculum	[1] “a set of courses constituting an area of specialization” which are “...offered by an educational institution” [2] Also referred as programme, “a set of educational components leading to the award of a degree to a student after successful completion of all the requirements” (ECTS User’s Guide, 2015)	[1] Webster’s Dictionary [2] ECTS User’s Guide, 2015
Curriculum trends	Increasingly important changes that are taking place in the field of curriculum to respond to current and anticipated developments in society and education	UNESCO IBE, 2011)
Degree	[1] Used interchangeably with Program, by the author.	Webster’s Dictionary

¹³ <https://qgis.org/>

¹⁴ EntreComp is a European Reference in Entrepreneurship Competence Framework and there is a subchapter dedicated to it (subchapter 1.2.3.1)

	[2]A title conferred on students by a college, university, or professional school on completion of a program of study (Webster's New International Dictionary)	
Higher Education Institution	An entity that has full degree awarding powers at higher education level (i.e. EQF levels 5 to 8) recognized by at least one national authority.	EQAR Website ¹⁵
Learning area	[1] Used interchangeably with area of specialization, or concentration, by the author. [2] The grouping of traditionally discrete but related subjects with the explicit aim of integrating students' learning. For example, the learning area 'social sciences/studies' can include elements of geography (UNESCO IBE 2011; 2013).	UNESCO IBE 2011; 2013)
Learning content:	The topics, themes, beliefs, behaviors, concepts and facts, often grouped within each subject or learning area under knowledge, skills, values and attitudes, that are expected to be learned and form the basis of teaching and learning.	UNESCO IBE, 2013
Lifelong learning	All learning activity undertaken throughout life, which results in improving knowledge, know-how, skills, competences and/or qualifications for personal, social and/or professional reasons.	CEDEFOP, 2011
Program/Programme	A set of educational components – based on learning outcomes – that are recognized for the award of a qualification. "Inventory of activities, content and methods implemented to achieve education or training objectives (acquiring knowledge, know-how, information, values, skills and competences), organized in a logical sequence over a specified period. <i>Comment:</i> the term 'programme' refers to the implementation of learning activities whereas 'curriculum' refers to the design, organisation and planning of these activities.	ECTS User's Guide, 2015 CEDEFOP, 2011
Qualification	Used interchangeably with Degree and issued by a competent authority attesting the successful completion of a recognized programme of study.	ECTS User's Guide, 2015
Syllabus (plural syllabi or syllabuses)	A document which outlines the aims, selection and sequence of contents to be covered, mode of delivery, materials to be used, learning tasks and activities, expected learning objectives or outcomes, and assessment/evaluation schemes of a specific course, unit of study or teaching subject. It is often used incorrectly as an equivalent of the term 'curriculum'.	UNESCO IBE, 2013
Study cycle (in higher education)	Higher education hierarchy structure for qualifications adopted post Bologna Declaration (1999) consisting of undergraduate (first-cycle), graduate (second-cycle) and doctoral (third-cycle)	ECTS User's Guide, 2015

Source: produced by the author, based of literature review defined in the table.

1.1 Cultural and Creative Industries: Definitions and Classifications

Understanding the structure and defining the Cultural and Creative Industries have been attempted by various scholars, policymakers, and industry circles in recent history (Bridgstock, 2010). In the twentieth century, scholarly understanding of the field was predominantly characterized by sociological perspectives, including foundational work by early sociologists such as Émile Durkheim, Max Weber, and Georg Simmel, alongside later Frankfurt School theorists who examined the relationship between art, artists, and society (Phillips, 2010; Swedberg, 2006).

¹⁵ <https://www.eqar.eu/>

Conversely, at the turn of the twenty-first century, discussions shifted toward a more economic perspective with the emergence of several internationally recognized studies that characterize the sector by industrial classifications, emphasizing economic interpretations of cultural production (Throsby, 2008).

Among the most significant studies that emerged at the turn of the 21st century are four key frameworks that define the Cultural and Creative Industries (CCI). First, the *Creative Industries Mapping Documents* from 1998 and 2001, published by the United Kingdom's Department of Culture, Media & Sports (Throsby, 2008), that defined the sector as encompassing "those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (Throsby, 2008; Higgs et al., 2008. Pp18).

Second, the World Intellectual Property Organization's (WIPO) *Guide for Surveying the Economic Copyright-Based Industries* (WIPO, 2003) from 2003, which focused the definition of the industries based on the "revenue earning potential of intellectual property rights" (Throsby, 2008, pp148).

Third, the United Nations Educational, Scientific and Cultural Organization (UNESCO) Institute for Statistics proposed-model from 2007, which classified the sector as industries that "produce and distribute cultural goods or services" (Throsby, 2008; UNESCO, 2007, pp.87).

Finally, David Throsby's Concentric Circles Model of the Cultural Industries, initially proposed in 2001, and formalized in 2008, which established Cultural and Creative Industries as sector clusters defined by production of cultural goods and services that give rise to two distinguishable types of value: economic and cultural (Throsby, 2008, pp.148).

The European Commission further contributed to these efforts in defining the field through its Green Paper *Unlocking the Potential of Cultural and Creative Industries* (European Commission, 2010), which introduced the framework for CCI within the context of European Union. This document defines cultural industries as "those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have" (European Commission, 2010, pp5).

This European Commission definition (European Commission, 2010) draws upon several descriptive frameworks, including UNESCO's and Throsby's Concentric Circles proposed models (Thorsby, 2008; KEA, 2006; KEA, 2018). While these models show some convergence

around key principles, this study has adopted Throsby's Concentric Circles Model to classify the Cultural and Creative Industries due to its dual emphasis on both economic and cultural value, which aligns with the entrepreneurial education focus of this research.

The following subsections introduce Throsby's Concentric Circles Model and delineate the specific sectors considered within the scope of this dissertation, within the broader CCI (Subchapter 1.1.1), as well as examines the European professional occupations classification codes (Subchapter 1.1.2) and relevant fields of education (Subchapter 1.1.3) that correspond to selected industries clusters.

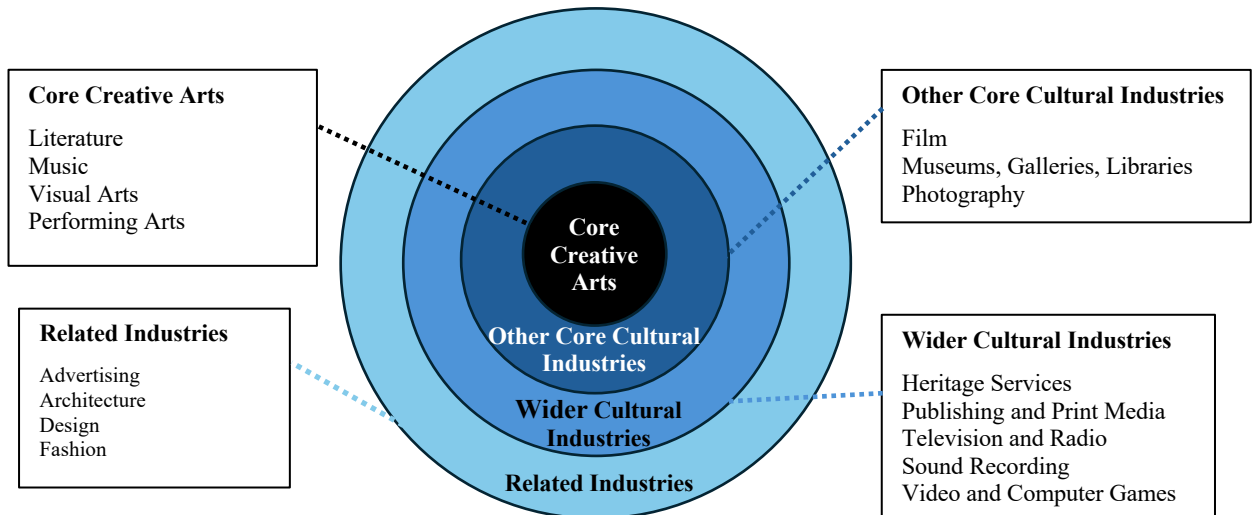
1.1.1 The Concentric Circles Model and Corresponding ESCO and ISCED-F Classifications

The Concentric Circles Model proposes a definition of cultural and creative industries based on activities that produce and diffuse cultural goods and services (Throsby, 2008). According to Throsby, these cultural goods and services share several distinctive characteristics: they may cultivate human taste, have some public-good properties, and result from human creativity inputs and processes. Additionally, they serve as vehicles for symbolic messages to consumers, contain intellectual property attributable to individuals or groups, and "embody, or give rise to forms of value that are not fully expressible in monetary terms and that may not be revealed in either real or contingent markets" (Throsby, 2006, pp.7)

The Concentric Circles model is composed of four layers, illustrated in **Figure 2** (on page 28), with each layer corresponding to a group (cluster) of industries within the broader Cultural and Creative Industries. Throsby explains that these groups were formed according to their proportion of cultural content to commercial value: "the more pronounced the cultural content of a particular good or service, the stronger is the claim of the industry producing it" to be placed closer to the center of the model (Throsby, 2008. Pp.149).

According to this framework, the inner circle represents the "core creative arts"—industries with the highest proportion of cultural content relative to commercial value. Moving outward through successive layers, industries demonstrate decreasing cultural content and increasing commercial orientation (Throsby, 2008).

Figure 2 – The Cultural and Creative Industries' Concentric Circles Model



Source: Illustration by the author, based on David Throsby's Concentric Circles Model illustration (Throsby, 2008)

Music, Performing Arts, Visual Arts, and Literature industries correspond to the core creative arts and are placed at the center, as Group (cluster) 1. The second circle, moving outward from the center, corresponds to Group 2 'other core cultural industries' and includes photography, film, museums, galleries, and libraries. The third circle, Group 3, encompasses 'wider cultural industries' such as heritage services, publishing and print media, television and radio, sound recording, and video and computer games. The outermost ring represents Group 4, 'related industries,' which includes advertising, architecture, design, and fashion industries (Throsby, 2008).

This classification reflects an upstream-to-downstream structure, moving from core cultural content creators at the center to distributors and related services at the periphery (Markusen et al., 2008; DeNatale & Wassall, 2006).

Throsby has suggested that this empirically informed categorization may find application in various national contexts (Throsby, 2008). For this dissertation, only the two industry groups closest to the center in Throsby's Concentric Circles Model were considered to inform the exploratory research and mapping.

Beyond this industry clustering, Throsby outlined three different types of creative labor within the artistic and cultural sectors, aligned with Markusen et al.'s (2008) tabulation of cultural industries' as *creative* and *non-creative* occupations (Throsby, 2008; Markusen et al., 2008). These include occupations that: (1) produce primary creative outputs, such as professional

writers, composers, film and video makers, and visual artists; (2) practice creative interpretation of primary creative outputs, such as performers in dance, drama, and music across various media; and (3) support creative production of cultural goods and services. (Markusen et al., 2008. pp38; Throsby, 2008. pp.151)

Based on analysis of published literature on core creative arts and other core cultural industries (Throsby, 2001; 2003; 2006; 2008), this study additionally identified professional occupations by separating them into specialist workers (also referred to as artists) and support workers (also referred to as cultural workers)¹⁶ who may, among other functions, take on managerial roles within the cultural and creative industries (CCI) (Throsby, 2008; Higgs et al., 2008).

To specify these occupations according to European Union standard classifications, this study first identified corresponding *European Skills, Competences and Occupations* (ESCO) codes for occupations representing specialist and support roles within the selected sector clusters within the CCI. Subsequently, the study researched relevant *International Standard Classification of Education for Fields of Education and Training* (ISCED-F) codes of educational fields that prepare higher education students for these selected occupations across Portugal, Italy, and Denmark. Both the ESCO and ISCED-F classifications informed the criteria and selection processes for the curricular units that were mapped, as detailed in **Chapter Two**.

1.1.1.1 Specialists and Support Workers within Core Creative Arts and Other Core Cultural Industries: ESCO Classifications

Professional occupations within the European Union, regardless of industry, are regulated and follow standard industrial code guidelines established in official EU documents (European Commission, 2017). Since 2017, the European Union has adopted the *European multilingual classification of Skills, Competences and Occupations* (ESCO) as its official classification system. This system was developed by the European Commission's Directorate-General (DG) for Employment Social Affairs and Inclusion in collaboration with the European Center for the Development of Vocational Training (CEDEFOP) (European Commission, 2017).

¹⁶ Interpretations of the creative/non creative workers by a creative trident comprising three categories: 1) specialist workers – those employed in the core creative occupations within creative industries; 2) support workers – those employed in other occupations within the creative industries; and 3) embedded workers – those employed in core creative occupations within other industries. (Throsby, 2008; Higgs et al., 2008). This dissertation focuses on the first two categories, as embedded workers fall outside the two inner circles of the Concentric Circles Model.

The ESCO classification serves as a standardized reference system for defining professional occupations in the EU labor market, and has been designed to be compatible across all European Union Member States to support workforce mobility (European Commission, 2017). ESCO codes describe, identify, and classify professional occupations and skills, and are structured to correspond with the *International Standard Classification of Occupations* (ISCO) under the ISCO-08 hierarchy. (European Commission, 2017).

Within this structure, professional occupations in the ‘core creative arts’ (the arts field) and ‘other core cultural industries’ (the cultural field) are classified under *Professionals* (Code 2), specifically within *Legal, Social and Cultural Professionals* (Code 26), and sub-grouped under *Creative and Performing Artists* (Code 265). According to ESCO, creative and performing artists are described as "professionals conceiving, creating and performing in literary and artistic works; interpreting and communicating news, ideas, impressions and facts" (ESCO Website, n.d.)¹⁷.

It is important to note, however, as highlighted by an ongoing EU co-funded project, the *Creative Flip Project*, that ESCO taxonomy does not currently represent the totality of Cultural and Creative Sectors and Industries (CCSI) "in a manner that is comprehensive and differentiated enough for the needs of their stakeholders, nor does it offer easy access to relevant content" (Creative Flip, 2023. Pp.2).

Table 2 – Concentric Circles Model Groups 1 and 2: Occupations and ESCO Codes

Concentric Circles Group	Specialist/Support Classification	ESCO Codes	Occupation minor group	Examples of occupations (Label)
CORE CREATIVE ARTS	SPECIALIST WORKERS	2651	Visual Artists	- Artistic painter - Storyboard artist - Cartoonist - Conceptual artist - Drawing artist - Sculptor - Video artist
		3431.1	Photographers	- Photographer (visual artist)
		2652	Musicians, Singers and Composers	- Composer - Musician - Musical conductor - Singer - Sound artist
		2653	Dancers and Choreographers	- Choreographer - Choreologist - Dance répétiteur - Dancer - Street dancer
		2641	Authors and related writers	- dramaturge - lyricist

¹⁷ <http://data.europa.eu/esco/isco/C265>

				- script writer	
		2659	Creative and Performing Artists Not Elsewhere Classified	- Circus artist - Puppeteer - Street performer - Street Artist	
		2655	Actors	- Actor/actress - Voice-over artist - Mime artist	
	SUPPORT WORKERS	3339	Managers	Business Services agents not elsewhere classified	- Talent agent ¹⁸
		1349		Professional services managers not elsewhere classified	- Artistic Director
	OTHER CORE CULTURAL INDUSTRIES	2654	Film, Stage and Related Directors and Producers	- Documentary director - Film editor - Photography director	
		2655	Actors	- Actor/actress	
	SUPPORT	1431	Managers	Sports, recreation and cultural center managers	- cultural center director - cultural facilities manager - performance production manager

Source: ESCO Website and Creative Flip Project (Co-funded European Union Project 2024-26)

Annex-I_Occupational-breakdown-of-the-CCSI_3_

The *Creative Flip Project*¹⁹ aims to address these limitations by ensuring greater integration of cultural and creative sectors into the European competence and qualifications framework by 2026. While this ongoing development of ESCO classifications represent an important advancement for future research in cultural and creative industries, the current study operates within the existing ESCO framework as it stands, acknowledging its limitations.

The author, however, used information available in the *Creative Flip Project's* website²⁰, specifically the Excel file *Occupational breakdown of the CCSI*²¹, to supplement the ESCO

¹⁸ They represent actors, authors, musicians, among other professionals for prospective employers, set up public appearances, auditions and performances and handle contract negotiations. (Creative Flip Project, n.d.) which are thus functions that independent entrepreneurial artist and artist entrepreneurs typically learn by doing to self-manage their careers (Hong et al., 2012).

¹⁹ Policy project co-funded by the European Union, implemented in partnership by the *Goethe-Institut*, the *European Creative Hubs Network*, the *IDEA Consult*, the *Institut de la Propriété Intellectuelle Luxembourg (IPIL)*, the *Culture Action Europe* and the *European Network of Cultural Centres* (Creative Flip, 2023).

²⁰ <https://creativeflip.creativehubs.net/> (last accessed on 02/09/2025)

²¹ <https://creativeflip.creativehubs.net/post/occupational-breakdown-of-the-ccsi> (last accessed on 02/09/2025)

codes listed on **Table 2**. This resource served as a reference to identify creative occupations that are not currently represented in the official ESCO classification system, thereby providing a more comprehensive mapping of relevant professional roles.

1.1.1.2 Classifying Fields of Education and Training within the Core Creative Arts and Other Core Cultural Industries: ISCED-F Categories

European Union education guidelines stipulate the use of the *International Standard Classification of Education Fields of Education and Training* (ISCED-F) to classify education fields in tertiary education (UNESCO, 2013). The ISCED-F codes cover diverse training domains. Given the scope of this dissertation, the research focused on educational fields that typically prepare professionals for occupations in specialist and support roles in the core creative arts and other core cultural industries (Throsby, 2008).

The ISCED-F codes selected for this study primarily aligns with the *Arts* codes (ISCED-F Narrow Field code 021). However, as further detailed in **Chapter Two**, Bachelor's and Master's degree programs reviewed in the mapping of arts entrepreneurship education curricula were also registered under codes that fall under additional fields of education and training in local national education registers. These additional fields include *Journalism and Information* (ISCED-F Narrow Field code 032), *Social and Behavioral Sciences* (ISCED-F Narrow Field code 031), and *Business and Administration* (ISCED-F Narrow Field code 041) (UNESCO, 2013).

Table 3 – ISCED-F Codes for Concentric Circles Model Selected Groups

ISCED-F Narrow field	ISCED-F Code	ISCED-F Detailed field	Description
021 ARTS	0210	-	Arts not further defined
	0211	Audio-visual techniques and media production	The study of techniques and skills to produce books or newspapers, radio or TV production, film or video production, recorded music production and graphic reproduction. It includes programs and qualifications in methods of color reproduction, photography and computer graphics. Study of combining pictures, words and decorations in the production of books, magazines, posters, adverts etc. is also included.
	0212	Fashion, interior and industrial design	The study of creatively combining line, form and fabric in designing and constructing e.g. fashion garments, industrial products and interiors.
	0213	Fine arts	The study of visual forms of creative expression, dealing with theory, history, techniques, performance and production in fine arts.
	0215	Music and performing arts	The study of the principles and techniques associated with performance involving music, speech, movement, mime, characterization, improvisation and stage craft.
	0219	-	Arts not elsewhere classified

031 SOCIAL AND BEHAVIORAL SCIENCES	0314	Sociology and cultural studies	The study of human beings and the way they behave in groups and in relation to society. The study of ethnology and social anthropology are included here, likewise the study of human and social geography.
032 JOURNALISM AND INFORMATION	0320	-	Journalism and information not further defined
	0321	Journalism and reporting	The study of the theory and practices of journalism/reporting as part of the field of mass communication. Journalism and reporting is about the wording and content of messages. It comprises news reporting, writing commentaries and feature stories of public interest etc.
041 BUSINESS AND ADMINISTRATION	0413	Management and administration	The study of planning, directing and operating the functions and activities of organizations and institutions. Programmes in management also including administration, economics, finance etc. are included here if emphasis is given to management and administration.
	0414	Marketing and advertising	The study of promoting the exchange processes of goods and services between organizations and/or individuals, and the study of consumer behaviour and requirements. It includes the study of the role of product development, pricing, distribution, promotion and sales in order to maximise business performance.
	0419	-	Business and administration not elsewhere classified

Source: Produced by the author based on ISCED-F Publication 2013 (UNESCO, 2013)

1.2 Entrepreneurship Education within the Core Creative Arts and Other Core Cultural Industries

Entrepreneurship has been a key priority of European Union's policy and research since 2006 (Bacigalupo et al., 2016). Although various definitions exist in scholarly work (Beckman, 2014; Gartner, 1990), this dissertation defines entrepreneurship as a transversal competence to "act upon opportunities and ideas and transform them into value for others... [a value] of economic, social or cultural nature" (FFE-YE, 2012. pp11).

Entrepreneurship has repeatedly appeared in the European Skills Agenda as one of the actions to strengthen "human capital, employability and competitiveness" in Europe (European Skills Agenda, n.d.). It has also been highlighted as a relevant skill that individuals should master by 2030, listed in the United Nations Sustainable Development Goals resolution on education (SDG 4) (UN General Assembly, 2015).

In 2006, the European Parliament and Council published a recommendation concerning the adoption of a "sense of initiative and entrepreneurship," as one out of eight crucial lifelong learning competences to European citizens to adopt (European Union, 2006). Ten years later, in 2016, the European Commission published the *EntreComp: Entrepreneurship Competence Framework*, which established a European reference "for any initiative aiming to foster entrepreneurial capacity of European citizens" (Bacigalupo et al., 2016, abstract). This

framework represented the culmination of multiple studies on entrepreneurship education (Komarkova et al, 2015; European Commission, 2015; Lackéus, 2015; European Commission, 2013).

In the *Entrepreneurship 2020 Action Plan* (2013), the European Commission defended that investing in entrepreneurship education was “one of the highest return investments Europe [could] make” (European Commission, 2013. Pp.5) as it is expected to contribute to integrate European citizens to the twenty-first century labor market (European Commission, 2012). At the higher education level, according to the *Quality Assurance Agency for Higher Education* (QAA), entrepreneurship education enables and fosters entrepreneurial competencies and mindsets, “widening graduates’ career options to include freelancing, portfolio careers, and running a part-time business” (QAA, 2012. Pp9).

Since the 2006 European Parliament and Council Recommendation, the European Union assigned education, “in its dual role, both social and economic,” the function of “ensuring that Europe's citizens acquire the key competences needed to enable them to adapt flexibly to changes (European Union, 2006. ANNEX) brought about by globalization and its resulting increasingly interconnected society.

Entrepreneurship education as both a field of research and curricula has grown exponentially worldwide in recent decades (Pittaway & Edwards, 2012; Toscher, 2019), and in the European Union, there has also been an acknowledged increase in the presence of entrepreneurial course units and programs at higher education level (Banha et al., 2025; European Commission, 2008; Iacobucci & Micozzi, 2010).

In the context of higher education within ‘core creative arts’ and ‘other core cultural industries,’ EE has evolved as its own field of research – stretching out of general entrepreneurship education (Beckman & Essig, 2012; Hausmann & Heinze, 2016) called art—and-sometimes cultural or creative—entrepreneurship (Essig, 2017). Given that the “impact of having an artistic education on income and career advancement” is itself uncertain (Bille & Jensen, 2016), intrinsic and inherent difficulties particular to this sector requires the employment of specific competences and strategies to tackle such challenges (Toscher, 2019;2020;2021) that may not be covered in general entrepreneurial frameworks.

In other words, while artists and cultural workers may find valuable insights in general entrepreneurship education for sustaining their careers, it does not address all sector-specific challenges (Toscher, 2019; 2021). These challenges have become increasingly complex in

today's competitive 21st-century economy, with emerging technologies such as AI-generated art presenting new disruptions that specifically impact arts and cultural fields sectors in society (Danesi, 2024; Roberts, 2024; Whitaker, 2025).

The next sections provide definitions of arts entrepreneurship education (subchapter 1.2.1) and present concrete examples of entrepreneurship *competences* and *competencies*' frameworks that may be used to guide the development of curricula of arts entrepreneurial education (subchapter 1.2.2).

1.2.1 Defining Arts Entrepreneurship Education

Arts Entrepreneurship Education as a field of study, theory, and teaching practice has been developing and defining itself in the course of the last two decades (Rapisarda & Loots, 2021; Toscher, 2019). This growing recognition of the need to integrate entrepreneurial training into arts disciplines was catalyzed by the *Journal of Arts Management, Law and Society's* (JAMLS) special issue on the topic (Vol. 33, No. 3) in 2003 (Beckman, 2007a).

Australian scholar Ruth Rentschler wrote the introduction of this special issue acknowledging "scholarly investigation of entrepreneurship was [still] in its infancy in the arts" and that articles in that issue had the "goal of building a new body of research that [would] contextualize entrepreneurship in the arts" (Rentschler, 2003. pp164). Research usually traces the initial development of arts entrepreneurship (AE) as a conceptual definition separate from its business school education origins to this special issue (Essig, 2017; Chang & Wyszomirski, 2015), starting to address cultural and creative sectors' particular challenges and "employability concerns for people graduating with degrees in the arts or cultural disciplines" (Essig, 2017. Pp.3).

As with any emerging academic field, defining and reaching consensus on core concepts is challenging (Beckman, 2014; Korzen, 2015). Challenges range from defining the name of the research field itself to addressing more practical matters (Essig, 2017). For example, different names are attributed to the field. In Europe and Australia *arts entrepreneurship* is more commonly referred to as *cultural entrepreneurship*, following Paul DiMaggio's 1982 coined term (DiMaggio, 1982; Hagoort & Kooyman, 2015; Essig, 2017). The mapping conducted by this study confirmed the use of these varied terms in the European context, demonstrating that geographic and cultural contexts often shape different approaches to arts entrepreneurship education (Essig & Guevara, 2016; Essig, 2017).

The extent of adoption of arts entrepreneurship education curricula in higher education institutions has been registered by other mapping efforts, which are reviewed in the last section of this chapter.

A mapping by British scholar Marco Thom (Thom, 2017), identified a limited presence of AEE curricula in higher education institutions, despite growing visibility, indicating that only 5% of undergraduate fine arts programs include entrepreneurial or employability training in the United Kingdom, and just 2% in Germany (Thom, 2017).

In the United States, a 2006 pioneering mapping effort of the field identified 36 institutions offering arts entrepreneurship education curricula (Beckman, 2007a) and there has been registered a considerable growth since then. Updated studies from 2015 and 2016 found a larger number of HEIs curricula offerings in undergraduate and graduate levels, (Korzen, 2015; Essig & Guevara, 2016), a total of 168 institutions and 372 arts entrepreneurship programs (Essig & Guevara, 2016). Despite this growth, these offerings remained underrepresented within the broader context of arts undergraduate and graduate education (Korzen, 2015).

Recent research reinforced these limitations. A 2022 study revealed that among the United States' top 185 higher education institutions, only 9.7% of colleges offered arts entrepreneurship certificate programs and 11.4% required students to take arts business (and variations) courses for degree completion (Makridis & Kuuskoski, 2022, pp14). These rates demonstrate still insufficient integration of entrepreneurship training within degree programs in arts and cultural fields, consistent with findings in previous studies (Makridis & Kuuskoski, 2022; Essig & Guevara, 2016; Korzen, 2015).

This dissertation demonstrates how Portugal, Italy, and Denmark compare to this trend (see **Chapter Five**). Specifically, the mapping conducted by this research created an inventory of arts entrepreneurship curricula offerings in tertiary education programs across these three countries (in the academic year 2024-2025), training professional occupations in both specialist and support roles within the 'core creative arts' and 'other core cultural industries' (Throsby, 2008). Previous mapping exercises (Korzen, 2015; Beckman, 2007a; Thom, 2017) have provided valuable methodological approaches for documenting and analyzing arts entrepreneurship curricula offerings, which served as inspiration for this study, further discussed in **Chapter Two**.

Another important matter supporting arts entrepreneurship education involves making the words and attributes used for defining arts entrepreneurship explicit, just like William

Gartner—considered a key scholar in traditional entrepreneurship (Gangi, 2017)—argued in his essay *What Are We Talking About When We Talk About Entrepreneurship* (Gartner, 1990).

Inspired by Gartner's exercise and building upon a previous arts entrepreneurship study which identified main topics and attributes to AEE (Chang & Wyszomirski, 2015), the author of this dissertation began a process of identifying related words that give meaning to arts entrepreneurship.

Chang and Wyszomirski article *What is Arts Entrepreneurship? Tracking the Development of its Definition in Scholarly Journals* (2015) provided a systematic examination of arts entrepreneurship, reviewing scholarly works from 2003 until 2014. In this same article, Chang and Wyszomirski proposed a definition of arts entrepreneurship that has been embraced by this dissertation.

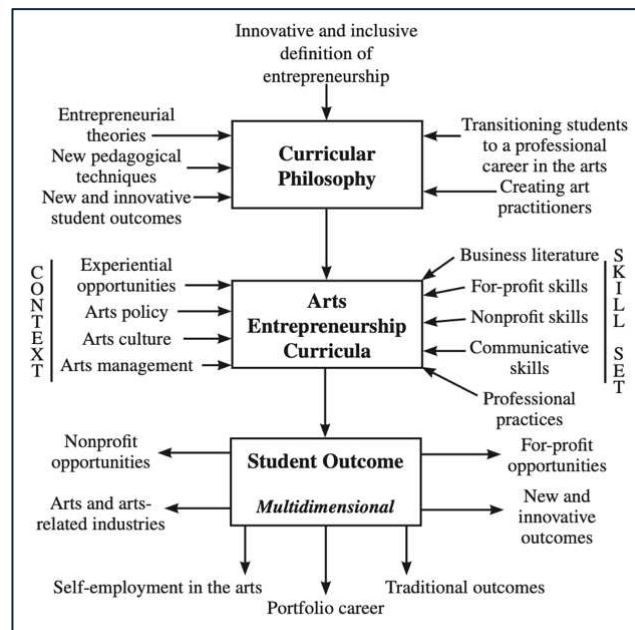
“Arts entrepreneurship is a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well economic and social value. Different combinations of resources can be directed toward different value equations and involve different risk calculations.” (Chang & Wyszomirski, 2015. Pp25)

This risk component in the above definition is drawn from foundational entrepreneurship theorist Joseph Schumpeter's work on risk (Chang & Wyszomirski, 2015; Schumpeter, 1934).

Building upon Chang and Wyszomirski's terminology, this study compiled additional terms from literature published in both *Artivate: A Journal of Entrepreneurship in the Arts* (Artivate) and *The Journal of Arts Entrepreneurship Education (JAE)* from 2014 to early 2025 and created a word cloud, mapping the terms that somehow define and support a thorough understanding of the field.

The word cloud (see **Appendix I**) that resulted from this exercise, served as a tool to visualize the world of arts entrepreneurship education and helped to establish search parameters for identifying and selecting the first batch of relevant course units in the screening phase of the PRISMA-ScR employed protocol for the mapping. For subsequent phases of the protocol, other strategies were employed (see **Chapter Two** for further detail).

Figure 3 – Context-based curriculum for arts entrepreneurship Resulting in Multidimensional Students Outcome



Source: Beckman, 2007a. Pp98

Finally, while identifying the words and attributes most suitable for arts entrepreneurship education, the author stumbled upon different streams and pedagogical approaches to arts entrepreneurial education curricula, and the characterization of arts entrepreneurship education as a transdiscipline²² (Beckman & Essig, 2012)²³ with a multitude of outcomes, preparing artists and cultural workers for self-employment in the arts, portfolio careers, traditional, new and innovative outcomes, for profit and nonprofit opportunities, as well as arts and arts-related industries opportunities. (Beckman, 2007a. Pp.98)

1.2.1.1 Higher Education Pedagogical Approaches for Arts Entrepreneurship Education

Literature shows that the first efforts to form a curricula for arts entrepreneurship education within higher education degree programs in the arts and cultural fields, provided mostly content that came directly from traditional business school programs (Toscher, 2019b; Beckman, 2007). Gary Beckman's pioneering mapping of the field, in 2006, found that most formal efforts in the

²² Transdiscipline is a “theory, point of view, or perspective that has some application in several disciplines” and a discipline that has standalone status” (Scriven, 2008. Pp.65).

²³ Gary Beckman and Linda Essig both co-founded *Artivate, A Journal Entrepreneurship in the Arts*.

United States then “explicitly placed business knowledge in an arts context” (Beckman, 2007a, pp.106).

As arts entrepreneurship education began to grow out of its infancy, with the emergence of dedicated scholarly journals²⁴ such as *Artivate: A Journal of Entrepreneurship in the Arts* (in 2012), *The Journal of Arts Entrepreneurship Research* (in 2014), and *The Journal of Arts Entrepreneurship Education* (in 2015), approaches to the field began to evolve. These specialized publications fostered discussions around the particularities of arts entrepreneurship (Welsh et al., 2014; Essig & Guevara, 2016) and prompted scholars to develop conceptual frameworks for arts entrepreneurial training focused specifically on arts and cultural contexts (see Toscher, 2019).

Given that arts entrepreneurship education is still a developing field, with the first dedicated systematic literature reviews of scholarly works appearing only in 2015 (Chang & Wyszomirski, 2015) and 2016 (Hausmann & Heinze, 2016), fundamental debates persist (Essig & Guevara, 2016) among cultural and creative industries’ scholars, policymakers, public authorities, and education actors on effective educational practices addressing the sector's particularities, and also over designations of arts entrepreneurial competencies (Loots, 2023; Bach, 2017; Gangi, 2017; Essig & Guevara, 2016).

American scholar Kimberly Korzen, in a 2015 mapping exercise updating the inventory of arts entrepreneurship education offerings at higher education institutions in the United States, brought to attention that almost every lecturer she interviewed for her study recognized the multiplicity of activities, approaches, and content within the field, with no clear consensus on core competencies and pedagogical methods (Korzen, 2015).

Through an extensive literature review of articles from the two main journals of arts entrepreneurship education, *Artivate* and *JAEE*, and the *Journal of Arts Management, Law and Society* (JAMLS), this dissertation has identified two main curricular streams in arts entrepreneurship education. The first approach focuses on preparing artists to self-manage their careers, developing arts entrepreneurial behavior competencies. And the second stream emphasizes management and start-up skills, typically associated with business school training and practices (Beckman, 2007a; Bridgstock, 2012, Toscher, 2019a).

²⁴ (1) *Artivate: A Journal of Entrepreneurship in the Arts* - <https://artivate.org/index.php/artivate/index>
(2) *The Journal of Arts Entrepreneurship Research* - <https://digitalcommons.memphis.edu/jaer/>
(3) *The Journal of Arts Entrepreneurship Education* - <https://digitalcommons.memphis.edu/jaee/>

American scholar Gary D. Beckman (2007a) characterizes these two streams as representing “two broad philosophical stances distinguish[ing] very different perceptions, applications, and interpretations of entrepreneurship. One is based on ‘New Venture Creation’; the other focuses on ‘transitioning’ students to professional careers in the arts.” (Beckman, 2007a. pp.91). The following section examines trends within each of these two streams through the perspectives of three key scholars from different periods and geographical contexts.

The analysis draws on Beckman (2007a), representing the early phase of arts entrepreneurship education; Bridgstock (2012) representing when the field began establishing dedicated scholarly journals; and Toscher (2019a), as the most recent contribution of the three. Toscher has developed a Conceptual Framework for Entrepreneurial Learning Activities in Arts Entrepreneurship Education based on both previously mentioned scholarly works.

1.2.1.2 Curricular Streams of Arts Entrepreneurship Education: New Venture Creation and Skills for Transitioning

Gary D. Beckman, in 2007 observed that among the few efforts found in his pioneering mapping of arts entrepreneurship education across the United States (U.S), there were two main streams for teaching entrepreneurship within the context of arts and cultural disciplines: the New Venture Creation (NVC) and Transitional approaches, as introduced earlier in the text (Beckman, 2007a).

Norwegian scholar Benjamin Toscher defines the two streams representing not the end goal of the teaching, “but the means for which the development of entrepreneurial competencies is the end” (Toscher, 2019a. pp.11). Therefore, the following characterizations of NVC and Transitional approaches focus on the pedagogical means that educators may choose to impart entrepreneurial knowledge to students “which in turn can be used to guide the[ir] choice of new experiences” (Politis, 2005. Pp.407). The ultimate goal of arts entrepreneurial education, by this reasoning, remains the development of arts entrepreneurial competencies, as analyzed further is subchapter **1.2.2**.

In 2007, Beckman characterized the *New Venture Creation* (NVC) means as composed primarily of “courses originating from business schools, such as accounting, economics, finance, business communications, and so on” (Beckman, 2007a. pp.96). Regarding the

transitioning²⁵ educational means, Beckman characterized it as “in its nascent stages”, and offering courses that focus “on the intangible and less explored aspects of the typical entrepreneurial curriculum (innovation development, entrepreneurial behavior, etc.)” (Beckman, 2007a. pp.91). For Beckman, both means should employ a context-based practice, “reflecting the economic and cultural environments students will inhabit when transitioning from higher education to a professional arts environment” (Beckman, 2007a. pp.97).

In 2012, Australian scholar Ruth Bridgstock in her essay *Not a Dirty Word: Arts Entrepreneurship and Higher Education*, also distinguishes NVC and Transitioning models as trends for entrepreneurial education within the arts and cultural fields (Bridgstock, 2012). For Bridgstock, the NVC approach provides students with courses focused on skills and knowledge associated with starting and growing an artistic enterprise, including sales and marketing, legal issues, business strategy and finance (Bridgstock, 2012).

The transitioning approach is characterized by Bridgstock as “emphasizing the ‘being enterprising’ sense of arts entrepreneurship”, with courses that focus on developing career self-management and employability skills, highlighting “less tangible capabilities such as opportunity recognition, entrepreneurial behavior, or resilience” (Bridgstock, 2012. Pp.126). Bridgstock also states that this approach relies on imparting sector-specific knowledge about labor regulations, networking strategies, and relationship-building for employability in arts and cultural fields, “drawing upon procedural skill sets as ‘knowing how’ and ‘knowing who(m)’” (Bridgstock, 2012. Pp.127).

More recently, scholar Benjamin Toscher building upon previous studies by Beckman and Bridgstock also defined both curricula streams, with a focus on how educators “may practically approach teaching arts entrepreneurship depending upon their own perceptions of the need for the topic in the curriculum and their pedagogical perspective” (Toscher 2021.pp335). In Toscher’s study, a typical arts NVC curricula provides students learnings on managerial finance, business strategy, marketing with courses focusing on “how to write a grant application or understanding how to set up a legal entity” (Toscher, 2021. Pp.335/336). Toscher acknowledges this model relevant to teach the recognition and exploitation of opportunities,

²⁵ Transitioning and Transitional are terms used interchangeably throughout the text.

and as focused on the accumulation and memorization of declarative knowledge²⁶ (Toscher, 2019)—typical of business-oriented hard technical skills (Toscher, 2019).

Regarding the transitional stream, Toscher presents it as an approach concerned with preparing students for the realities of professional artistic life outside Academia through developing entrepreneurial competencies (Toscher, 2019; Lackéus, 2015). These include knowledge, skills, and attitudes such as flexibility, adaptability, self-confidence, managing uncertainty, taking risks, and identifying opportunities (Toscher, 2021). According to Toscher, courses in this stream focus on employment and career self-management while imparting to students the concept of 'being enterprising' through activities that encourage understanding audiences, working in teams, achieving goals, and marshaling resources for projects (Toscher, 2019. Pp.11)

NVC approach appears throughout all three definitions across different periods of time, to fall into a category of entrepreneurship education that builds activities that prompt exploitative behavior²⁷ processes for acquiring entrepreneurship knowledge (Politis, 2005). In new trends of business acumen, this characterization would be called a *causal logic* for entrepreneurial action (Sarasvathy, 2001).

Whereas the *Transitioning* approach appears mostly covering intangible aspects (Bridgstock, 2012; Toscher, 2019) such as arts entrepreneurial competencies, and integrating activities that prompt exploratory behavior²⁸ processes (Politis, 2005), which in contemporary trends of entrepreneurship would be called an *effectual logic* for entrepreneurial action (Sarasvathy, 2001).

1.2.1.3 Entrepreneurial Learning in Arts Entrepreneurship Education

So far, this research in arts entrepreneurship education has offered definitions of the field (Chang & Wyszomirski, 2016; Gangi, 2017) and has documented the streams and typical

²⁶ Declarative Knowledge is defined as the content covering accounting, taxes, marketing, and data analysis (Toscher, 2019)

²⁷ Exploitative behavior favors transformation processes that exploit pre-existing knowledge and known certainties, of “what is already known” (Politis, 2005. Pp.408).

²⁸ Exploratory behavior entails transformation processes that favor the exploration of “new possibilities” through embracing uncertainty, experimentation and innovation activities” (Politis, 2005. Pp.408)

courses that impart arts entrepreneurial knowledge to students in higher education (Beckman, 2007a; Bridgstock, 2012; Toscher, 2019,2021). This subchapter now addresses the role of educators in entrepreneurial learning in the higher education classroom setting.

A 2020 study by Danish and British scholars (Neergard et al., 2020) presented an assertion that "if the goal of EE [entrepreneurship education] is to achieve transformative learning, then educators need to be aware of the pedagogical mechanisms that support and promote such learning" (Neergard et al., 2020. pp269). This involves generating and nurturing students' intrinsic motivations and critical reflections, which may "contribute to transforming students' disposition and their perceived 'fit' with becoming entrepreneurial" (Neergard et al., 2020. pp. 252).

If arts entrepreneurship education also aims to achieve transformative learning to arts and cultural fields' students, then recognizing educators' teaching mechanisms (Neergard et al., 2020) that encompass the entrepreneurial learning process (Politis, 2005) is essential.

Literature places both entrepreneurial and arts entrepreneurial education as grounded in experiential learning (Toscher, 2019; Politis, 2005; Kolb & Kolb, 2005). In the context of higher education, experiential learning processes are enabled by pedagogical activities implemented by educators who design experiential opportunities for students to engage with (Toscher, 2019). Whether prompting exploitative or exploratory transformative processes²⁹ these activities shall induce result in students acquiring some entrepreneurial knowledge³⁰ (Politis, 2005).

²⁹ Exploitative and exploratory represent two different means by which experiences are transformed into experiential knowledge. Exploitative learning involves exploiting pre-existing knowledge and known certainties—"what is already known"—while exploratory learning involves exploration of "new possibilities through embracing uncertainty, experimentation and innovation activities" (Politis, 2005. Pp.408).

³⁰ Entrepreneurial knowledge (as experientially acquired knowledge) corresponds to learning outcomes from entrepreneurial learning experiential process that is concerned with the individual embodying abilities that "in turn can be used to guide the choice of new experiences" (Politis, 2005. Pp407). Politis distinguishes two types of entrepreneurial knowledge - opportunity recognition and coping with liabilities of newness. Coping with Liabilities of newness is comprised of multiple skills such as selling, negotiating, leading, planning, decision making, problem solving, organizing, and communicating (Politis, 2005. Pp406). Opportunity recognition entails the individual having developed cognitive properties necessary to value an opportunity, an entrepreneurial mindset (Politis, 2005; McGrath & MacMillan, 2000) and possessing market knowledge, declarative knowledge "about relevant contacts, reliable suppliers, viable markets, product availability, and competitive resources and response" (Politis, 2005. Pp.403)

Within arts entrepreneurship education curricula, Norwegian scholar Benjamin Toscher proposed a conceptual framework to support educators design of entrepreneurial learning pedagogical activities. This conceptual framework identifies five core factors that are assumed to effectively generate entrepreneurial knowledge in arts students: (1) activities must be context specific; (2) activities should place the student in the center of the learning; (3) the pedagogy should enable student's personal agency and encourage explorative behavior; (4) activities must be of career relevance; and (5) activities must address student's "perceptual barriers and identity conflicts" to reframe student's arts entrepreneurship perception in terms of logic, education and value creation (Toscher, 2019, pp.14).

The design of effective learning activities that facilitate arts entrepreneurial experiences to students (who typically enter higher education with limited or no prior career experience), as proposed by Toscher, is supported by and resonates with Neergard et al's study on pedagogical nudging³¹ in entrepreneurship education.

Pedagogical nudging is described as a "cognitive means of influencing catapults students into an iterative meaning-making process through reflection resulting in a new, enhanced understanding of self" (Neergard et al., 2020. Pp.269), a mechanism that, in the safety of a classroom, influences students' self-insight regarding their entrepreneurial potential and challenge students' habitus (Neergard et al, 2020. pp.258), referencing Pierre Bourdieu's termed concept that speaks of the notions of self – "aspirations and world view that are socially produced and shapes individuals' actions in society "tending to reproduce the objective structures of which they are the product" (Bourdieu, 1977. Pp.72).

For arts entrepreneurship education, challenging students' habitus is particularly important due to common concerns about unfitness to entrepreneurship, which might prevent artists "from even being willing to learn about techniques and tools that can help them sustain a career" (Toscher, 2019, pp.6).

³¹ Nudging as a technique that through "affective, micro-perceptual shocks, as triggers for reflection" promotes students entrepreneurial engagement (Neergard et al, 2020, pp.255).

Another important factor in arts entrepreneurial learning involves understanding how students specifically learn, and their distinctive learning styles³² (Kolb & Kolb, 2005).

**Figure 4 – Learning Styles Distribution of
CIA Graduating Students**

		CONCRETE EXPERIENCE				
ACTIVE EXPERIMENTATION	NW Feeling-Acting	N Feeling Acting-Reflecting	NE Feeling-Reflecting	REFLECTIVE OBSERVATION		
	13.8%	17.2%	11.1%			
	W Acting Feeling-Thinking	C Feeling Acting + Reflecting Thinking	E Reflecting Feeling-Thinking			
	8.8%	12.5%	13%			
	SW Thinking-Acting	S Thinking Acting-Reflecting	SE Thinking-Reflecting			
	3.7%	8.8%	11.1%			
		ABSTRACT CONCEPTUALIZATION				

Source: Kolb, D. & Kolb, A . 2005

**Figure 5 – Learning Styles Distribution of
MBA Students**

		CONCRETE EXPERIENCE				
ACTIVE EXPERIMENTATION	NW Feeling-Acting	N Feeling Acting-Reflecting	NE Feeling-Reflecting	REFLECTIVE OBSERVATION		
	10.1%	6%	5.1%			
	W Acting Feeling-Thinking	C Feeling Acting + Reflecting Thinking	E Reflecting Feeling-Thinking			
	13.5%	10.2%	9.3%			
	SW Thinking-Acting	S Thinking Acting-Reflecting	SE Thinking-Reflecting			
	12.7%	17%	16%			
		ABSTRACT CONCEPTUALIZATION				

Source: (Kolb & Kolb. 2005)

In a Kolb and Kolb research, learning styles of art students from an arts higher education institution (Cleveland Institute of Art) and MBA students from a Business higher education institution (Case Weatherhead School of Management), revealed that art students learning style tend to concentrate in feeling-oriented regions (Concrete Experiences), while MBA students cluster in the opposite region, emphasizing thinking-oriented activities (Abstract Conceptualization). The research suggests that art students are used to experiential learning transformative processes of “demonstration-practice-production-critique” (Kolb & Kolb, 2005. Pp.202/203) grounded in exploratory behavior (Politis, 2005). Conversely, according to the study, MBA students are more used to discursive-telling learning processes of acquiring declarative knowledge (Politis, 2005).

This distinction is of significant interest to arts entrepreneurship educators. It underscores why teaching entrepreneurship to art students should differ from traditional methods used in business schools (Bridgstock, 2012). If artists more readily acquire knowledge through

³² According to a research study (Kolb & Kolb, 2005) learning styles describe how a person acquires experiences employing different phases of the learning cycle and modes of acquiring experience - Concrete Experience (CE) and Abstract Conceptualization (AC) – and modes for transforming experience - Reflective Observation (RO) and Active Experimentation (AE). (Kolb & Kolb, 2005).

transformative processes that emphasize concrete experiences and experimental approaches, activities for teaching arts entrepreneurship should therefore rely on teaching methods that prioritize concrete experiences (Toscher, 2019). The nudging pedagogical mechanism (Neergard et al., 2020) in this context, applied to arts and cultural fields, is thus a valid strategy and deserves further research.

According to scholar Diamanto Politis, teaching through both concrete experiences and abstract conceptualization are capable of transforming experiences into entrepreneurial knowledge (Politis, 2005; March, 1991). However, offering activities that resonate with students learning preferences may be a more effective pedagogical strategy (Kolb & Kolb, 2005). By tailoring entrepreneurship education to align with artists' learning styles, educators can better support their development of competencies essential for long-term career sustainability.

1.2.2 Entrepreneurship Competences and Competencies Frameworks Supporting Lifelong Learning in the CCI

As seen in earlier sections, international organizations have identified the need for developing frameworks to guide entrepreneurship learning and implementing activities within this domain (Banha et al., 2025; Bacigalupo et al., 2016; Bacigalupo, 2022; European Commission, 2016; Eurydice, 2016; DGE, 2024). In the European Union, the efforts for developing a European competence framework to support citizens' lifelong learning are traced back to 2014 (European Commission, 2014). Experts in the development working group of the framework expected it to build a "bridge between the worlds of education and work" (Bacigalupo et al., 2016. pp7) and improve the entrepreneurial capacity of students from various disciplines (Lackéus, 2015; Toscher, 2019; European Commission, 2014)

While arts entrepreneurship is not particularly addressed in competence frameworks that speak of general entrepreneurship, research on the field makes evident some contributions that competence frameworks had to arts entrepreneurship education. Scholars have attempted to structure a framework considering "major components desirable in arts entrepreneurship education specific and relevant knowledge, useful skills and a mindset that supports entrepreneurial behavior" (Rapisarda & Loots, 2020. Pp.70).

This dissertation has focused, among several models, on three main studies and frameworks, which are presented in the following order: first the *EntreComp Framework* is detailed in subsection 1.2.2.1; secondly, the *Entrepreneurial Competencies Framework* is introduced in

subsection 1.2.2.2; and thirdly, the *Five plus Two Entrepreneurial Skills* model is described in subsection 1.2.2.3.

1.2.2.1 EntreComp: The Entrepreneurship Competence Framework

The *EntreComp* framework was developed by the Directorate General (DG) of Employment, Social Affairs and Inclusion of the European Commission. It represented the culmination of several studies concerned with developing a model that public authorities and private actors could employ to foster and guarantee the development of entrepreneurial competences. The framework addresses competences which European citizens are expected to develop, seen as a top priority by the European Union (Bacigalupo et al., 2016).

Since its publication in 2016, the framework has been widely adopted as a European reference for the design of curricula in the formal education and training sectors, with examples in Portugal, Italy and Denmark, the three studied countries of this dissertation (see Banha et al., 2025).

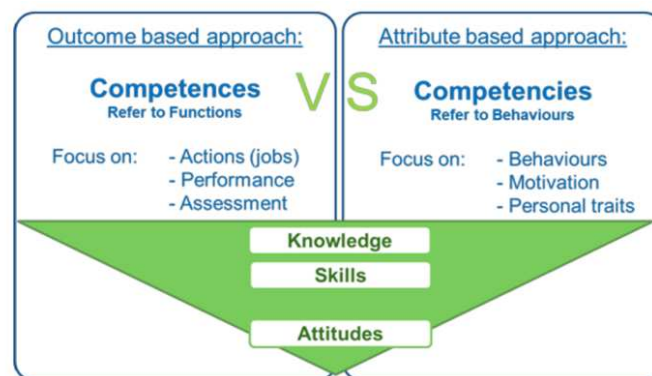
The *EntreComp* framework builds upon a broad definition of entrepreneurship that centers on the creation of cultural, social or economic value (FFE-YE, 2012)—as referenced earlier in the text—and defines entrepreneurship as a transversal competence. The *EntreComp* includes transversal competencies that can be incorporated by different forms of entrepreneurship across different sectors and industries. (Bacigalupo et al., 2016) However, it does not directly address cultural and creative industries' sectors.

The framework is structured around and divided into three competence areas titled (1) Ideas and opportunities; (2) Resources; and (3) Into action. Each area is comprised of five competences, which totals 15 competences altogether. The model is further supplemented with an eight-level progression model for assessing proficiency in the adoption of each of the competences³³; and by a list of 442 learning outcomes, combining skills, knowledge and attitudes – expected to inspire actors across different national and educational levels and areas of specialization (Bacigalupo et al, 2016). Although presented in numbers, competences do not follow a hierarchical order (Bacigalupo et al, 2016).

³³ The progression model is divided in Foundation (Discover and Explore), Intermediate (Experiment and Dare), Advanced (Improve and Reinforce), and Expert (Expand and Transform) as Figure 9 displays.

Before moving with describing the competences listed in the framework, is worth noting a distinction between the terms *competences* and *competencies*³⁴ (Komarkova et al., 2015). The EntreComp publication (Bacigalupo et al, 2016) exclusively uses *competences*, signaling its focus on measurable and learnable outcomes that lead to entrepreneurial knowledge, skills, and attitudes—rather than *competencies*, which typically refers to personal traits, individual attributes, and behavioral characteristics (Komarkova et al, 2015).

Figure 6 – Competences and Competencies Term Differences



Source: Komarkova et al. (2015); citing Winterton (2002) Le Deist and Winterton (2005) Mitchelmore & Rowley (2010 and Lester (2014).

The *EntreComp* Framework also acknowledges that “competences are streamlined to mirror an entrepreneurial process created to foster learning *through* entrepreneurship” (Bacigalupo et al, 2016. Pp.11) while they can be employed to “establish a common reference framework *for* entrepreneurship” (Bacigalupo et al, 2016. Pp.10).

The subtle change in preposition, *for* and *through*, is not a random choice, their use is defined by entrepreneurship research, that acknowledges that entrepreneurship education may present variations, and separates its application in three categories: *for*, *about*, and *through* (or *in*); where (1) education *for entrepreneurship* focuses mainly on new venture creation (Moberg, 2014); (2) education *about entrepreneurship* diffuses declarative knowledge, definitions of what entrepreneurship is and what entrepreneurs do (Moberg, 2014; Mwasalwiba, 2010); and (3) education *through entrepreneurship* embodies a teaching method and approach that fosters

³⁴ For this dissertation the terms “competencies and “competences” are used interchangeably, prioritizing the use of “competencies” while focusing on individuals’ development and capacity building within higher education.

“innovative, creative and enterprising individuals” (Moberg, 2014. pp. 26; Blenker et al., 2011; Hannon, 2005; Mathieu, 2006).

Table 4 – EntreComp’s List of Competences and Definitions

Group Area	Competence	Description
IDEAS AND OPPORTUNITIES	1.1 Spotting Opportunities	Use imagination and abilities to identify opportunities for creating value
	1.2 Creativity	Develop creative and purposeful ideas
	1.3 Vision	Work towards a vision of the future
	1.4 Valuing Ideas	Make the most of ideas and opportunities
	1.5 Ethical and Sustainable Thinking	Asses the consequences and impact of ideas, opportunities and actions
RESOURCES	2.1 Self Awareness and Self Efficacy	Believe (trust) in yourself and keep developing
	2.2 Motivation and Perseverance	Stay Focused and don’t give up
	2.3 Mobilizing resources	Gather and manage the resources needed
	2.4 Financial and Economic Literacy	Develop financial and economic know-how
	2.5 Mobilizing Others	Inspire, enthuse, and get others on board
INTO ACTION	3.1 Taking the Initiative	Go for it
	3.2 Planning and Management	Prioritize, organize and follow up
	3.3 Coping with uncertainty, ambiguity and risk	Make decisions dealing with uncertainty, ambiguity and risk
	3.4 Working with others	Team up, collaborate and network
	3.5 Learning through experience	Learn by doing

Source: Produced by the author based on Bacigalupo et al. (2016). EntreComp: The Entrepreneurship Competence Framework.

The subtle change in preposition, *for* and *through*, is not a random choice, their use is defined by entrepreneurship research, that acknowledges that entrepreneurship education may present variations, and separates its application in three categories: *for*, *about*, and *through (or in)*; where (1) education *for entrepreneurship* focuses mainly on new venture creation (Moberg, 2014); (2) education *about entrepreneurship* diffuses declarative knowledge, definitions of what entrepreneurship is and what entrepreneurs do (Moberg, 2014; Mwasalwiba, 2010); and (3) education *through entrepreneurship* embodies a teaching method and approach that fosters “innovative, creative and enterprising individuals” (Moberg, 2014. pp.26; Blenker et al., 2011; Hannon, 2005; Mathieu, 2006).

It is also worth noting that *EntreComp* as a framework embraces and builds upon a broad definition of entrepreneurship which is not classifying it in terms of *wide* or *narrow* as defined in entrepreneurship research. *Narrow* and *wide* are classifications that speak of target audiences and educational objectives (Mwasalwiba, 2010). *Narrow* entrepreneurship focuses on venture

creation and development, and is centered on the individual becoming an entrepreneur (Fayolle & Gailly, 2008; QAA, 2012; Mahieu, 2006), and *wide* entrepreneurship emphasizes personal development and action-oriented approaches, and is centered on the individual becoming entrepreneurial (Lackéus, 2015). Considering those definitions, the *EntreComp* Framework does not reference either approach exclusively, but rather encompasses both, broadly speaking.

Figure 7 – EntreComp’s Competence Proficiency Progression Model

Foundation		Intermediate		Advanced		Expert	
Relying on support ⁴ from others		Building independence		Taking responsibility		Driving transformation, innovation and growth	
Under direct supervision.	With reduced support from others, some autonomy and together with my peers.	On my own and together with my peers.	Taking and sharing some responsibilities.	With some guidance and together with others.	Taking responsibility for making decisions and working with others.	Taking responsibility for contributing to complex developments in a specific field.	Contributing substantially to the development of a specific field.
Discover	Explore	Experiment	Dare	Improve	Reinforce	Expand	Transform
Level 1 focuses mainly on discovering your qualities, potential, interests and wishes. It also focuses on recognising different types of problems and needs that can be solved creatively, and on developing individual skills and attitudes.	Level 2 focuses on exploring different approaches to problems, concentrating on diversity and developing social skills and attitudes.	Level 3 focuses on critical thinking and on experimenting with creating value, for instance through practical entrepreneurial experiences.	Level 4 focuses on turning ideas into action in 'real life' and on taking responsibility for this.	Level 5 focuses on improving your skills for turning ideas into action, taking increasing responsibility for creating value, and developing knowledge about entrepreneurship.	Level 6 focuses on working with others, using the knowledge you have to generate value, dealing with increasingly complex challenges.	Level 7 focuses on the competences needed to deal with complex challenges, handling a constantly changing environment where the degree of uncertainty is high.	Level 8 focuses on emerging challenges by developing new knowledge, through research and development and innovation capabilities to achieve excellence and transform the ways things are done.

Source: Bacigalupo et al. (2016). *EntreComp: The Entrepreneurship Competence Framework*.

1.2.2.2 Martin Lackéus’ Entrepreneurial Competencies Framework

In 2015, the European Commission jointly with the *Organization for Economic Co-operation and Development* (OECD) developed a project - *Entrepreneurship360* - that published studies to support policymakers’ and education actors’ actions for entrepreneurial education (Entrepreneurship360, n.d.). One of the studies commissioned by the project was the *Entrepreneurship Education: What, Why, When, How* report prepared by Swedish scholar Martin Lackéus. This document has been cited as a reference for arts entrepreneurship education in scholarly literature (Toscher, 2019;2020;2021) and has set parameters for teaching entrepreneurial competencies to students in higher education (Lackéus, 2015).

The report organizes a list of competencies designated entrepreneurial³⁵ which all students may embody throughout their time in higher education (Lackéus, 2015). Entrepreneurial education

³⁵ Here entrepreneurial is used interchangeably is entrepreneurship education.

is defined in the report as “knowledge, skills and attitudes³⁶ that affect the willingness and ability to perform the entrepreneurial job of new value creation” (Lackéus, 2015. Pp.12).

Value creation in the study is analyzed in terms of the ways in which value is created - the process, not the output. Lackéus says that the process for creating value may be of a *routine value creation*, “based on operational competencies such as process management and execution, optimization and incremental improvements” or *explorative value creation* “based on entrepreneurial competencies” (Lackéus, 2015. Pp.12).

Routine value creation and *explorative value creation* share similarities with what in entrepreneurship research with the theory of effectuation has called *causal* and *effectual logics*, respectively (Sarasvathy, 2008), which has become “one of the cornerstones in entrepreneurship teaching” as pedagogical approaches to teach entrepreneurship (Blenker et al., 2016. Pp.9).

Going back to Lackéus, the use of both routines (or logics) has been termed *ambidexterity*, where the balance of the two forms of value creation is equally important and a difficult task to achieve (Lackéus, 2015. Pp.11).

Figure 8 – Societal Stakeholders and Value Creation

Stakeholder	Creates value for	How value for others is created	F/S/C type	R/E type
Established business	Customers, employees and shareholders	By offering commercial services and products	Financial value	Routine
Business entrepreneur	Customers, employees and shareholders	By offering novel commercial services and products	Financial value	Explorative
Social entrepreneur	Society and individuals in need	By offering novel social services and products	Financial, social and cultural value	Explorative
Welfare state	Citizens of the state	By offering welfare services	Financial, social and cultural value	Routine
Family member	Other family members	By always being there	Social value	Routine
Pet	Other family members	By always being there	Social value	Routine
Artist	Other individuals	By entertaining, provoking and triggering new thoughts	Cultural value	Routine / explorative
Student	Future employers / family / society	By preparing for work life; by becoming an educated citizen	Financial, social and cultural value	Routine
Teacher	Students	By facilitating student learning	Social / cultural value	Routine

Source: Lackéus, 2015

³⁶ Conceptualizing entrepreneurial competencies in Knowledge, Skills and Attitudes (KSA) stems from the European Parliament and Council Recommendation of 2006 wherein *competences* are defined as a set or combination of skills, knowledge and attitudes (SKA). As Komarkova et al. remark, this approach has been widely adopted in the European Commission policy debate over entrepreneurship (Komarkova et al., 2015).

In his study, Lackéus analyzes societal stakeholders' groups and evaluates their processes of value creation, and argues that the only group which is naturally ambidextrous are Artists. According to Lackéus, artists create value for other individuals (usually cultural value)³⁷, “by entertaining, provoking and triggering new thoughts” and use both processes of value creation: *routine* (operational competences) and *explorative* (entrepreneurial competencies) (Lackéus, 2015. Pp.11)

The framework proposed by Lackéus contemplates the teaching of entrepreneurship in higher education settings and it determines which knowledge, skills and attitudes may be developed as the outcome of entrepreneurship education. According to him, by infusing value creation experiences through pedagogical practices and activities into designed curricula, educators may prompt the development of entrepreneurial competencies (Lackéus, 2015).

Lackéus also classifies competencies by *cognitive* and *non-cognitive* characteristics in the framework, in a spectrum scale; where *knowledge* is considered mostly *cognitive*, “primarily intellectual capacity based” (Lackéus, 2015. Pp12), and *attitudes* are considered mostly *non-cognitive* competencies and “require learning-by-doing and are more difficult to evaluate” (Lackéus, 2015. Pp12; Moberg, 2014a).

Table 5 – Entrepreneurial Competencies Framework

	Competencies	Description
KNOWLEDGE	Mental Models	Knowledge about how to get things done without resources, Risk and probability models (Lackéus, 2015; Kraiger et al., 1993)
	Declarative Knowledge	Basics of entrepreneurship, value creation, idea generation, opportunities, accounting, finance, technology, marketing, risk, etc. (Lackéus, 2015; Kraiger et al., 1993)
	Self-Insight	Knowledge of personal fit with being an entrepreneur / being entrepreneurial. (Lackéus, 2015; Kraiger et al., 1993)
SKILLS	Marketing Skills	Conducting market research, Assessing the marketplace, Marketing products and services, Persuasion, Getting people excited about your ideas, Dealing with customers, Communicating a vision. (Lackéus, 2015; Fisher et al., 2008)
	Resource Skills	Creating a business plan, Creating a financial plan, Obtaining financing, Securing access to resources (Lackéus, 2015; Fisher et al., 2008)
	Opportunity Skills	Recognizing and acting on business opportunities and other kinds of opportunities, Product / service / concept development skills. (Lackéus, 2015; Fisher et al., 2008)
	Interpersonal Skills	Leadership, Motivating others, Managing people, Listening, Resolving conflict, Socializing. (Lackéus, 2015; Fisher et al., 2008)

³⁷ Lackéus seems to reference here Pierre Bourdieu's forms of capital where value can be attributed to Economic Capital, Social Capital, and Cultural Capital.

	Learning Skills	Active learning, Adapting to new situations, coping with uncertainty (Lackéus, 2015; Fisher et al., 2008)
	Strategic Skills	Setting priorities (goal setting) and focusing on goals, Defining a vision, Developing a strategy, Identifying strategic partners. (Lackéus, 2015; Fisher et al., 2008)
ATTITUDES	Entrepreneurial Passion	"I want". Need for achievement. Lackéus, 2015; 2008)
	Self-efficacy	"I can". Belief in one's ability to perform certain tasks successfully. (Lackéus, 2015; 2008)
	Entrepreneurial Identity	"I am / I value". Deep beliefs, Role identity, Values. (Lackéus, 2015; Krueger, 2005, Krueger, 2007)
	Proactiveness	"I do". Action-oriented, Initiator, Proactive. (Sánchez, 2011, Murnieks, 2007)
	Uncertainty/Ambiguity Tolerance	"I dare". Comfortable with uncertainty and ambiguity, Adaptable, Open to surprises. (Lackéus, 2015; Sánchez, 2011, Murnieks, 2007)
	Innovativeness	"I create". Novel thoughts / actions, Unpredictable, Radical change, Innovative, Visionary, Creative, Rule breaker. (Lackéus, 2015; Krueger, 2005, Murnieks, 2007)
	Perseverance	"I overcome". Ability to overcome adverse circumstances. (Lackéus, 2015; Markman et al., 2005, Cotton, 1991)

Source: Produced by the author, based on Lackéus, 2015

The Swedish scholar suggested this framework is thus a mediating tool, in this context, for effectively teaching entrepreneurial competencies to students with more concrete experiences (Kolb & Kolb, 2005), characterizing the role of educators in this ecosystem to be of intentionally implementing "learning-by-doing"³⁸ activities that can trigger the development of entrepreneurial competencies" (Lackéus, 2015. pp26).

Finally, Lackéus (2015) proposes using the term *entrepreneurial education* as a unifying concept that encompasses two distinct research streams: *enterprise education* and *entrepreneurship education* (Lackéus, 2015; Erkkilä, 2000).

Following Lackéus's conceptualization, this dissertation employs *entrepreneurship education* and *entrepreneurial education* interchangeably.

³⁸ "In learning-by-doing the student takes action together with other people, primarily classmates but also external stakeholders. This interaction is based on a shared set of "mediating artifacts", such as shared tools, rules, processes, knowledge, signs, ideas etcetera." (Lackéus, 2015. Pp.27/28)

1.2.2.3 The Five plus Two Entrepreneurial Skills Model

The *Five Plus Two Entrepreneurial Skills Model* was elaborated and validated by Dr. Marco Thom for his doctoral thesis³⁹ at London South Bank University, in 2017. The model emerged from a comprehensive literature review and a survey in which 204 practicing artist-lecturers from Germany and the United Kingdom (UK) ranked competencies they considered most crucial for professional success of fine artists. (Thom, 2017)

The survey conducted by Thom incorporated sixteen competencies for the economic success of practicing fine artists skills (Idea / Creativity, Networking, Communication / Presentation, Art Specific, Technical Skills, Decision Making, Art Industry / Market Know-how, Project and Time Management, Sales / Marketing, Opportunity Skills, Problem Solving, Leadership Skills, Financial Skills, Strategic Thinking (Planning) Skills, Business Planning / Venturing Skills, Team Work / Collaboration, Social Media / IT Skills) (Thom, 2017. Pp.346) based on established literature. From these competencies emerged the Five plus Two Entrepreneurial Skills Model.

Thom drew strategic thinking, selling, negotiating, and creative problem-solving skills concept from Alan Gibb (Thom, 2017; Gibb, 1999); creativity (or ideation), marketing, self-promotion, and selling stories from Baines and Kennedy (Thom, 2017; Baines & Kennedy, 2010); open-minded thinking, strategic planning and financial literacy as crucial for artistic careers from Cobb et al. (Thom, 2017; Cobb, 2011); the importance of building close network contacts from Welsh et al. (Thom, 2017; Welsh et al, 2014); and networking skills, opportunity recognition, leadership, communication, and innovation from Liñán (Thom, 2017; Liñán, 2008).

Thom acknowledged, however, that academic literature on crucial skills for entrepreneurial success did not provide a “Golden Road’ to a clear definition” (Thom, 2017. pp58). Nevertheless, scholarly works were used to inform the selection of the *Five plus Two* crucial skills for entrepreneurial success of fine artists in higher education (Thom, 2016b, 2017), a framework for assessing career readiness of higher education graduates from fine arts degrees in Germany and in the UK.

³⁹ Marco Thom’s doctoral thesis also informed the methodology on mapping arts entrepreneurship curricula, further detailed in **subchapter 1.5**.

Table 6 – Five Plus Two: Crucial Skills for Entrepreneurial Success Definitions

CRUCIAL ENTREPRENEURIAL SKILLS	DESCRIPTION
Idea/Creativity	Ability to think creatively or innovatively that leads to new insights, novel approaches and (business) concepts, fresh perspectives, whole new ways of understanding and conceiving things.
Strategic Thinking (Planning)	Ability to set goals and develop (long-range) plans in a variety of areas, to anticipate the unexpected, to analyze the business environment, and to cooperate with people.
Opportunity Recognition and Realization	Ability to recognize, create, assess, and realize business opportunities.
Networking	Ability to develop and use contacts for (business) purposes beyond the reason for the initial contact. Networking skills comprise in particular the abilities to 1) target activities strategically; 2) systematically plan networking; 3) engage others effectively; 4) showcase the own expertise; 5) assess opportunities; and 6) deliver value to others.
Leadership	Ability to develop a "Art/Business Vision" of where one wants to be and to inspire people (external experts) to help achieving this vision. Leadership skills are particularly important for one-person and small businesses as they often need external help.
Finance	Ability to plan, fund, direct, monitor, organize, and control the monetary resources of the business artist or business.
Marketing (Sales)	Ability to reach the market (its potential customers, including decision- makers) and to achieve a high degree of visibility and awareness.

Source: Produced by the author, based on Thom, 2017, pp

In this model, the first five skills (*idea/creativity, networking, leadership, opportunity* and *strategic thinking*) are defined as “real entrepreneurial skills, particularly important for entrepreneurs, including the sub-type of arts entrepreneurs” (Thom, 2017. Pp.60) and the remaining two, *Finance* and *Marketing* (selling skills) are acknowledged as important to be included in regular fine arts curriculum at HEIs. Thom mentioned *selling skills* particularly gaining traction “as a result of enormous structural changes in the communication and news industry in the last decades” (Thom, 2017. Pp.54).

1.3 Higher Education Systems, Classifications in Portugal, Italy and Denmark

Higher education within the European Union is governed by the ongoing *Bologna Process*, a comprehensive reform initiative launched in 1998 that catalyzed educational transformations aimed at achieving “more convergence of higher education systems” across Europe (EC/EACEA/Eurydice, 2024. Pp17). This initiative was formalized through the *Bologna*

Declaration, signed in 1999 by education ministers from 29 European countries (De Wit & Broucker, 2019; Noorda, 2020)

The *Bologna Declaration* set six foundational goals⁴⁰, policy commitments, and implementation methodologies aimed at creating a European Higher Education Area (EHEA) (De Wit & Broucker, 2020; Noorda, 2020). It initially stipulated implementing a two-cycle tertiary education system (which has since expanded to three main cycles and a short cycle) and establishing transferable, comparable higher education credit systems for which the European Union has adopted the *European Credit Transfer and Accumulation System* (ECTS) as the standard within the EHEA (De Wit & Broucker, 2020).

The *Bologna Process* catalyzed comprehensive educational reforms across European Union Member States, ensuring that all territories implemented the changes which corresponding education ministers committed to adopting, including the consolidation of the three main cycles degree system within the qualifications framework of the EHEA (QF-EHEA) (De Wit & Broucker, 2020).

Complementing these structural reforms, the process supported broader educational initiatives, including the *Erasmus+* funding program (Chircop, 2021), which has supported cross-national consortium projects across higher education institutions (HEIs) in Portugal, Italy, and Denmark, including initiatives focused on enhancing entrepreneurship education in arts and cultural disciplines —specific initiatives are examined in detail in **Section 1.3.2.2**.

To ensure transparency and comparison of quality standards, the EHEA established the European Quality Assurance Register for Higher Education (EQAR) as the mechanism that ensures higher education institutions and study programs within the EHEA follow an agreed framework outlined in the *Standards and Guidelines for Quality Assurance* (ESG) (EC/EACEA/Eurydice, 2024).

Broucker et al., in *Higher Education System Reform: An International Comparison after Twenty Years of Bologna* (2019), argued that establishing a truly European Higher Education Area remains incomplete and suggested that “the Bologna Process [would] need at least another decade to make additional progress.” (Broucker et al., 2019) However, substantial progress has

⁴⁰ These goals included: (1) adopting easily readable and comparable degrees; (2) establishing a two-cycle system (now expanded to three main cycles plus a short cycle as of 2018); (3) implementing a transferable credit system; (4) promoting student mobility; (5) fostering cooperation in quality assurance; and (6) advancing the European dimension in higher education (De Wit & Broucker, 2020).

occurred since 1999 (Storan, 2020). Evidence of this progress is the successful implementation of the European Higher Education Area (EHEA) (Storan, 2020), and the development of institutional mechanisms to assure comparison and transparency in each national context (EC/EACEA/Eurydice, 2024). Portugal, Italy, and Denmark have all undergone these internal reforms at different times⁴¹.

Despite the Bologna-aligned systems (OECD/EU, 2019) within the three studied contexts, higher education still presents differences such as each national degree nomenclature.⁴² Particular characterizations are examined further in the text.

1.3.1 European Cycles of Study and Qualifications Frameworks

The Bologna Process has established a hierarchy structure for qualifying degrees in higher education consisting of three main cycles and short cycle within the EHEA qualification's framework (QF-EHEA). The main cycles comprise (1) the first cycle (Bachelor's degree); (2) the second cycle (Master's degree); and (3) the third cycle (Doctoral degree) (ECTS Users' Guide, 2015). This dissertation focuses only on the first and second qualification cycles.

The QF-EHEA undergoes constant reevaluation, and the most recent *Overarching Framework of Qualifications of the European Higher Education Area* was published in 2018 (EHEA, 2018). In the latest EHEA Ministerial Conference⁴³ no structural changes to the framework were made, maintaining existing agreements. (EC/EACEA/Eurydice, 2024)

⁴¹ Portugal in 2005, Italy in 2012, and Denmark in 2010, as detailed in subchapters 1.3.1.2, 1.3.1.3, and 1.3.1.4

⁴² In Portugal Bachelor's programs are designated *Licenciatura* and Master's programs *Mestrado*. Italy uses *Laurea* for Bachelor's programs in the university system and *Diploma Accademico di Primo Livello* in the AFAM system, while Master's programs in the university are designated *Laurea Magistrale* or *Diploma Accademico di Secondo Livello* in the AFAM system. Denmark employs various terms for Bachelor's programs (*Bachelor*, *Professionsbachelor*, or *Bacheloruddannelsen*) and Master's programs (*Kandidat* or *Kandidatuddannelse*), often accompanied by Latin concentration designations and English translations.

⁴³ Every four years there is a Ministerial Conference, the highest decision-making authority of the EHEA, and a Communiqué is produced with annexes.

Table 7 – First and Second Cycle Qualification’s Characterization

QF-EHEA	Degree Nomenclature	ECTS range	Typical Length	EQF Level
First Cycle Qualification	BACHELOR (Undergraduate)	180-240	3 years	Level 6
Second Cycle Qualification	MASTERS (Graduate)	90-120	2 years	Level 7

Source: produced by the author, based on Overarching Framework of Qualifications of the European Higher Education Area, 2018

The QF-EHEA also sets credit ranges for each of the three cycles-system using the *European Credit Transfer and Accumulation System* (ECTS) as a tool to recognize student workloads and academic achievements. (EC/EACEA/Eurydice, 2024). The framework indicates that a typical first cycle degree spans three years, totaling between 180 and 240 ECTS credits. Whereby, a second cycle qualification typically spans two years, totaling between 90 and 120 ECTS credits. (EHEA, 2018)

To ensure consistency and comparability of credits, this dissertation established a minimum criterion of 120 ECTS credits and two years length for reviewed Master’s course units, and a minimum of 180 ECTS credits and three years length for inclusion of a Bachelor course units in the mapping of arts entrepreneurship curricula offerings across HEIs in Portugal, Italy and Denmark.

The Bologna Process also employs another reference framework to compare programs: the *European Qualifications Framework for lifelong learning* (EQF), established in 2008 and revised in 2017 (CEDEFOP, 2018). The EQF includes all education levels from minimal complexity (level 1) to highest complexity (level 8). First-cycle tertiary education degrees (Bachelor's degrees) correspond to EQF level 6, while second-cycle degrees (Master's degrees) correspond to EQF level 7. (CEDEFOP, 2018).

The EQF and the QF-EHEA are compatible and complementary (EC/EACEA/Eurydice, 2024). *National Qualifications Frameworks* (NQFs) in all EU Member States must reference and follow learning outcomes descriptors of *Knowledge, Skills and Responsibility and Autonomy* (KSRA) from the EQF and QF-EHEA (CEDEFOP, 2018). This dissertation focuses on reviewing only EQF levels 6- and 7-degree programs, corresponding to Bachelor's and Master's degrees.

1.3.1.1 The Portuguese Higher Education System

The *National Qualifications Framework* (NQF) for Portuguese higher education is compatible with QF-EHEA and EQF standards, although differing in nomenclature. Qualifications in Portugal are issued by the *Direção-Geral do Ensino Superior of Education* (DGES) (the Portuguese Directorate General for Higher Education), a public organization under the Ministry of Education, Science and Innovation (MECI) (CEDEFOP, 2018).

Portuguese higher education reforms began in 2005 with the implementation of the Bologna Process (Veiga & Magalhães, 2019) and the adoption of the ECTS credit system and the establishment of study cycles aligned with the QF-EHEA were fully implemented by 2009 (Veiga & Magalhães, 2019).

The Portuguese higher education system follows a standardized structure, awarding *Licenciatura* qualifications for first-cycle degrees, corresponding to EQF level 6 and ECTS credit requirements between 180-240 credits. Second-cycle degrees award *Mestrado* qualifications, corresponding to EQF level 7 and ECTS requirements from 90 to 120 credits (Portugal. Ministério da Ciência, Tecnologia e Ensino Superior, 2006; CEDEFOP, 2018).

Portuguese higher education includes two institution types—Polytechnical schools and Universities—both of which operate as public or private governmental structures (Veiga & Magalhães, 2019). All higher education institutions in Portugal are regulated by DGES, while the *Agência de Avaliação e Acreditação do Ensino Superior* (A3ES) (Agency for Assessment and Accreditation of Higher Education) maintains the registry and monitors national qualifications in accordance with EQAR standards since 2007 (Veiga & Magalhães, 2019).

Portugal has a total of 97 higher education institutions (HEI)—16 public and 20 private universities, and 20 public and 41 private polytechnical schools (Portugal. DGES, 2025). Within this larger group, this dissertation has identified 51 institutions offering programs in arts and cultural disciplines at the first and second cycles within the QF-EHEA.

All HEI receive an institutional registry number, and all programs are classified within a national code system with corresponding ISCED-F codes (Portugal. Conselho Superior de Estatística, 2017). The use of these identification systems aided the screening process for mapping course units offering arts entrepreneurship education curricula and analyses conducted in this dissertation. The Directorate General for Higher Education (DGES) maintains a searchable database on its official website with information on all registered institutions and programs.

Table 8 – Summary of Portuguese NQF for First and Second Cycles

Institution type	System Issuing Qualifications	Degree	EQF Level	QF-EHEA
Universities	DGES (Directorate General for Higher Education)	Bachelor (<i>Licenciatura</i>)	6	First Cycle Qualification
		Masters (<i>Mestrado</i>)	7	Second Cycle Qualification
Polytechnical Schools		Bachelor (<i>Licenciatura</i>)	6	First Cycle Qualification
		Masters (<i>Mestrado</i>)	7	Second Cycle Qualification

Source: Produced by the author, based on Portugal. Ministério da Ciência, Tecnologia e Ensino Superior, 2006; CEDEFOP, 2018).

1.3.1.2 The Italian Higher Education System

This dissertation examined first- and second-cycle qualifications correspondence within the between the Italian *National Qualifications Framework* (NQF) and the QF-EHEA standards, which since 2012 have been adopted by Italy, although with variations in terminology. (OECD/EU, 2019; Italy. *ANPAL*, 2022; CEDEFOP, 2018).

Qualifications in Italy are issued by two different systems within the *Ministero dell'Università e della Ricerca* (the Italian Ministry of University and Research), the *University* and the *Alta Formazione Artistica e Musicale* (AFAM) (Higher Education in Art, Music and Dance) systems. (OECD/EU, 2019; CEDEFOP, 2018)

Higher education institutions within the *University system* may award *Laurea* degrees—corresponding to EQF Level 6, typically running for three years and accumulating 180 ECTS—and *Laurea Magistrale* degrees—corresponding to EQF Level 7, typically lasting two years and accumulating 120 ECTS.

Institutions under the *AFAM system* award parallel qualifications: *Diploma Accademico di Primo Livello* (EQF Level 6, three years length, and typically 180 ECTS) and *Diploma Accademico di Secondo Livello* (EQF Level 7, two years length, and typically 120 ECTS) in Fine Arts, Music, and Performing Arts disciplines (OECD/EU, 2019).

Italian higher education system includes both public and private institutions, with state-run and state-recognized categories for both University and AFAM systems. (OECD/EU, 2019). Within the University system, there are 68 state universities, 20 state-recognized universities, and 11 state-recognized online universities. The AFAM system comprises 59 State Music Conservatories, 20 Academies of Fine Arts, 19 Higher Institutes for Musical Studies, 18 state-recognized Academies of Fine Arts, 4 Higher Schools of Design (ISIA), 1 National Dance

Academy, 1 National Academy of Drama, and 24 other institutions authorized to award AFAM diplomas. (OECD/EU, 2019).

During the research, the author has identified that institutions in Italy receive specific registry identification codes. Access to official records of programs and institutions⁴⁴ aided the data collection for the mapping.

Table 9 – Summary of Italian NQF for First and Second Cycles

Institution type	System Issuing Qualifications	Degree	EQF Level	EQ-EHEA
University	UNIVERSITY SYSTEM (MUR)	Bachelor (in Italian <i>Laurea</i>)	6	First Cycle Qualification
Polytechnical Schools		Masters (in Italian <i>Laurea Magistrale</i>)	7	Second Cycle Qualification
Institutes				
Academies of Fine Arts	AFAM SYSTEM (MUR)	Bachelor (in Italian <i>AFAM Diploma Accademico di Primo Livello</i>)	6	First Cycle Qualification
State Music Conservatories				
Higher Schools of Design				
National Dance Academy		Masters (in Italian <i>AFAM Diploma Accademico di Secondo Livello</i>)	7	Second Cycle Qualification
National Academy of Dramatic Art				

Source: Produced by the author, based on (OECD/EU, 2019).

1.3.1.3 The Danish Higher Education System

The *National Qualifications Framework* (NQF) for Danish higher education is compatible with QF-EHEA standards and guidelines since 2010, just like the Italian and Portuguese NQFs, but differing in nomenclature (Denmark. EVA, 2011; CEDEFOP, 2018).

Qualifications in Denmark are issued by two different ministries within the Danish Government, the *Uddannelses- og Forskningsministeriet (UFM)* (the Danish Ministry of Higher Education and Science) and the *Kulturministeriet (KUM)* (the Danish Ministry of Culture), both of which have been granted autonomy and authority to issue different types of degrees (CEDEFOP, 2018).

The Ministry of Higher Education and Science is responsible for issuing qualifications for Bachelor's and Professional Bachelor's degrees—equivalent to QF-EHEA First Cycle, with ECTS ranging from 180 to 240 ECTS credits—and Master's degrees—equivalent to QF-EHEA

⁴⁴ <https://dati-ustat.mur.gov.it/dataset>

Second Cycle, with ECTS ranging from 120 to 180 ECTS credits (Denmark. UFM, 2008). These qualifications are awarded to degrees within Universities, University Colleges, Maritime Educational Institutions, Business Academies, and some institutions of Architecture and Fine Arts (OECD, 2021)

Since 2009, the Ministry of Culture has the responsibility for issuing first and second-cycle qualifications to seven designated higher artistic educational institutions with Bachelor-Master structures⁴⁵ (*Kunstneriske Uddannelsesinstitutioner med bachelor-kandidat struktur*), offering a practical-artistically-focused-research-based education within individual subject areas (Denmark. EVA, 2009).

Institutions overseen by the Ministry of Culture (*Kulturministeriet*) award Bachelor's degrees (Bachelor of Arts (BA) and Bachelor of Fine Arts (BFA)) for first-cycle programs - typically ranging between 180 and 240 ECTS credits, - and Master's qualifications for second-cycle programs - ranging between 120 and 180 ECTS credits (Denmark. KUM, 2010). These institutions must specify their artistic discipline in degree titles. For example, a music institution may award a Master of Music (in Danish *Cand.Musicae*), while a visual arts institution may award a Master of Fine Arts (in Danish *Cand.billedkunst*) (Denmark. EVA, 2009).

The Danish higher education system has a total of 35 HEI under the Ministry of Higher Education and Science, and seven HEI under the Ministry of Culture, totaling to 42 institutions. This dissertation has reviewed a total of 34 HEI between Universities, Architecture and Arts Institutions, University Colleges, Business Academies and Artistic Educational Institutions with Bachelor's and Master's structures. (OECD, 2021)

⁴⁵ The seven politically determined artistic institutions are: (1) the Danish National Academy of Music (in Danish *Syddansk Musikkonservatorium*); (2) the Rhythmic Music Conservatory (in Danish *Rytmsk Musikkonservatorium*); (3) the Royal Danish Academy of Fine Arts (in Danish *Kunstakademiets Billedkunstskoler*); (4) the Royal Danish Academy of Music (in Danish *Det Kongelige Danske Musikkonservatorium*); (5) the Royal Academy of Music (in Danish *Det Jyske Musikkonservatorium*); (6) the Danish National School of Performing Arts (in Danish *Den Danske Scenekunstskole*); and (7) the National Film School of Denmark (in Danish *Den Danske Filmskole*).

Table 10 – Summary of Danish NQF for First and Second Cycles

Sector Issuing Qualifications	Institution Type	Degree	EQF Level	EQ-EHEA
MINISTRY OF HIGHER EDUCATION AND SCIENCE	Universities (In Danish <i>Universiteter</i>)	Bachelor Degrees	6	First Cycle
		Masters Degree	7	Second Cycle
	Architecture and Arts Institutions (In Danish <i>Kunstneriske uddannelsesinstitutioner</i>)	Bachelor Degree	6	First Cycle
		Masters Degree	7	Second Cycle
	University Colleges (in Danish <i>Professionshøjskoler</i>)	Professional Bachelor Degree	6	First Cycle
	Maritime Educational Institution (in Danish <i>Maritime uddannelsesinstitutioner</i>)			
	Business Academies (in Danish <i>Erhvervsakademier</i>)			
MINISTRY OF CULTURE	Artistic Educational Institutions with Bachelor and Masters structure (in Danish <i>Kunstneriske Uddannelsesinstitutioner med bachelor-kandidat struktur</i>)	Bachelor Degree within Arts	6	First Cycle
		Masters Degree within Arts	7	Second Cycle

Source: produced by the author, based on Denmark. EVA, 2009.

Through research, this study has identified that institutions in Denmark receive institutional identification numbers, and programs are also codified. Access to these identification systems via official governmental websites⁴⁶ aided the screening process for the mapping and analysis conducted in this dissertation.

1.4 The Implementation of Entrepreneurship Education Shaping the Conditions for Arts Entrepreneurship Education across Portugal, Italy, and Denmark

Entrepreneurship education has grown exponentially worldwide in recent decades (Pittaway & Edwards, 2012; Toscher, 2019), and it has gained significant attention in European Union policy and research over the past two decades (Bacigalupo et al., 2016). This growing emphasis is reflected in substantial financial commitments from the European Union, as “the last two EU multiannual financial frameworks have seen a boost in funding for higher education and research” (OECD, 2025. Pp.28).

⁴⁶ <https://data.stil.dk/InstregV2/Default.aspx> ;

<https://www.dst.dk/da/Statistik/dokumentation/Times/uddannelsesdata/karakterer--hele-uddannelser/instnr>

Although Portugal, Italy, and Denmark are all EU Member States subject to EU budget allocation, policy, and research priorities that include entrepreneurship, each nation follows its own process and pace for adopting EU-established agendas. These distinct approaches occur through different national mechanisms, policy instruments, and depend on local reforms and adaptations (European Commission, 2014).

Consistent with this pattern, entrepreneurship education (EE) has developed along different trajectories with different governmental approaches and policy in each of the three studied territories. For example, according to the European Commission (2014), Portuguese education policy explicitly identifies entrepreneurship education as a priority, recognizing it as a prerequisite for economic growth, employment, and social wellbeing. Conversely, Italy has developed a specific strategy for entrepreneurship education that focuses solely on the vocational education and training (VET) environment, with limited impact on higher education. And in Denmark, in complete contrast, the Danish government explicitly prioritizes EE through a strategy that encompasses actions across various governmental sectors, including education, employment, career development, and economic growth (European Commission, 2014).

This section examines how traditional entrepreneurship education, as both a field of research and curricula, has developed to establish the foundation of arts entrepreneurship education (Beckman, 2007a) in each of the studied countries. This examination is based on policy frameworks, historical markers, a case study identifying factors that may impact implementation of arts entrepreneurship education and collaborative transnational projects that have addressed the development of entrepreneurial education within the arts and cultural fields.

1.4.1 Markers of Entrepreneurship Education Development in Portugal, Italy, and Denmark

In the Portuguese context, the first nationwide initiative concerning entrepreneurship education date to 2006, followed by the government's launch of the *National Entrepreneurship Education Project* (PNEE) in 2007, which was subsequently discontinued in 2010 (Banha et al., 2015). In a 2008 study, the European Commission revealed that major Portuguese universities were already operating entrepreneurship courses in that period (European Commission, 2008)—data from Redford (2005) indicates that 27 entrepreneurship courses were operating in Portuguese higher education in 2004/2005 (Redford, 2005). Over a relatively short period, expansion continued, and by 2011, 338 curricular units were recorded offering entrepreneurship education

across first and second cycle degrees at 55 Portuguese higher education institutions (Pimpão, 2011).

Italy's experience with entrepreneurship education in higher education, conversely, has been marked by significant challenges. Italian scholars Iacobucci and Micozzi (2010) characterized Italian universities as having a slow adoption pace of entrepreneurship education, identifying major obstacles⁴⁷ (Iacobucci & Micozzi, 2010). The European Commission's 2008 study documented a notable lack of courses specifically devoted to entrepreneurship in Italian higher education institutions. (European Commission, 2008). During the 2009-2010 academic year, only 31 courses in entrepreneurship were offered (across engineering, business and economics) in merely 8 higher education institutions in Italy (Iacobucci & Micozzi, 2010). However, more recent evidence suggests expansion of available offers. A study by the OECD and EU (2019) revealed that Italian universities' entrepreneurship practices were increasing throughout the country. (OECD/EU (2019)

Denmark demonstrates a substantially different trajectory, having emerged as a European exemplar in entrepreneurship education implementation (European Commission, 2014). The first Danish nationwide efforts date to 2004 with the creation of the *International Danish Entrepreneurship Academy* (IDEA), and by 2008, according to a European Commission study, entrepreneurship courses were proliferating across Danish HEIs (European Commission, 2008). A year later, in 2009, the Danish government announced a policy that ensured all higher education students had access to entrepreneurship courses (European Commission, 2014).

According to the Danish Foundation for Entrepreneurship (FFE), in 2011, a total of 224 entrepreneurship courses were offered at 8 Danish universities, and 22 entrepreneurship courses in higher artistic institutions (FFE-YE, 2012). Specifically, regarding arts entrepreneurship education, these courses were recorded as impacting 29% of the totality of students in higher artistic institutions in 2011, which increased significantly to 49% by 2021, according to a more recent Danish Foundation for Entrepreneurship study (FFE, 2021).

⁴⁷ (1) Bureaucratic culture and organizational inertia within higher academic institutions; (2) Conflicting academic philosophies regarding the role of entrepreneurship in higher education; (3) Lack of cooperation among different departments and schools; and (4) Limited commitment to the subject among the majority of academics. (Iacobucci & Micozzi, 2010)

1.4.2 Exploring Factors that can facilitate the Implementation of AEE in HE: The Danish Entrepreneurship Education Policy Strategy

The Danish national strategy for entrepreneurship education was developed through an inter-ministerial partnership involving the Ministry of Science, Technology and Innovation, the Ministry of Culture, the Ministry of Education, and the Ministry of Economic and Business Affairs, and was implemented by an independent external organization, the Danish Foundation for Entrepreneurship (FFE)⁴⁸ (European Commission, 2014).

The strategy, published in 2009, outlined the Danish government's commitment to "stimulate the ability of students to innovate, see opportunities and convert ideas into value" (Denmark. UFS, 2009. Pp.5). All higher education institutions, including seven Danish-politically-determined-artistic higher education institutions (HEIs) under the Ministry of Culture, were required to fulfill the strategy's objectives and develop meaningful teaching approaches for their students (CAKI, 2017).

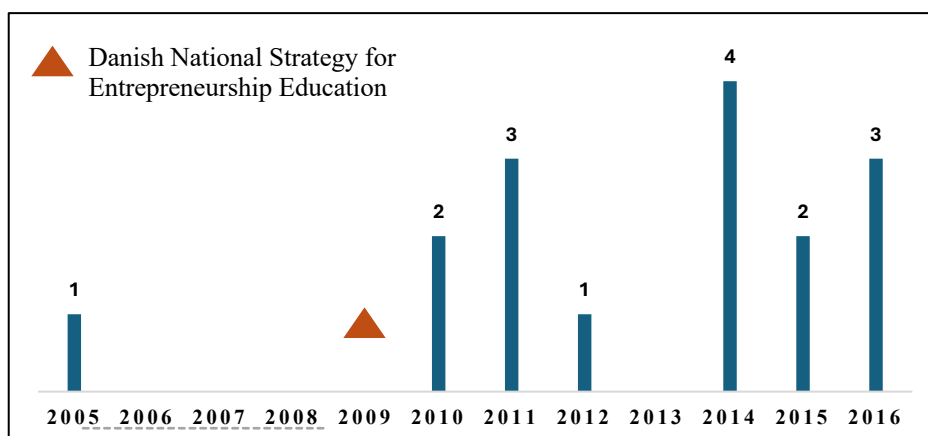
For the artistic HEIs, emphasis was placed on improving graduate employability and developing programs in cooperation with the business community, while maintaining innovation and creativity as core elements of artistic programs (Denmark. UFS, 2009). From 2010 onward, artistic education programs increasingly engaged with entrepreneurship as a developing field of knowledge (CAKI, 2017). This finding was documented in a mapping study conducted by the *Center for Applied Artistic Innovation* (CAKI) jointly with the *Danish Foundation for Entrepreneurship* (FFE). The mapping study created an inventory of all arts entrepreneurship efforts in artistic education since 2011 across all seven artistic HEIs under the operation of the Danish Ministry of Culture⁴⁹ (CAKI, 2017). This inventory registered, in 2017, 16 course units teaching *artistic entrepreneurship* across 6 out of 7 Ministry of Culture's artistic higher education institutions, from which most courses were developed between 2010 and

⁴⁸ The FFE conducts annual studies on the impact of entrepreneurship education, providing continuous assessment and refinement of approaches (FFE-YE, 2012).

⁴⁹ *Kunstakademiets Billedkunstskoler* (BKS), *Den Danske Scenekunstskole* (DDSKS), *Det Jyske Musikkonservatorium* (DJM), *Det Kgl. Danske Musikkonservatorium* (DKDM), *Rytmask Musikkonservatorium* (RMC), *Syddansk Musikkonservatorium* (SDMK).

2016⁵⁰, with the oldest unit dating to 2005 (*Innovation og entreprenørskab* at Rytmisk Musikkonservatorium) - which predated the Government's entrepreneurship education strategy. (CAKI, 2017).⁵¹

Figure 9 – Adoption of Arts Entrepreneurship Course Units in Artistic Higher Education Institutions in Denmark From 2005-2016



Source: produced by the author, based on CAKI, 2017.

This growth of course units align with the Danish higher arts educators participation in a 2012 partnership project in the Nordic Region – the *EntreNord*. The *EntreNord* was a collaboration between the Nordic Council Ministers Co-operation, which involves Denmark, Finland, Iceland, Norway, Sweden, the Faroe Islands, Greenland and Åland, that ran from 2012 until 2015 and aimed at strengthening didactics for arts educations in the Nordic region over arts entrepreneurship. (CAKI, 2015)

With similar aims, in 2019, all seven Danish artistic higher education institutions collaborated with the Ministry of Culture and CAKI on a project called *ENTRE*. The *ENTRE Project* ran from 2019 to 2022 and developed a series of initiatives across multiple platforms for arts entrepreneurship knowledge sharing, including: (1) the *ENTREWiki* – an encyclopedia of knowledge relating to personal and corporate entrepreneurship, combining theories, methods,

⁵⁰ The adoption followed: 2 course units in 2010 (at DJM), 3 in 2011 (at SDMK, DDSKS, DKDM), 1 in 2012 (at BKS), 4 in 2014 (at SDMK, BKS and DKDM), 2 in 2015 (at SDMK, RMC) and 3 in 2016 (at RMC and DDSKS) (CAKI, 2017).

⁵¹ This dissertation has registered a total of 28 course units with entrepreneurial curricula in the academic year of 2024/25 in Denmark (see **Chapter Five**).

models, approaches, and practical insights; (2) the *ENTRECase*, an online repository for case study resources for teaching; (3) the *ENTRE INK*, an incubator program for arts students; and (4) the *ENTREDebat Live* and *ENTREDebat Podcast*, audio-and video-based conversations about the topic of artistic entrepreneurship that were made available on digital streaming platforms (CAKI, 2023).

One of the first results from this collaboration was documented in 2019, a document which presented interviews with lecturers of artistic higher education institutions about the developments of arts entrepreneurship didactics and pedagogies, mapping how institutions were using entrepreneurship as a resource in their artistic higher education practices (CAKI, 2019). At the end of the *ENTRE Project*, all stakeholders—the Ministry of Culture, the seven artistic HEIs (under the Ministry of Culture), and CAKI—organized an Arts Education Conference⁵², in October 2022 (CAKI, 2023).

Studies from the Foundation for Entrepreneurship (FFE) show that student access to arts entrepreneurship courses in higher artistic education increased from 29% in 2011 to 49% by the academic year 2020/2021 (FFE, 2021). While the collaborative initiatives cannot be identified as a direct causal factor for the increasing presence of arts entrepreneurship curricula in HEIs in Denmark, they demonstrate having influenced in a common preparedness of pedagogical strategies for teaching arts entrepreneurship across the artistic higher education institutions with oversight of the Danish Ministry of Culture (CAKI, 2019).

This example of higher education institutions collaboratively developing arts entrepreneurship education curricula strategies with both State and independent market stakeholders such as CAKI and FFE demonstrates a tri-forces coordination approach⁵³ involving actors from the State, Market, and Academe. This collaborative model deserves further investigation to determine whether it can be replicated in other national contexts to develop consensus on pedagogical directions, approaches, and activities for teaching arts entrepreneurship content in undergraduate and graduate degree programs.

⁵² The Conference *The Arts Educations and Cultural Life of The Future* was held in October 2022 at the Royal Danish Academy of Music in the municipality of Frederiksberg, in the Capital Region of Denmark.

⁵³ Three-forces: State, Higher Education and Market, in resemblance to Burton Clark's "triangle of coordination" (Figure 12) which recognized the "interplay of factors that explained the performance of systems of higher education". (Lang, 2015; Clark, 1983)

The Danish case represents a promising framework for facilitating arts entrepreneurship education integration within higher education institutions, and deserves further empirical investigation.

1.4.3 Collaborative Partnership Projects: Strengthening Arts Entrepreneurship Curricula Development in Portuguese, Italian, and Danish HEIs

The Danish example has provided valuable insights into the factors that may facilitate the integration of entrepreneurship education in artistic higher education institutions with the collaborative projects developed jointly with stakeholders from Academe, State and the Market. As the European Commission noted on a dedicated study about entrepreneurship education (2008), “crossing the boundaries between different fields of study and different faculties/departments is a key to spreading entrepreneurship.” (European Commission, 2008. Pp.61).

Over the past decade, growing internationalization and the expansion of cross-border consortium projects between higher education institutions—funded primarily through Erasmus+ and Horizon programs (OECD, 2025)—have facilitated collaborative research and curriculum development for entrepreneurial education and lifelong learning (Chircop, 2021; OECD, 2022b) crossing the boundaries not only between fields of studies and faculties/departments but of different higher education institutions across national borders.

Although empirical evidence of the impact of collaborative projects is limited (OECD, 2025) the connection of institutions and academics across borders has been endorsed to have “the potential to generate multiple benefits” (OECD, 2025. Pp.6), and to strengthen the research and teaching capabilities of participating institutions, with a possibility of “hav[ing] spillover benefits for non-participating institutions” (Craciun & Orosz, 2018. Pp.21; Hird & Ptotehauer, 2017).

Interestingly, during the mapping conducted for this dissertation, a HEI that has participated in a transnational partnership consortium project for developing arts entrepreneurship curricula, the Lusófona University (in Portugal), has emerged as the Portuguese institution offering the highest number of course units teaching arts entrepreneurship content.

The above mentioned consortium project is the 2015 *Cinema and Industry Alliance for Knowledge and Learning* (CIAKL) project, funded through the *Erasmus+ Knowledge*

*Alliances*⁵⁴ program, led by Lusófona University in partnership with Edinburgh Napier University (UK) and the Baltic Film School (Tallinn University, Estonia), which resulted in the development of pedagogical approaches and activities for teaching entrepreneurial competencies to students in European film and media arts schools (Damasio & Bicacro, 2017; Damasio et al., 2016).

Other institutions that are registered in this dissertation's course unit inventory have also participated in transnational partnership projects for curriculum and pedagogical development in entrepreneurship education. One notable example is the *Entrepreneurial Challenges in Theatre Higher Education Curricula* (ECTHEC) consortium that focused on enhancing national and transnational employability of theater higher education graduates through curricular changes and pedagogical methodologies (Antunes & Heinsen, 2019) from 2017 to 2019 (funded by the Erasmus+ KA2 program)⁵⁵. Both participating institutions, from Portugal—the *Escola Superior de Teatro e Cinema do Instituto Politécnico de Lisboa*—and from Denmark—the *Den Danske Scenekunstskole*,—appeared in the inventory of course units offering arts entrepreneurship curricula.

Within the Cultural and Creative Industries, the creation of sector skills alliances and partnerships has also encouraged entrepreneurial actions beyond higher education institutions (European Parliament, 2013). A noteworthy example is the ongoing large-scale partnership initiative *The Creative Pact for Skills*, which works in collaboration with the European Commission's Pact for Skills to foster continuous learning across cultural and creative sectors (European Commission, 2022). This initiative includes projects such as *CYANOTYPES*⁵⁶ which aims to impact entrepreneurial curriculum development in higher education settings (European Commission, 2022).

⁵⁴ Erasmus+ Knowledge Alliances is a program funding transnational projects which higher education institutions and businesses work together on common issues onto strengthen Europe's capacity to innovate and to support the modernization of Europe's higher education systems.

⁵⁵ The *ERASMUS+ Key Action 2: Cooperation among organisations and institutions* is one of the ERASMUS+ lines of funding

⁵⁶ The *CYANOTYPES* Project proposes a framework to reimagine the competence ecosystems within the Cultural and Creative Industries, encompassing entrepreneurial knowledge, skills, and attitudes at both the higher education and individual levels (CYANOTYPES, 2023)

Specifically, the *CYANOTYPES* project has developed 25 structured learning plans⁵⁷ and a generative AI tool called *Cyanotypes Blueprinter*⁵⁸ to supports self-assessment and curriculum development, for equipping cultural and creative professionals with future-ready competencies that enables them to "stay relevant, adaptable, and innovative in their fields" within the rapidly changing technological and societal landscape, including entrepreneurial competencies (CYANOTYPES, 2023. Pp.82).

1.5 Mapping Arts Entrepreneurship Education Curricula in Higher Education

Institutions: Examples and Methodological Approaches

The mapping conducted by this dissertation draws from previous arts entrepreneurship curricula mapping efforts conducted internationally. This section examines three mapping studies that informed the methodological approaches and analytical choices employed by this research, including Gary D. Beckman's pioneering work in the United States (Beckman, 2007a), Kimberly Korzen's research on American arts entrepreneurship programs (Korzen, 2015), and Marco Thom's doctoral research examining the United Kingdom and Germany (Thom, 2017).

1.5.1 Beckman's 2006 Arts Entrepreneurship Education Efforts Mapping in the United States

In 2006, Gary Beckman - then a visiting professor at University of South Carolina (United States), - attempted to present the state of arts entrepreneurship education in the United States, a time when the field was still in its infancy (Rentschler, 2003). Beckman was then already an active researcher of the field, as editor of the website *Arts Entrepreneurship Educator's Network*⁵⁹ – where among other reports, he published his Arts Entrepreneurship programs commissioned study that has been acknowledged as the first ever inventory of arts entrepreneurship curricula (Korzen, 2015).

In the inventory, Beckman gathered information of all arts entrepreneurship education efforts in higher education across universities, research centers and institutes' undergraduate and

⁵⁷ <https://lusofona-x.pt/en/cyanotypes/#>

⁵⁸ <https://chatgpt.com/g/g-676331aaa3208191b149142543d68581-v2-1-cyanotypes-blueprinter?model=gpt-5>

⁵⁹ www.ae2n.net/ - Accessed through Internet Archive's Wayback Machine

graduate degree majors, minors, certificates, electives, workshops and stand-alone course units, workshops, summer programs in the United States (Beckman, 2007a)

The criteria for including in the mapping either carrying “entrepreneurship” in the title of a course unit or program, or entrepreneurship was evidently used as a method for arts professional development (Beckman, 2007a). The study resulted in a “representative efforts” list (Beckman, 2007a. Pp.108) with HEI offers categorized into different curricular structures, content delivery method, programs and course units degrees’ concentration, art disciplines context and academic housing.

Figure 10 – Gary Beckman’s Inventory Map of Arts Entrepreneurship Curricula (2006)



Source: Arts Entrepreneurship Educator’s Network, Website by Gary Beckman (accessed via Internet Archive’s Wayback Machine)

A total of 36 institutions were recorded in this mapping. Almost a decade later, in 2015, a Wake Forest University scholar, Kimberly Korzen updated the institution’s list to a total of 96 across the country. Offerings of arts entrepreneurship curricula have continuously grown since (Essig & Guevara, 2016; Makridis & Kuuskoski, 2022)

What is particularly important about this mapping effort is that Beckman laid a methodology for subsequential studies to follow. Besides the inventory of institutions, the mapping was supplemented with analysis’ informed by interviews with lecturers, course administrators, division directors and university deans from the selected representative list of HEIs. In the study, Beckman shared also insights from the interviews along with supporting evidence of the state and core issues regarding the teaching of arts entrepreneurship in that period. (Beckman, 2007a)

In the article that Beckman published his study’s findings, he also suggests a direction on the use of the terms entrepreneurial, entrepreneurship and entrepreneurship education conceiving

entrepreneurship in the context of arts disciplines as a way to approach professional development “in a creative manner that [may] generate value for individuals and groups inside or outside traditional arts employment domains” (Beckman, 2007. Pp.89). This proposed use of the terms and the look at entrepreneurship education as training that prepares students to behave entrepreneurial, has primed discussions in the field that remain active until today (Loots, 2023)

Beckham in the notes section of the study, also acknowledged that “without defining what entrepreneurship education in [arts] context means, is, or is not, we simply cannot accurately identify what truly exists as entrepreneurship education” (Beckman, 2007. Pp 105-106) This observation inspired the author of this dissertation to define a framework to encapsulate what arts entrepreneurship education is and is not, given the lack of a scholarly consensus (Loots, 2023; Bach, 2017; Gangi, 2017; Essig & Guevara, 2016).

1.5.2 Kimberly Korzen’s 2015 Arts Entrepreneurship Curricula Mapping

In 2014 and 2015, a Wake Forest University’s (United States) scholar, Kimberly Korzen, conducted a mapping research that identified arts entrepreneurship curricula offerings in higher education in the United States. The study resulted in an inventory of total 96 higher education institutions, and an analysis that explores the frequency and characteristic of identified course units across the mapped institutions.

Korzen’s mapping methodologies to create an inventory of the educational efforts across United States’ HEIs have served as inspiration for the mapping conducted by this dissertation. Korzen in an article published in 2015, describes the methodology and phases of research, which encompassed (1) finding and investigating arts entrepreneurship curricula using publicly available information on HEI websites and corresponding internal search engines within (phase one); (2) researching programs in arts and creative disciplines; selecting curricula that fitted the selection criteria and could be found during a systematic search of predetermined elements, and create an inventory with the selected information (phase two); (3) creating categories to organize the data inventory (a) by curricular level (Curricular structure) - Bachelor or Master offer – (b) by academic housing: cross campus, business school, fine arts discipline, arts management, conservatory and other, (c) Arts concentration; (d) Elective or mandatory status; (e) number of ECTS (phase three); and (4) defining variables for key performance indicators (phase four) (Korzen, 2015).

Korzen complemented her findings with interviews with lecturers, as well with arts entrepreneurs and students. This dissertation followed that strategy but, unlike Korzen's research, this dissertation focused only in bringing insights from faculty actors involved with the design and implementation of arts entrepreneurship curricula (lecturers and program directors), not addressing perceptions from the student side, only from the organization's point of view.

Korzen also introduced the categorization of discipline-specific (such as "music" entrepreneurship) and discipline unspecific for her categorization, the latter resonates with the (OECD, 2021) definition of arts entrepreneurship as a *transdiscipline* (Beckman & Essig, 2012). For time constraint reasons, this dissertation was not able to get to this detailed view of the course units. The choice of the author was therefore focusing on the kind of competencies that were taught in each unit, independently from being discipline specific or unspecific.

Korzen states in her study that creating an awareness of existing arts entrepreneurship programs would strengthen the field of arts entrepreneurship education within the studied context (Korzen, 2015). This trust in the significances of mapping educational efforts served as motivation for the author of this dissertation to create the inventory of found arts entrepreneurship curricula in course units across Portugal, Italy and Denmark.

The mapping makes possible an eagle (broad) sight of the current state of efforts in each country, as well as computing trends in pedagogical activities and which arts entrepreneurial competencies are currently (academic year 2024-2025) mostly covered in first and second cycle degree programs.

According to Korzen's research, "educators have been creating and executing curricula without a formal definition by doing what works" (Korzen, 2015. Pp.64), which was also a concern of this study, investigating whether educators were following any established frameworks such as the *EntreComp*, or another, to developing activities in the course units they are responsible for, or they were passing on lessons that they've learned empirically, guiding students to avoid mistakes as mentors to guide students' transition from the Academe to the real world.

In Korzen's study, the lack of definition for arts entrepreneurship curricula is addressed, along with the multiple approaches to teaching and varying focal points. However, she acknowledges that the absence of scholarly consensus for arts entrepreneurship curricula application has not delayed arts entrepreneurship educational efforts, with lecturers and curriculum designers developing programming (curricular and elective units) in many forms and with various

objectives (Korzen, 2015). Through interviews with lecturers, Korzen found that the underlying intent from all interviewed faculty was to transfer competencies to students to support their post-graduation endeavors.

The mapping conducted by Korzen also examined whether arts entrepreneurship course units were integrated into programs' structured curricula with mandatory status or offered as electives, modules within programs, minors, majors, certificates, or stand-alone courses. Another dimension of the mapping categorized the disciplinary areas of concentration of the programs containing the reviewed curricular units, defining them as *Art* or *Design*, *Dance*, *Music*, *Drama*, or *Arts Management*. The inventory output organized findings according to these categories.

This dissertation was inspired by Korzen's categorization approach but adapted it to align with the study's specific focus. *Dance*, *Music*, and *Drama* were consolidated into a broader *Performing Arts* category, while *Arts* and *Design* were grouped under *Visual Arts*, excluding programs focused on commercial value over content value (Throsby, 2008). Korzen's *Arts Management* category was reconceptualized as the *Non-Artistic* category for this dissertation.

The decision to focus on Throsby's (2008) definition of 'core creative arts' and 'other cultural industries' led to the addition of a *Media Arts* category to classify multimedia, new media in audio and video, and audiovisual and film programs that offered arts entrepreneurship curricula within their designed programs.

Finally, Korzen's mapping methodology served as a model for framing the information collected from each HEI website during the screening phase of the PRISMA-ScR process. Additionally, the definitions of curricula, curriculum, and program used in this dissertation follow the same definitional framework established in Korzen's article *Arts Entrepreneurship in Higher Education: Preliminary Inventories and Examinations* (Korzen, 2015).

1.5.3 Marco Thom's 2017 doctoral thesis' mapping of Arts Entrepreneurship Education within Fine Arts Higher Education

The last mapping example reviewed for this study was Marco Thom's doctoral thesis, which conducted a study within European countries Germany and United Kingdom (UK) (the UK was still part of the European Union when the research was conducted). This study served as an

example of cross-national mapping (focused in two territories) and has informed approaches to ensuring inter-country comparison of findings (Thom, 2017).

Some of Thom's key performance indicators and methodologies were adapted for comparing Portugal, Italy, and Denmark in this dissertation. The author carefully selected comparable KPIs to enable meaningful cross-national analysis and contribute to the growing body of mapping research within the European region (Thom, 2017).

Although focused exclusively on Fine Arts disciplines within higher education programs, Thom's study, like this dissertation, employed systematic methodologies to ensure information compatibility across countries. His research steps and phases served as inspiration for developing the mixed-methods approach adopted by this dissertation (Thom, 2017)

Thom shares that he followed three main steps for the selection: first the identification of relevant HEIs that offered fine art degree programs for undergraduates at university level in the UK and Germany within the academic year 2013-2014 (a total of 87 HEIs: 75 institutions in the UK and 12 in Germany), defining specific criteria. (Thom, 2017)

Second, Thom screened and analyzed regular fine arts-undergraduate arts entrepreneurship education curricula presence looking into publicly available information from HEIs websites about programs' specifications, curriculum structures, and course units' documentation. And third, reviewed the selected pool of course units from the selected programs and applied the *Five Plus Two Entrepreneurial Skills Model* as a framework to analyze the collected data using an inductive approach to explore the information he had gathered in the previous two phases. (Thom, 2017)

In this stage, the course units collected data received a treatment where they were converted into measurable educational key performance indicators (KPIs)⁶⁰. An example of this approach is the use of ECTS credit points or workload measured in working hours to analyze the presence of arts entrepreneurship curricula within each program relative to the total workload for qualification—typically 120 ECTS for Master's and 180 ECTS for Bachelor's degrees—which enabled assessment of what proportion of the total program is dedicated to arts entrepreneurship course units (Thom, 2017).

This process was supported by the reasoning that by completing a course unit a student is awarded with standardized European ECTS credit points, and due to the standardization of the

⁶⁰ This methodology inspired this dissertation to adopt measurable KPIs for analysis.

workload in Europe since the Bologna Process, ECTS credit points are convertible to time. In practice, one ECTS credit point is ranges from 25-30 hours of students engagement (Thom, 2017; QAA, 2008; Hörig, 2010; Tuning, 2014)

The use of KPIs in Thom's work enabled the creation of transparent structures to evaluate multiple data points systematically. For his analysis, he used an average of 25 working hours per ECTS credit point to compare students' average workload dedicated to learning arts entrepreneurship content between the UK and Germany (Thom, 2017).

2. Chapter Two: Methodology

This dissertation is structured around a primary research question and a secondary research question that extends the initial inquiry. Each research question is supported by specific research objectives that define the scope of the study, and corresponding analytical indicators that have been developed to systematically address each objective and research question through subsequent analyses.

The primary research question—*What is the Current State of Arts Entrepreneurship Education in Higher Education Institutions (HEI) in Portugal, Italy, and Denmark?*—had two clear objectives. First, to map and create an inventory of course units offering arts entrepreneurship education curricula in higher education institutions across Portugal, Italy, and Denmark, following specific criteria established by this dissertation (see **Section 2.2**). Second, to examine existing entrepreneurship and entrepreneurial education policies and frameworks within the European Union directed at Cultural and Creative Industries, thereby informing the analysis of arts entrepreneurship curricula presence in higher education and possible learning outcomes for career sustainability within the arts and cultural fields.

The secondary research question extends the primary inquiry by examining—*What are the observed trends in teaching Arts Entrepreneurship in Higher Education?*—and incorporated three objectives. First, to create a taxonomy of arts entrepreneurial competencies that supports the analyses and enables comparison of mapping results cross-nationally (in Portugal, Italy, and Denmark). Second, to effectively assess the main entrepreneurial competencies taught in course units within each context following established taxonomy (see **Section 2.2.1**). Third, to identify trends regarding arts entrepreneurship education, pedagogical approaches and activities that are used to teach arts entrepreneurial content in higher education.

By answering both research questions, this study contributes to scholarship on arts entrepreneurship education in higher education, specifically within first and second cycle degrees (Bologna Declaration, 1999) offered through programs focused on core creative arts (the arts field) and other core cultural industries (the cultural field) disciplines (Throsby, 2008) in higher education institutions within the three studied contexts. Additionally, this research contributes to discussions over arts entrepreneurial competencies in higher education, while suggesting an original taxonomy to assess entrepreneurial competencies across course units that address arts entrepreneurship education curricula.

This chapter continues to address the methodology on eight subsequent subchapters: Subchapter **2.1** outlines the research design and presents the selected methods to address each research objective; **2.2** describes the research focus and eligibility criteria, including the development of the Arts Entrepreneurial Competencies Taxonomy that supplements criteria and analyses; **2.3** presents the Preferred Reporting Items for Systematic Reviews and Meta-Analyses extension for Scoping Reviews (PRISMA-ScR) protocol applied to guide the mapping conducted by this dissertation; **2.4** describes the literature review method employed in this study; **2.5** introduces the structured survey method and applied procedures to the research; **2.6** outlines the scope of semi-structured interviews and procedures employed for the research; **2.7** describes the data analysis processes, from organizing the collected data to choosing analytical methods that guide the analyses addressing the research questions and objective; and finally, **2.8** presents the study limitations.

2.1 Research Design and Selected Methods

As an exploratory study, this dissertation investigates a phenomenon that has not yet been systematically documented. Arts entrepreneurship education curricula within Bachelor's and Master's degrees in higher education institutions across Portugal, Italy, and Denmark—particularly in Portugal and Italy—has not been systematically mapped prior to this dissertation and represents the main contribution of this study. While Denmark has made some progress in mapping arts entrepreneurship education, it has not been compared to such geographically distant contexts, with each country positioned at a different region⁶¹ of the western-continental European Union.

Given the complexity of conducting a cross-national study across three European Union Member States with distinct economic, social, cultural, political, contexts and population sizes, this study employed a mixed-methods approach with an inductive methodology to derive insights from systematically collected data for the analyses.

⁶¹ Referencing the suggested outlook to the cross-national analysis in **Chapter One**, where each of the studied national contexts is located at a vertex of an 'imagined triangle': Denmark at the northern vertex in Scandinavia, Italy at the southeast vertex in the Mediterranean region, and Portugal at the southwest vertex in the Iberian Peninsula.

For mapping course units and creating an inventory of the current curricular offerings teaching arts entrepreneurial curricula across Portugal, Italy and Denmark (Primary Question Objective One), the study employed the *Preferred Reporting Items for Systematic reviews and Meta-Analyses extension for Scoping Reviews* (PRISMA-ScR) protocol, as described by Tricco et al. (2018) alongside academic and grey literature review methods, as described by Corbin and Strauss (2008) and Lecy and Beatty (2012), that supported eligibility criteria and provided insights into the factors that may facilitate or hinder the integration of entrepreneurship education in artistic higher education institutions.

Table 11 – Summary of Research Design and Methodology

Research Issues	Methodology
Research Design Primary Question Objective 1 Mapping/Inventory of arts entrepreneurship curricula across HEI in Portugal, Italy and Denmark Primary Question Objective 2 Examining existing entrepreneurship policies and frameworks within the European Union directed at Cultural and Creative Industries, Secondary Question Objective 1 Development of a taxonomy of competencies to be used as the analytical framework for examining the presence of competencies across course syllabi to support response to Secondary Question 2, objective 2. Secondary Question Objective 2 Assess the main entrepreneurial competencies taught in course units within each national context Secondary Question Objective 3 Identifying Trends on pedagogical approaches, activities, for teaching arts entrepreneurial content in higher education.	Exploratory and Inductive; Cross-national • PRISMA-ScR • Descriptive Statistics of Collected Data • Academic Literature Review • Grey Literature Review • Academic Literature Review • Grey Literature Review • Thematic Analysis • Empirical Categorization of collected Data • Structured Surveys by online questionnaire • Semi-structured online Interviews (Triangulation) • Structured Surveys by online questionnaire • Semi-structured online Interviews • Academic Literature Review (Triangulation)

Source: Produced by the author

For supplying nuances to the data collected and inform the analyses, a structured survey by questionnaire, as described by Fowler (2014), and semi-structured online interviews, as described by Kvale and Brinkmann (2015) were employed. For analyzing the data, analyses were structured in three distinct chapters, each employing different analytical approaches to address distinct research questions. **Table 11** visually summarizes these methods employed and

their respective purposes: a thematic analysis method, as described by Braun and Clarke (2006); a descriptive statistics method, as described by Guimarães (2008), and a inductive analysis using a triangulation method, as described by Thomas (2006), Denzin (1989), and Flick (2014).

The subsequent sections provide detailed explanations of the research focus and eligibility criteria, the development of an arts entrepreneurial competencies taxonomy, and the applied methodological approaches for analyses across the three national contexts.

2.2 Research Focus and Eligibility Criteria

This research was designed as a cross-national comparative mapping study (Dominguez & Teixeira, 2020; Thom, 2017). To ensure systematic comparison between the three studied contexts (Portugal, Italy and Denmark), this study was guided primarily by European Union education guidelines stipulated by the Bologna Process (initiated in 1999), classifications from the *International Standard Classification of Education Fields of Education and Training* (ISCED-F) (UNESCO, 2013), and the *Overarching Framework of Qualifications of the European Higher Education Area* (QF-EHEA) (EHEA, 2018), which defines educational cycles framed by the *European Credit Transfer and Accumulation System* (ECTS) (European Commission, 2015), and the *European multilingual classification of Skills, Competences and Occupations* (ESCO) as its official classification system for defining professional occupations in the EU arts and cultural fields labor market.

This framework was applied specifically to higher education programs in disciplines that fall under ‘core creative arts’ (the arts field) and ‘other core cultural industries’ (the cultural field) sectors, as defined in David Throsby's Concentric Circles Model (Throsby, 2008), which designates clusters of industries within the Cultural and Creative Industries (CCIs) ecosystem. These clusters correspond to occupation codes in the ESCO classification. (European Commission, 2017).

The study established three layers of eligibility criteria. First, focusing on mapping only Bachelor's and Master's programs with European Qualification Framework (EQF) Levels 6 and 7, corresponding to first and second cycles of tertiary education. These parameters were based on the Bologna Process and the QF-EHEA, as described in the 2018 *Paris Communiqué* (EHEA, 2018), which provides the latest classification for educational cycles with corresponding required ECTS credits.

As established in previous sections of this dissertation, the QF-EHEA framework defines first cycle programs as ranging from 180 to 240 ECTS, while second cycle programs range from 90 to 120 ECTS (EHEA, 2018). To facilitate systematic comparison between the three countries—Portugal, Italy, and Denmark—this study applied a selection threshold for second cycle degrees, establishing a minimum of 120 ECTS to ensure program equivalence across contexts.

It is important to note that in each national context, Bachelor's and Master's degrees may be labeled with different names, despite their compatibility with the criteria described above. The nomenclature variations for each country are examined thoroughly in **Section 1.3**. For the mapping of arts entrepreneurship curricula, program names were retained in their original languages—Italian for Italy, Portuguese for Portugal, and Danish for Denmark—but were also translated into English to ensure consistency and comparability across the three contexts.

A second layer of eligibility criteria assessed degree programs according to their alignment with two sector clusters within the Cultural and Creative Industries based on David Throsby's Concentric Circles Model: the 'core creative arts and the 'other core cultural industries' clusters (Throsby, 2008). According to Throsby (2008), these CCI sectors encompass occupations that typically prioritize cultural content over commercial utilitarian outputs (see **section 1.1.1**).

The selected occupations from these sectors for this research cover diverse artistic domains, including visual artists (painters, sculptors, illustrators, photographers, and mixed media artists); media artists (multimedia and new media artists working with sound and image, filmmakers, directors, scriptwriters, and editors for audiovisual and film); performing artists in music (musicians, performers, composers, singers); dance (dancers, choreographers); and drama (actors, directors, playwrights, performers)⁶²; and also encompass non-artistic functions that, although they do not produce or interpret primary creative outputs (Throsby, 2008), facilitate arts and cultural production, particularly through management roles within media arts, visual arts, and performing arts fields. These non-artistic occupations incorporate professionals

⁶² Although listed as producers of primary creative outputs in the core creative arts industry group, creative writers and the literature segment were excluded from this study. This exclusion stems from the complexity of defining specific training pathways for these fields. Training for writing and editing, for instance, often falls under "humanities" or "social sciences, journalism and information" programs (UNESCO, 2013), emphasizing areas that encompass multiple occupations. These occupations do not consistently prioritize creative practice and cultural content over commercial applications in the fields of "literature and linguistics" and "journalism and reporting" (UNESCO, 2013).

working in cultural institutions within the ‘other core cultural industries’ ecosystem, such as museums and galleries, and are often classified as support workers in the creative-trident model introduced by Cunningham (2006) (Throsby, 2008; Higgs et al., 2008). The categories are further detailed in **Chapter One, subsection 1.1.1.1**, and are illustrated in **Figure 12** on page **85**.

Following the selection of occupations for arts entrepreneurship curricula mapping, the author proceeded with identification of corresponding ESCO codes for the selected occupations, and then matched corresponding primary fields of education and training classification codes (ISCED-F) for the selected ESCO occupations. These categories are detailed in **Chapter One, Section 1.1.1.2**

Categories of ISCED-F codes varied. Although most matched to codes within the Arts field (ISCED-F Narrow Field code 021), additional fields were considered when education programs demonstrably focused on training students in arts and cultural fields within the selected CCI sectors for either specialist (artistic) and support roles (non-artistic) (Throsby, 2008; Higgs et al., 2008; Cunningham, 2006).

Specifically, course units housed under non-artistic programs—housed in programs that emphasized training for management within media arts, visual arts, and performing arts—were predominantly classified within ISCED-F fields *Business, Administration and Law* education field under codes 0413 (Management and administration), 0414 (Marketing and advertising), and 0419 (Business and administration not elsewhere classified) (UNESCO, 2013).

Occasionally, non-artistic programs were also classified under the *Social sciences, journalism and information* field—under codes ISCED-F 0314 (Sociology and cultural studies) and ISCED-F-0320 (Journalism and information not further defined)—when degree demonstrably focused on training students for support roles relevant to cultural and creative industries, such as “promoting exchange processes between organizations, studying consumer behavior, or examining product development, pricing, distribution, and sales strategies to maximize performance within the cultural sector” (UNESCO, 2013, pp.21).

Figure 11 – ISCED-F Codes of Degree Programs from Which Course Units (CU) Were Selected for the Mapping

021 ARTS			041 BUSINESS AND ADMINISTRATION		032 JOURNALISM AND INFORMATION	
210 - Arts not further defined	212 -Fashion, interior and industrial design	213- Fine Arts	413- Management and administration	414- Marketing and advertising	320- Journalism and Information not further defined	321- Journalism and reporting
211 -Audio-visual techniques and media production	215- Music and Performing Arts	219-Arts not elsewhere classified	419- Business and administration not elsewhere classified		031 SOCIAL AND BEHAVIORAL SCIENCES	
					314- Sociology and cultural studies	

Source: produced by the author, based on ISCED-F, 2013

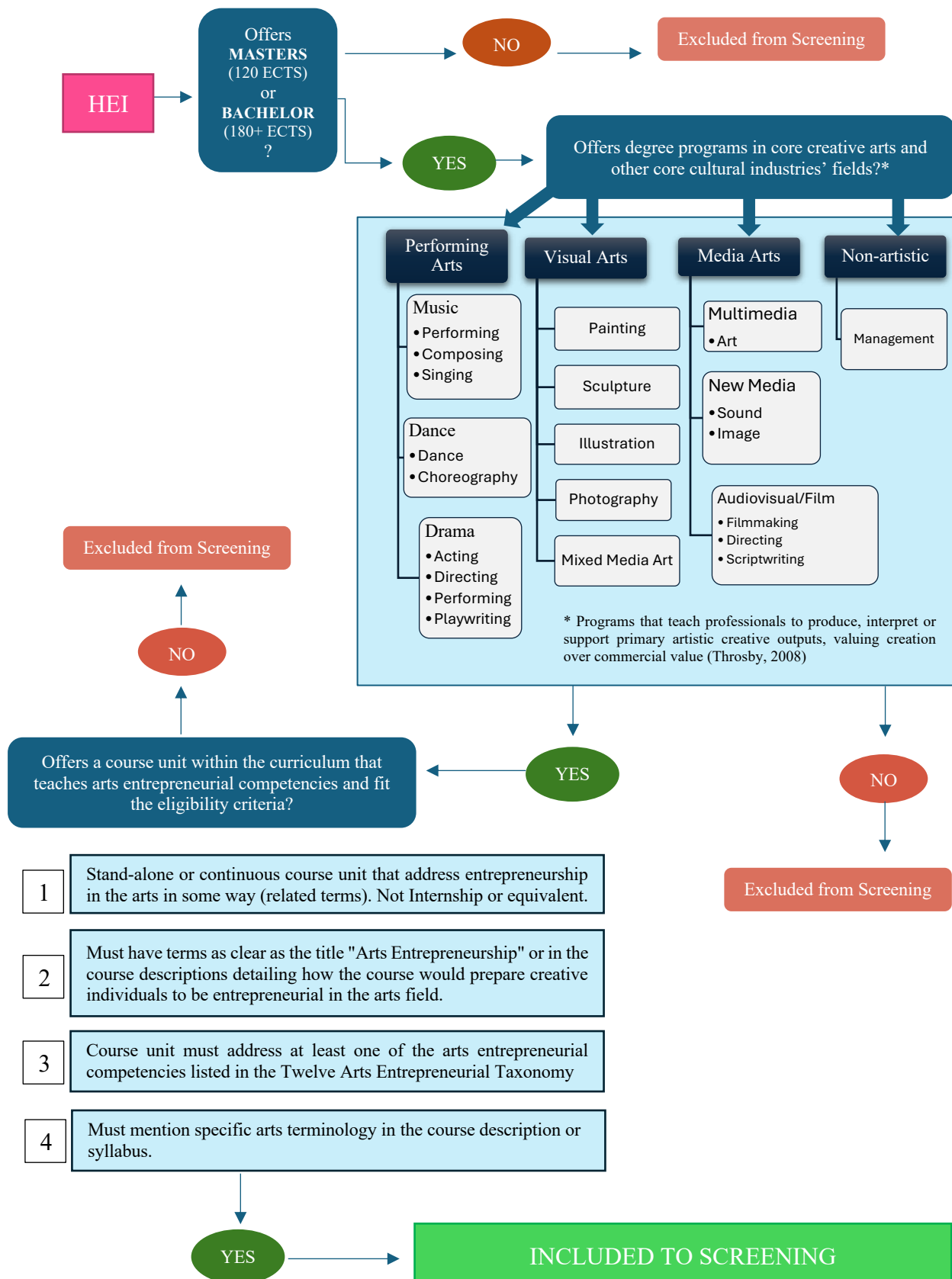
A third layer of criteria for selection of course units defined that units had to demonstrably address arts entrepreneurship education through explicit content related to arts entrepreneurship. Courses were only selected if they contained explicit terms such as "Arts Entrepreneurship" and related terminology⁶³ in course titles or course unit descriptions (or syllabi), detailing how they would prepare creative individuals for working within the arts and cultural fields.

It is important to note that internships—as practical training being developed outside the higher education institution—were not considered for this study. Additionally, course units were not considered if they did not contain specific creative arts or cultural terminology in their course descriptions⁶⁴ and if the programs that housed them had direct commercial applications and did not conform to the principle of prioritizing cultural content value over commercial value within the selected industry clusters (Throsby, 2008)—such as design, fashion, set design, architecture, and interiors, or performing arts areas such as music production and electronic music. Exceptions were made if the course unit was offered as an elective to other programs that fitted the selection criteria.

⁶³ The related terminology used for selecting course units was based on literature review (Chang & Wyszomirski, 2015) and supported by a word cloud of related terms created by the author, as mentioned in **Chapter One, Section 1.2.1**

⁶⁴ This strategy was adapted from a previous mapping study by Korzen (2015).

Figure 12 – Applied criteria to Selection Process of Curricular Units for the Mapping



2.2.1 Development of Arts Entrepreneurial Competencies Taxonomy

Given the absence of a universally accepted arts entrepreneurial competencies framework (Loots, 2023; Bach, 2017; Gangi, 2017; Essig & Guevara, 2016), and recognizing that no existing framework could be blindly and directly adopted to inform the analysis addressing the second objective of secondary research—assessing the main entrepreneurial competencies taught in course units within each national context—this dissertation employed an exploratory approach and developed an original taxonomy of arts entrepreneurial competencies.

For defining which competencies would be included in the taxonomy, this study employed a six-phase thematic analysis process proposed by Braun and Clarke (2006), which provides a basis for identifying, analyzing, and reporting patterns within qualitative data.

The following sections outline the phases of this analysis and its resulting arts entrepreneurial competencies taxonomy.

2.2.1.1 Thematic Analysis Process for Taxonomy Development

As previously mentioned, the thematic analysis process proposed by Braun and Clarke (2006) consists of six phases, which were followed and documented by this dissertation.

First, the author familiarized herself with the selected documents informing the thematic analysis, which in this case were the reviewed frameworks of entrepreneurship competencies and competences presented in **Chapter One (section 1.2.2)**. Then, the thematic analysis phases for coding and comparison of themes (in this case, competencies) proceeded as described in detail below:

Phase 1 - Familiarization with the Data: Competencies were extracted from the three main studies reviewed in Chapter One, which were identified through academic and grey literature related to entrepreneurship and arts entrepreneurship education (Bacigalupo et al., 2016; Lackéus, 2015; Thom, 2017). The documents were analyzed systematically to gain a comprehensive understanding of the range of competencies discussed.

Phase 2 - Generating Initial Codes: Each competence identified in the reviewed literature (Bacigalupo et al., 2016; Lackéus, 2015; Thom, 2017) was systematically coded as a unit of meaning. Codes reflected distinct entrepreneurial competencies, knowledge, skills, and attitudes mentioned in the reviewed sources.

Phase 3 - Searching for Themes: The codes were compared and grouped into broader categories, reflecting recurring patterns and overlaps. Similar competencies were merged to eliminate redundancy, while distinct competencies were retained as separate categories for further analysis.

Phase 4 - Reviewing Themes: The initial groupings were reviewed for coherence and consistency. Some categories were refined (split or collapsed) through iteration to ensure internal homogeneity and external heterogeneity across the emerging competency taxonomy.

Phase 5 - Defining and Naming Themes: Twelve distinct competency categories were defined. Each competency was given a clear label and scope definition, grounded in the theoretical foundations established by authors within the reviewed studies (Bacigalupo et al., 2016; Lackéus, 2015; Thom, 2017) to support empirical application in the analysis.

Phase 6 - Producing the Report: The finalized taxonomy with a total of twelve competencies was formalized as an analytical framework for this dissertation, with each competency accompanied by descriptions (indicators) that informed systematic coding of course units documentation (syllabi and course descriptions). The comprehensive taxonomy (called Twelve Arts Entrepreneurial Competencies Taxonomy) served as the foundation for the empirical categorization and data tabulation of arts entrepreneurship education curricula across course units housed in each of the three studied national contexts (Portugal, Italy and Denmark).

2.2.1.2 The Twelve Arts Entrepreneurial Competencies Taxonomy

As mentioned earlier, the Twelve Arts Entrepreneurial Competencies Taxonomy originated from three main studies reviewed in **Chapter One** that were subjected to Braun and Clarke's (2006) six-phase thematic analysis process (Bacigalupo et al., 2016; Lackéus, 2015; Thom, 2017). Thom (2017) contributed originally with sixteen competencies that were surveyed among lecturers in Germany and the UK, extending beyond its Five Plus Two Crucial Skills model. Lackéus (2015) contributed an additional sixteen competencies to the taxonomy development, while Bacigalupo et al. (2016) contributed with fifteen competencies to the thematic analysis process.

The Twelve Arts Entrepreneurial Competencies Taxonomy, listed in **Table 12**, informed semantic analysis of course units' documentation to assess the presence or absence of each competency across mapped course units. This taxonomy also helped design survey questions

and guide interviews with faculty from higher education institutions across all three studied countries (Portugal, Italy, and Denmark).

Table 12 – The Twelve Arts Entrepreneurial Competencies Taxonomy

COMPETENCIES	DESCRIPTION	SOURCE
1- Selling skills (incl. marketing and promotion)	Skill in setting out the benefits to stakeholders of dealing with a company as a business; (Thom, 2017; Gibb 1999) Ability to reach the market (its potential customers, including decision-makers) and to achieve a high degree of visibility and awareness;	Thom, 2017,
2- Networking skills	Ability to develop and use contacts for (business) purposes beyond the reason for the initial contact. Networking skills comprise in particular the abilities to 1) target activities strategically, 2) systematically plan networking, 3) engage others effectively, 4) showcase the own expertise, 5) assess opportunities, and 6) deliver value to others. (Thom, 2017)	Thom, 2017
3- Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	Ability to develop an "Art/Business Vision" of where one wants to be and to inspire people (external experts) to help achieving this vision. (Thom, 2017) Mobilizing others: inspire, enthuse and get others on board (Bacigalupo et al., 2016)	Thom, 2017; Bacigalupo et al., 2016;
4- Strategic thinking (planning) skills	Ability to set goals and develop (long-range) plans in a variety of areas, Strategic Thinking (Planning) to anticipate the unexpected, to analyze the business environment, and to cooperate with people. (Thom, 2017)	Thom, 2017, Bacigalupo et al., 2016;
5- Negotiation Skills	Skill in bringing together different perspectives on a deal to reach a conclusion of advantage to the business (Thom, 2017; Gibb, 1999)	Thom, 2017;
6- Opportunity skills (ability to recognize or create and realize (business/projects) opportunities)	Recognizing and acting on business opportunities and other kinds of opportunities, Product / service / concept development skills. (Fisher et al., 2008) Spotting opportunities: use imagination and abilities to identify and "bring together scattered elements" to create opportunities for create values"(Bacigalupo et al., 2016. Pp12).	Lackéus, 2015; Bacigalupo et al., 2016;
7- Resource and Finance skills (cash management and funding)	Ability to plan, fund, direct, monitor, organize, and control the monetary resources of the business artist or business (Thom, 2017). Estimate the cost of turning an idea into a value-creating activity, Plan, put in place and evaluate financial decisions over time, Manage financing to make sure my value-creating activity can last over the long term (Bacigalupo et al., 2016) Creating a business plan, Creating a financial plan, Obtaining financing, Securing access to resources (Lackéus, 2015. Pp13; Fisher et al., 2008)	Lackéus, 2015; Bacigalupo et al., 2016; Thom, 2017
8- Art industry knowledge (particularities of each field)	"Real-life working experience and knowledge of market challenges and requirements" (Thom, 2017, pp.182) Learning through experience, Learning by doing, learn with others, including peers and mentors; reflect and learn from both success and failure (your own and other people's) (Bacigalupo et al., 2016)	Thom, 2017. Bacigalupo et al., 2016
9- Communication and presentation skills (Business skills)	Abilities to communicate and present information clearly and effectively as well as confidently and professionally to a range of audiences in both written and oral form" (Thom, 2017. Pp.186)	Thom, 2017.
10- Team working / collaboration skills	"The ability to reach goals and achieve assignments through collaboration, as well as building effective relationships with others." (Moberg et al., 2014) Working with others: work together and co-operate with others to develop ideas and turn them into action (Bacigalupo et al., 2016)	Lackéus, 2015; Bacigalupo et al., 2016
11- Self Efficacy	"I can". Belief in one's ability to perform certain tasks successfully. (Lackéus, 2015; 2008) Self insight: Knowledge of personal fit with being an entrepreneur / being entrepreneurial. (Lackéus, 2015; Kraiger et al., 1993)	Lackéus, 2015
12- Uncertainty/ ambiguity tolerance	"I dare". Comfortable with uncertainty and ambiguity, Adaptable, Open to surprises. (Lackéus, 2015; Sánchez, 2011, Murnieks, 2007) Make decisions when the result of that decision is uncertain, when the information available is partial or ambiguous, or when there is a risk of unintended outcomes (Bacigalupo et al., 2016)	Lackéus, 2015; (Bacigalupo et al., 2016)

Source: produced by the author, based on Lackéus (2015), Bacigalupo et al. (2016) and Thom (2017)

It is important to note that although this taxonomy emerged from frameworks that typically divide competencies into categories such as Knowledge, Skills, and Attitudes (KSA) (Lackéus, 2015; Moberg et al., 2014), the *Twelve Arts Entrepreneurial Competencies Taxonomy* does not distinguish between these categories. However, it recognizes that the competencies within it are derived from frameworks that do employ such distinctions.

Besides, this taxonomy was used exclusively as an analytical framework for supporting data analysis from the mapping, specifically to fulfill a research phase that assessed the main entrepreneurial competencies taught across course units within each national context (addressing secondary research question objective two). This taxonomy was not empirically tested and therefore should not be replicated beyond this dissertation without further validation.

2.3 Defining and Describing the PRISMA-ScR Protocol use in this Study

The *Preferred Reporting Items for Systematic reviews and Meta-Analyses extension for Scoping Reviews* (PRISMA-ScR) is a reporting protocol for knowledge synthesis (Tricco et al., 2018) that enables systematic mapping of evidence on a research topic (Santos et al., 2022). Given the complexity and anticipated volume of data across three different countries, the author employed the PRISMA-ScR as a framework for organizing the research process and establishing systematic data collection guidelines.

Although the PRISMA-ScR protocol is typically applied for mapping evidence from academic literature databases and published reports (Tricco et al., 2018), the author adapted this methodology for the specific research objective of identifying and mapping course units from Portuguese, Italian, and Danish higher education institutions (HEIs) following predetermined selection criteria (see **Section 2.2**).

The PRISMA-ScR protocol facilitated methodological consistency throughout the entire process. This protocol follows (1) the selection of sources and evidence and (2) a data charting process consisting of three main phases: identification, screening, and inclusion for final sample selection (Tricco et al., 2018).

For this dissertation, the data collection and identification phase required nearly two months of intensive research engagement—from January to March 2025—systematically examining

higher education institutions websites across all three studied contexts in their respective languages: Portuguese, Italian, and Danish⁶⁵.

Following this phase, the screening phase involved consolidating the gathered information, identifying gaps, and establishing mechanisms to validate the compiled evidence from each course unit.

Subsequently, the inclusion phase involved a verification process that referenced multiple official governmental sources⁶⁶ to ensure data accuracy and comparability. A cross-referencing process ensured that data derived from HEIs' websites conformed to information registered with national and EU registry and quality assurance agencies, guaranteeing comparability across all countries in the European Higher Education Area (EC/EACEA/Eurydice, 2024).

The screening and inclusion phases required nearly one month of work before reaching the final sample, which consisted of an inventory of 140 course units representing a snapshot of academic year 2024/2025, with 59 course units from Portugal, 53 from Italy, and 28 from Denmark—as will be described in the next sections.

2.3.1 – The PRISMA-ScR: Step by Step and Search Strategies for the Mapping

The first step of this method involved creating a data extraction workbook (spreadsheet) for inputting research collected data. Then, existing databases of higher education institutions (HEIs) from respective Portuguese, Italian and Danish official government websites—the Portuguese Higher Education Directorate General (DGES - *Direção Geral do Ensino Superior*)⁶⁷, the Italian Ministry of University and Research (MUR - *Ministero dell'Università e della Ricerca*)⁶⁸, and the Danish national education portal (*Uddannelsesguiden*)⁶⁹—were accessed and information about accredited HEIs were copied to the workbook. Having the

⁶⁵ Researching in three different languages presented a limitation of the study, which is discussed further in the text.

⁶⁶ These sources included: EU and national published guidelines from the Bologna Process, ISCED-F classifications, National Qualifications Framework (NQF) and QF-EHEA, national education registrations and code systems, and national official workbooks from Ministry websites containing registered degrees with corresponding ISCED-F codes.

⁶⁷ Direção Geral do Ensino Superior - <https://www.dges.gov.pt/pt/>

⁶⁸ Ministero dell'Università e della Ricerca - <https://www.mur.gov.it/>

⁶⁹ Uddannelsesguiden - <https://www.ug.dk/uddannelser/>

extracted lists of HEIs tabulated to the local workbook, the author codified institutions from each context, and kickstarted the data collection phase using the PRISMA-ScR protocol.

Completing this comprehensive data collection required nearly two months of systematic work, from January 28 to March 21, 2025. All retrieved course units were codified in this phase for facilitating analysis. Course units received a seven-digit code structured as follows: the first digit was a letter and indicated the country's name, followed by three numerical digits corresponding to the HEI codes (previously defined) in which the unit was housed. The fifth digit used either 6 or 7 to indicate Bachelor's or Master's EQF level, respectively. The sixth digit represented the program number within that HEI (ranging from 1 to 9), and the final digit indicated the course unit number within that particular program (ranging from 1 to 9). For example, the code "i079611" indicates a course unit from Italy (i), housed in HEI 079, within a Bachelor's program (6), in a particular program (1) of that institution, representing a particular course unit (1) within that program.

When the collected evidence seemed unclear or incomplete, additional literature was consulted for clarification. Subsequently, all selected course units were cross-checked with official European Union and National Qualifications Framework (NQF) documents to ensure that data collected from institutional websites matched the official registers.

This process of cross-checking information led to improvements in the screening phase of the PRISMA-ScR and enhanced data categorization. When the list of course units was complete, additional datasets were searched to supplement relevant information for each unit, such as geographical coordinates, institutional municipal region designations, governance structure of the institution, and other contextual elements.

It is worth noting that all websites were reviewed in their original languages with the assistance of Google Website Translate application, which translates websites original language to English and preserves formatting and URLs. Even when websites had an English language version, the decision not to use it derived from observations that some versions lacked information that was available in the original language.

2.3.1.1 Search Strategy and Databases Identification

In Portugal, course units offering Arts Entrepreneurship Education (AEE) curricula in higher education institutions were found in the database by the official *Direção-Geral do Ensino*

Superior (DGES)⁷⁰, (the Portuguese Directorate General for Higher Education) which centralizes national information on higher education programs⁷¹.

For this national context, first, the author consulted the database and located institutions offering *Arts and Humanities* programs at undergraduate (called *Licenciatura* in Portuguese) and graduate level (*Mestrado*). Following this initial research, information (names and websites) of each Portuguese institution—a total of 51—were extracted and copied to an Excel spreadsheet and codified.

In Italy, course units offering AEE content were found in databases on the official Ministero dell'Università e della Ricerca (MUR) (Ministry of Higher Education and Research)⁷² website. Two internal databases were examined within the MUR website: one containing information about institutions of Alta Formazione Artistica, Musicale e Coreutica (AFAM) (Italian Artistic Higher Education in Art, Music, and Dance), and another covering *Università* degrees (University programs)⁷³. Following this initial research, the names and websites of each Italian institution—a total of 255—were extracted and copied to an Excel spreadsheet and codified.

In Denmark, the identification of AEE curricula within HEIs followed the same systematic procedure as the other two countries, first consulting official databases and then following the PRISMA-ScR procedures. It is important to note that in Denmark, the higher education system is organized under two different ministries: the Ministry of Higher Education and Science (*Uddannelses- og Forskningsministeriet* - UFM) and the Ministry of Culture (*Kulturministeriet* - KUM). The database consulted, the official Study in Denmark website⁷⁴, contained information from both governmental departments. Following this initial research, the names and websites of each Danish institution—a total of 34—were extracted and copied to an Excel spreadsheet and codified.

⁷⁰ <https://www.dges.gov.pt/pt/>

⁷¹ Undergraduate Programs:

https://www.dges.gov.pt/pt/pesquisa_cursos_instituicoes?instituicao=&cursos=&distrito=&tipo_ensino=&tipo_estabelecimento=&area=2&tipo_curso=8

Graduate Programs:

https://www.dges.gov.pt/pt/pesquisa_cursos_instituicoes?instituicao=&cursos=&distrito=&tipo_ensino=&tipo_estabelecimento=&area=2&tipo_curso=9

⁷² <https://www.mur.gov.it/>

⁷³ AFAM Institutions <https://www.mur.gov.it/it/aree-tematiche/afam/gli-istituti>

University Institutions <https://www.mur.gov.it/it/aree-tematiche/universita/lofferta-formativa-titoli-rilasciati>

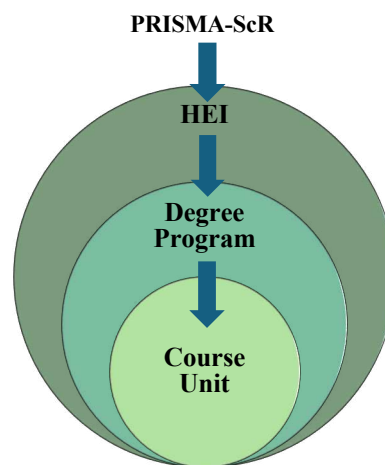
⁷⁴ <https://studyindenmark.dk/study-options/danish-higher-education-institutions>

Once all institutions from the three countries were documented, the systematic review procedures commenced.

2.3.1.2 Curricular Units Mapping and Inventory Pathway in Detail

The research methodology (PRISMA-ScR) applied a systematic protocol consistently across Portugal, Italy, and Denmark to collect course units for the arts entrepreneurship education curricula inventory. However, before accessing course units and evaluating whether they met eligibility criteria within degree programs with defined characteristics (Bachelor's programs with 180 ECTS and three years duration, and Master's programs with 120 ECTS and two years duration, within arts and cultural fields, as described in **Section 2.2**), it was first necessary to identify the higher education institutions (HEIs) in which they were housed across the three studied contexts.

Figure 13 – Layers of Research Methodology and Data Assessment



Source: produced by the author

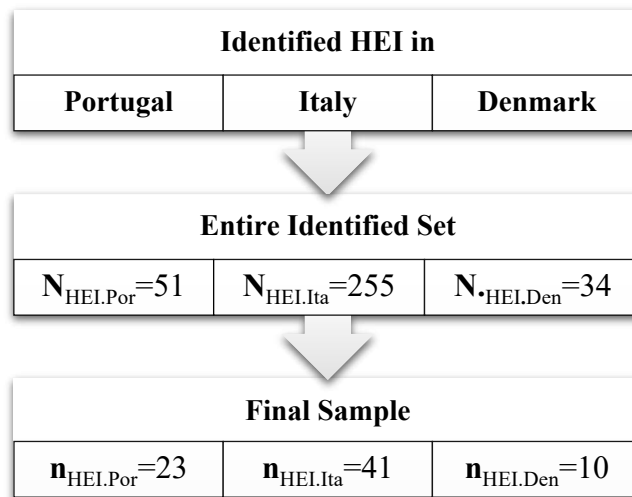
This systematic approach involved first identifying screening evaluating their program offerings at first cycle (undergraduate) and second cycle (graduate) levels; second, reviewing degree programs for curriculum structures and course unit descriptions; and finally, reviewing and screening course unit characteristics that met eligibility criteria. The inventory pathway methodology followed four systematic steps, which are described below:

Step 1 – Accessed national databases and copied institutional information to the author's local spreadsheet with corresponding URLs (website address) for each HEI—a total of 340 institutions across the three studied countries (NHEI.Tot=340): 255 higher education institutions in Italy (NHEI.Ita=255), 34 HEIs in Denmark (NHEI.Den=34), and 51 in Portugal

(N_{HEI.Por}=51). Due to inaccessibility to website links, 3 records from Italy were removed before screening.

Step 2 – Accessed each HEI website and reviewed available resources using their internal search engines to research Bachelor's and Master's programs offerings, identifying information following the eligibility criteria (see **Section 2.2**) across Denmark, Portugal, and Italy. During the identification process, not all institutions met the selection criteria for degree cycles, program classification. At the end of the identification process, 263 HEIs were excluded from the sample.

Figure 14 – Higher Education Institutions Selected Sample Process



Source: Produced by the author

Step 3 – A total of 74 HEIs were included for review: 23 institutions in Portugal (n_{HEI.Por}=23), 41 in Italy (n_{HEI.Ita}=41), and 10 in Denmark (n_{HEI.Den}=10). In this phase, degree programs were screened (at each HEI) for course unit evidence retrieval across three levels: institutional data, program-level data, and course unit data:

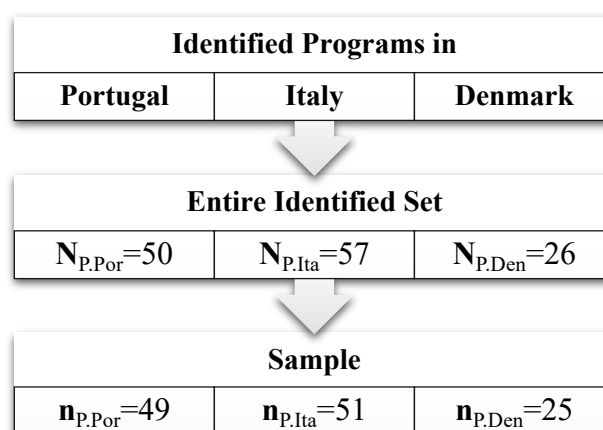
- **Institutional data:** HEI localization, HEI name in original language, HEI name in English, program institutional housing (faculty, department, college, conservatory, art academy, or other).
- **Program-level data:** EQF Level 6 or 7 (Bachelor or Master level), qualification name in original language, qualification name in English, degree length in years, degree length in ECTS credits, program concentration (artistic/non-artistic), program name in original language, program name in English.

- **Course unit data:** Course unit name in original language, CU name in English, CU ECTS credits and semester and year placement within program curriculum structure, CU mandatory or elective status, CU description or syllabus, lecturer contact information (or program director's contact).

From the sample of 23 reviewed HEIs in Portugal, 41 in Italy, and 10 in Denmark, a total of 133 programs were identified holding curricular units that met the first and second layer of eligibility criteria (see Section 2.1.1) for evidence retrieval. Within this sample, Portugal presented 50 different degree programs ($N_{P.Por}=50$), Italy 57 ($N_{P.Ita}=57$), and Denmark 26 ($N_{P.Den}=25$).

However, not all programs published the required evidence data on their websites to meet curricular unit selection criteria—specifically, detailed curriculum structures providing course units descriptions or syllabi (which would enable subsequent systematic analysis). To address this challenge, the author contacted HEIs directly via email to request missing curricular information from programs identified on institutional websites. This outreach yielded mixed results: while some institutions provided the requested documentation, other inquiries received no response, or responses indicated that programs were no longer operational or that their experimental offerings had been discontinued.

Figure 15 – Core Creative Arts and other Cultural Industries’ First and Second Cycle Programs Selected Sample Process

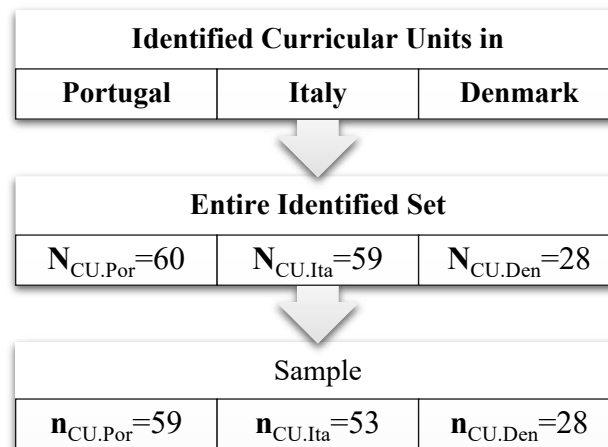


Source: Produced and Calculated by the author

Therefore, the final sample comprised 125 programs in arts and cultural disciplines at first and second cycle levels: 49 programs in Portugal ($n_{P.Por}=49$), 51 in Italy ($n_{P.Ita}=51$), and 25 in Denmark ($n_{P.Den}=25$).

Step 4 – Following the screening of programs, the next step involved selecting the final sample of curricular units. From the sample of 49 programs in Portugal, 51 programs in Italy, and 25 programs in Denmark, a total of 147 curricular units matching the selection criteria were identified: 60 curricular units in Portugal ($N_{CU.Por}=60$), 59 in Italy ($N_{CU.Ita}=59$), and 28 in Denmark ($N_{CU.Den}=28$).

Figure 16 – Selection of Curricular Units Offering Arts Entrepreneurship Curricula Process



Source: Produced and Calculated by the author

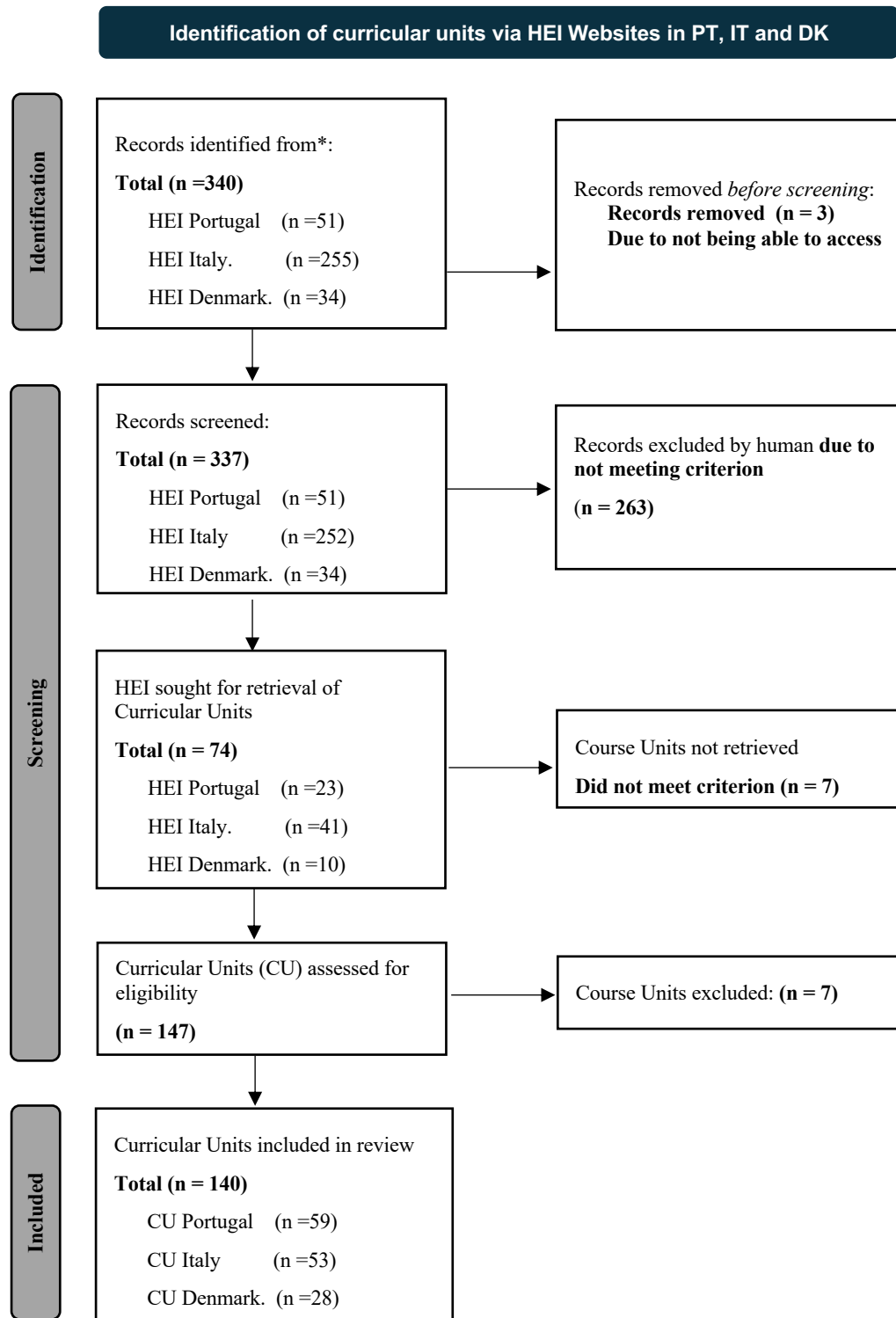
Curricular units screened that either lacked required evidence information or failed to meet eligibility criteria (7) were excluded from the final sample (As illustrated in **Figure 15**).

Therefore, the final course units sample comprised 140 curricular units: 59 housed in Portuguese HEI ($n_{CU.Por}=59$), 53 in Italian HEI ($n_{CU.Ita}=53$), and 28 in Danish HEI ($n_{CU.Den}=28$)

In summary, the final sample comprised 74 HEIs across the three countries, yielding 125 degree programs and 140 curricular units. Specifically, Portugal contributed 23 HEIs with 49 degree programs and 59 curricular units; Italy contributed 41 HEIs with 51 degree programs and 53 curricular units; and Denmark contributed 10 HEIs with 25 degree programs and 28 curricular units.

A descriptive analysis of the collected data is presented in Chapter Five (see **Appendix E** for the complete list).

Figure 17 – PRISMA-ScR Flow Diagram for Identification of Curricular Units for the Mapping and Results



Source: produced by the author, adapted from McKenzie et al, 2021 - The PRISMA 2020

2.4 Defining and Describing the Literature Review

This study employed a literature review methodology, incorporating both academic and grey literature sources⁷⁵, to comprehensively examine arts entrepreneurship education and "gain understanding and develop empirical knowledge" (Corbin & Strauss, 2008.pp.1).

The literature review was conducted through a multi-phase approach designed to capture the foundational concepts in this emerging field while contextualizing findings within broader educational and policy frameworks. Additionally, a snowball sampling and citation chaining methodology (Lecy & Beatty, 2012) was employed, examining cited authors and publications listed within reviewed literature to identify additional relevant sources (Naclerio, 2023).

In a first moment (phase 1), the author examined foundational arts entrepreneurship education literature, focusing on establishing the theoretical foundations of entrepreneurial education within arts and cultural disciplines. Article selection was conducted during the month of January 2025, targeting peer-reviewed publications from specialized journals in the field. Primary sources included: 1) *Artivate: A Journal of Entrepreneurship in the Arts*⁷⁶; 2) *The Journal of Arts Entrepreneurship Education (JAEE)*; 3) *Journal of Arts Management, Law & Society (JAMLS)*⁷⁷ and 4) *Cultural Trends*.⁷⁸ This initial screening of literature examined only English-language publications dated from 2003 to 2025.

From reading the most cited articles in the selected journals pool, the author began reviewing literature through a citation chaining process, searching the references and citations within the main articles to identify additional relevant material (Lecy & Beatty, 2012). This approach was employed to gain understanding of the field and prevailing lines of thought, exploring different aspects that characterized arts entrepreneurship education.

⁷⁵ Most of the reviewed grey literature was in local languages (Portuguese, Italian, and Danish), while academic literature was in English. The geographic focus was literature within the European Union, specifically Portugal, Italy, and Denmark. Document types included official statements, declarations, reports, and position papers from key stakeholders accessed through European Commission, UNESCO, OECD, and United Nations official websites.

⁷⁶ <https://artivate.org/index.php/artivate>

⁷⁷ <https://www.tandfonline.com/journals/vjam20>

⁷⁸ <https://www.tandfonline.com/journals/ccut20>

Specifically, the citation chaining process focused on identifying literature addressing five key areas: (1) mapping examples of arts entrepreneurship education curricula offerings; (2) entrepreneurship education frameworks; (3) arts entrepreneurial competencies; (4) arts entrepreneurship theoretical foundations; and (5) arts entrepreneurship education curricula.

In a second moment (phase 2), the author examined grey literature and policy documents from official governmental/institutional websites, statistics departments (with the assistance of Google search) with the intent of reviewing contextual factors affecting higher education graduates' career trajectories in cultural and creative industries within the European Union and locally in the three studied countries: Portugal, Italy, and Denmark.

This phase also included review of the Bologna Declaration and the Bologna Process, European Union and national cultural and educational policy documents and frameworks, national frameworks qualifications for higher education, European Union standard industrial occupational categorizations, entrepreneurship education presence, labor market dynamics, and educational and CCI labor statistical data.

In a third moment (phase 3), the author delved into projects cited in the literature review that addressed implementing changes in arts and cultural disciplines higher education curriculum by introducing entrepreneurship curricula to course units in first and second cycles of tertiary education.

Specific attention was given to European Union-funded consortium partnership educational initiatives, including: the ERASMUS+ Project CIAKL II (2015) led by Lusófona University, ECTHEC (2018), and the *ENTRE* Project (2019), developing regional curriculum redesign for artistic higher education, among other initiatives.

In a final phase (phase 4), the author reviewed complementary interdisciplinary literature to establish a theoretical framework ensuring consideration of societal influences on arts entrepreneurship education application and implementation. The incorporated literature encompassed related disciplines including Arts education and entrepreneurial education theory; Social economics theory; Art education history; Higher education studies; Economic sociology; Cultural economics; and Gender studies, while addressing gender dimensions in education and Cultural and Creative Industries labor statistics.

Searched literature databases included *Academia.edu*, *ResearchGate*, and *Google Scholar*, using keywords related to arts entrepreneurship education, entrepreneurial competencies, artists and creative industries education. Articles were retrieved from publicly available bibliographic

databases when accessible, with preference given to peer-reviewed sources and official institutional publications.

This multi-phase approach ensured comprehensive coverage of arts entrepreneurship education literature while maintaining methodological rigor.

2.5 Defining and Describing the Structured Survey by Questionnaire

The survey was applied by an online questionnaire and followed a structured methodology with closed questions “those for which a list of acceptable responses is provided to the respondent” (Fowler, 2014. pp.87) and Likert scales inquiries. These types of questions facilitate participant responses while they spend fewer time responding, and as Fowler (2014) stated “when response alternatives are provided to respondents or the response form is highly structured, the code constructor’s job is simply to assign numbers to the given set of answers and account for missing data”, which facilitate analysis and comparability of data” (Fowler, 2014. pp.128) facilitating analyses. Before building a structured set of questions, the author reviewed literature on the theme of arts entrepreneurship education and was inspired by previous mapping studies’ survey questions (Thom, 2017, Korzen, 2015, Beckman, 2007a).

2.5.1 Survey Participant Sampling Process

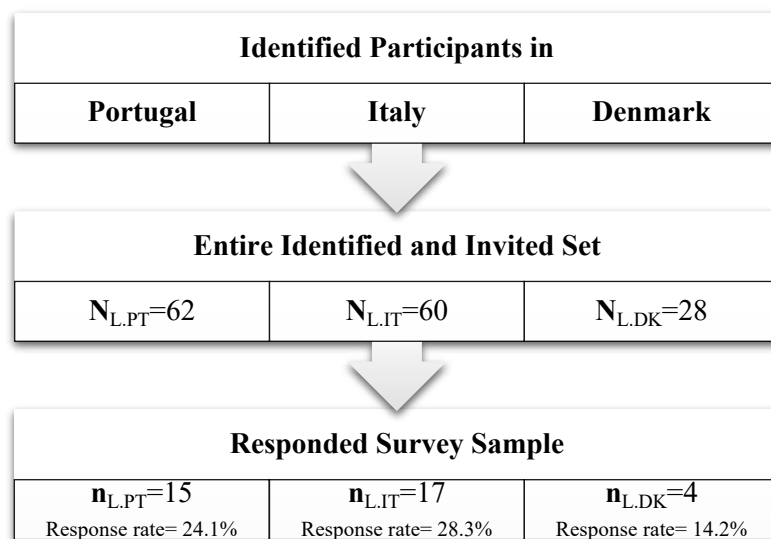
Access to lecturers' names and contact details was identified during the process of selecting curricular units on HEIs' websites. Once the inventory was completed, the author began organizing a control spreadsheet identifying lecturers names, emails and status of communication. Also, standard email models were developed to ensure communications with lecturers followed a systematic approach across all course units that made to the final sample of the arts entrepreneurship curricula mapping.

Overall, 156 lecturers were identified from the mapping, some course units had more than one name indicated. However, due to inaccurate contact information, the relevant sample size of potential participants decreased to a total of 151 lecturers: 62 lecturers in Portugal (NL.PT=62), 60 Lectures in Italy (NL.IT=60) and 28 lecturers were in Denmark (NL.DK=28) as illustrated in **Figure 18**.

The invitation email included a link to the online survey (created on the *Microsoft Forms* Application) and outlined consent procedures and GDPR regulations in accordance with European Union requirements, along with the questionnaire items.

The questionnaire was available for completion online from May 7th to May 26th, 2025 (see **Appendix B**) and responses were saved directly to the author's private online database.

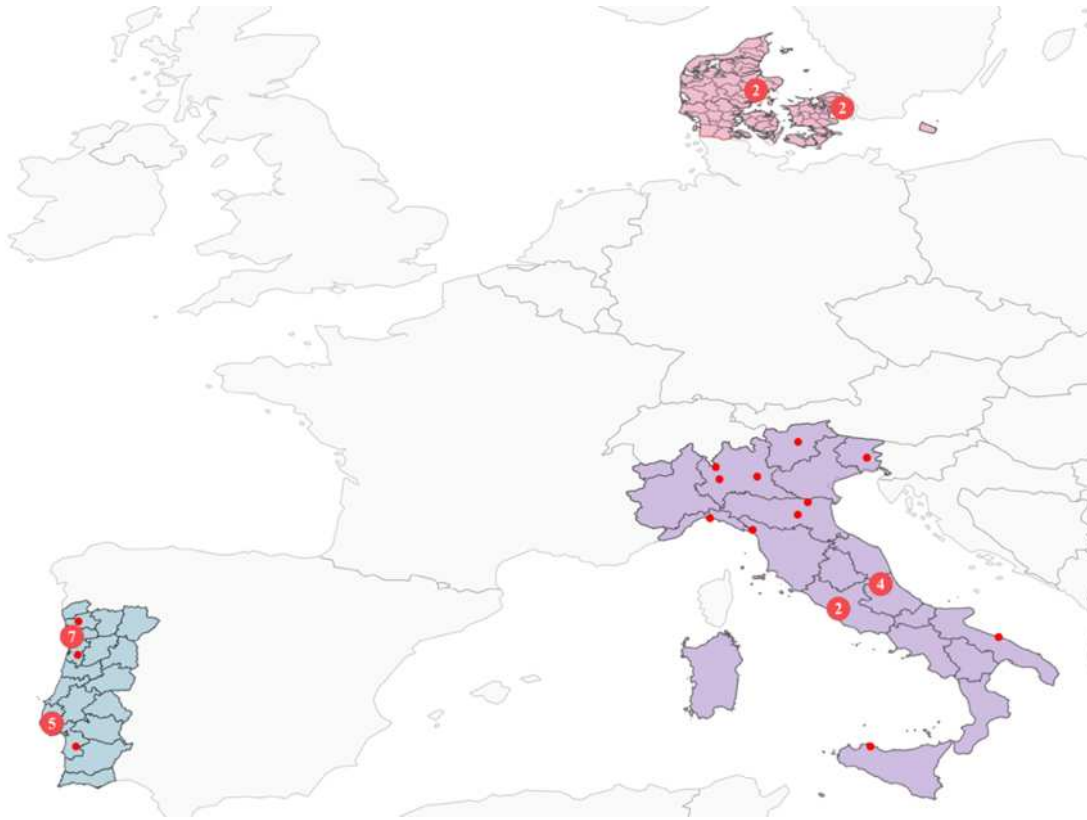
Figure 18 – Survey Participants Selection Process



Source: Produced by the author

From the sample of 151 faculty contacted and invited to participate in the survey via email, 38 participated in the survey: 17 in Portugal, 17 in Italy, and 4 in Denmark. However, once not all questionnaire responses could be linked to a course unit ID in the mapping, the final sample resulted in 36 valid survey responses: 15 responses from Portuguese participants ($n_{L,PT}=15$), 17 responses from Italian participants ($n_{L,IT}=17$), and 4 from Danish participants ($n_{L,DK}=4$) totaling to response rates of 24.1%, 28,3% and 14,2%, respectively. **Figure 18** (page 94) illustrates the various locations that survey participants were from, across the three countries.

Figure 19 – Survey Participants locations Plotted to the Map



Source: Produced by the author using QGIS.

2.5.2 Application of Survey

The survey by questionnaire was administered over a twenty-day period. It was titled *Lecturer Survey - Arts Entrepreneurship Education in Higher Education Institutions* and included a disclaimer stating that the survey complied with EU GDPR (General Data Protection Regulation)⁷⁹ requirements while providing further information about the dissertation author and the survey's purposes.

The questionnaire comprised five questions to participants respond about their corresponding curricular units, and at the end of the survey questions, participants were asked whether they would be willing to contribute further through an online interview.

Three questions employed Likert-scale response formats, ranging from least important to most important. The questions addressed: (1) *How likely participants thought art students at their*

⁷⁹ <https://gdpr.eu/>

HEI would be prepared to make a living from their art after graduation and in the Likert Scale ‘1 = not likely at all’, and ‘5 = extremely likely’; (2) Did participants believe entrepreneurial skills were important for successfully making a living as a practicing artist where 1 = not important, and 5 = extremely important; and (3) How participants ranked the relevance of skills for successfully making a living as a practicing artist, beyond art-specific technical skills, creativity and innovativeness, according to the Twelve Arts Entrepreneurial Competencies Taxonomy, responding either competency judging as Not Important =1, Little Importance=2, Useful=3, Very Important=4, Crucial=5.

The remaining two questions used selection-based formats to determine: (1) Which of the twelve competencies from the Arts Entrepreneurial Competencies Taxonomy were covered in the curricular unit represented by each participant (respondents were asked to select all that applied); and (2) How art-specific entrepreneurship training programs were implemented at participants’ HEI, if available. For this latter question, participants could select from the following options: (a) exclusively by the art department/faculty; (b) in collaboration with other faculties within the HEI; (c) in collaboration with a business school/business department; (d) in collaboration with external institutions; or (e) they were not aware of specific entrepreneurship training programs at their institution.

2.6 Defining and Describing the Semi-structured Interviews

The study employed a semi-structured online interview strategy, which allowed for in depth understanding of pedagogical dynamics, and captured nuanced institutional practices and activities for teaching arts entrepreneurship education content across the three national contexts.

As Kvale and Brinkmann (2015) suggest, semi-structured interviews are particularly appropriate in exploratory research, as they balance comparability of responses with openness to context-specific insights.

The selection of interview participants employed a sequential approach, utilizing the initial survey as a recruitment mechanism for the qualitative phase of the study. At the conclusion of the online survey questionnaire, respondents were invited to participate in follow-up semi-structured interviews through a voluntary opt-in question. From the total pool of 36 valid survey respondents (validated through course unit ID matching), 15 individuals (41.7% response rate) expressed willingness to participate in interviews.

The interview questions were structured around five thematic areas: (a) Course unit overview, addressing how long the curricular unit had been offered at the institution, typical class size, and students' backgrounds; (b) Participant preparation and training, exploring their background, specific training or experience, and pedagogical frameworks adopted; (c) Pedagogical objectives, examining how participants believed their institution was preparing students for arts entrepreneurship; (d) Challenges and strategies, investigating what participants considered the main challenges when teaching entrepreneurial competencies to students in arts and cultural disciplines; and (e) Perceived impact of arts entrepreneurship education on students, exploring outcomes and effectiveness of teaching.

Additionally, an optional concluding (open question) was included that asked "*What would you improve or add to this curricular unit, if possible?*" This question allowed participants to offer constructive suggestions for curriculum enhancement.

2.6.1 Interview Participant Sampling Process

Initially, 15 invitation emails were sent to all willing participants. These emails outlined GDPR regulations and data handling procedures for interview data (see **Appendix A**). Two reminder emails were subsequently dispatched at one-week intervals to maximize participation while respecting participants' autonomy.

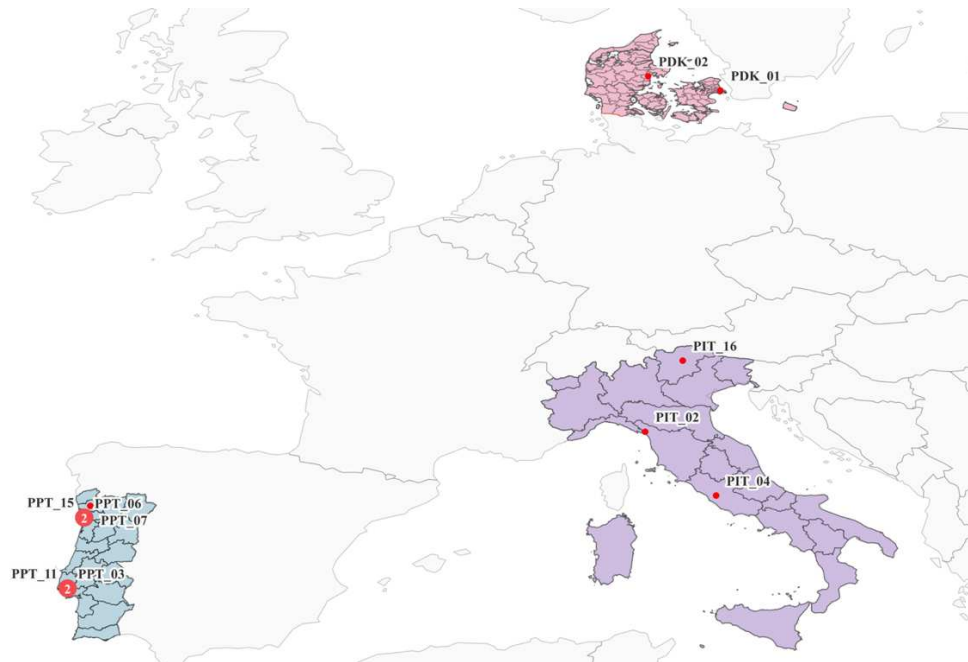
When participants responded, they were provided with a link to select available time slots through the author's online profile in scheduling platform *Calendly*⁸⁰. Participants chose the date and time that best suited their schedules.

Out of the 15 willing participants, 10 interviews were successfully scheduled, with 9 participants completing online interviews and 1 participant opting for a written interview format due to scheduling constraints. This yielded a final participation rate of 66.7% among willing respondents, resulting in a total qualitative sample of 10 participants and 16 course units contemplated, as three participants taught across more than one course unit and degrees.

The final sample demonstrated some geographic diversity across the three studied countries, with 5 participants from Portugal (7 course units), 3 from Italy (3 course units), and 2 from Denmark (6 course units).

⁸⁰ <https://calendly.com/>

Figure 20 – Localization of Interview Participants Plotted to the Map



Source: Produced by the author; based on mapping, Using QGIS

2.6.2 Conducting the Interviews

Interviews were conducted between May 19th and June 4th, 2025. Prior to each interview, participants received two emails: one confirming the interview details and another containing a *DocuSign*⁸¹ link with a document for participants to sign authorizing the conduct, recording, and processing of the interview data, conforming to EU GDPR requirements for interviewing and data processing.

Before conducting the interviews, the author prepared an interview script and researched each participant's background, while also reviewing information about their corresponding course units. The interview script and questions can be found in **Appendices B and C**.

The interviews were conducted using *Whereby*⁸², an online video conferencing platform, and were recorded in audio and video. Each structured interview lasted between 20 and 50 minutes, depending on the depth of responses provided by participants to individual questions.

⁸¹ <https://www.docusign.com/>

⁸² <https://whereby.com/>

Following each interview, the author downloaded the generated audio and video recording and stored it securely on a password-protected computer. Thank you-emails were sent to all participants to acknowledge their contribution.

Transcriptions were produced for each interview and personally undertaken by the researcher between June 4 and June 21, 2025. Following Kuckartz et al. (2008), a literal transcription approach was applied that involved cleaning up dialects, syntax errors, some hesitation sounds, and lengthy digressions completely unrelated to the interview questions. This transcription method provided an appropriate balance between accuracy and readability.

2.7 Data Analysis Process

The analysis process consisted of one contextual analysis, two preparatory phases of data analyses and one phase for structuring data analyses.

The contextual analysis phase to established the conditions that shape arts entrepreneurship education implementation across Portugal, Italy, and Denmark.

The preparatory phases involved: (1) categorizing and defining quantitative and qualitative variables, and (2) determining which variables would be analyzed and for which objectives, establishing analytical indicators for both primary and secondary research questions and corresponding objectives.

The structuring of analyzes developed the rationale behind three distinct analyses emerged from this dissertation research. First, one that offers a descriptive analysis (Guimarães, 2008) of the mapping data, and other two responding each one to a different research question and objective, each employing different methods: thematic analysis (Braun & Clarke, 2006) and methodological triangulation (Denzin, 1989; Flick, 2014).

2.7.1 Contextual Analysis: Analytical Dimensions

Prior to conducting the data analyses that emerged from this dissertation's research, this study employed a contextual analysis phase to establish the conditions that arts and cultural disciplines students across Portugal, Italy, and Denmark face once they graduate from first and second cycle degree programs. This contextual analysis informs the interpretation of mapping results.

This analysis contextualizes and characterizes the **Labor Market** within each context by bringing official statistics of Cultural and Creative Industries employment data from Eurostat and national statistical agencies, and studies regarding professionals working in specialist (artists) and support roles (cultural workers) looking at self-employment rates, job precarity, career instability, with a special focus on gender disparities.

This contextual analysis directly informs the comparative dimension of this study.

2.7.2 Phases of Analyses Preparation

The first phase of data preparation involved a comprehensive review and categorization of curricular units. Units were divided into categories according to the degree programs that housed them, organizing the data between artistic programs (Performing Arts, Visual Arts, Media Arts) and non-artistic programs (managerial).

While ISCED-F codes provided initial guidance for this categorization, the analysis prioritized program descriptions over automatic classification. Not all programs typically classified under ISCED-F codes 0215 (Music and Performing Arts), 0213 (Fine Arts), and 0211 (Audiovisual techniques and media production) were automatically assigned to artistic domains categories. The analysis required programs to explicitly describe themselves as arts programs training for specialist creative or support roles (Throsby, 2008). Non-artistic managerial programs selected for their supportive roles in core creative arts and other core cultural industries (Throsby, 2008) were categorized as non-artistic programs.

The second phase of data preparation consisted the development of Analytical Indicators (also referred to as key performance indicators (KPI)) aligned with both primary and secondary research questions and objectives. It involved converting course unit data into measurable indicators for analysis. For example, ECTS credits were converted into average workload hours and percentages of the totality of workload required for a student qualifying for degree completion.

In this phase, the presence of competencies from the Twelve Arts Entrepreneurial Competencies Taxonomy were systematically computed and tabulated, integrating the measurable indicators for the analyses. A dedicated subsection provides detailed information on this analytical process, including structured definitions of each competency and supporting references (see **section 2.2.1**).

As established above, the analytical indicators (KPIs) were developed to align with objectives designated in the primary and secondary research questions. The following descriptions detail each KPI.

KPI 1 - Entrepreneurial Fitness: To what extent arts entrepreneurship education is taught in arts disciplines curricula at undergraduate and graduate levels? This KPI compares total ECTS credits of course units teaching entrepreneurial skills in each program to the total workload of arts disciplines curricula (expressed in working hours).

KPI 2 – Curricular Integration Extent: To what extent have entrepreneurial curricular units been integrated into arts disciplines' curriculum structures? This KPI measures the total number of curricular units relative to program ratios (expressed numerically).

KPI 3 - Competency Prevalence: Which entrepreneurial competencies are most frequently present in curricular units within each country? This KPI measures the numerical and percentage frequency of competencies across all artistic programs (non-artistic programs excluded), disaggregated by Bachelor's and Master's program levels.

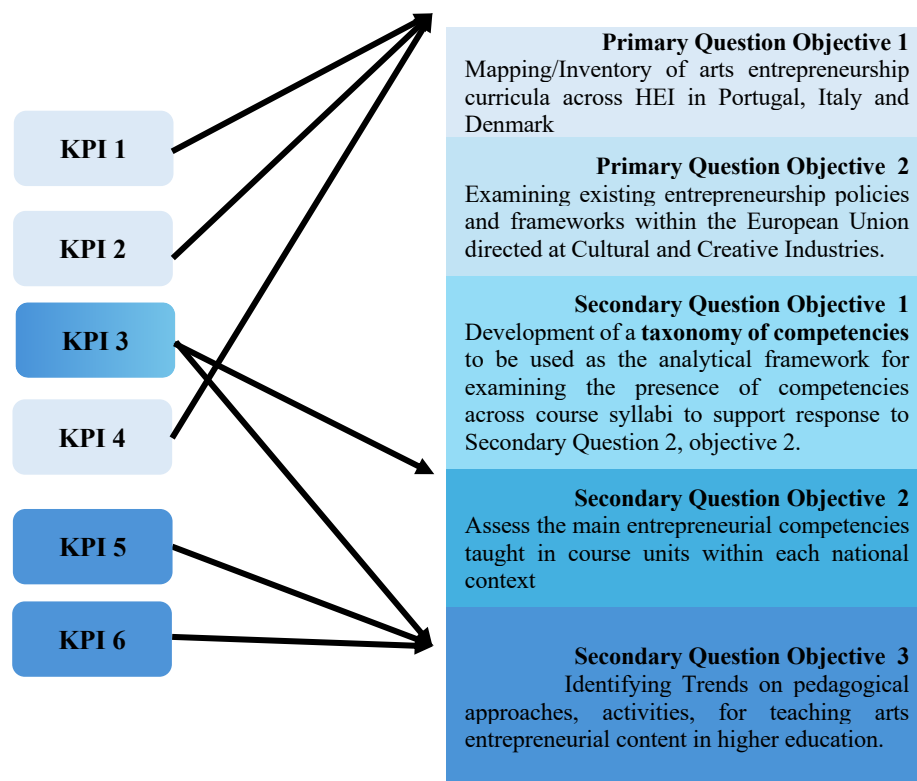
KPI 4 - Institutional Coverage Rate: What percentage of HEIs include Arts Entrepreneurship Education (AEE) curricula in their Visual Arts, Media Arts, and Performing Arts programs? This KPI measures institutional adoption rates across the three artistic domains.

KPI 5 – Mode of grasping experience (influenced by how content is delivered)— Concrete Experience (CE) through direct, personal involvement in the experience or **Abstract Conceptualization (AC)**, experience from external sources such as concepts, theories, and case studies (Kolb & Kolb, 2005)

KPI 6 – Mode of transforming experience (influenced by how students engage and interact with content)—Reflective Observation (RO) through reading, lectures, discussions, and brainstorming-based activities, or **Active Experimentation (AE)**, through practical application real-world simulations and hands-on project-based assignments.

KPI's corresponding research objectives and interconnections are illustrated in **Figure 21**, below.

Figure 21 – KPI to Objective Matching



Source: Produced by the author

2.7.3 Structuring the Analyses

The analyses were structured in three distinct chapters, each employing different analytical approaches to address distinct research questions. The first analytical chapter (**Chapter Five**) presents a descriptive analysis (Guimarães, 2008) of the data collected for the mapping, a landscape of the current state of arts entrepreneurship education presence in each national context: Portugal, Italy and Denmark for the academic year 2024-2025. This process was primarily descriptive and involved calculations by the author.

The two subsequent analyses employed an inductive approach guided by the twelve Arts Entrepreneurship Competencies Taxonomy developed by the author (see **Section 2.2.1.2**). These analyses triangulated data from the AEE course units mapping with survey responses and interview insights to comprehensively address the research questions across the three national contexts.

2.7.3.1 Descriptive Statistics of PRISMA-ScR Collected Data

The mapping of course units offering arts entrepreneurial curricula conducted by this dissertation resulted in an inventory, a snapshot, corresponding to the 2024-2025 academic year across higher education institutions (HEIs) in Portugal, Italy, and Denmark.

A descriptive statistics approach was employed to summarize and organize the PRISMA-ScR inventory data through tables, graphs, and numerical summaries (Guimarães, 2008) that were systematic collected, validated (ensuring it contained all required evidence from the mapping, including degree information, ECTS credits, and complete course unit descriptions or syllabi), processed, and finally organized and categorized.

The descriptive statistics analysis provided a comprehensive overview of curricular unit distribution and institutional coverage across Portugal, Italy, and Denmark, establishing the foundational landscape of arts entrepreneurship education offerings within the three national contexts.

From the final sample of 140 course units – 59 from Portugal, 53 from Italy and 28 from Denmark, - all were submitted to a systematic translation process whereby course unit descriptions and syllabi were translated from their original languages (Italian, Portuguese, or Danish) into English using available translation tools such as DeepL⁸³ and Google Translate⁸⁴.

It is valid noting that while the author possessed prior knowledge of Italian and first language is Portuguese, all analyses were conducted using translated materials to ensure equitable treatment of data across all three countries, as required by the PRISMA protocol (Tricco et al., 2018). Translation limitations are detailed in **Subchapter 2.8**.

In this analysis **KPI 1** - Entrepreneurial Fitness - **KPI 2** – Curricular Integration Extent – and **KPI 4** - Institutional Coverage/Concentrations Rate - were also addressed in this analysis.

2.7.3.2 Analysis of Most Prevalent Competencies in Course Units

To address **KPI 3** - Competency Prevalence – and Secondary Question objective 2, this analysis assessed which competencies were present and most frequent in course units selected to the mapping (see the complete inventory in **Appendix E**), by employing an inductive approach

⁸³ <https://www.deepl.com/en/translator>

⁸⁴ <https://translate.google.com/>

using the Twelve Arts Entrepreneurial Competencies Taxonomy to analyze the frequency of competencies across the Portuguese, Italian and Danish course units. Competencies earlier tabulated into binary-coded data (presence/absence) for each competency category (see **section 2.2.1**) provided insights by calculations considering program levels (Bachelor's, Master's, Artistic Bachelor's, and Artistic Master's programs) and degrees' concentration (Visual Arts, Performing Arts, Media Arts and Non-Artistic).

To strengthen the validity of findings and to address the research question comprehensively, the study employed methodological triangulation (Denzin, 1989; Flick, 2014) to integrate and compare results emerging from three complementary sources of evidence: data inferred from the mapping, combined with data computed from the structured survey by questionnaire and the semi-structured online interview.

In a first moment (phase 1 of this analysis), the **Mapping** provided data of the presence and absence of each of the twelve arts entrepreneurial competencies against each of the course units; In a second moment (phase 2), the **Survey** provided data retrieved from participants (higher education stakeholders) **responses** about the presence/absence of each of the twelve-category arts entrepreneurial competencies taxonomy in each corresponding curricular unit—for validation of findings of the broader sample of course units;

In a third moment (phase 3), records from the 10 **Interviews** conducted by this study provided nuances and contextualization of the findings, providing a deeper understanding of the frequency patterns identified in the curricular analysis, conducted through empirical thematic categorization.

The **first phase** comprised a comprehensive analysis of all 140 course unit translated reports of syllabi and course descriptions from the complete course unit sample across all three territories. This analysis employed human intelligence empirical evaluation (semantical analysis) against the twelve competencies taxonomy. Each course unit was systematically evaluated against each competence (see **section 2.2.1**), with presence or absence recorded in a structured matrix format.

The coded data was subsequently tabulated and aggregated across the sample of course units, generating frequency counts that indicated how many course units in each national context contained a given competency (each competence frequency coverage rate). To account for differences in sample sizes across countries and degree levels, frequency counts were converted

into percentages of the total number of course units in each context, and also by program level and type (Bachelor's, Master's, artistic Bachelor's, artistic Master's).

This primary analysis generated foundational data for subsequent identification of the scope and distribution of competencies most prevalent in each country's higher education landscape.

Phase 2 replicated the competencies analysis using data provided by survey respondents, who had independently identified which of the Twelve Arts Entrepreneurial Competencies from the presented taxonomy they taught within each unit. This validation layer analyzed 36 reports (syllabi and course descriptions) from curricular units that corresponded to the 36 valid survey responses, being 17 survey responses from Italy (nR.IT=17), 15 from Portugal (nR.PT=15), and 4 from Denmark (nR.DK=4).

The **third phase** of the analysis incorporated insights from the sample of 10 semi-structured interview participants (5 from Portugal, 3 from Italy, and 2 from Denmark). The interview transcripts underwent a thematic analysis (semantic) following Braun and Clarke's (2006) criteria as inductive approach using the Twelve Arts Entrepreneurial Competencies taxonomy, allowing for systematic coding and categorization of participant responses.

Both second and third phases provided valuable insights but contributed mainly with validating and contextualizing the data. The author prioritized the first phase computed-competencies-matrix to the 140 mapped course units to ensure broader sample representation and methodological consistency and maintain cross-territorial analytical equity, consistent with PRISMA-ScR methodology requirements (Tricco et al., 2018).

To identify the most prominent competencies covered in course units within each national context, a threshold-based strategy was employed. Given the substantial variation between the most frequent and least frequent competencies, a simple mean (average) calculation would have masked meaningful differences. Instead, a Mean (Average) + 1 Standard Deviation ($M + 1SD$) calculation was applied to the percentage distribution of competencies in each context, with competencies meeting or exceeding this threshold of coverage across course units classified as "most prominent" within that national or degree-level sample.

For comparability across Portugal, Italy, and Denmark, the lowest Threshold derived from either three contexts was adopted as a common benchmark. This approach ensured that differences in national sample sizes and distributions did not preclude meaningful cross-national analysis of competency prominence.

The calculation process followed the following steps:

Step 1: Calculating the mean (average) of frequency of competencies across each sample set of course units (Portugal, Italy and Denmark).

$$M = \Sigma xi \div n$$

Where ‘M’ is the mean, ‘Σ’ is the summation, ‘xi’ is frequency of each competency and ‘n’ is the number of competencies.

Step 2: Calculating Standard Deviation (on excel) of each same set of course units

$$SD = \sqrt{\Sigma[(xi - M)^2 \div n]}$$

Where ‘SD’ is standard deviation, ‘Σ’ is the summation, ‘xi’ is frequency of each competency ‘M’ is the mean and ‘n’ is the number of competencies

Step 3: Calculating Threshold to establish prominence of competencies in each context

$$Threshold = M + 1 SD$$

Where ‘M’ is the mean and ‘1’ is one count, and ‘SD’ is standard deviation.

Step 4: Transforming the Threshold calculations in percentages.

Step 5: Selecting the lowest threshold percentage from the three contexts and applying the threshold across all competencies frequency matrix tabulations to select most prominent competencies in each context and degree category, choosing competencies with frequency $\geq$ threshold.

Specifically, Italy's Threshold (Mean + 1SD) generated the most restrictive threshold at 56.7%. This threshold was subsequently applied as the universal threshold across all layers of analysis of competencies frequency coverage.

In other words, all competencies across the three different national contexts and various degree programs were considered most prominent competencies if their coverage—across the course units analyzed—were equal or above 56,7%. For visual representation, the competencies equal or above the threshold were painted (color-coded) yellow throughout the analyses.

The information gathered from the interviews served mostly as contextualizing insights. The information gathered from the survey had a rather active role, ensuring the comparison of the responses from the survey and corresponding to course units’ empirical tabulation. Differences between the mapping frequency coverage and the survey were rated low (until 20,6% of percentual difference – color coded yellow in the analysis), medium (between 20,6% and

27,1% percentual difference – color coded orange in the analysis) and high (above 27,1% percentual difference – color coded red in the analysis).

The calculation followed:

Step 1: Calculating the difference of frequency coverage for each competence in each national context between mapping and survey tabulations.

Ex: Difference of Portugal Mapping Sample (A_n) and Portugal Survey Sample (B_n)

$$A1 - B1 = \Delta (A1 - B1)$$

Where ‘A1’ is Mapping Sample Competency number 1 and ‘B1’ is Survey Sample Competency 1, and ‘Δ’ is the difference between A1 and B1 (always a positive numerical distance).

Step 2: Transforming Value numbers of difference into percentage, by dividing the numerical distance by the amount of course units reviewed in each national context – 15 for Portugal, 17 for Italy and 4 for Denmark.

Ex: Difference between A1 and B1 Value numbers into Difference in percentage (%)

$$[\Delta (A1 - B1) \div 15] \times 100 = \Delta (A1 - B1)\%$$

Where ‘Δ (A1-B1)’ is the calculated value of percentual difference between the survey and mapping tabulations, ‘15’ is the total number of reviewed course units for Portugal and ‘Δ (A1-B1)%’ is the calculated percentage of the percentual difference of competency ‘1’ between the survey and mapping tabulations

Step 3: Calculating the Mean (Average) of differences of A1 and B1 percentages across all competencies.

$$\Sigma [\Delta (A1 - B1)\%] \div 12 = M$$

‘Σ’ is the summation, ‘Δ (A1-B1)%’ is the calculated percentage of the percentual difference of competency 1 between the survey and mapping tabulations, ‘12’ is the total number of competencies in the arts entrepreneurial competencies taxonomy (see **section 2.2.1**) and M is the Mean (Average) of Percentual Difference.

Step 4: Defining the levels of percentual difference. The Lowest from the three countries (Italy) was considered a Low percentual difference, and above the highest of the three Mean percentages (Denmark), was considered a high percentual difference. Between the lowest value and the highest it was set the medium percentual difference (see **Chapter Six** for the analysis).

- Low (until 20,6% of percentual difference) – color coded yellow;
- Medium (between 20,6% and 27,1% percentual difference) – color coded orange;
- High (above 27,1% percentual difference) – color coded red.

2.7.3.3 Pedagogical Trends Analysis of Arts Entrepreneurship Education in Portugal, Italy and Denmark

This analysis addresses objective 3 of the Secondary Research Question—identifying trends in pedagogical approaches and activities for teaching arts entrepreneurial content in higher education.

The analysis examines trends through three key analytical indicators—**KPI 3** (Arts Entrepreneurial Competency Prevalence), **KPI 5** (Mode of grasping experience influenced by how content is delivered) and **KPI 6** (Mode of transforming experience influenced by students engagement)—employing methodological triangulation (Denzin, 1989; Flick, 2014) to integrate and compare results from three complementary sources of evidence: (1) survey participants' responses, (2) interview data, and (3) the mapping's tabulation of prominent competencies across each national context.

KPIs 5 and 6 are both grounded in Kolb and Kolb's (2005) Learning Styles framework, which identifies two dialectical modes of acquiring experience—Concrete Experience (CE) and Abstract Conceptualization (AC)—and two dialectical modes of transforming experience—Reflective Observation (RO) and Active Experimentation (AE). Kolb and Kolb (2005) expand this understanding through their concept of learning spaces, described as “a map of learning territories—a frame of reference within which many different ways [styles] of learning can flourish and interrelate” (Kolb & Kolb, 2005, pp.200).

According to Kolb (1984), experiential learning is “the process whereby knowledge is created through the transformation of experience” and “knowledge results from the combination of grasping and transforming experience” (pp.41).

Based on this theoretical framework, the author applied a two-dimensional classification to each course unit pedagogical activities discussed in the interviews: content delivery approach (Concrete or Abstract) and student engagement mode (Reflective or Active). Additionally, this analysis integrates findings from previous analyses to provide comprehensive cross-national comparison.

- **Mapping data** contributes with competency prevalence calculations from previous thematic analysis, providing frequency distributions and establishing the foundational landscape of arts entrepreneurial competencies across the three countries;
- **Survey data** provides participant perceptions of competency importance and pedagogical preferences, offering insights into faculty perspectives on both ideal and actual teaching approaches within each national context;
- **Interview data** offers detailed examination of actual pedagogical activities and course unit content, categorized according to the Twelve Arts Entrepreneurial Competencies Taxonomy and analyzed through the lens of the Learning Spaces framework to identify specific teaching methods and student engagement strategies.

3. Chapter Three: Contextualizing and Characterizing the Current Labor Market for Artists and Cultural Workers in Portugal, Italy, and Denmark

Before presenting the landscape of arts entrepreneurship education in Portugal, Italy, and Denmark, and proceeding to specific mapping analyses, the author found it important to contextualize the current labor conditions that artists and cultural workers encounter upon graduating from higher education programs. This characterization examines these professionals' transitions from higher education to working in the CCIs across Portugal, Italy, and Denmark, analyzing how they enter the market based on official national statistics and literature on artists and cultural workers within the three studied contexts.

3.1 From Higher Education to Working in the CCI: Characterizing Artists and Cultural Workers in Context

A published European Union study on job potential in the cultural sector highlighted in 2001 the emergence of an “entrepreneurial individual' or '(cultural) entrepreneur (without capital)” (MKW et al., 2001, pp.17) which consisted of professionals who no longer fitted into previously typical patterns of full-time professions within the European welfare-state system (Ellmeier, 2003), including artists-entrepreneurs and enterprising artists (Hong et al., 2012).

According to Kuhlke et al., (2015), the Europe 2020 strategic framework (European Commission, 2010b) has further exacerbated this reality by “pushing a more neoliberal, entrepreneurial approach to culture” (Essig, 2017, pp.4) and the emergence of technologies that “enabled artists, writers, dancers, musicians, video makers, and other content creators access to multiple portals, through which to post their creative work and build an audience base,” according to Hong et al. (2012) also contributed to creating more fluid professional roles (pp.76).

The push for a more neoliberal approach to culture in the last two decades combined with the decline of traditional patronage systems that supported artists throughout the nineteenth and twentieth centuries (Ellmeier, 2003) has prompted artists and cultural workers to increasingly approach their careers as “one-person enterprises” (EENCA, 2020. Pp.107).

Despite being typically more educated than other sectors' workers across the European Union (EENCA, 2020), when these CCI professionals graduate they are often “unprepared for the

realities of forging a career and to the realities of the inherent self-employment” (DCMS, 2006. pp.16) and find it difficult to establish themselves professionally, facing unstable career patterns, extended education-to-work transition periods involving multiple career attempts (Bridgstock, 2012; Bennett & Bridgstock, 2014) increasingly pursuing portfolio careers, working as self-employed professionals, and maintaining multiple employment arrangements at rates significantly higher than other professionals (Eurostat, 2024; Bridgstock, 2010; Throsby & Zednik, 2011; Hong et al., 2012).

According to *Eurostat* (2024), the EU statistics agency, self-employment rates among cultural professionals are higher (32%) than EU averages (14%). Among artists, who constitute 22.6% of total cultural employment—representing approximately 1.79 million people—a substantially higher proportion are self-employed at 45.1% (Eurostat, 2024).

In 1992, American scholar Joanne Stohs conducted research on women and men artists 18 years after they graduated from arts higher education (at the School of the Art Institute of Chicago - SAIC) and found that 94% of fine arts degree graduates did not earn their primary income as artists in their original area of study throughout their careers, pursuing alternative career paths in non-arts-related jobs (24%), art education (20%), advertisement (22%), and industrial art (14%) (Stohs, 1992, pp.231).

More recent research also acknowledges the various career paths and outcomes that arts higher education graduates pursue (Beckman, 2007a. pp.98). Research demonstrates that some graduates follow creative portfolio careers, described as "self-managed patchwork of concurrent and overlapping employment arrangements" (Bennett & Bridgstock, 2014, pp.2; Cawsey, 1995); others join the field of education and training (Bennett & Bridgstock, 2014); while others, without proper guidance and support, struggle to find their place within the arts ecosystem and, enduring financial instability, often abandon artistic pursuits in favor of more stable income sources (SNAAP, 2022).

A study by Danish scholars Trine Bille and Søren Jensen from 2016 corroborates with these findings in the context of Denmark. It revealed significant rates of artists exiting the profession after graduating higher education programs. According to the study, 20-40% of Danish artists exit the profession within one year of graduation, with exit rates increasing to 55-75% across all artistic fields after five years (Bille & Jensen, 2016).

Despite having unstable careers, workers in the Cultural and Creative Industries in the EU are also characterized by significant gender disparities. Research has identified a gap between

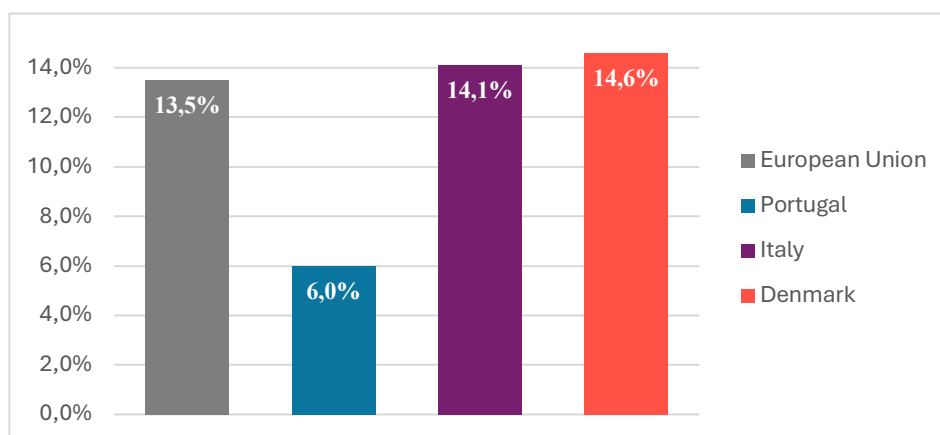
earnings of men and women working in equivalent positions in the CCI, with women earning less than men and being less likely to advance to better-paid positions (European Commission, 2022), replicating disparities found also in other sectors (Stohs, 1993).

In the 1990's, the study by Stohs (1993) also found that women artists were significantly more likely than their male counterparts to be out of the labor force after graduation and to experience interruptions in paid employment throughout their careers (Stohs, 1993. pp.231), characterized by periods without paid labor, irregular or part-time employment, and a series of different jobs—which characterizes portfolio careers (Stohs, 1993).

Today, in the European Union, women earn on average 13% less than men, comparing their average gross hourly earnings (Eurostat, 2022), however it varies significantly by country. In the three studied contexts within this dissertation, women earn 4.2% less in Italy, 13.9% less in Denmark, and 11.4% less in Portugal.

Although the gender gap of cultural employment has reportedly narrowed over the years, (Eurostat, 2022), it does not reflect in disparities over earnings (EENCA, 2022). The latest results from the EU four-yearly structure of earnings survey show that in 2022, at the EU level, there was a 13.5% difference between male and female hourly earnings in cultural economic activities (Eurostat, 2022). Within the three studied contexts of this dissertation: women-cultural workers earned 14.6% less than their male counterparts in Denmark, 14.1% less in Italy, and 6% less in Portugal.

Figure 22 – Unadjusted gender pay gap for selected cultural economic activities (2022)
(difference between male and female hourly earnings as % of male hourly earnings)



Source: Eurostat, 2022

The following sections present statistical data on the Cultural and Creative Industries' workforce across all three studied national contexts (Portugal, Italy, and Denmark). Before proceeding, it is important to demonstrate how European Union statistics define cultural workers within specific ESCO-compatible ISCO-08 occupations.

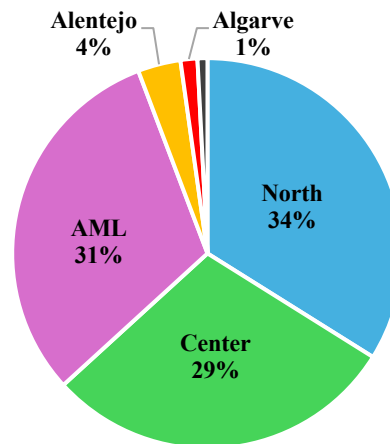
According to Eurostat (n.d.), cultural workers' primary occupational groups include codes 264 (Authors, journalists and linguists), 265 (Creative and performing artists), 262 (Librarians, archivists and curators), 343 (Artistic, cultural and culinary associate professionals), 216 (Architects, planners, surveyors and designers), and 731 (Handicraft workers). Additionally, several individual occupation codes are included: 3521 (Broadcasting and audio-visual technicians), 2354 and 2355 (Other music teachers and Other arts teachers), and 4411 (Library clerks). These classifications correspond to specific NACE (Statistical Classification of Economic Activities in the European Community) codes, enabling statistical analysis of this professional occupational clusters (European Commission, 2017; Eurostat, n.d.).

3.1.1 Portuguese Cultural Workers Characterization

Cultural workers represent 3.9% of total employment in Portugal, a country with total population of a little over 10.5 million people (2023) (Eurostat, 2024). In Portugal, cultural workers demonstrate distinct employment patterns compared to the general workforce, with 29.5% of cultural workers being self-employed, which is significantly higher than the average 14.4% from the total employment with other sectors. Among Portuguese artists this number is even higher, with 56.9% being self-employed (Eurostat, 2024).

According to a national study by Neves et al. (2024) analyzing regional cultural indicators from 2021, graduates from arts and culture programs represent 11.4% of all higher education graduates in Portugal. The study found that these graduates primarily come from higher artistic education programs across various cultural areas, particularly fine arts and performing arts, but also from other arts disciplines. And geographically, these graduates are mostly concentrated in the North region and the Lisbon Metropolitan Area (AML), followed by the Center region (Neves et al., 2024).

Figure 23 – Core Arts Higher Education Programs Graduates by Artistic Field and Geographical Region in Portugal (2021)



Source: (Produced by the Author based on Neves et al., 2024) based on DGEEC Data

Another distinction of cultural workers from Portugal is that Educational attainment of this segment of occupations is notably high, with 58.8% of cultural workers having completed some level of tertiary education (similar to EU average of cultural workers) and gender distribution also shows a slight male majority, with men accounting for 53% versus 47% of women in cultural labor (Eurostat, 2024).

3.1.2 Italian Cultural Workers Characterization

The cultural sector represents 3.5% of total employment in Italy, with a slight gender imbalance favoring men (54.9%) over women (45.1%) (Eurostat, 2024). Italy is a country with population of a little over 58.9 million people (2023).

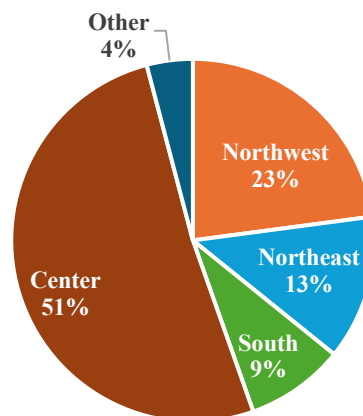
According to PRODATA (2022) analyzing regional cultural indicators from 2022, graduates from arts and humanities programs represent 20% of all higher education graduates in Italy and educational attainment among Italian cultural workers significantly exceeds national averages , with 51.7% having completed some level of tertiary education. (Eurostat, 2024)

This high educational achievement of cultural workers in Italy coincides with precarious employment arrangements, as 47.1% of cultural workers are self-employed, compared to 20.2% in total employment. Research on Italian cultural workers reveals occupations characterized by

precarious employment conditions and diverse unregulated labor practices (Di Nunzio et al., 2017).

In Italy, cultural workers demonstrate distinct employment characteristics compared to the general workforce. (Eurostat, 2024). About 63.7% of artists in Italy are self-employed, which higher than the overall cultural workers. (Eurostat, 2024). Geographically, cultural workers concentrate mostly (51.3%) in Central Italy and in the Northwest regions (22.9%) (Di Nunzio et al., 2017).

Figure 24 – Cultural Workers by Geographical Region Location



Source: Vita da Artisti, 2017, based on INPS data

According to a Di Nunzio et al. study (2017), the Italian cultural workforce also demonstrates distinct demographic characteristics that differentiate it from the broader labor market. The population engaged in performing arts is notably young, with 71% of practitioners under 45 years of age (Di Nunzio et al., 2017).

3.1.3 Danish Cultural Workers Characterization

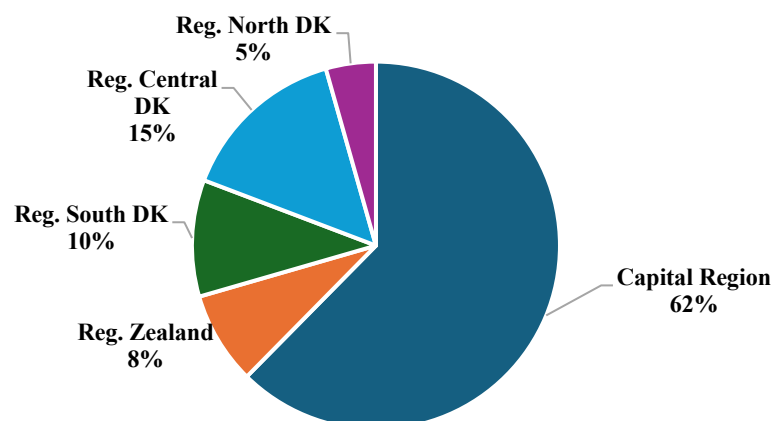
Danish cultural workers constitute 4.5% of total employment in Denmark, with men accounting for 47.1% and women for 52.9% of the cultural workforce. In this country of approximately 5.9 million people (2023), cultural workers demonstrate distinct employment patterns, with 21.7% self-employed compared to only 7.7% in the general workforce. Cultural workers also show high educational attainment, with 59.7% having completed tertiary education (Eurostat, 2024).

According to PRODATA (2022) analyzing regional cultural indicators from 2022, graduates from arts and humanities programs in Denmark represent 8,5% of all higher education graduates in Denmark.

Employment patterns within the cultural sector vary significantly by artistic discipline, according to a comprehensive study conducted by Statistics Denmark in collaboration with the Council of Danish Artists and 19 member organizations (Denmark. Council of Danish Artists, 2024). While certain fields such as music and performing arts feature many salaried employees in orchestras and theaters, careers in fine arts and literature are predominantly characterized by self-employment and multiple income sources. Among artists specifically, self-employment rates reach 32.3%—even higher than the broader cultural worker category (Eurostat, 2024).

The Council of Danish Artists study revealed that 27,731 artists worked in Denmark in 2022, representing 0.6% of the population aged 20-80. According to the study, musicians comprised the largest professional group, accounting for 59% of all artists. Geographically, most artists were registered to be living in the Capital Region of Denmark: 88% of film and TV professionals, 78% of actors and performing artists, and 57% of musicians. Despite this concentration in Denmark's capital city of Copenhagen, the study stated that artists work throughout the country, frequently traveling for engagements in theaters, exhibition venues, and music venues (Denmark. Council of Danish Artists, 2024)

Figure 25 – Artists in Denmark by Geographic Region



Source: Denmark, Council of Danish Artists, 2024

4. Chapter Four: Introducing Surveyed and Interviewed Participants in the Study

4.1 A snapshot on Survey Participants

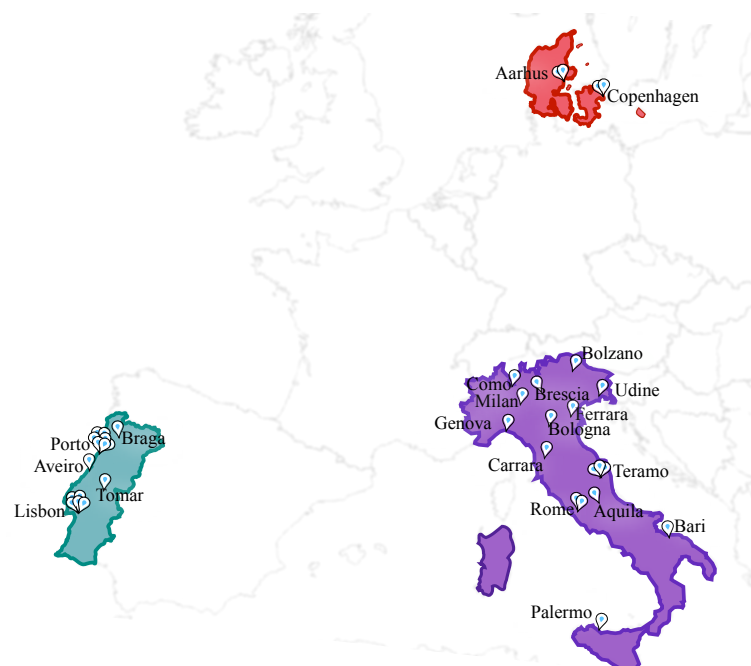
This section presents participants from 36 valid survey questionnaires conducted for this study. Of these, 15 represent Portuguese course units mapped in the inventory (from 7 different HEIs), 17 represent Italian course units (from 15 different HEIs), and 4 represent Danish course units (from 3 different institutions).

Portuguese respondents were distributed across 4 regions and 5 municipalities: 2 municipalities in the North region, 1 in the Center region, 1 in the Lisbon Metropolitan Area (AML), and 1 in the Alentejo region.

Italian respondents were distributed across 5 regions and 14 different municipalities: 3 municipalities in the South, 2 in the Center, 4 in the Northeast, 4 in the Northwest, and 1 from the Islands.

Danish respondents were distributed across only 2 municipalities: 2 participants were responding from Aarhus, in the Central Denmark region, and 2 from Copenhagen, the capital city of Denmark.

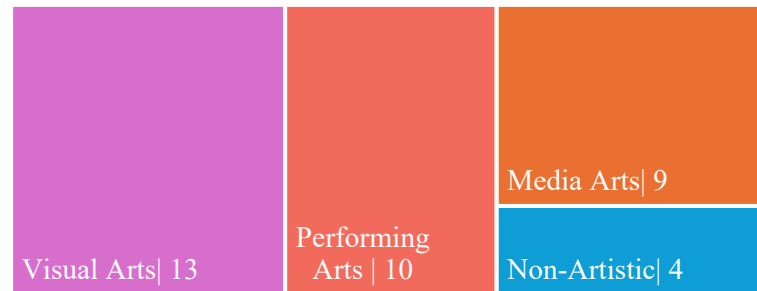
Figure 26 – Illustration of Locations of Participants of the Survey Questionnaire



Source: Produced by the author. Based on Geographical locations.

Among the 36 respondents across the three countries, the sample included 13 participants from *Visual Arts* programs (36.1%), 10 from *Performing Arts* (27.8%), 9 from *Media Arts* (25.0%), and 4 from *Non-artistic* programs (11.1%) **Figure 27** illustrates the areas of degrees' concentration of survey respondents.

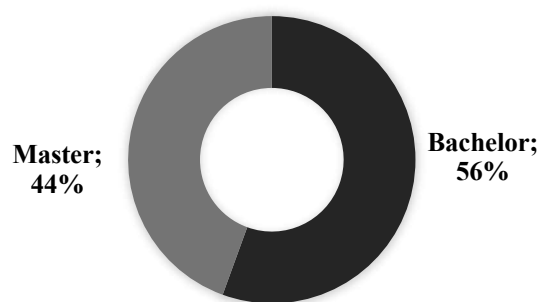
Figure 27 – Distribution of Survey Participants on Degree Concentrations



Source: Produced by the author, based on mapping.

From the 36 valid respondents, 20 (55.6%) taught courses within Bachelor's degree programs and 16 (44.4%) within Master's degree programs. The sample included 24 respondents (66.7%) from public HEIs and 12 (33.3%) from private institutions.

Figure 28 – Degree structure of surveyed Participants

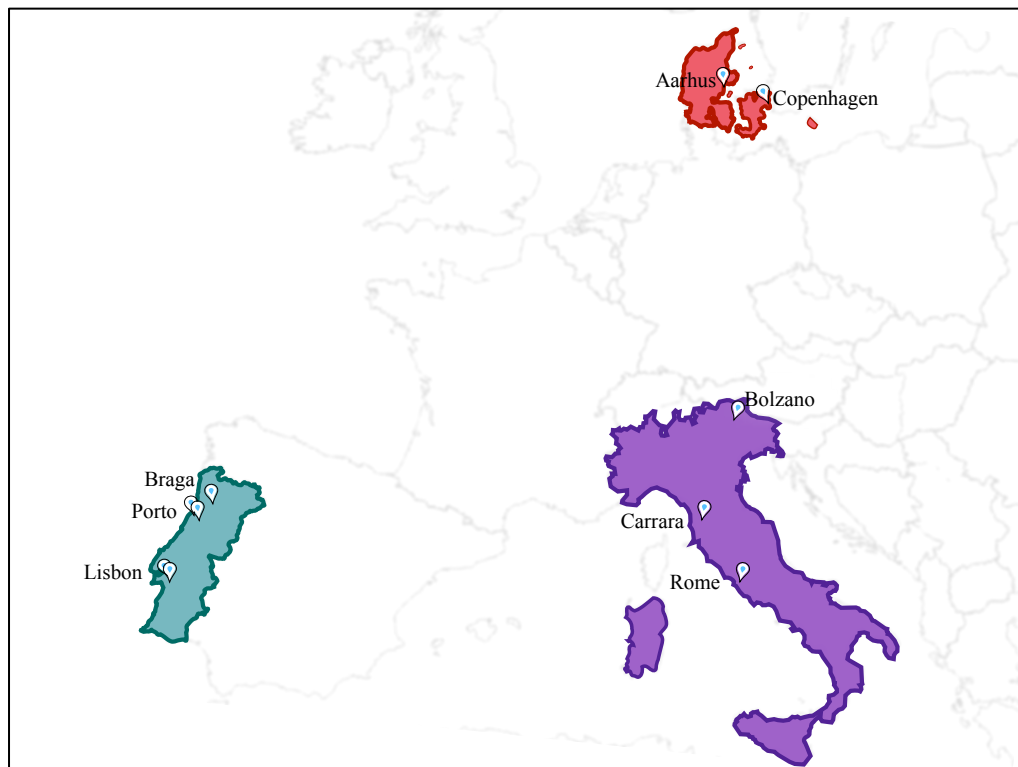


Source: Produced by the Author. Based on Mapping.

4.2 A Snapshot of Interview Participants

This section introduces the interview participants and their corresponding curricular units. A total of 10 participants were interviewed across the three countries: Portugal, Italy, and Denmark. Their geographic distribution ensured representation from all three national capitals and also captured regional variations, as illustrated in **Figure 29**.

Figure 29 – Illustration of Interview Participants' Locations in Portugal, Italy and Denmark



Source: Produced by the author, based on mapping.

Five interview participants were from Portugal ($n_{P.PT}=5$), distributed across three municipalities: Lisbon, the capital city of Portugal, and the municipalities of Porto and Braga, both in north of Portugal.

In Italy, a total of 3 participants were interviewed ($n_{P.IT}=3$), distributed across three different municipalities, Carrara, Bolzano, and Rome, encompassing both northern and central regions in Italy.

In Denmark, the sample of participants totaled 2 ($n_{P.DK}=2$), one from the capital city of Copenhagen and the other from the municipality of Aarhus.

Participants represented diverse professional roles within their institutions, with many fulfilling multiple functions simultaneously as lecturers, curriculum designers, and program directors. The curricular units discussed were housed within degree programs encompassing *Visual Arts*, *Performing Arts*, *Media Arts*, and *Non-artistic* management programs.

The interviewees taught across both Bachelor's (n=8) and Master's degree programs (n=2), spanning artistic and non-artistic degree concentrations. Three participants (PDK_01, PPT_03, and PPT_11) represented more than one curricular unit within their institutions.

Table 13 – Interview Participants in order of Interview Date

Participant ID	Country / Municipality	Role(s) and Curricular Unit ID	Curricular Unit Concentration and ISCED Code	CU EQF / QF-EHEA	Interview Mode and Date
PDK_01	Denmark, Copenhagen	Lecturer: id_unit d020611, d020621, d020631, d020641, d020651	Performing Arts (ISCED 0215)	6 1 st Cycle/ Bachelor's	Video Conference May 19 th , 2025
PPT_03	Portugal, Lisbon	Lecturer: id_unit p001733 and id_unit_p001711	Non-Artistic-Marketing (ISCED 414)	7 2 nd Cycle/ Master's	Video Conference May 20 th , 2025
PPT_07	Portugal, Braga	Program Director and Curriculum Designer: id_unit p011611	Performing Arts (ISCED 0215)	6 1 st Cycle/ Bachelor's	Video Conference May 20 th , 2025
PDK_02	Denmark, Aarhus	Lecturer: id_unit d004611	Performing Arts (ISCED 0215)	6 1 st Cycle/ Bachelor's	Video Conference May 28 th , 2025
PIT_04	Italy, Rome	Lecturer and Curriculum Designer: id_unit i079611	Visual Arts (ISCED 0213)	6 1 st Cycle/ Bachelor's	Video Conference May 28 th , 2025
PIT_16	Italy, Bolzano	Lecturer: id_unit i248611	Visual Arts (ISCED 0212)	6 1 st Cycle/ Bachelor's	Video Conference May 30 th , 2025
PPT_15	Portugal, Porto	Program Director /Lecturer: id_unit p012711	Media Arts (ISCED 211)	7 2 nd Cycle/ Master's	Video Conference May 30 th , 2025
PPT_06	Portugal, Porto	Program Director/ Lecturer/Curriculum Designer: id_unit p012611	Visual Arts (ISCED 0213)	6 1 st Cycle/ Bachelor's	Video Conference June 2 nd , 2025
PPT_11	Portugal, Lisbon	Program Director /Curriculum Designer id_unit p040621 and id_unit p040622	Visual Arts (ISCED 0213)	6 1 st Cycle/ Bachelor's	Video Conference June 4 th , 2025
PIT_02	Italy, Carrara	Lecturer: id_unit i092611	Media Arts (ISCED 213)	6 1 st Cycle/ Bachelor's	Writing June 16 th , 2025

Source: produced by the author

1

PDK_01

PDK_01 was interviewed on May 19, 2025, and has taught since 2016 the curricular unit *Entreprenørskab* (in English Entrepreneurship)—comprising units d020611, d020621, d020631, d020641, and d020651—at *Den Danske Scenekunstskole*⁸⁵ (The Danish National School of Performing Arts), which is a Public institution that operates under the Danish Ministry of Culture and is located in Copenhagen, Denmark's capital city.

The *Entreprenørskab* course unit is offered across five Bachelor's degree programs (EQF Level 6), including Dance and Choreography, Playwriting, Theatre and Performance Making (Stage Directing), and Musical Theatre. This mandatory curricular unit is typically delivered in the first semester of the second year within the structure of undergraduate curriculum.

PDK_01 brings extensive expertise in theater studies and leadership, having worked as a creative consultant and artistic researcher. The lecturer has contributed significantly to developing the ENTRE Project in Denmark (mentioned in **section 3.1**) and has helped develop entrepreneurship curricula across multiple artistic HEIs in Denmark. Additionally, PDK_01 participated in the three-year ERASMUS+ project *Entrepreneurial Challenges in Theatre Higher Education Curricula (ECTHEC)*, which was referenced in **section 3.1.2**.

2

PPT_03

PPT_03 was interviewed on May 20, 2025, and is a co-lecturer in Portugal of two mapped curricular units (p001733 and p001711): Cultural Entrepreneurship and *Empreendedorismo em Cultura* (Entrepreneurship in Culture) at *Instituto Universitário de Lisboa* (ISCTE)⁸⁶ (in English *University Institute of Lisbon*), which is a Public institution under the oversight of the Directorate General for Higher Education (DGES) within the Ministry of Education, Science and Innovation (MECI), and is located in Lisbon, Portugal's capital city.

Both curricular units are taught within Master's degree programs (EQF Level 7): the *Master in Art Markets* and the *Erasmus Mundus Master in Managing Art and Cultural Heritage in Global Markets*. These mandatory courses are delivered during the first year of graduate studies,

⁸⁵ <https://ddsks.dk/en>

⁸⁶ <http://www.iscte.pt/>

offered in the first semester for the Erasmus Mundus' program and in the second semester for the Art Markets' program. Both units award 6 ECTS credits.

PPT_03 holds a background in Economics and Finance and earned a PhD in management, strategy, and entrepreneurship. The lecturer has specialized in art market studies and arts and cultural entrepreneurship, with ongoing research focused on factors that contribute to building successful careers in Visual Arts.

3

PPT_07

PPT_07 was interviewed on May 20, 2025, and currently serves as program director for the degree program housing the *Cultura e Identidade Profissional* (Culture and Professional Identity) unit (p011611). PPT_07 designed and have taught the course unit in the past at *Universidade do Minho*⁸⁷ (Minho University), which is a public institution located in Braga, in Portugal's North region, under DGES oversight within the MECI structure.

The curricular unit *Cultura e Identidade Profissional* is taught as a mandatory course within the Bachelor's degree program *Licenciatura em Música* (Bachelor in Music) (EQF Level 6). The course is typically delivered in the final semester of the third year of undergraduate studies and awards 5 ECTS credits.

PPT_07 brings dual expertise as both a pianist and a PhD researcher in Musical Sciences, with specialization in Luso-Brazilian studies. In addition to serving as program director for the Bachelor's program, PPT_07 coordinates GiArtes (Research Group in Artistic Studies) within CEHUM at *Universidade do Minho*.

4

PDK_02

PDK_02 was interviewed on May 28, 2025, and is a co-lecturer in the curricular unit *Arts Management, Policy and Practice* (d004611) at *Aarhus Universitet*⁸⁸ (Aarhus University - AU), which is a public institution under the *Uddannelses- og Forskningsministeriet* (Danish Ministry of Higher Education and Science). The university is located in the municipality of Aarhus, in Denmark's Central Region (Midtjylland).

⁸⁷ <http://www.uminho.pt/>

⁸⁸ <https://bachelor.au.dk/>

The curricular unit *Arts Management, Policy and Practice* is offered as an elective course within the *Bacheloruddannelsen i dramaturgi* (Bachelor of Arts in Dramaturgy), a first-cycle degree program (EQF Level 6). The course is typically delivered in the first semester of the second year of undergraduate studies and awards 10 ECTS credits.

PDK_02 brings extensive practical experience in consulting for fundraising and project management, including work with the *Aarhus Festugen* (Aarhus Festival) and serving as curator for artistic residencies. PDK_02's practice-based background complements the lecturer's academic role, providing students with real-world industry perspectives.

5

PIT_04

PIT_04 was interviewed on May 28, 2025, and serves as lecturer for the course unit *Pratica e Cultura dello Spettacolo* (Performance Practice and Culture)—i079611—at *Accademia di Belle Arti di Roma*⁸⁹ (Rome Fine Arts Academy), which is a public institution that operates within the *Ministero dell'Università e della Ricerca* (the Italian Ministry of University and Research) under the *Alta Formazione Artistica e Musicale* (AFAM) (Higher Education in Art, Music and Dance) system. The institution is located in Rome, Italy's capital city, in the Central region.

PIT_04 was the curriculum and content designer for the course unit. *Pratica e Cultura dello Spettacolo* is offered as an elective across multiple programs within the institution and was analyzed within the scope of the *Diploma Accademico di Primo Livello in Fotografia e Video* (Bachelor in Photography and Video). The course is typically taught in the first semester of the second year of undergraduate studies and awards 6 ECTS credits.

PIT_04 is appointed within the *Scuola di Scenografia* (Set-Design School) at the Fine Arts Academy and brings diverse professional experience as an actor, director, opera and musical theatre librettist, and theater producer. In addition to serving as a full professor in higher education, PIT_04 conducts research on cross-national projects, including the HORIZON 2020 project *EU4ART_differences*, which focuses on creating a digital ecosystem for creative knowledge.

⁸⁹ <https://abaroma.it/>

6

PIT_16

PIT_16 was interviewed on May 30, 2025, and is a lecturer of the curricular unit *Innovation Managing and Start-Up* (i248611) at *Libera Università di Bolzano*⁹⁰ (Free University of Bozen-Bolzano), a private institution within the *Ministero dell'Università e della Ricerca* (Italian Ministry of University and Research) under the university system. The institution is located in Bolzano, in the Trentino-Alto Adige/Südtirol region of Northeastern Italy.

The curricular unit *Innovation Managing and Start-Up* is taught as an elective within the *Laurea in Design e Arti* (Bachelor in Design and Art) for the students majoring in Art. The course is offered during either the first or second year of Bachelor's studies (EQF Level 6) and awards 8 ECTS credits.

PIT_16 holds a background in Business Economics with specialization in entrepreneurship. The lecturer works both as a professor and mentor for entrepreneurship projects in the region, while also conducting research and publishing on entrepreneurial tendencies in Italy and Germany.

7

PPT_15

PPT_15 was interviewed on May 30, 2025, and serves as program director and co-lecturer for the curricular unit *Laboratório de Gestão de Projetos* (Project Management Laboratory)—p012711—at *Universidade do Porto*⁹¹ (University of Porto) a public institution under DGES oversight within the MECI structure. The institution is located in the municipality of Porto, in Portugal's North region.

The curricular unit is taught as a mandatory course within the *Mestrado em Multimédia* (Master in Multimedia), a second-cycle degree program (EQF Level 7). The course is typically offered in the second semester of the first year of graduate studies and awards 6 ECTS credits.

PPT_15 holds a background in engineering and earned a PhD in Electrical and Computer Engineering. The lecturer currently serves as program director for the Master in Multimedia program.

⁹⁰ <https://www.unibz.it/>

⁹¹ <https://fe.up.pt/estudar>

8

PPT_06

PPT_06 was interviewed on June 2, 2025, and is the program director, curriculum and content designer and lecturer for the curricular unit *Metodologias de Projeto e Prática Profissional* (Project Methodologies and Professional Practice) at *Universidade do Porto - Faculdade de Belas Artes*⁹² (the Faculty of Fine Arts at University of Porto), a public institution under DGES oversight within the MECI structure. The institution is located in the municipality of Porto, in Portugal's North region.

The curricular unit *Metodologias de Projeto e Prática Profissional* is taught as a mandatory course within the *Licenciatura em Artes Plásticas* (Bachelor in Fine Arts), a first-cycle degree program (EQF Level 6). The course is typically offered in the first semester of the fourth and final year of undergraduate studies and awards 6 ECTS credits.

PPT_06 brings dual expertise as both a professional painter and full professor. The lecturer holds a PhD in Art and Design and serves as a researcher at the *Instituto de Investigação em Arte, Design e Sociedade* (I2ADS) (Research Institute in Art, Design and Society) at the University of Porto. PPT_06 is specialized in teaching at the intersection of arts careers, art market dynamics, and management practices.

9

PPT_11

PPT_11 was interviewed on June 4, 2025 and serves as program director and curriculum and content designer for two reviewed course units (p040621 and p040622): *Perspetivas Artísticas Contemporâneas I a V* (Contemporary Artistic Perspectives I to V) and *Design de Projetos* (Project Design) at *Universidade Lusófona de Lisboa*⁹³ (in English Lusófona University), a private institution under DGES oversight within the MECI structure. The institution is located in Lisbon, Portugal's capital city.

Both curricular units are mandatory within the *Licenciatura em Artes Visuais* (Bachelor in Visual Arts), a first-cycle degree program (EQF Level 6). The *Perspetivas Artísticas Contemporâneas* course sequence runs from the first through fifth semester of undergraduate studies, awarding 3 ECTS credits per semester for a total of 15 ECTS credits. *Design de*

⁹² <http://www.up.pt/>

⁹³ <http://www.ulusofona.pt/>

Projetos is typically offered in the second semester of the third year of undergraduate studies and awards 2 ECTS credits.

While PPT_11 does not currently teach these course units, the participant has taught them previously and currently serves as program director for the Bachelor in Visual Arts. PPT_11 brings expertise as a practicing artist, holds a PhD in Painting, and serves as a full professor and researcher at Lusófona University, with specialization in innovative pedagogical practices.

10

PIT_02

PIT_02 participated in a written interview on June 16, 2025, and serves as lecturer for the curricular unit *Diritto, Legislazione ed Economia dello Spettacolo* (Law, Legislation and Economics of Performing Arts)—i092611—at *Accademia di Belle Arti Carrara*⁹⁴ (Academy of Fine Arts in Carrara), a public institution that operates within the *Ministero dell'Università e della Ricerca* (Ministry of University and Research) under the *Alta Formazione Artistica e Musicale* (AFAM) (Higher Education in Art, Music and Dance) system, and is located in the municipality of Carrara, Tuscany, in Italy's Central region.

The curricular unit *Diritto, Legislazione ed Economia dello Spettacolo* is taught as a mandatory course within the *Diploma Accademico di Primo Livello in Cinema, Fotografia, Audiovisivo* (Bachelor in Cinema, Photography and Audiovisual), a first-cycle degree program (EQF Level 6). The course is typically offered in the second year of undergraduate studies and awards 6 ECTS credits.

PIT_02 holds a background in management and economics of cultural heritage and brings over 20 years of experience in the international art field. The lecturer's expertise encompasses writing and research on art market economics, the phenomenology of modern and contemporary art collecting, and both private and corporate artistic heritage management.

⁹⁴ <https://accademiacarrara.it/>

5. Chapter Five: The Current State of Arts Entrepreneurship Education in Higher Education Institutions (HEI) in Portugal, Italy, and Denmark

This chapter presents the initial results from a systematic mapping⁹⁵ of arts entrepreneurship curricula offerings across Portuguese, Italian, and Danish higher education institutions (HEIs). Given that these countries differ significantly in terms of population size,⁹⁶ arts and cultural educational and employment contexts, a variation in arts entrepreneurship teaching within arts and creative disciplines is also expected.

Initial analysis reveals the prevalence of single, stand-alone course units delivering arts entrepreneurship curricula across all three countries. Furthermore, these curricular units appear to be both discipline-specific and discipline-unspecific (Korzen, 2016), indicating that arts entrepreneurship education is delivered through two distinct approaches: one focused on particular artistic disciplines and another delivered as a transdiscipline (Beckman & Essig, 2012).

The analysis encompasses a total of 140 curricular units distributed across 74 HEIs (nHEI.Total=74) within Portugal, Italy, and Denmark. The sample is distributed as follows: 59 curricular units housed within 23 Portuguese HEIs (nHEI.PT=23), 53 units within 41 Italian HEIs (nHEI.IT=41), and 28 units within 10 Danish HEIs (nHEI.DK=10).

Through descriptive statistics (Guimarães, 2008), this chapter provides a comprehensive overview of each national context, presenting detailed characteristics of the mapped course units via tables, graphics, and summaries. The analysis examines institutional governance structures, geographic locations, European Qualifications Framework (EQF) levels and QF-EHEA study cycles, as well as disciplinary areas of concentration and corresponding *International Standard Classification of Education - Fields of Study* (ISCED-F) codes.

Additionally, this chapter presents foundational data for subsequent analyses in **Chapters Six** and **Seven**, establishing comparative metrics including ECTS credit allocation and the proportion of arts entrepreneurship education across Bachelor's and Master's degree programs to the total study duration. These metrics address three analytical indicators: **KPI 1**

⁹⁵ The mapping employed a PRISMA-ScR protocol for systematic data collection.

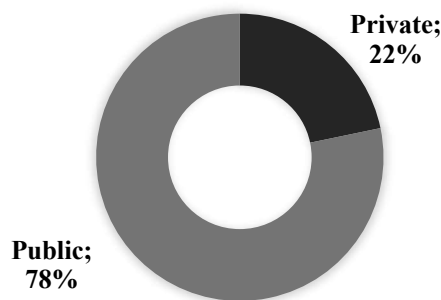
⁹⁶ Denmark's population is approximately 5.9 million people, while Portugal's is 10.5 million, and Italy 58.9 million people (Eurostat, 2023).

(Entrepreneurial Fitness), **KPI 2** (Curricular Integration Extent), and **KPI 4** (Institutional Coverage Rate across disciplinary concentrations).

5.1 Portugal's AEE Landscape at a Glance

In Portugal, a total of 59 curricular units teaching arts entrepreneurship curricula were identified in the inventory. These course units are housed in 49 unique programs within 23 different higher education institutions. In terms of organization structure, the participating HEIs comprise 5 private institutions (22%) and 18 public institutions (78%).

Figure 30 – Organization Structure of reviewed Portuguese HEI



Source: Produced by the Author. Based on Mapping.

The sample represents comprehensive geographic coverage, encompassing all NUTS II continental regions of Portugal: *Norte* (North), *Centro* (Center), *Área Metropolitana de Lisboa* (AML) (Lisbon Metropolitan Area), *Alentejo*, and *Algarve*. Additionally, the sample includes the Autonomous Region of *Madeira*.

Figure 31 – Map of reviewed HEI in Portugal



Source: produced by the author using QGIS Application, based on Mapping

Within these regions, a total of 15 municipalities are represented in the sample: 4 in the *Centro* (Center) region, 3 in the *Norte* (North) region, 2 in the AML, 4 in *Alentejo*, 1 in *Algarve*, and 1 in the Autonomous Region of *Madeira*.

Geographic visualization (produced using QGIS software) reveals a higher density of HEIs concentrated in two main municipal clusters: Porto and Lisbon (Portugal's capital city). Porto is located in the *Norte* (North) region, while Lisbon is situated in the *Área Metropolitana de Lisboa* (AML) region. Collectively, these two urban clusters account for nearly half of all HEIs nationwide (48%) and the majority of identified course units (58%).

This concentration aligns with findings from the Portuguese cultural worker characterization presented in an earlier section (**section 3.2.1**) where demonstrated that most artists in Portugal graduate from arts programs in the *Norte* (North) and *Área Metropolitana de Lisboa* (AML) regions, followed by the *Centro* (Center) region, according to a study by Neves et al. (2024).

The *Área Metropolitana de Lisboa* (AML) and *Norte* (North) regions demonstrate clear dominance in the sample, containing 52% of the 23 reviewed HEIs and 71% of all reviewed

Portuguese curricular units. Specifically, AML accounts for 26 course units (nCU.AML=26), while *Norte* contributes with 16 units (nCU.Norte=16) out of the 59 total.

Table 14 – Portuguese Higher Education Institutions, Geographical Localization and Governance Structure, Bachelor's/Masters' Programs

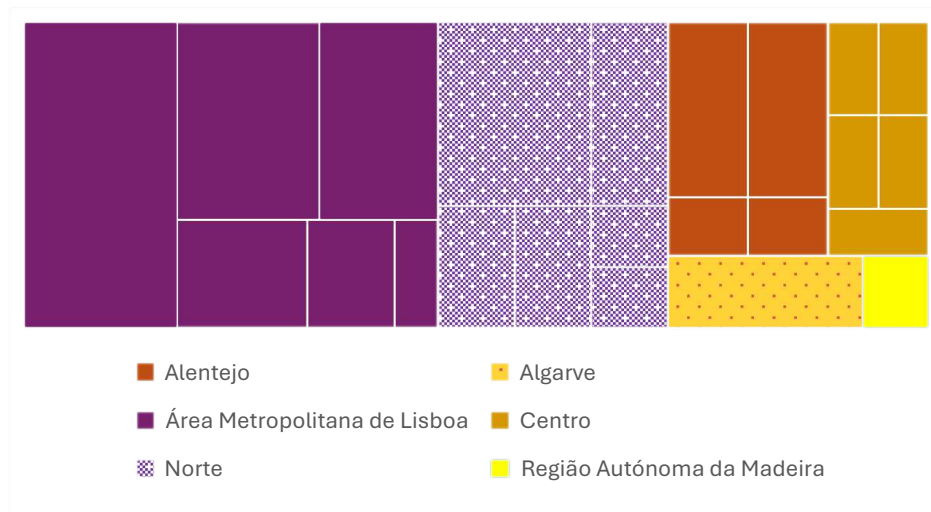
Region	# HEI	Public	Private	# Total CU	#CU EQF 6	#CU EQF 7
Algarve	1	1	0	3	2	1
Alentejo	4	4	0	8	6	2
Lisbon Metropolitan Area (AML)	6	3	3	26	14	8
Center	5	5	0	5	2	3
North	7	4	3	16	8	8
Madeira	1	1	0	1	0	1

Source: Produced by the author, calculations by author based on the mapping

The *Norte* (North) region contains the most HEIs (nHEI.Norte=7), followed by the *Área Metropolitana de Lisboa* (AML) (nHEI.AML=6), *Centro* (Center) (nHEI.Centro=5), and *Alentejo* (nHEI.Alentejo=4). *Algarve* (nHEI.Algarve=1) and the Autonomous Region of *Madeira* (nHEI.Madeira=1).

An important methodological note: One HEI in the *Norte* (North) region is a satellite campus of Lusófona University, which main campus is located in the *Área Metropolitana de Lisboa* (AML). Both campuses are registered under a single national institutional registry code, however, they offer different programs in distinct geographic locations. Given these differences, the methodological decision was made to count this institution in both regions. This approach explains the apparent discrepancy in the total HEI count (24 counted vs. 23 unique institutions) and was considered when interpreting regional distribution figures.

Figure 32 – Visualization of Clusters of Curricular Units within Geographical Regions

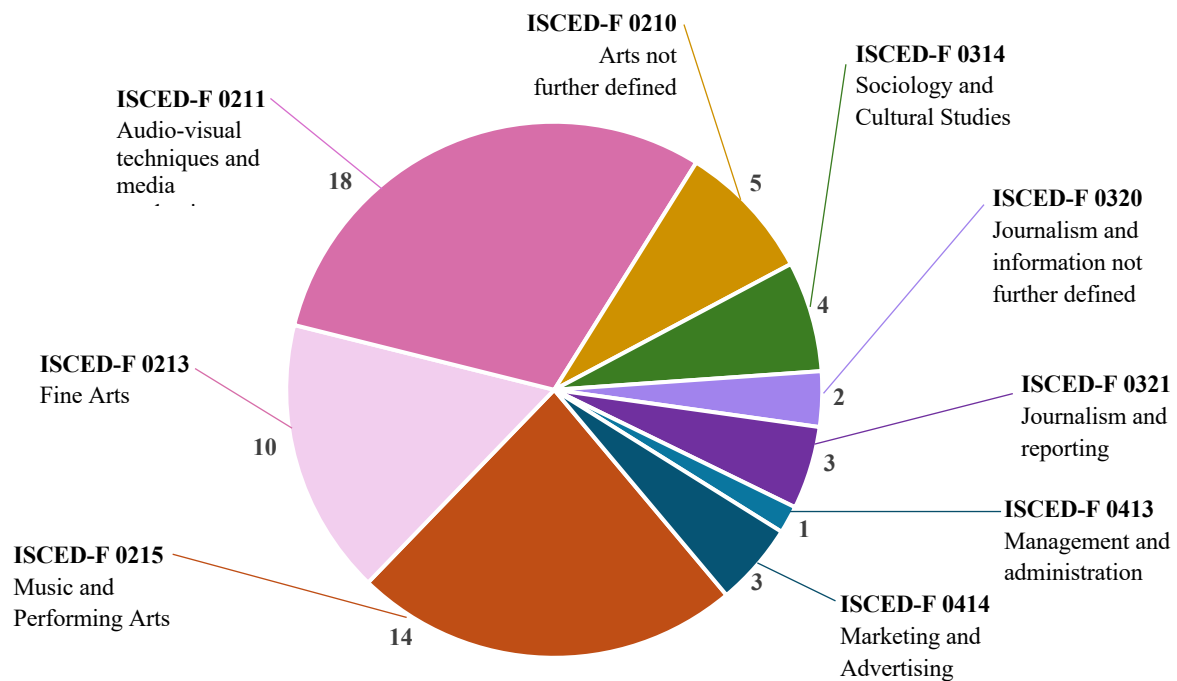


Source: produced by the author, based on the Mapping

Within the sample of 59 identified curricular units, 50 are housed in artistic degree programs (nearly 85% of the reviewed course units), with the remaining 15% classified as non-artistic programs.

The 59 course units are distributed across multiple educational fields within the 2013 *International Standard Classification of Education - Fields of Education and Training* (ISCED-F). The largest concentration appears in *Audiovisual Techniques and Media* (ISCED-F 0211) with 18 units, followed by *Music and Performing Arts* (ISCED-F 0215) with 14 units, and *Fine Arts* (ISCED-F 0213) with 10 units. Additional distributions include *Arts not further defined* (ISCED-F 0210) with 5 units, *Sociology and Cultural Studies* (ISCED-F 0314) with 4 units, in *Marketing and Advertising* (ISCED-F 0414) with 3 units, *Journalism and Reporting* (ISCED-F 0321) with 3 units, and *Journalism and Information not further defined* (ISCED-F 0320) with 2 units. **Figure 33** provides a visual representation of this distribution.

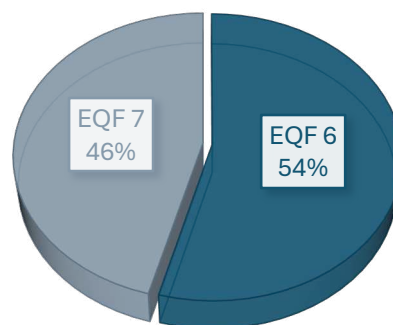
Figure 33 – Share of Course Units and area of specialization and ISCED-F Codes in Portugal



Source: Produced by the author, based on mapping

The distribution of course units between Bachelor's degree programs (EQF Level 6) and Master's degree programs (EQF Level 7) is relatively balanced. Master's degree programs account for 46% of course units (27 units), while Bachelor's degree programs house 54% (32 units).

Figure 34 – Percentage of Course Units belonging to Bachelor's and Master's Degree Programs



Source: Produced by the Author. Based on Mapping.

For analytical purposes, the course units were grouped into four categories—Visual Arts, Media Arts, Performing Arts, and Non-artistic programs—based on analysis of program characteristics that extend beyond ISCED-F classifications (see **Section 2.7.1**). The majority of the 59 curricular units are housed in programs classified in the Media Arts category, which encompasses programs in multimedia, sound and image, audiovisual/filmmaking, new media art.

The distribution varies significantly by degree level. For Bachelor's degrees (EQF Level 6), Visual Arts programs contain the highest concentration of course units (31%), followed by Media Arts and Performing Arts (each accounting for 28%). For Master's degrees (EQF Level 7), course units housed in Non-artistic programs account for the largest share (45%), followed by Media Arts (33%). Performing Arts and Visual Arts each representing 11% of the total of Portuguese course units.

Table 15 – Curricular Units (CU) Programs Concentration Categories: Visual Arts, Media Arts, Performing Arts, or Non-Artistic

	%	#CU total	%	#CU EQF 6	%	#CU EQF 7
Performing Arts	20%	12	28%	9	11%	3
Visual Arts	29%	17	44%	14	11%	3
Media Arts	31%	18	28%	9	33%	9
Non-artistic	20%	12	0%	0	45%	12

Source: Produced by the author, calculations by author based on the mapping

It should be noted that within the Performing Arts category, course units are distributed across various disciplinary concentrations: 4 units in drama programs, 4 in music programs, 3 in dance programs, and 1 in a general performing arts program.

Table 16 – Portugal Inventory Curricular or Elective Offering Arts Entrepreneurship Education

	EQF 6	#CU Curr.	#CU Elective	EQF 7	#CU Curr.	#CU Elective
Performing Arts	9	7	2	3	2	1
Visual Arts	14	14	0	3	1	2
Media Arts	9	8	1	9	9	0
Non-artistic	0	0	0	12	12	0

Source: Produced by the author, calculations by author based on the mapping

Among course units housed in Bachelor's degree programs, 90% are mandatory requirements within curriculum structures, with only 10% offered as electives. For course units housed in Master's degree programs, 89% are mandatory requirements, with 11% offered as electives.

In Portugal, Bachelor programs offer an average of 1.14 curricular units teaching arts entrepreneurship content, with an average of 4.5 ECTS credits per unit. For artistic Bachelor degrees, specifically, Portugal averaged 1.14 course units per program with an average of 4.8 ECTS credits per unit.

Table 17 – Average Course Units per Program, Average ECTS per Course unit, Mean % of Workload of AEE curricula within Program

	Course Units per Program (mean)	ECTS per course Unit (mean)	Mean ECTS per Program	% of total workload (meanCU * mean ECTS)	Hours Workload Mean
Bachelor Degrees	1,14	4,5	5,13	2,9%	143 hours
Only Artistic Bachelor Degrees	1,14	4,8	5,47	3%	153 hours
Master's Degrees	1,28	6,22	7,96	6,6%	222 hours
Only Artistic Master's Degrees	1,07	6,4	6,84	5,7%	191 hours

Source: Calculated and produced by the author. Based on Mapping

Master's programs offer a slightly higher average of 1.28 curricular units teaching arts entrepreneurship content, with an average of 6.2 ECTS credits per unit. For artistic Master's degrees, specifically, Portugal averaged 1.07 course units per program with an average of 6.4 ECTS credits per unit..

The total workload of arts entrepreneurship curricula within artistic Bachelor's degrees represents 3% of total program duration, which translates to approximately 153 hours when calculated at 28 hours per ECTS credit. For artistic Master's programs, this proportion increases to 5.7%, translating to 191 hours.

Table 18 – ESCT Workload for Curricular Units offering Arts Entrepreneurship Curricula by program category, and level of qualification (Bachelor or Master)

	#CU EQF 6	ECTS Median	MAX ECTS	MIN ECTS	#CU EQF 7	ECTS Median	MAX ECTS	MIN ECTS
Performing Arts	9	4,3	7	2	3	8	16	3
Visual Arts	14	4,8	12	2	3	7,3	10	6
Media Arts	9	4,1	6	3	9	5,5	10	3
Non-artistic	0	0	0	0	12	6	8	4

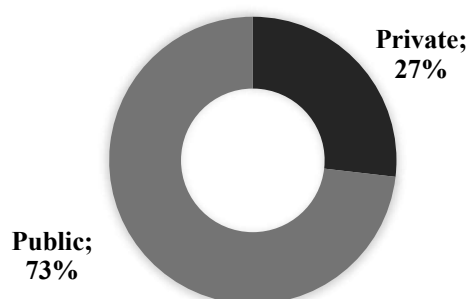
Source: Produced by the author, calculations by author based on the mapping

Among the four program concentration categories established for this analysis, Visual Arts curricular units at the Bachelor's level demonstrate the highest average ECTS allocation at 4.8 ECTS per course unit. At the Master's level, Performing Arts programs demonstrate the highest average commitment with 8.0 ECTS per course unit. These higher allocations represent greater workload requirements for students learning arts entrepreneurship content compared to other disciplinary categories within their respective degree levels.

5.2 Italy's AEE Landscape at a Glance

In Italy, a total of 53 curricular units teaching arts entrepreneurship curricula were identified in the mapping inventory conducted in the 2024-2025 academic year. These course units are distributed across 51 unique programs within 41 different HEIs: 11 private institutions (27%) and 30 public institutions (73%).

Figure 35 – Organization Structure of reviewed Italian HEI



Source: Produced by the Author. Based on Mapping.

The sample represents comprehensive geographic coverage, encompassing all five major Italian geographic divisions: *Sud* (South), *Centro* (Center), *Nord-ovest* (Northwest), *Nord-est* (Northeast), and *Isole* (Islands—Sicily and Sardinia). Within these regions, a total of 28 municipalities are represented: 5 in the *Sud* region, 6 in the *Centro*, 7 in the *Nord-ovest*, 7 in the *Nord-est*, and 3 in the *Isole* region.

Figure 36 – Map of reviewed HEI in Italy

Source: produced by the author using QGIS Application, based on Mapping

Geographic visualization (produced using QGIS software) reveals a higher density of HEIs concentrated in two main regional clusters: the *Nord-ovest* (Northwest) and *Centro* (Center) regions. Together, these two regions (Northwest with 15 HEIs and Center with 10 HEIs) account for 61% of all HEIs in the sample.

This clustering of HEIs aligns with broader patterns in Italy's cultural workforce distribution. As documented by a Di Nunzio et al. study (2017) introduced in **section 3.1.2**, 51.3% of cultural workers are concentrated in Central Italy and 22.9% in the Northwest regions, mirroring the geographic distribution of arts entrepreneurship course units identified in this study.

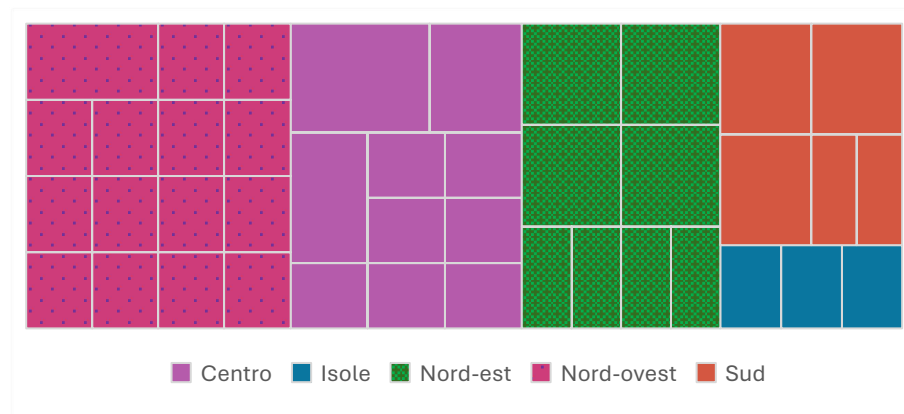
Table 19 – Italian Higher Education Institutions, Geographical Localization and Governance Structure, Bachelor's/Masters' Programs

Region	# HEI	Public	Private	# Total CU	#CU EQF 6	#CU EQF 7
Northwest	15	9	7	16	10	6
Northeast	8	8	4	12	9	3
Center	10	11	3	14	9	5
South	5	8	0	8	3	5
Islands	3	3	0	3	2	1

Source: Produced by the author, calculations by author based on the mapping

The *Nord-ovest* (Northwest) region concentrates the majority of arts entrepreneurship curricular offerings, with 16 course units (nCU.NordOvest=16), followed by the *Centro* (Center) region with 14 course units (nCU.Centro=14) and the *Nord-est* (Northeast) region with 12 course units (nCU.NordEst=12). The *Sud* (South) region accounts for 8 course units (nCU.Sud=8), while the *Isole* (Islands) region shows the lowest concentration with 3 units (nCU.Isole=3) of the total 53 course units identified in the mapping inventory.

Figure 37 – Visualization of Clusters of Curricular Units within Geographical Regions

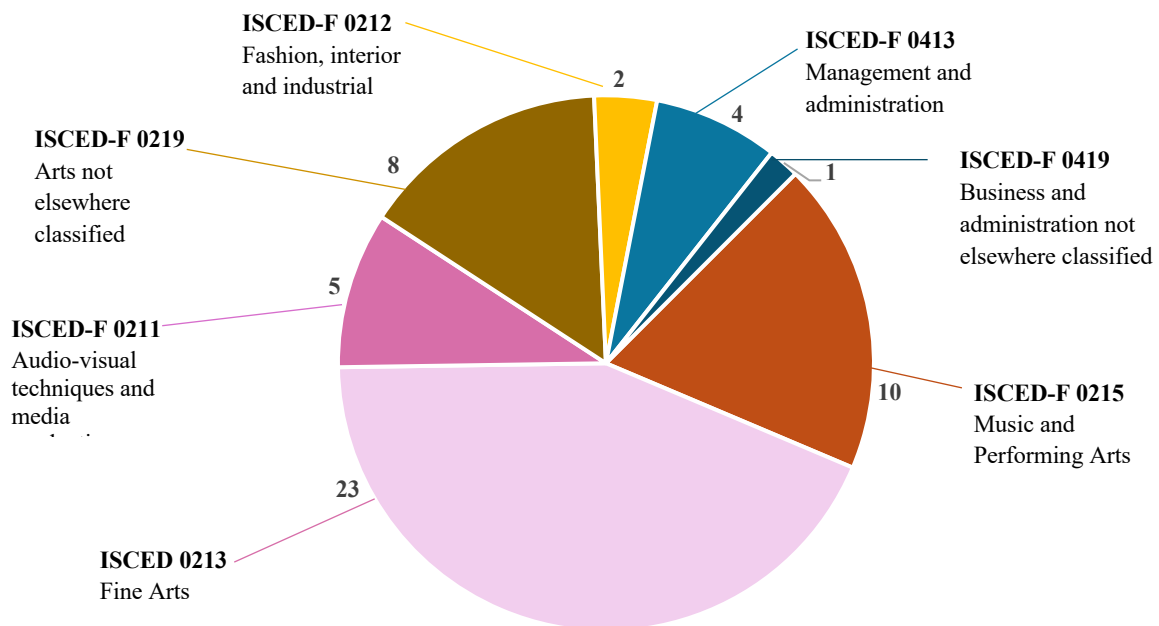


Source: Produced by the author, calculations by author based on the mapping

Collectively, the two northern regions (*Nord-ovest* and *Nord-est*) and the Center (*Centro*) region account for 79% of all curricular units in the inventory.

The 53 course units are distributed across multiple educational fields within the 2013 *International Standard Classification of Education - Fields of Education and Training* (ISCED-F). The largest concentration appears in *Fine Arts* (ISCED-F 0213) with 23 units, followed by *Music and Performing Arts* (ISCED-F 0215) with 10 units, by *Arts not elsewhere classified* (ISCED-F 0219) with 8 units, and by *Audiovisual Techniques and Media* (ISCED-F 0211) with 5 units. Additional distributions include *Management and Administration* (ISCED-F 413) with 4 units, *Fashion, Interior and Industrial* (ISCED-F 0212) with 2 units, and *Business and Administration not elsewhere classified* (ISCED-F 0419) with 1 unit. **Figure 38** provides a visual representation of this distribution.

Figure 38 – Share of Curricular Units and area of specialization and ISCED-F Codes in Italy

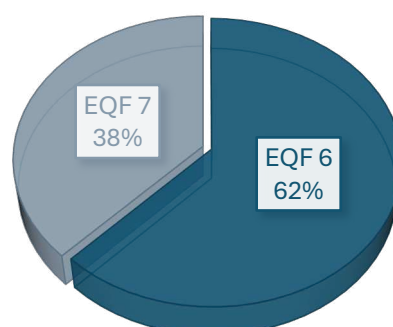


Source: Produced by the author, based on mapping

It should be noted that within Italy's course units' sample, some units that are housed in programs classified under ISCED-F 0213 (Fine Arts) actually focus on film and audiovisual content (which would typically fall under Audiovisual Techniques and Media Production - ISCED-F code 0211). This classification divergence occurs because the Italian AFAM (*Alta Formazione Artistica e Musicale*) education system systematically assigns audiovisual Bachelor programs offered at Art Academies to the Fine Arts classification, regardless of their content alignment with media production fields (Italy. CHEER, 2017). This administrative classification practice may result in an apparent overrepresentation of Fine Arts (ISCED-F 0213) programs in the Italian sample. This regulatory framework was considered when interpreting the distribution of course units across educational fields in this study.

The distribution of course units between Bachelor's degree programs (EQF Level 6) and Master's degree programs (EQF Level 7) shows a tendency toward undergraduate programs. Bachelor's degree programs house 62% of course units (33 units), while Master's degree programs house 38% (20 units).

Figure 39 – Percentage of Course Units belonging to Bachelor’s and Master’s Degree Programs



Source: Produced by the Author. Based on Mapping.

Within the sample of 53 identified curricular units, 48 are housed within artistic degree programs, representing nearly 91% of the reviewed course units, with the remaining 9% housed in non-artistic programs.

Following the same strategy as the Portuguese course unit’s analysis, the Italian course units were grouped into four categories—Visual Arts, Media Arts, Performing Arts, and Non-artistic programs—based on evaluation of program characteristics, which extended beyond ISCED-F classifications. The majority of the 53 curricular units are housed within programs under the Visual Arts category, which encompasses programs in sculpture, painting, photography, installations, and illustration.

The distribution varies significantly by degree level. For course units housed in Bachelor's degree programs (EQF Level 6), Visual Arts and Performing Arts share the highest concentration of course units (each accounting for 33%), followed by Media Arts (22%) and Non-artistic programs (12%). For course units housed in Master's degree programs (EQF Level 7), Visual Arts account for the largest share (45%), followed by Performing Arts and Non-artistic programs (each accounting for 25%), with Media Arts representing only 5%.

Table 20 – Italian CU- Categories (Visual Arts, Media Arts or Performing Arts) (Not ISCED)

	%	#CU	%	#CU EQF 6	%	#CU EQF 7
Performing Arts	30%	16	33%	11	25%	5
Visual Arts	38%	20	33%	11	45%	9
Media Arts	15%	8	22%	7	5%	1
Non-artistic	17%	9	12%	4	25%	5

Source: Produced by the author, calculations by author based on the mapping

The 16 curricular units housed in Performing Arts programs are distributed across both degree levels (11 Bachelor's, 5 Master's) and multiple disciplinary concentrations. Music programs account for the largest share (7 units), followed by drama and general performing arts programs (4 units each), with dance programs representing the smallest concentration (1 unit)

Within the Visual Arts category, the 20 curricular units are distributed as 11 housed in Bachelor's degree programs and 9 in Master's degree programs. The Media Arts group, with 8 total curricular units, comprises 7 Bachelor's units and 1 Master's unit. Finally, the 9 non-artistic curricular units are divided between 4 Bachelor's and 5 Master's programs.

Table 21 – Inventory Curricular or Elective Offering Arts Entrepreneurship Education

Program Category	EQF 6	#CU Curr.	#CU Elective	EQF 7	#CU Curr.	#CU Elective
Performing Arts	11	5	6	5	2	3
Visual Arts	11	6	5	9	7	2
Media Arts	7	6	1	1	0	1
Non-artistic	4	3	1	5	4	1

Source: Produced by the author, calculations by author based on the mapping

Among Bachelor's course units, 61% are mandatory requirements with 39% offered as electives. Among Master's course units, 65% are mandatory requirements with 35% offered as electives. While arts entrepreneurship curricula appears to be integrated into degree structures more often as a requirement than elective, the substantial proportion of elective offerings (35-39%) means that not all students in these degree programs will engage with arts entrepreneurship content.

Considering both mandatory and elective courses, Bachelor's programs in Italy offer an average of **1.06 curricular** units teaching arts entrepreneurship content, with an average of **5.96 ECTS** credits per unit. For artistic Bachelor's degrees specifically, Italy averaged **1.07** course units per program with an average of **5.75 ECTS** credits per unit.

Table 22 – Average Course Units per Program, Average ECTS per Course unit, Mean % of Workload of AEE curricula within Program in Italy

	Course Units per Program (mean)	ECTS per course Unit (mean)	Mean ECTS per Program	% of total workload (meanCU * mean ECTS)	Hours Workload Mean
Bachelor Degrees	1,06	5,96	6,31	3,5%	175 hours
Only Artistic Bachelor Degrees	1,07	5,75	6,15	3,4%	172 hours
Master's Degrees	1	6	6	5%	168 hours
Only Artistic Master's Degrees	1	5,8	5,8	4,8%	162 hours

Source: Calculated and produced by the author. Based on Mapping

Master's programs offer a slightly lower average of 1.0 curricular unit/per program teaching arts entrepreneurship content, with an average of 6.0 ECTS credits per unit for all Master's programs and an average of 5.8 ECTS credits per unit for artistic-only Master's programs.

The total workload of arts entrepreneurship curricula within artistic Bachelor's degrees represents **3.4%** of total program duration, which translates to approximately 172 hours when calculated at 28 hours per ECTS credit. For artistic Master's degrees, this proportion increases to 4.8%, translating to approximately 162 hours of workload dedicated to learning arts entrepreneurial content.

Table 23 – ESCT for Curricular Units offering Arts Entrepreneurship by program category, and level of qualification (Bachelor or Master)

	EQF 6	ECTS Median	MAX	MIN	EQF 7	ECTS Median	MAX	MIN
Performing Arts	11	6,09	12	1	5	5,2	3	6
Visual Arts	11	5,4	8	2	9	5,8	6	5
Media Arts	7	5,7	6	4	1	8	8	8
Non-artistic	4	7,5	9	6	5	6,6	9	6

Source: Produced by the author, calculations by author based on the mapping

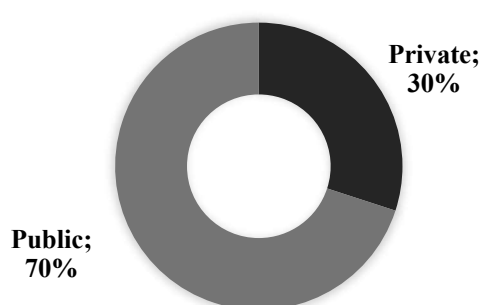
Among the four program categories established for this analysis, curricular units in Non-artistic programs demonstrate the highest average ECTS allocation at **7.5 ECTS** per course unit. Within the artistic-only categories, Performing Arts programs have the highest ECTS allocation at **6.09** credits per unit, followed by Media Arts at 5.7 ECTS per unit and Visual Arts programs at 5.4 ECTS per unit.

At the Master's level, Media Arts programs demonstrate the highest commitment with 8.0 ECTS per course unit, followed by Non-artistic programs at 6.6 ECTS per unit, Visual Arts at 5.8 ECTS per unit, and Performing Arts programs at 5.2 ECTS per unit. These higher allocations represent greater workload requirements for students learning arts entrepreneurship content compared to other disciplinary categories within their degree level.

5.3 Denmark's AEE Landscape at a Glance

In Denmark, a total of 28 curricular units teaching arts entrepreneurship curricula were identified in the mapping inventory for the 2024-2025 academic year. These course units are distributed across 25 unique programs within 10 different higher education institutions, comprising 3 private (30%) and 7 public institutions (70%).

Figure 40 – Organization Structure of reviewed Danish HEI

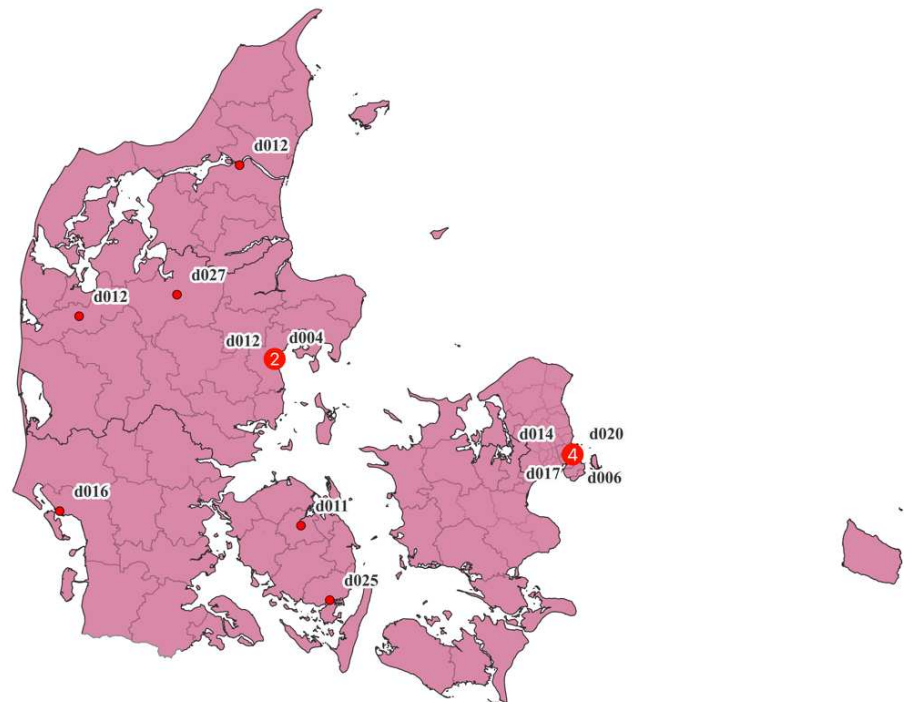


Source: Produced by the Author. Based on Mapping.

The Danish sample represents comprehensive geographic coverage, encompassing 4 out of 5 Danish NUTS II regions: *Midtjylland* (Central Denmark Region), *Syddanmark* (Southern Denmark Region), *Hovedstaden* (Capital Region of Denmark), and *Nordjylland* (North Denmark Region).

The 28 curricular units are distributed across 9 municipalities within 5 out of 11 Danish provinces: *Vestjylland* (West Jutland) and *Østjylland* (East Jutland) in the Central region, *Sydjylland* (South Jutland) in the Southern region, *Byen København* (Copenhagen City) in the Capital region, and *Nordjylland* (North Jutland) in the North region.

Figure 41 – Map of reviewed HEI in Denmark



Source: produced by the author using QGIS Application, based on Mapping

Geographic visualization (produced using QGIS software) reveals a higher density of HEIs concentrated in two main municipalities: Copenhagen (4 HEIs) in the Capital Region and Aarhus (2 HEIs) in the Central Denmark Region. Together, these two municipalities account for 60% of all HEIs in the Danish sample.

Table 24 – Danish Higher Education Institutions, Localization and Governance Structure, Bachelor's/Masters' Programs

Region	# HEI	Public	Private	# Total CU	#CU EQF 6	#CU EQF 7
Denmark Southern	3	2	1	4	2	2
Central Region	3	3	0	10	7	3
Capital Region	4	2	2	12	9	3
North Denmark	1	1	0	2	1	1

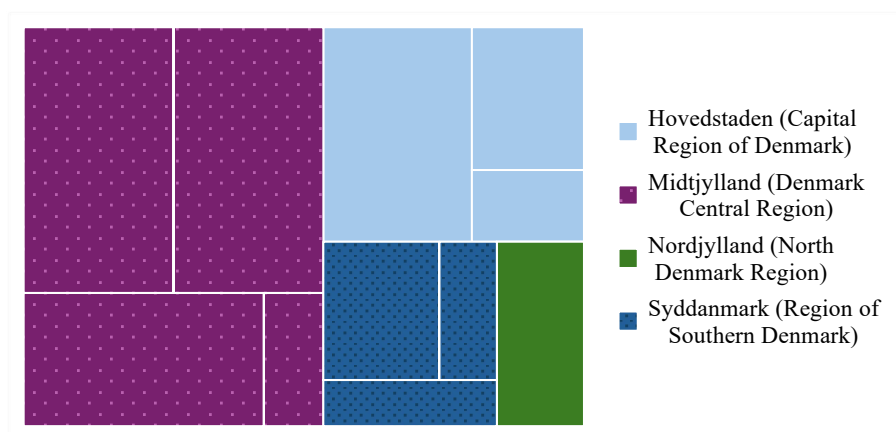
Source: Produced by the author, calculations by author based on the mapping

The Capital Region and the Central region, concentrates most of the curricular units, 35% and 43%, respectively. Both regions, central and the Capital account for 78% of the total course units in the inventory put together by this dissertation.

This clustering of HEIs and course units aligns with broader patterns in Denmark's cultural workforce distribution introduced earlier in **section 3.1.3**. The geographic concentration identified in this study mirrors existing data showing that most artists (55%) reside in the Capital Region of Denmark, with an additional 13% living in the Central Denmark Region (Denmark. Statistics Denmark, 2022).

It is important to note that one HEI—the Royal Academy of Music (*Det Jyske Musikkonservatorium*)—operates a satellite campus in another region, although both campuses are registered under the same institutional code in the Danish national higher education registry. The satellite campus operates with considerable autonomy. Following the methodological approach established for a similar cases in the Portuguese sample, this Danish satellite institution was counted twice: once for the Central Denmark Region (main campus) and once for the North Denmark Region (satellite campus). This decision explains the apparent discrepancy between the number of counted HEIs (11) versus unique institutions (10) and was considered when interpreting regional distribution figures.

Figure 42 – Regions of reviewed HEI in Denmark

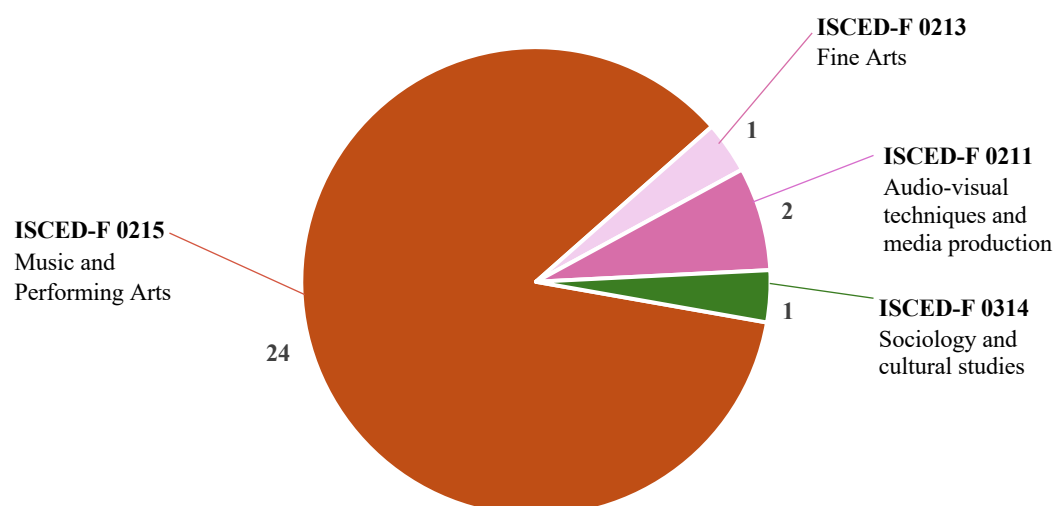


Source: produced by the author, based on the Mapping

The 28 course units are distributed across multiple educational fields within the 2013 *International Standard Classification of Education - Fields of Education and Training* (ISCED-F), the. The largest concentration appears in *Music and Performing Arts* (ISCED-F 0215) programs with 24 units, followed by *Audiovisual Techniques and Media* (ISCED-F 0211) with

2 units. Additional distributions include *Fine Arts* (ISCED-F 0213) with 1 unit and *Sociology and Cultural Studies* (ISCED-F 0314) with 1 unit. **Figure 43** provides a visual representation of this distribution.

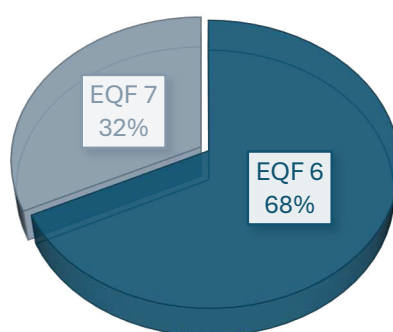
Figure 43 – Share of Curricular Units and area of specialization and ISCED-F Codes in Denmark



Source: Produced by the author, based on mapping

The distribution of course units between Bachelor's degree programs (EQF Level 6) and Master's degree programs (EQF Level 7) shows a tendency toward undergraduate programs. Bachelor's degree programs house 68% of course units (19 units), while Master's degree programs house 32% (9 units).

Figure 44 – Percentage of Course Units belonging to Bachelor's and Master's Degree Programs



Source: Produced by the Author. Based on Mapping.

Within the sample of 28 identified curricular units, 25 are housed in artistic degree programs, representing approximately 89%, with the remaining 11% housed in degree programs classified as non-artistic.

Table 25 – Danish CU- Categories (Visual Arts, Media Arts or Performing Arts) (Not ISCED)

	%	#Total CU	%	#CU EQF 6	%	#CU EQF 7
Performing Arts	79%	22	79%	15	78%	7
Visual Arts	3%	1	0%	0	11.5%	1
Media Arts	7%	2	5%	1	11.5%	1
Non-artistic	11%	3	16%	3	0%	0

Source: Produced by the author, calculations by author based on the mapping

Similar to the Portuguese and Italian analyses, the Danish course units were grouped into the same four categories—Visual Arts, Media Arts, Performing Arts, and Non-artistic programs—based on evaluation of program characteristics that extended beyond ISCED-F classifications. The majority of the 28 curricular units are housed in degree programs under the Performing Arts category (79%), which encompasses programs in music (13 units), drama (7 units), musical theater (1 unit), and dance (1 unit).

The distribution shows consistent patterns across both degree levels, with Performing Arts dominating at both Bachelor's and Master's levels. At the Bachelor's level (EQF Level 6), 15 out of 19 course units (79%) are housed in Performing Arts degree programs, followed by Non-artistic programs at 16% (3 units) and Media Arts at 5% (1 unit). At the Master's level (EQF Level 7), 7 out of 9 course units (78%) are housed within Performing Arts programs, with Visual Arts and Media Arts programs each housing 11% (1 unit each).

Table 26 – Danish Inventory Curricular or Elective Offering Arts Entrepreneurship Education

	#CU EQF 6	#CU Curr.	#CU Elective	#CU EQF 7	#CU Curr.	#CU Elective
Performing Arts	15	13	2	7	5	2
Visual Arts	0	0	0	1	0	1
Media Arts	1	1	0	1	1	0
Non-artistic	3	3	0	0	0	0

Source: Produced by the author, calculations by author based on the mapping

Among Bachelor's course units, 89% are mandatory requirements with 11% offered as electives. Among Master's course units, 67% are mandatory requirements with 33% offered as electives.

Considering both mandatory and elective course units, Bachelor's programs in Denmark offer an average of **1.11** curricular units teaching arts entrepreneurship content, with an average of **6.94** ECTS credits per unit. For artistic Bachelor's degrees specifically, Denmark averaged **1.06** course units per program with an average of **7.06** ECTS credits per unit.

Table 27 – Average Course Units per Program, Average ECTS per Course unit, Mean % of Workload of AEE curricula within Program

	Course Units per Program (mean)	ECTS per course Unit (mean)	Mean ECTS per Program	% of total workload (meanCU * mean ECTS)	Hours Workload Mean
Bachelor Degrees	1,11	6,94	7,70	4,3%	215 hours
Only Artistic Bachelor Degrees	1,06	7,06	7,48	4,1%	209 hours
Master's Degrees	1,12	10,77	12,06	10,1%	282 hours
Only Artistic Master's Degrees	1,12	10,77	12,06	10,1%	282 hours

Source: Calculated and produced by the author. Based on Mapping

Master's course units are exclusively from artistic programs, offering a slightly higher average of 1.12 curricular units per program teaching arts entrepreneurship content, averaging 10.77 ECTS credits per unit.

The total workload of arts entrepreneurship curricula within artistic Bachelor's degrees represents **4.1%** of total program duration, which translates to approximately 209 hours when calculated at 28 hours per ECTS credit. For artistic Master's degrees, this proportion increases to 10.1%, translating to 282 workload hours.

Table 28 – Danish ESCT for Curricular Units offering Arts Entrepreneurship by program category, and level of qualification (Bachelor or Master)

Program Category	#CU EQF 6	ECTS Median	MAX	MIN	#CU EQF 7	ECTS Median	MAX	MIN
Performing Arts	15	7.2	15	2	7	11.7	20	6
Visual Arts	0	0	0	0	1	0	0	0
Media Arts	1	5	5	5	1	15	15	15
Non-artistic	3	5.9	12.5	5	0	0	0	0

Source: Produced by the author, calculations by author based on the mapping

Among the four program categories established for this analysis, curricular units in Bachelor's Performing Arts programs demonstrate the highest average ECTS allocation at 7.2 ECTS per course unit, followed by Non-artistic programs at 5.9 ECTS per unit and Media Arts programs at 5.0 ECTS per unit.

At the Master's level, course units housed within Media Arts degree programs demonstrate the highest commitment with 15.0 ECTS per course unit, followed by Performing Arts programs at 11.7 ECTS per unit. These higher allocations represent greater workload requirements for students learning arts entrepreneurship content compared to other disciplinary categories within their degree level.

6. Chapter Six: Most Prevalent Arts Entrepreneurial Competencies within Portuguese, Italian and Danish Course Units' Inventory

This chapter examines the most prevalent arts entrepreneurial competencies across mapped curricular units within Portuguese, Italian, and Danish first and second cycle degree programs (**KPI 3**). Competency coverage is analyzed both numerically and proportionally within each national context, with separate breakdowns for artistic Bachelor's and Master's programs (programs across Visual Arts, Performing Arts, and Media Arts).

This analytical focus aims to verify how these programs are currently implementing arts entrepreneurial education, given that they have historically prioritized technical training over employability and entrepreneurial development (Deresiewicz, 2020; Hong et al., 2012; Beckman, 2007a; Bayles & Orland, 1993).

This analysis therefore identifies which competencies arts higher education students can more frequently learn through arts entrepreneurial education curricula during their first or second cycle degree education journey across Portuguese, Italian and Danish higher education institutions.

To identify the most prevalent competencies (out of the twelve arts entrepreneurial competencies taxonomy) a threshold-based strategy was employed. The threshold was set at 56.7% competency frequency coverage across course units in full samples from Portugal (59 units), Italy (53 units) and Denmark (28 units) and corresponding reduced samples to match survey responses, as well as in artistic Bachelor's and Master's programs samples in each national context. Any competency frequency in a given context meeting or exceeding the established threshold was classified as prevalent (see **Section 2.7.2.2** for detailed methodology)

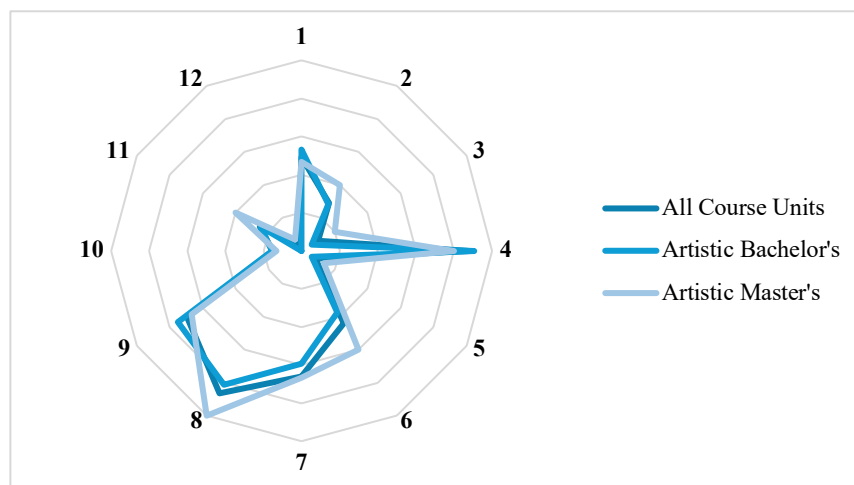
To strengthen the validity of findings, the analysis employed methodological triangulation (Denzin, 1989; Flick, 2014), which involved comparing results from three complementary data sources: (1) mapping tabulations documenting the presence and absence of each of the twelve arts entrepreneurship competencies across course units; (2) 36 validated survey responses from course corresponding faculty regarding the presence and absence of each competency in their respective course units; and (3) thematic analysis of 10 semi-structured online interviews conducted with 5 participants from Portugal (n=5), 3 from Italy (n=3), and 2 from Denmark (n=2), all of whom corresponded to course units included in the mapping inventory and had also completed the survey.

Both the survey responses and interview thematic analyses provided valuable insights that validated and contextualized the mapping data.

6.1 Most Prevalent Arts Entrepreneurial Competencies in Portugal

Drawing on the empirical semantic analysis of course units' descriptions (or syllabi), four competencies out of 12 from the arts entrepreneurial competencies taxonomy demonstrate prevalence across mapped course units in Portugal. *Strategic Thinking*, *Resource and Finance* skills, *Art industry knowledge* and *Communication* (4 competencies) are typically meeting or exceeding the 56,7% coverage threshold across Portuguese course units. However, as it will be demonstrated, there are nuances to this finding provided by the survey and some insights brought by the interviews.

Figure 45 – Radar Graphic Display of Competencies in Portugal



Source: Produced and calculated by the author.

Visual representation of the frequency of competencies coverage across course units housed within artistic-only Bachelor's and Master's programs - illustrated by **Figure 45** – demonstrates alignment of tendencies brought by the totality of the course units. The radar graphic makes explicit that the drawing lines are similar despite some slight alternations, therefore maintaining the same four most prominent competencies across reviewed course units. **Table 29** displays the actual frequency values of competencies across course units within the full sample (59 curricular units), those housed within artistic Bachelor's (32 units) and within artistic Master's degrees (15 units).

Table 29 – Display of Competencies across Course Units in Full Sample comparing to Course Units housed within Artistic Bachelor’s and Artistic Master’s programs

id	Competency	PORTUGAL					
		Full Sample (59)		Artistic Bach.(32)		Artistic Mast.(15)	
		Comp. Freq.	# of Course Units	Comp. Freq.	# of Course Units	Comp. Freq.	# of Course Units
1	Selling skills (incl. marketing and promotion)	49,2%	29	53,1%	17	46,7%	7
2	Networking skills	28,8%	17	28,1%	9	40,0%	6
3	Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	10,2%	6	6,3%	2	20,0%	3
4	Strategic thinking (planning) skills	88,1%	52	90,6%	29	80,0%	12
5	Negotiation Skills	8,5%	5	6,3%	2	13,3%	2
6	Opportunity skills (ability to recognize or create and realize opportunities)	44,1%	26	37,5%	12	60,0%	9
7	Resource and Finance skills (cash management and funding)	66,1%	39	59,4%	19	66,7%	10
8	Art industry knowledge (particularities of each field)	86,4%	51	81,3%	26	100,0%	15
9	Communication and presentation skills (Business skills)	69,5%	41	75,0%	24	66,7%	10
10	Team working / collaboration skills	15,3%	9	15,6%	5	13,3%	2
11	Self Efficacy	25,4%	15	25,0%	8	40,0%	6
12	Uncertainty/ ambiguity tolerance	3,4%	2	0,0%	0	6,7%	1

Source: Produced and calculated by the author.

Analysis of frequency percentages confirms visual evaluation, while also revealing *Opportunity Skills* (with coverage across 60% of units) as a prevalent competency in the artistic Master’s sample.

When compared against survey responses, the mapping sample (reduced to include only the 15 units corresponding to survey responses) demonstrates that the most prevalent competencies from the initial analysis remain consistent. However, the survey contributes with additional diversity by revealing more competencies with coverage above the established coverage threshold (56.7%).

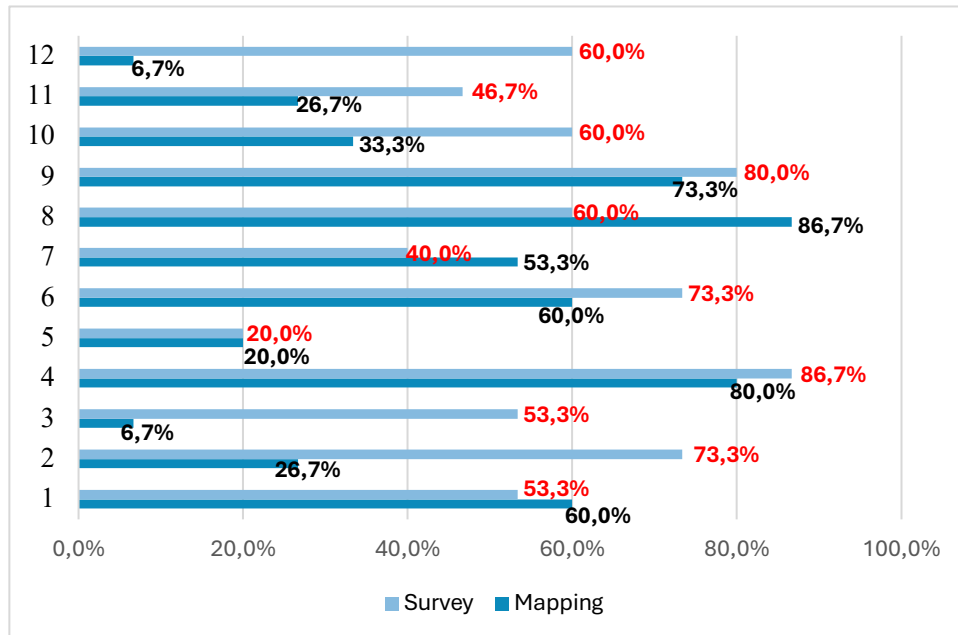
Table 30 – Portugal Mapping to Survey Comparison of Competencies Frequency in Same Sample of Course Units

id	Competency	PORTUGAL			
		Mapping (15)		Survey (15)	
		Comp. Freq.*	# of Course Units	Comp. Freq.*	# of Course Units
1	Selling skills (incl. marketing and promotion)	60,0%	9	53,3%	8
2	Networking skills	26,7%	4	73,3%	11
3	Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	6,7%	1	53,3%	8
4	Strategic thinking (planning) skills	80,0%	12	86,7%	13
5	Negotiation Skills	20,0%	3	20,0%	3
6	Opportunity skills (ability to recognize or create and realize opportunities)	60,0%	9	73,3%	11
7	Resource and Finance skills (cash management and funding)	53,3%	8	40,0%	6
8	Art industry knowledge (particularities of each field)	86,7%	13	60,0%	9
9	Communication and presentation skills (Business skills)	73,3%	11	80,0%	12
10	Team working / collaboration skills	33,3%	5	60,0%	9
11	Self Efficacy	26,7%	4	46,7%	7
12	Uncertainty/ ambiguity tolerance	6,7%	1	60,0%	9

Source: Produced and calculated by the author.

It is important to note that the emerged most prominent competencies' frequency percentages from the survey are color-coded in different colors, which references to their alignment (convergence or divergence) with the mapping data. Percentual differences between mapping tabulations and survey tabulations below 20.6% are classified as *low* and are indicated in yellow; differences between 20.6% and 27.1% are classified as *medium* and are indicated in orange; percentual differences above 27.1% are classified as *high* and indicated in red. For a complete explanation of the methodology, see **Section 2.7.2.2**.

**Figure 46 – Visual representation of Percentual Difference between Survey and Mapping
Tabulations across the Twelve Arts Entrepreneurial Competencies Taxonomy**



*Numbers in Black belong to the Reduced Mapping Sample and in Red to the Survey sample.

Source: Produced and calculated by the author.

The author checked for the percentual difference of coverages of each of the competencies and the assessment reveals that for the same sample 15 course units, both the mapping data (based on course documentation semantic analysis) and the survey participant responses had an alignment of 75%, which means data converged more so than diverged. This analysis brings a layer of confidence to the mapping data.

Four out of five competencies listed as most prominent in the reduced mapping sample (15 units) - *Art Industry Knowledge*, *Strategic Thinking*, *Communication* and *Opportunity Skills* - also appear as prevalent in the survey and with *low* percentual differences. Yet, the survey contributes with other three competencies with coverage above threshold: *Uncertainty tolerance* and *Networking skills* with High percentual difference, and *Team Working* with medium percentual difference.

This divergence between the reduced mapping sample and the survey may be possibly due to lack of evidence of actual pedagogical activities on course units' documentation which semantic analysis was based. Another point that can be made is that *Uncertainty tolerance*, for example, is more of a subjective competency, which people from different backgrounds and contexts may

interpret differently from the definition established in the competencies taxonomy (see **Section 2.2.1.2**).

One competency—*Selling Skills*—emerged as prevalent in the semantic analysis but did not reach sufficient coverage to meet the established threshold of 56.7%, although it demonstrated near-threshold coverage at 53.3% within the sample of 15 course units reviewed in this analysis.

The interviews with 5 Portuguese participants who also responded to the survey provide qualitative insights that complement and contextualize these quantitative findings.

Based on interviews with Portuguese participants (PPT_03, PPT_06, PPT_07, PPT_11, PPT_15), the four most prevalent competencies identified in the full sample mapping were confirmed through qualitative analysis. For example, *Arts Industry Knowledge*—consistent with findings from the full mapping sample (59 units), reduced mapping sample (15 units), and survey responses—emerged as the competency with the highest number of documented pedagogical activities (10 references), demonstrating that participants emphasized this competency, confirming its prevalence.

Participants referred to *Arts Industry Knowledge* as a competency designed to bridge the gap between artistic creation and the 'real world.' **PPT_06**, for example, highlighted the importance of students understanding the market they will eventually join, while **PPT_07** argued that providing preview of diverse career paths beyond performance helps students develop their identity as artists while simultaneously learning about the environment they inhabit, including understanding institutions and cultural production processes. **PPT_11** described students often entering Bachelor's programs as "innocent and immature" regarding the art market, stressing the need to help them mature and think professionally, although acknowledging that maturity develops over time and that undergraduate education can contribute so much (is limited) to this process. Through career exposure, participants recognized the value of connecting students with industry experts, potential clients, and diverse sectors to provide a reality check and amplify market vision. Despite acknowledging that this exposure can be "bittersweet," they emphasized not wanting to "destroy students' dreams" (**PPT_11**) but rather to prepare students for what they will encounter in their post-academic careers.

Identified as the second most prevalent competency in both the full mapping sample (59 units), reduced mapping sample (15 units), and survey responses, *Strategic Thinking*—defined as the ability to plan, set goals, and develop effective strategies for artistic and entrepreneurial endeavors—emerged as a key focus among the Portuguese interviewees.

Most participants emphasized that planning careers and professional pathways was a central concern they addressed through classroom activities, highlighting the importance of effectively articulating artistic visions and project proposals to various audiences. For example, **PPT_06** facilitates discussions with students about what success means to each of them personally, and proposes activities that encourage students to operationalize their definitions of success, plan strategies to achieve their goals and realizing their self-determined projects. With a focus on developing *Strategic Thinking* competency in students, **PPT_15** integrates business models and project planning activities into the curriculum.

Resource and finance skills as a competence that appeared prevalent in the full sample of 59 course units but was absent from both the survey responses and the reduced mapping sample (15 units) was consistently highlighted by Portuguese participants as essential for artists' careers sustainability, though challenging for students to grasp. Some participants noted faculty resistance to teaching entrepreneurship partly attributed to reluctance in exposing students to discussions about the economic dimensions of art, where practitioners experience varying degrees of "financial success or failure" in the marketplace.

PPT_06 emphasized the necessity of addressing the economic dimensions of artists' careers, encouraging students to explore 'economic and financial alternatives' for sustaining their practice, which involves understanding both public and private funding instruments and grant application processes. **PPT_11** discussed extensive strategies for teaching students to price their artworks, calculate production costs (including materials, studio access, and educational expenses), navigate tax obligations and VAT (value-added tax), and understand complex budgeting requirements for grant applications. **PPT_07** presented a practical approach to addressing this competency through project-based learning, assigning students to secure funding and organize finances for projects such as music festivals, including simulated applications for government grants. **PPT_15** employs an interdisciplinary strategy, collaborating with economics faculty to explain business models and financial aspects of the arts economy, helping students develop business plans and understand how their projects might generate revenue.

Communication and Presentation Skills as a competence which emerged as fourth most prevalent in Portugal across the full sample (59 units), survey responses, and reduced mapping sample (15 units), was described by interviewees as a competency developed through practicing project presentations and pitching within the supportive classroom environment, where students could adjust and learn throughout the semester. For example, **PPT_15** incorporates

presentations to industry guests, providing students with opportunities to pitch their projects in focused 5-7 minute presentations. **PPT_11** focuses on teaching students how to present project proposals in both digital and offline formats. **PPT_03** requires students to develop investor pitches and comprehensive business plans. **PPT_06** emphasizes the dimension of effective public image communication, teaching students to adapt their messaging for different target audiences—an approach that connects to opportunity recognition competency (the ability to identify, create, and realize opportunities).

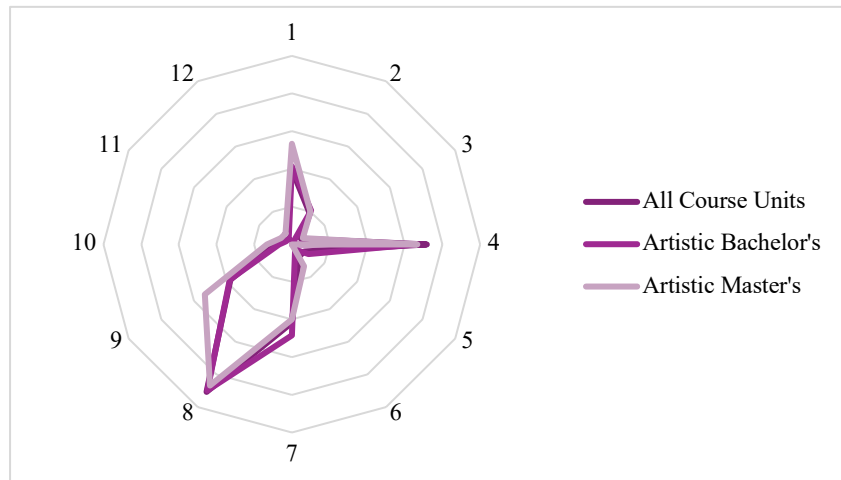
Regarding *Opportunity Skills*, this competence emerged in the interviews as the need for artists to be proactive in creating exhibition opportunities for their work by building portfolios, establishing new contacts, and generating future possibilities. Most respondents mentioned implementing activities where students are prompted to convert original projects into "products", contributing to "translating" ideas into viable opportunities—providing empirical evidence that supports the findings from the mapping and survey analyses. **PPT_06** noted that classroom activities created "opportunities for students to be entrepreneurial." With a different focus, **PPT_03** guides students to begin with an idea or "opportunity" and develop it into a business model, ultimately creating new ventures rather than simply becoming more entrepreneurial. These represent two distinct streams of entrepreneurship education (Beckman, 2007a; Bridgstock, 2012; Toscher, 2019, 2020, 2021), both of which emerged in the interview data.

6.2 Most Prominent Arts Entrepreneurial Competencies in Italy

Drawing from empirical semantic analysis tabulation of course units, two competencies out of 12 from the arts entrepreneurship competencies taxonomy demonstrate prevalence above the established threshold across mapped course units in Italy.

The two competencies most typically covered in Italian course units are: *Strategic Thinking* and *Arts Industry Knowledge*. However, as will be demonstrated, the survey responses and interview insights provide important nuances to these findings.

Figure 47 – Radar Graphic Display of Competencies in Italy



Source: Produced and calculated by the author.

Similar to the Portuguese analysis, visual representation of competency coverage frequency across course units housed within artistic-only Bachelor's and Master's programs—illustrated in **Figure 47**—demonstrates consistent patterns with the overall sample findings. The radar chart reveals that the trend lines are nearly identical despite minor variations, maintaining the same two most prominent competencies across all reviewed course units. **Table 31** displays the actual frequency values of competencies across course units within the full sample (53 curricular units), those housed within artistic Bachelor's programs (29 units), and those within artistic Master's programs (15 units).

Table 31 – Display of Competencies across Course Units in Full Sample, Artistic Bachelor and Artistic Master's in Italy

id	Competency	ITALY					
		Full Sample (53)		Artistic Bach.(29)		Artistic Mast.(15)	
		Comp. Freq.	# of Course Units	Comp. Freq.	# of Course Units	Comp. Freq.	# of Course Units
1	Selling skills (incl. marketing and promotion)	39,6%	21	41,4%	12	53,3%	8
2	Networking skills	18,9%	10	20,7%	6	20,0%	3
3	Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	5,7%	3	0,0%	0	6,7%	1
4	Strategic thinking (planning) skills	71,7%	38	65,5%	19	66,7%	10
5	Negotiation Skills	7,5%	4	10,3%	3	0,0%	0
6	Opportunity skills (ability to recognize or create and realize opportunities)	7,5%	4	3,4%	1	13,3%	2

7	Resource and Finance skills (cash management and funding)	41,5%	22	48,3%	14	40,0%	6
8	Art industry knowledge (particularities of each field)	90,6%	48	89,7%	26	86,7%	13
9	Communication and presentation skills (Business skills)	37,7%	20	37,9%	11	53,3%	8
10	Team working / collaboration skills	9,4%	5	6,9%	2	13,3%	2
11	Self Efficacy	5,7%	3	3,4%	1	6,7%	1
12	Uncertainty/ ambiguity tolerance	5,7%	3	3,4%	1	6,7%	1

Source: Produced and calculated by the author.

Analysis of frequency percentages confirms the visual evaluation. However, when compared against survey responses, the mapping sample (reduced to include only the 17 units corresponding to survey responses) reveals greater diversity of competencies with coverage above the established threshold (56.7%). For instance, *Networking*, *Opportunity*, *Communication*, and *Team Working* emerge in the survey as prevalent competencies but did not meet or exceed the coverage threshold in the tabulation drawn from the semantic analysis of course documentation.

Table 32 – Italian Mapping to Survey Comparison of Competencies Frequency in Same Sample of Course Units

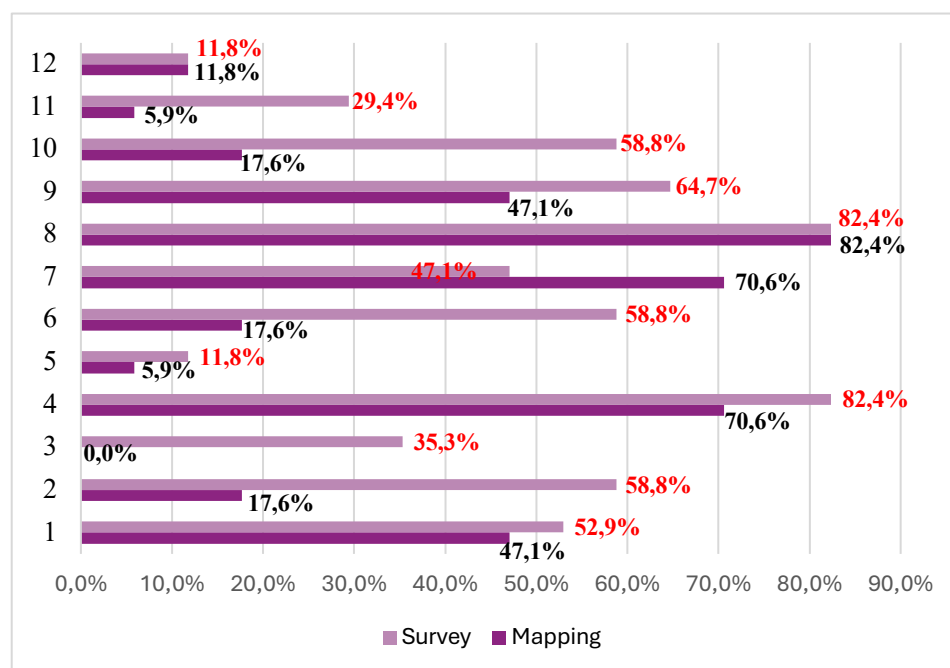
id	Competency	ITALY			
		Mapping (17)		Survey (17)	
		Comp. Freq.*	# of Course Units	Comp. Freq.*	# of Course Units
1	Selling skills (incl. marketing and promotion)	47,1%	8	52,9%	9
2	Networking skills	17,6%	3	58,8%	10
3	Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	0,0%	0	35,3%	6
4	Strategic thinking (planning) skills	70,6%	12	82,4%	14
5	Negotiation Skills	5,9%	1	11,8%	2
6	Opportunity skills (ability to recognize or create and realize opportunities)	17,6%	3	58,8%	10
7	Resource and Finance skills (cash management and funding)	70,6%	12	47,1%	8
8	Art industry knowledge (particularities of each field)	82,4%	14	82,4%	14
9	Communication and presentation skills (Business skills)	47,1%	8	64,7%	11
10	Team working / collaboration skills	17,6%	3	58,8%	10

11	Self Efficacy	5,9%	1	29,4%	5
12	Uncertainty/ ambiguity tolerance	11,8%	2	11,8%	2

Source: Produced and calculated by the author.

The most prevalent competencies' frequency percentages from the survey are color-coded to indicate their alignment (convergence or divergence) with the mapping data. Percentual differences between mapping tabulations and survey tabulations below 20.6% are classified as *low* and are indicated in yellow; differences between 20.6% and 27.1% are classified as *medium* and are indicated in orange; percentual differences above 27.1% are classified as *high* and indicated in red. For a complete explanation of the methodology, see **Section 2.7.2.2**.

Figure 48 – Visual representation of Percentual Difference between Survey and Mapping Tabulations across the Twelve Arts Entrepreneurial Competencies Taxonomy in Italy



*Numbers in Black belong to the Reduced Mapping Sample and in Red to the Survey sample.

Source: Produced and calculated by the author.

Analysis of the percentual differences in competency frequency coverage reveals that for the same sample of 17 course units, both the mapping data (based on semantic analysis of course documentation) and survey participant responses demonstrated 66% alignment, indicating that the data converged more than they diverged. This convergence analysis provides additional validation for the reliability of the mapping methodology.

Both competencies listed as most prevalent in the reduced mapping sample (17 units) - *Art Industry Knowledge* and *Strategic Thinking*, - also appear as prevalent in the survey and with low percentual differences. One competence – **Resource and Finance skills**– emerged as prevalent in the reduced mapping sample but did not reach enough coverage (meeting or exceeding threshold at 56,7%). However, as mentioned above, the survey reveals other four additional competencies with coverage above the threshold: *Networking*, *Opportunity*, *Team Working* (all with high percentage differences), and *Communication* (with low percentual difference).

These four competencies are, as mentioned earlier, competencies that rely of previous knowledge of actual pedagogical activities and classroom practices, which are not always explicitly documented in course descriptions or syllabi and partially explains the percentage differences between the two data sources.

Analysis of the full sample reveals that *Uncertainty Tolerance* and *Negotiation* demonstrate the lowest average coverage across all course unit offerings, appearing as the least prevalent competencies across all tabulations. These competencies are more subjective in nature, focusing on personal attributes and interpersonal skills rather than cognitive or technical abilities.

The interviews with 3 Italian participants further supported these findings. For example, *Negotiation* was not explicitly mentioned by any of the interviewees, demonstrating a clear lack of pedagogical focus on this competence.

Arts Industry Knowledge and *Strategic Thinking*, the two most prevalent competencies in the full sample (53 units) and across artistic Bachelor's and Master's programs, with coverage ranging between 65.5% and 90.6% of all reviewed course units (see **Table 31**), were also the two competencies most emphasized by the Italian interviewees

Interview participants from Italy (**PIT_02**, **PIT_04**, **PIT_16**) highlighted *Arts Industry Knowledge* as a competence that students initially lack when entering their programs, attributing this gap to students' limited empirical experience with the market and emphasizing the importance of addressing this knowledge through coursework.

To address students' lack of empirical experience, the Italian participants employ diverse pedagogical strategies. **PIT_04**, for example, organizes external visits to cultural institutions such as the Rome Opera House, while **PIT_16** introduces entrepreneurship knowledge through case studies of social ventures, non-profits, and other business models relevant to the arts sector.

This approach aligns with **PIT_02**, who emphasizes bringing realistic arts sector case studies that examine creative endeavors from economic and copyright perspectives.

The second most prevalent competence across the full sample of course units, and those housed within artistic Bachelor's and Master's programs, as well as in the survey responses (with 82.4% coverage of the reduced 17-unit sample), *Strategic Thinking*, emerged primarily as hands-on pedagogical activities in interviewed participant responses. For example, **PIT_02** applies strategic planning skills through SWOT analysis exercises and in-depth case studies focused on creative enterprises. **PIT_16** utilizes design thinking methodology to approach planning and strategic thinking, teaching students this agile method's logic to elaborate and develop their own artistic projects and endeavors. **PIT_04** focuses on providing students with an understanding of the "real working environment," including how projects are conceived, assembled, and produced, as well as the organizational structures of cultural institutions such as theaters **and** emphasizes adaptable planning that combines cognitive with non-cognitive competencies, incorporating uncertainty and ambiguity tolerance—competencies that appear with the least coverage across all samples. This example demonstrates that only through in-depth qualitative research can nuances be discovered, particularly regarding how non-cognitive competencies are transferred within higher education contexts.

One competency that was identified in the reduced mapping sample as prevalent but not in the survey is the *Resource and Finance skills*, and was mentioned across all three interviews with Italian participants. For example, **PIT_02** addresses "economics and management of cultural and creative enterprises" through frontal lessons to students. **PIT_04** exposes students to the "economic dimension" of managing an opera house, typically provoking shocked reactions, revealing students' lack of prior knowledge in this area. **PIT_16** explores different business models (non-profit organizations, social ventures) that can produce "value for society." Participants reported that students initially demonstrate resistance toward the "applied economics" dimensions of art [**PIT_02**], but they emphasize the critical need to dedicate curricular time to resource funding and management training for young and emerging artists.

One competency that was recognized in the survey responses but not found in the reduced Italian mapping sample was *Networking*, demonstrating the nuanced insights that survey data provides. Interview participants commented on prompting the development of *networking skills* in students through activities requiring interaction with strangers, serving as an initial form of public engagement and audience contact. **PIT_16** extensively incorporates guest speakers from the entrepreneurship field and employs a mentorship program to expose students to

entrepreneurs. This approach allows students to learn from slightly older peers who have progressed further in their professional journeys and fosters "lifetime friendships" that can extend beyond the course for ongoing career discussions and idea exchange. This emphasis on "having access to people" and fostering professional connections represents a direct application of networking competency development

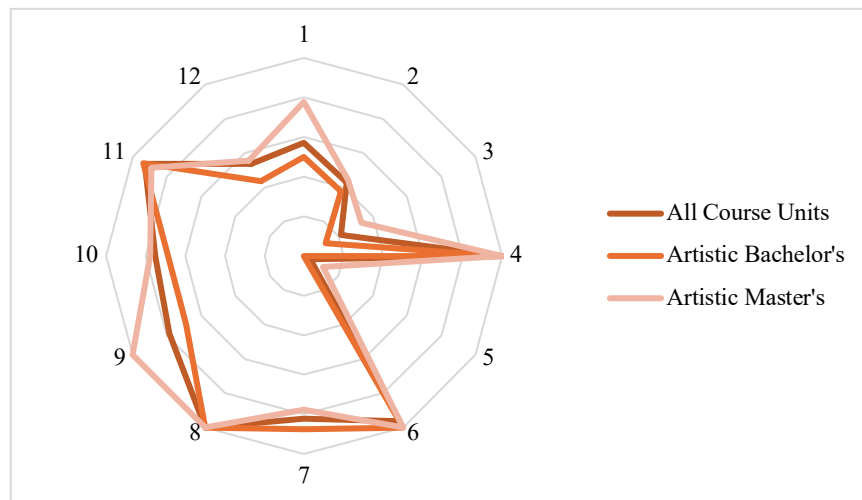
Finally, *Team Working*, which appears in the survey responses but not in the reduced Italian mapping sample (17 units), also emerged as a significant theme in the interviews, providing additional nuance that relies on understanding actual classroom activities not always documented in course descriptions or syllabi. **PIT_04**, for example, implements "collective and practical exercises," though the course description does not explicitly mention in group activities. The interviews revealed that group work serves as a strategy to simulate real-world challenges in the arts, where students learn through experiential practice—for instance, staging a production process that requires coordination among different participants and emphasizes collaborative interactions. Similarly, **PIT_16** structures activities where students learn to manage their own projects in collaboration with peers, mirroring real-world professional environments.

6.3 Most Prevalent Arts Entrepreneurial Competencies in Denmark

Drawing on the empirical semantic analysis tabulations of course units, eight competencies out of 12 from the arts entrepreneurial competencies taxonomy are most prevalent and covered across mapped course units in Denmark. *Strategic Thinking, Opportunity, Resources and Finance, Art Industry Knowledge, Communication, Team Working, and Self Efficacy* are more typically covered (equal or above threshold) in Danish course units.

However, as will be demonstrated, there are important nuances to these findings. For example, the mapping analysis reveals that artistic Master's programs also demonstrate prevalent coverage of *Selling Skills*, though this competency falls just below the threshold in the overall sample. Survey data and interview insights provide additional depth and nuance to these quantitative findings.

Figure 49 – Radar Graphic Display of Competencies in Denmark



Source: Produced and calculated by the author.

Similar to the Portuguese and Italian analyses, visual representation of competency coverage frequency across course units from Denmark housed within artistic-only Bachelor's and Master's programs—illustrated in **Figure 49**—demonstrates consistent patterns with the overall sample findings.

The radar chart reveals that the trend lines are nearly identical despite minor variations. For example, it shows that artistic Master's programs give slightly more emphasis than the average (compared to the total sample and artistic Bachelor's programs) to *Communication* and *Selling Skills*, while all other competencies with prevalent coverage demonstrate convergent patterns across the three samples (full sample = 28 units, artistic Bachelor's sample = 19 units, and artistic Master's sample= 9 units).

Table 33 – Display of Competencies across Course Units in Full Sample, Artistic Bachelor and Artistic Master's in Denmark

		DENMARK					
		Full Sample (28)		Artistic Bach.(16)		Artistic Mast.(9)	
id	Competency	Comp. Freq.	# of Course Units	Comp. Freq.	# of Course Units	Comp. Freq.	# of Course Units
1	Selling skills (incl. marketing and promotion)	57,1%	16	50,0%	8	77,8%	7
2	Networking skills	42,9%	12	37,5%	6	44,4%	4
3	Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	21,4%	6	12,5%	2	33,3%	3
4	Strategic thinking (planning) skills	100,0%	28	100,0%	16	100,0%	9

5	Negotiation Skills	3,6%	1	0,0%	0	11,1%	1
6	Opportunity skills (ability to recognize or create and realize opportunities)	96,4%	27	100,0%	16	100,0%	9
7	Resource and Finance skills (cash management and funding)	82,1%	23	87,5%	14	77,8%	7
8	Art industry knowledge (particularities of each field)	100,0%	28	100,0%	16	100,0%	9
9	Communication and presentation skills (Business skills)	78,6%	22	68,8%	11	100,0%	9
10	Team working / collaboration skills	75,0%	21	68,8%	11	77,8%	7
11	Self Efficacy	92,9%	26	93,8%	15	88,9%	8
12	Uncertainty/ ambiguity tolerance	53,6%	15	43,8%	7	55,6%	5

Source: Produced and calculated by the author.

Analysis of frequency percentages confirms visual evaluation. However, when compared against survey responses, the mapping sample (reduced to include only the 4 units corresponding to survey responses) appear to reflect more nuances and other competencies not captured in the semantic analysis. *Strategic Thinking*, *Opportunity Recognition*, *Arts Industry Knowledge*, *Team Working*, and *Self-Efficacy* remain consistent in the reduced mapping sample (4 units), while *Networking* and *Leadership* emerge in the survey responses with high percentage differences compared to the semantic analysis findings.

Table 34 – Denmark Mapping to Survey Comparison of Competencies Frequency in Same Sample of Course Units

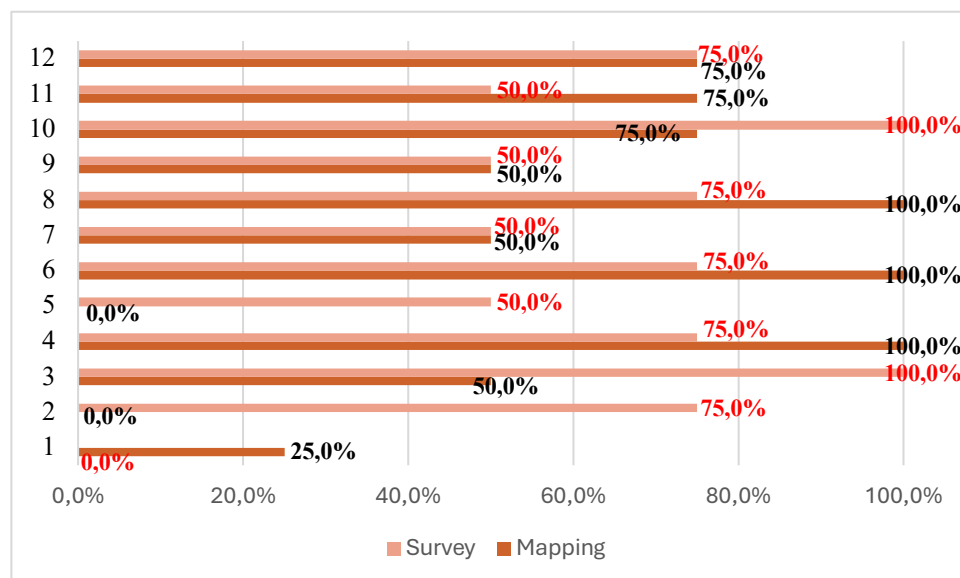
id	Competency	DENMARK			
		Mapping (4)		Survey (4)	
		Comp. Freq.*	# of Course Units	Comp. Freq.*	# of Course Units
1	Selling skills (incl. marketing and promotion)	25,0%	1	0,0%	0
2	Networking skills	0,0%	0	75,0%	3
3	Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	50,0%	2	100,0%	4
4	Strategic thinking (planning) skills	100,0%	4	75,0%	3
5	Negotiation Skills	0,0%	0	50,0%	2
6	Opportunity skills (ability to recognize or create and realize opportunities)	100,0%	4	75,0%	3
7	Resource and Finance skills (cash management and funding)	50,0%	2	50,0%	2
8	Art industry knowledge (particularities of each field)	100,0%	4	75,0%	3

9	Communication and presentation skills (Business skills)	50,0%	2	50,0%	2
10	Team working / collaboration skills	75,0%	3	100,0%	4
11	Self Efficacy	75,0%	3	50,0%	2
12	Uncertainty/ ambiguity tolerance	75,0%	3	75,0%	3

Source: Produced and calculated by the author.

As established in the other two analysis (Portugal and Italy), most prevalent competencies' frequency percentages from the survey are color-coded in different colors, which references to their alignment (convergence or divergence) with the mapping data. Percentual differences between mapping tabulations and survey tabulations below 20,6% are perceived as *low* and are indicated in yellow; between 20,6% and 27,1% percentual difference are perceived as *medium* and are indicated in orange; above 27,1% percentual differences are perceived as *High* and are indicated in red. For a full explanation of the methodology, see **section 2.7.2.2**.

Figure 50 – Visual representation of Percentual Difference between Survey and Mapping Tabulations across the Twelve Arts Entrepreneurial Competencies Taxonomy in Denmark



*Numbers in Black belong to the Reduced Mapping Sample and in Red to the Survey sample.

Source: Produced and calculated by the author.

Analysis of the percentage differences in competency frequency reveals that for the same sample of 4 course units, both the mapping data (based on semantic analysis of course documentation) and survey participant responses demonstrated 72.2% alignment, indicating

that the data converged more than they diverged. This convergence analysis provides some validation for the reliability of the mapping methodology, though it is important to acknowledge that the Danish survey sample is very small ($n=4$) and does not provide statistically representative coverage of the full pool of identified course units.

Most competencies identified as prevalent in the reduced mapping sample (4 units) also appear as prevalent in the survey responses with low percentage differences. When compared to the full sample (28 units), three competencies—*Uncertainty Tolerance*, *Networking*, and *Leadership*—emerge as prevalent in the survey responses, though they did not achieve coverage above the established threshold (56.7%) in the full sample analysis. This divergence suggests that course descriptions may not explicitly include semantic indicators related to these competencies as defined in the arts entrepreneurial competencies taxonomy, potentially explaining their lower documented presence in the full sample despite their actual pedagogical emphasis.

One competence that merits attention for having the least coverage across all tabulations is *Negotiation*. Based on interviews with Danish participants (**PDK_01** and **PDK_02**), this competency appeared minimally within the pedagogical activities described. However, this does not necessarily indicate that *negotiation skills* are absent from other course units within the Danish sample. If additional faculty members corresponding to other course units were interviewed, different perspectives would certainly emerge.

In the interviews, a lot was discussed over the competence of *Resource and Finance skills* which did not appear as prevalent in either the reduced mapping sample (4 units) or the survey responses. However, it is crucial to acknowledge that the Danish sample is substantially smaller compared to the other two countries: 4 units for Denmark (14% of the total Danish sample) compared to 17 units for Italy (32% of the total Italian sample) and 15 units for Portugal (25% of the total Portuguese sample). This significant difference in sample sizes limits the comparative reliability of the Danish findings.

Resource and Finance appeared in the total sample of 28 units as one of the competencies with highest coverage across total units, artistic Bachelor's programs, and artistic Master's programs (82.1%, 87.5%, and 77.8%, respectively) and was the most frequently referenced competency in the Danish interviews. **PDK_02** emphasizes that "fundraising is key" for artists and cultural workers and explicitly describes the unit's activities focused on analyzing cultural institutions' financial operations. **PDK_02** also notes student resistance to "budget talks, finance talks, and fundraising talks." **PDK_01** addresses this resistance through reflective exercises that explore

student concerns about the "taboo about money, about what you earn" and the traditional associations with "growth, profit, money, and expansion"—concepts that require recontextualization within the arts environment.

Although *Self-Efficacy* did not appear as prominent in the survey responses, it featured extensively throughout **PDK_01's** interview, where the participant directly discussed the concept of self-efficacy, reinterpreting it as being "trustful within yourself," embracing vulnerability, and having the courage "to dare" to act or ask for help—all viewed as essential elements to impart to students in developing their entrepreneurial confidence. This participant described how students in the course report feeling "braver" and "empowered to dare, to reach out" and "take control" of their lives after attending the unit.

PDK_01 emphasized the importance of creating a community of practice within the classroom, as a safe collaborative space and a place for *Networking*—a competency that appeared as prevalent in the survey responses but did not emerge in the full sample (28 units), artistic Bachelor's programs (19 units), or artistic Master's programs (9 units). **PDK_01's** course units are housed within Performing Arts Bachelor's programs

These interviews examples demonstrate the importance of the nuanced insights provided by survey and interview data for understanding the complete scope of each course unit reviewed. Most of the eight competencies identified as prominent in Denmark's full sample (28 units) and across artistic Bachelor's and Master's programs were discussed and validated in the interviews, indicating strong alignment with the quantitative data. This convergence confirms that Denmark offers more comprehensive competency coverage per unit, with high integration rates across multiple arts entrepreneurial competencies. Most competencies demonstrate coverage rates well above the established threshold, averaging approximately at 85% coverage among course units.

6.4 Convergences and Divergences of Most Prominent Arts Entrepreneurial Competencies in Portugal, Italy and Denmark,

The analysis of the individual national context showed an average of 72% of alignment between the coverage of Twelve Arts Entrepreneurial Competencies Taxonomy from survey responses and the empirically tabulated data. This convergence provided validation for the reliability of the mapping methodology and supported confidence in the quantitative findings. The survey responses and interviews provided essential nuances that enabled more comprehensive

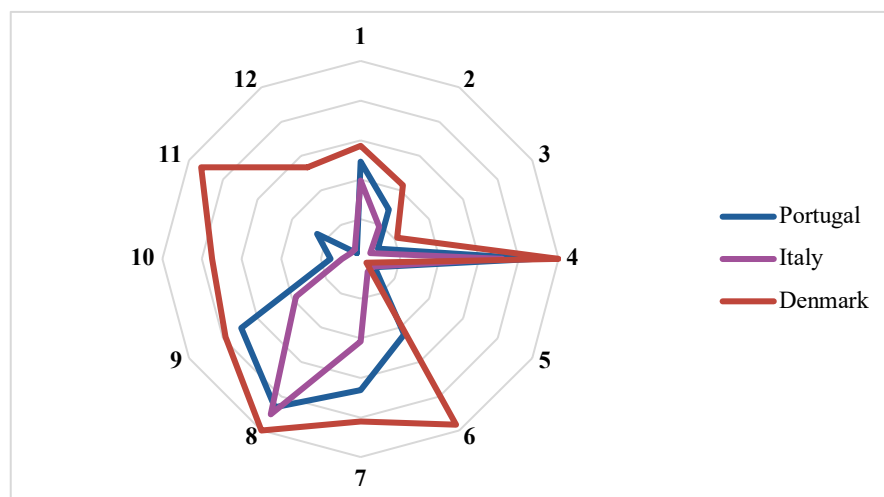
understanding of the current arts entrepreneurship education offerings mapped across all three countries: Portugal, Italy, and Denmark.

Cross-national analysis reveals convergence across all three countries in the prominence of two competencies: *Arts Industry Knowledge* and *Strategic Thinking* demonstrate consistent high coverage across course units in Portugal, Italy, and Denmark.

Among the twelve arts entrepreneurship competencies listed in the taxonomy, *Negotiation Skills* shows the lowest coverage across all three contexts (8.5% in Portugal, 7.5% in Italy, and 3.6% in Denmark). This finding was corroborated across all interviews, as this competency received minimal discussion and limited attention from participants in all three countries.

The radar chart (**Figure 51**) provides a visual representation of competency coverage patterns and their distributions, enabling visual analysis of convergences and divergences between all three countries. The visual comparison clearly demonstrates that Denmark exhibits higher coverage percentages across more competencies than the other two countries, followed by Portugal, and then Italy.

Figure 51 – Radar Graphic Display of Competencies in Denmark



Source: Produced and calculated by the author.

When comparing the three countries' percentual differences between their respective reduced mapping samples and survey responses, Denmark demonstrates higher rates of percentual differences than the other two countries, likely attributable to its substantially smaller sample size ($n=4$). This methodological limitation makes the Danish triangulation data less statistically

robust and more susceptible to variation than the larger samples from Portugal (n=15) and Italy (n=17).

Table 35 – Mapping-Survey Comparisons across all Portuguese, Italian and Danish Course Units (against the Twelve Arts Entrepreneurial Competencies Taxonomy)

id	Competency	PORTUGAL 15 Course Units		ITALY 17 Course Units		DENMARK 4 Course Units	
		Mapping	Survey	Mapping	Survey	Mapping	Survey
1	Selling skills (incl. marketing and promotion)	60,0%	53,3%	47,1%	52,9%	25,0%	0,0%
2	Networking skills	26,7%	73,3%	17,6%	58,8%	0,0%	75,0%
3	Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	6,7%	53,3%	0,0%	35,3%	50,0%	100,0%
4	Strategic thinking (planning) skills	80,0%	86,7%	70,6%	82,4%	100,0%	75,0%
5	Negotiation Skills	20,0%	20,0%	5,9%	11,8%	0,0%	50,0%
6	Opportunity skills (ability to recognize or create and realize opportunities)	60,0%	73,3%	17,6%	58,8%	100,0%	75,0%
7	Resource and Finance skills (cash management and funding)	53,3%	40,0%	70,6%	47,1%	50,0%	50,0%
8	Art industry knowledge (particularities of each field)	86,7%	60,0%	82,4%	82,4%	100,0%	75,0%
9	Communication and presentation skills (Business skills)	73,3%	80,0%	47,1%	64,7%	50,0%	50,0%
10	Team working / collaboration skills	33,3%	60,0%	17,6%	58,8%	75,0%	100,0%
11	Self Efficacy	26,7%	46,7%	5,9%	29,4%	75,0%	50,0%
12	Uncertainty/ ambiguity tolerance	6,7%	60,0%	11,8%	11,8%	75,0%	75,0%

Source: Produced and Calculated by the author, based on Mapping.

The color-coding system indicates alignment levels based on percentage differences: yellow represents low alignment (differences up to 20.6%), orange represents medium differences (between 20.6% and 27.1%), and red represents high differences (above 27.1%).

Regarding artistic Bachelor's and Master's programs, they tend to follow the same patterns as the full sample within each country, with *Strategic Thinking* and *Arts Industry Knowledge* consistently appearing as the most prominent competencies across all program levels. *Negotiation Skills* also emerges as the least covered competency across all artistic Bachelor's and Master's programs, with an average presence of only 6.8% across all reviewed units.

Table 36 – Display of Comparison of Competencies across Course Units in Full Sample, Artistic Bachelor and Artistic Master’s in Portugal, Italy and Denmark

id	Competency	PORTUGAL		ITALY		DENMARK	
		Art. Bach (32)	Art Mast (15)	Art. Bach (29)	Art Mast (15)	Art. Bach (16)	Art Mast (9)
1	Selling skills (incl. marketing and promotion)	53,1%	46,7%	41,4%	53,3%	50,0%	77,8%
2	Networking skills	28,1%	40,0%	20,7%	20,0%	37,5%	44,4%
3	Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	6,3%	20,0%	0,0%	6,7%	12,5%	33,3%
4	Strategic thinking (planning) skills	90,6%	80,0%	65,5%	66,7%	100,0%	100,0%
5	Negotiation Skills	6,3%	13,3%	10,3%	0,0%	0,0%	11,1%
6	Opportunity skills (ability to recognize or create and realize opportunities)	37,5%	60,0%	3,4%	13,3%	100,0%	100,0%
7	Resource and Finance skills (cash management and funding)	59,4%	66,7%	48,3%	40,0%	87,5%	77,8%
8	Art industry knowledge (particularities of each field)	81,3%	100,0%	89,7%	86,7%	100,0%	100,0%
9	Communication and presentation skills (Business skills)	75,0%	66,7%	37,9%	53,3%	68,8%	100,0%
10	Team working / collaboration skills	15,6%	13,3%	6,9%	13,3%	68,8%	77,8%
11	Self Efficacy	25,0%	40,0%	3,4%	6,7%	93,8%	88,9%
12	Uncertainty/ ambiguity tolerance	0,0%	6,7%	3,4%	6,7%	43,8%	55,6%

Source: Produced and calculated by the author.

7. Chapter Seven: Pedagogical Trends and Practices of AEE

This chapter brings insights of identified trends⁹⁷ in Arts Entrepreneurship Education (AEE) curricula emerging from a thematic analysis from 10 semi-structured interviews conducted with participants that had also participated in the survey and whom had a corresponding course unit mapped in the AEE curricula inventory.

7.1 Introducing the Sources

Ten interview participants provided information about sixteen units⁹⁸ in continuity of information gathered through the mapping and survey responses: 6 units from Denmark, 3 from Italy, and 7 from Portugal. From the sixteen units, 14 are housed in Bachelor's degree programs (EQF Level 6) and 3 in Master's degree programs (EQF Level 7). Regarding domain concentration, they are distributed across Performing Arts (7 units are housed), Visual Arts (4) Media Arts (3), and in non-artistic (managerial) programs (2).

Table 37 – Matrix of characteristics of the interviewed participants and corresponding Course Units from Portugal, Italy and Denmark

Part	CU	Title of CU	Artistic/ Non Artistic	6/ 7	Start Year	Qtt Stu.	Content delivery	Students Engage.
PDK _01	d020611	Entrepreneurship	PA	6	2016- 17	18-26	+ Concrete	+ Reflective
PDK _01	d020621	Entrepreneurship	PA	6	2016- 17	18-26	+ Concrete	+ Reflective
PDK _01	d020631	Entrepreneurship	PA	6	2016- 17	18-26	+ Concrete	+ Reflective
PDK _01	d020641	Entrepreneurship	PA	6	2016- 17	18-26	+ Concrete	+ Reflective
PDK _01	d020651	Entrepreneurship	PA	6	2016- 17	18-26	+ Concrete	+ Reflective
PDK _02	d004611	Arts Management, Policy and Practice	PA	6	2018- 19	40	+Concrete	+ Active
PPT _03	p001733	Cultural Entrepreneurship	NA	7	2023- 24	35	+ Abstract	+ Active
PPT _03	p001711	Cultural Entrepreneurship	NA	7	2015- 16	35	+ Abstract	+ Active
PPT _06	p012611	Project Methodologies and Professional Practice	VA	6	2020- 21	20-30	+Concrete	+ Reflective
PPT _07	p011611	Culture and Professional Identity	PA	6	2009- 10	40-50	+Concrete	+Active

⁹⁷ In this analysis, 'trends' refer to patterns that emerge from analysis of interviews, surveys, and the mapping.

⁹⁸ Three interview respondents taught two or more course units, which explains why the number of analyzed course units exceeds the number of interview participants.

PPT_11	p040621	Contemporary Artistic Perspectives I to V	VA	6	2014-15	20-30	+Concrete	+Active
PPT_11	p040622	Project Design	VA	6	2014-15	20-30	+Abstract	+Active
PPT_15	p012711	Project Management Laboratory	MA	7	2000-01*	50	+ Abstract	+Active
PIT_02	i092611	Law, Legislation and Economics of Performing Arts	MA	6	2022-23	25-30	+Abstract	+Active
PIT_04	i079611	Performance Practices and Culture	MA	6	2023-24	21	+Concrete	+Active
PIT_16	i248611	Innovation Managing and Start-up	VA	6	2020-21	20-25	+Concrete	+Active

* curricular unit offer to Multimedia is more recent, but the unit itself has 25 years of existence.

CU= Curricular Unit, PA = Performing Arts, VA=Visual Arts, MA = Media Arts, NA=Non-Artistic

source: produced by the author

Most course units in this analysis began being offered after the 2014-2015 academic year. Only two course units—p011611 by PPT_07 and p012711 by PPT_15—have been offered earlier than 2014. The first since 2009-2010 academic year, and the latter has been offered since the 2000s but was adapted for the multimedia degree program in the 2011-2012 academic year. This means that 14 out of 16 course units contemplated in this analysis have been offered for fewer than 10 years, indicating a relatively recent addition of these course units in higher education programmes.

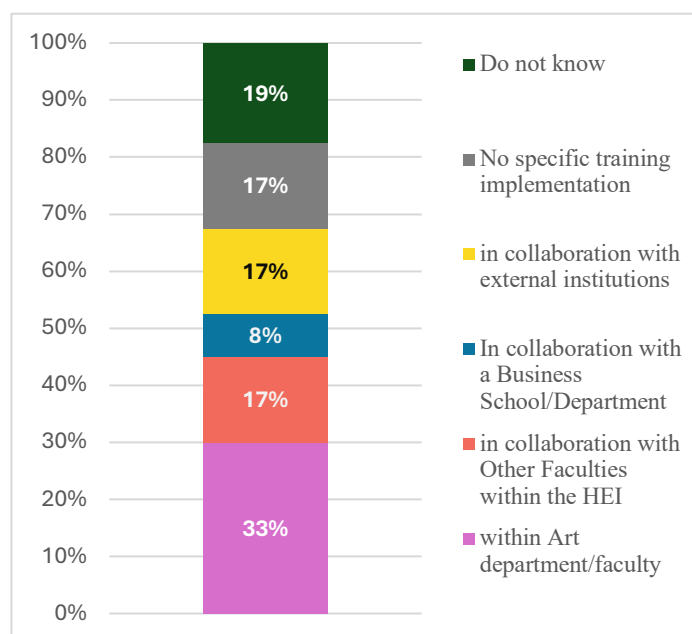
Arts entrepreneurship education, as established earlier in this dissertation (**section 1.2.1**), has itself emerged very recently. This lack of consensus over arts entrepreneurship pedagogical content within the field explains the absence of consensus also regarding which competencies should be emphasized, as clearly demonstrated by the variety (total of 58) of pedagogical approaches reported by interviewees across institutions in Portugal, Italy, and Denmark.

7.2 Introducing Survey and Interview Contributions

The sample of 16 course units contemplated by the interview participants brings depth to analyzing arts entrepreneurship education courses more closely, for example the mapping of competencies based on the twelve arts entrepreneurship competencies taxonomy could be cross analyzed across all respondents, independent of national context, using the same semantic analysis database applied to syllabi and course descriptions and validated through both survey and interview

Figure 52 – Responses to Survey Questionnaire Question 3 by Country of Participants

Have art specific training programmes in entrepreneurship already been implemented at your HEI?



Source: produced by the author. Based on mapping.

An important finding that adds nuance to the analysis concerns the institutional implementation of arts entrepreneurship training. When asked about the department which arts entrepreneurship education training were implemented, participant responses indicate that AEE is predominantly implemented within arts departments, followed by collaborative arrangements with other faculties within the university. Collaboration with external institutions varies somewhat among respondents according to their national context. The least frequently within the total sample of 36 survey respondents implementation model was collaboration with business schools or departments, indicating a tendency for arts entrepreneurship education to be developed through arts-centered rather than business-centered institutional arrangements.

Analyzing each country individually within this small sample (16 units) does not yield statistically significant findings as the sample size is too small compared to the full sample of 140 course units (representing only 11% of the total), however, the tabulated competency data from the 16 course units could be more thoroughly analyzed and demonstrate a clear representation of competence coverage patterns across the sample.

Table 38 – Most prevalent Competencies in the 16 course unit sample

id	Competency	16 Course Units Sample	
		Comp. Freq.	# of Course Units
1	Selling skills (incl. marketing and promotion)	37,5%	6
2	Networking skills	18,8%	3
3	Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	12,5%	2
4	Strategic thinking (planning) skills	93,8%	15
5	Negotiation Skills	12,5%	2
6	Opportunity skills (ability to recognize or create and realize opportunities)	68,8%	11
7	Resource and Finance skills (cash management and funding)	81,3%	13
8	Art industry knowledge (particularities of each field)	100,0%	16
9	Communication and presentation skills (Business skills)	56,3%	9
10	Team working / collaboration skills	43,8%	7
11	Self Efficacy	43,8%	7
12	Uncertainty/ ambiguity tolerance	31,3%	5

Source: produced and calculated by the author based on Mapping

When examining the most prevalent competencies across the 16 course units in the mapping analysis, four competencies demonstrate coverage above the threshold established by this dissertation (56.7%): *Arts Industry Knowledge* (100%), *Strategic Thinking* (93%), *Resource and Finance* (81.3%), and *Opportunity Skills* (68.8%).

Three out four of the competencies that are most frequency covered in this reduced 16 units sample, notably *Opportunity skills*, *Art Industry Knowledge*, and *Strategic Thinking* from the survey responses, also ranked competencies marked as either most important or Crucial in the Likert scale (scale went from not important to crucial) by the 36 valid responses for becoming and being successful in the arts.

Figure 53 – Responses to Survey Questionnaire Question 4 by Country of Participants



Source: Produced by the author. Based on Survey Questionnaire responses.

The analysis of the interview transcripts provided evidence of a total of 58 pedagogical activities reported by interviewees—classified against the Twelve Arts Entrepreneurial Competencies Taxonomy—for teaching arts entrepreneurship education content within first and second cycle arts and cultural degree programs in Portugal, Italy, and Denmark. Drawing from interview responses, corresponding survey data, and mapped course unit information from participants triangulation (Denzin, 1989; Flick, 2014), most activities followed the same pattern of presence: 10 activities addressing *Art industry Knowledge*, 9 addressing *Strategic Thinking*, 7 addressing *Networking Skills*, and 5 addressing *Resource and Finance*.

7.3 Analysis of Pedagogical Activities Emerged from Interviews

The 58 identified pedagogical were analyzed through the lens of Experiential Learning Theory's⁹⁹ (ELT) Learning Spaces model¹⁰⁰—developed by Kolb and Kolb (2005)—as an analytical framework to identify patterns in how entrepreneurial content is currently being delivered and

⁹⁹ In section 1.2.1.3 entrepreneurial learning is characterized as experiential learning through which 'entrepreneurs may experientially transform experience into entrepreneurial knowledge' (Politis, 2005, pp.8).

¹⁰⁰ Refer to Section 1.2.1.3 for more information on Learning Spaces.

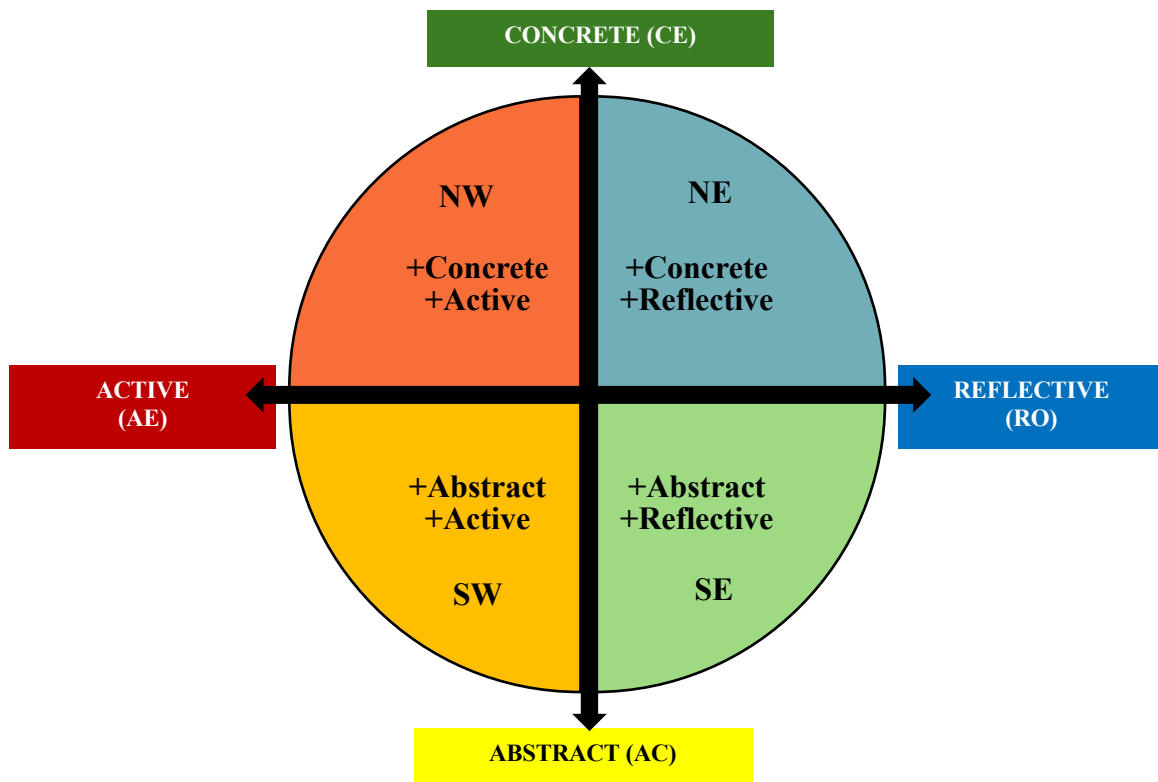
how students are interacting and engaging with arts entrepreneurship education curricula across the three studied contexts.

According to Kolb and Kolb (2005), there are two 'dialectically related' modes of grasping experience (influenced by how content is delivered)—Concrete Experience (CE) and Abstract Conceptualization (AC)—and two 'dialectically related' modes of transforming experience (influenced by how students engage and interact with content)—Reflective Observation (RO) and Active Experimentation (AE) (Kolb & Kolb, 2005, pp.194).

Within the two poles of grasping experience, **Concrete Experience (CE)** and **Abstract Conceptualization (AC)**, the CE pole emphasizes learning through direct, personal involvement, developing practical, tacit, and social knowledge that becomes explicit through inside-out expression. In the opposite pole, AC emphasizes learning through outside-in impressions, where learners grasp knowledge from external sources such as concepts, theories, and case studies rather than through direct personal experience. This type of knowledge becomes explicit through symbols, words, and mathematical representations (Kolb & Kolb, 2005).

Within the two poles of transforming experience, **Reflective Observation (RO)** and **Active Experimentation (AE)**, the RO pole emphasizes a process that involves meaning-making through contemplation and discussion about the experience—whether concrete or abstract. According to Kolb and Kolb (2005), RO is primarily connected to reading, lectures, discussions, and brainstorming-based activities. On the opposite side of the spectrum, AE emphasizes a process that involves learning through practical application and active testing, informed either by intuitive experience (concrete) or by conceptual analysis (abstract). According to Kolb and Kolb (2005), AE is primarily connected to technical tasks and action-oriented activities such as real-world simulations and hands-on project-based assignments.

Figure 54 – Learning Spaces Model – Analytical Framework



CE/AC = Grasping Experience (Content delivery) / AE/RO = Transforming Experience (Students Engagement)

Source: Produced by the author, based on Kolb and Kolb, 2005.

For the analysis, these two-dimensional modes create four quadrants where activities can be evaluated as: activities that are **Concrete** and **Reflective** (Northeast quadrant - NE), activities that are **Concrete** and **Active** (Northwest quadrant - NW), activities that are **Abstract** and **Active** (Southwest quadrant - SW), or activities that are **Abstract** and **Reflective** (Southeast quadrant - SE).

According to Kolb and Kolb (2005), a feeling-oriented (concrete) learning is most effective for developing interpersonal skills. And a thinking-oriented (abstract) learning is most effective for developing analytical and quantitative skills. Drawing from the taxonomy of Twelve Arts Entrepreneurial Competencies, this analysis will provide evidence to which quadrants of the Kolb's Model each entrepreneurial proposed activity tend to fall under.

When analyzing course units' pedagogical activities and their alignment with the two-dimensional modes—grasping experience (influenced by how content is delivered) and transforming experience (influenced by how students engage and interact with content)—the

author considered mostly circumstantial and quantitative data from the mapping, some quantitative measures and some qualitative insights from participants responses in the survey. However, the interviews provided the most in-depth qualitative data, including empirical first-hand told classroom experiences and detailed pedagogical approaches related to the course units documentation for classifying pedagogical activities by Concrete Experience (CE) or Abstract Conceptualization (AC), and Reflective Observation (RO) or Active Experimentation (AE).

Activities are now listed in the order of the Twelve Arts Entrepreneurial Competencies Taxonomy, with a brief context from the interviews:

1) Selling skills were mentioned as important to when presenting oneself to the world, especially when converting original projects into products to effectively reaching potential customers, achieving visibility, “which may not be the goal for all students” as **PPT_11** noted, but they get to experience and embody the emotions that designed activities prompt.

In the mapping, selling skills was not quite covered across samples, only Danish mapping tabulations showed some coverage within the totality of course units. Interestingly, in the survey, selling skills did not appear as one prevalent competency in Denmark, which might be due to the very small response rate from the Danish course units’ representatives (14%), against 24% and 28% of response rate from Portugal and Italy, respectively.

Activities for Selling Skills:

- a. Class Discussions “community of practice”**– Students engage in conversations over the concept of "how to sell myself" or "how do I present myself to the world?" [PDK_01] and in which support will sell their artworks [PPT_11]. **Concrete, Reflective**
- b. Frontal Lessons** - Students learn to identify commercial avenues (Galleries are explicitly presented as commercial spaces focused on sales, unlike museums), marketing and communication strategies, arts mediation (promotion and dissemination) strategy for art works, [PPT_11] and students are taught the *Lean Startup Method* –used as a metaphor to discuss applicability to making something easily transformable into a product for scaling [PIT_16]. **Abstract, Reflective**
- c. Preparing Investors’ Pitches** – Students learn how to put together an investor’s and are required to develop a pitch [PPT_03]. **Abstract, Active**

- d. Sealed Bid Auction of Students' Works** – Students create an exhibition and feature a "sealed bid auction", where students assign base prices to their artwork for external buyers (that privately submit their offers). Students have to emotionally detach from their work, understand the work value and set their prices, experiencing the process of how to sell art works [PPT_11]. **Concrete, Active**

2) Jointly with recognizing opportunities, *networking Skills* is often dependable of being exposed to or creating an environment to develop and use contacts. *Networking skills* has appeared as one of the most important competencies for students' success in the survey for an artist to sustain a career.

This competence in the interviews appeared in the context of building communities of practice, connecting with external experts and guest speakers, and the importance of students actively seeking connections within the arts system. Mentorship and Guest Visitor programs were specifically designed to facilitate networking and provide role models for students. Networking in the mapping did not appear as a prevalent competence with a lot of coverage among course units, it was however in the survey that *Networking skills* appeared.

Activities for Networking Skills:

- a. Building a Community of Practice for class Discussions** – Students are prompted to engage in discussions as part of the main pedagogical strategy, which works well with a reduced number of students. In the span of the course, a "community of practice" is developed, where students can "ask each other questions" and "share good and bad experiences, and feel "connected to each other, building discussions upon sharing real experiences, vulnerabilities, and insecurities. [PDK_01]. **Concrete, Reflective**
- b. Mentorship** – Students are given the opportunity to develop closer relationships with Mentors, who students then consult for career advice and ideas for career direction. Mentorship plays a crucial role, [PIT_16] exposing students to practitioners (entrepreneurs, innovation experts), often closer in age to the students (entrepreneurs that are 30 to 35 years old), and may serve as relatable role models. **Concrete, Reflective**
- c. Guest Speakers Programming**– Students have the chance to have "access to people" and develop closer relationship with the artistic system. Guest speakers include curators, museum directors, and artists, through the programs "Meet the Artist"

(masterclasses) and "Great Artist on Campus" (featuring national and international artists and filmmakers) [PPT_11]. **Concrete, Reflective**

- d. **Interdisciplinary Group for Class Unit** – Students are integrated into the course unit alongside students from various backgrounds and artistic disciplines, which prompts collaboration between different types of students (musicologists, performers, choral directors) by sharing the same classroom environment. This helps establish "bridges and connections" within the field [PPT_07] among people from different backgrounds, teaching them how to establish connections with diverse peers and fostering "a lot of conversations" across disciplines, borders, and languages. **Concrete, Active**
- e. **External Visits** – Students visit institutions and have the possibility of meeting professionals working in those institutions creating an closer relationship between the artistic system and university students [PPT_11]. **Concrete, Active**
- f. **Developing Projects for Solving Real-world Problem Solutions** - Students are prompt to interact with industry professionals and develop relationship upon developing solutions for real world problems that those external actors need help with [PPT_15]. **Concrete, Active**
- g. **Realizing Exhibitions** – Students engage in developing collective exhibitions where it involves inviting "strangers" to interact with student-created objects, fostering engagement with unknown audiences [PIT_04] [PPT_11]. **Concrete, Active**

3) Developing *Leadership* competence—defined as the ability to set goals, define a vision, and inspire others to achieve it—was mentioned by interviewees who highlighted the need for artists to lead their own projects and manage teams as an underlying competence. Leadership skills were described as the ability to initiate projects and provide the drive for continuous project engagement. However, in the mapping analysis, leadership did not appear as a prevalent competency within the 140 course units sample. In the survey, it appeared as a prevalent competence for all four Danish respondents, yet during interviews with two Danish respondents, this competence did not clearly translate into described pedagogical activities. (Thom, 2017; Bacigalupo et al., 2016).

Activities for Leadership:

- a. **Self-Organizing Group Project (Functions)** – Students in group projects are required to self-organize, learn to define internal functions and roles: who acts as a team manager and final decision-maker, etc. [PIT_16], [PPT_15] **Concrete, Active**

- b. Class Discussions** – Students are encouraged through class discussions to be proactive and leave their portfolio to galleries, get gallery director's contact information so they can invite them to future exhibitions. Students are prompted to lead their own opportunities to building their careers and promoting their work [PPT_11]. **Abstract, Reflective**
- c. Realizing Exhibitions** - Students are required to develop exhibitions of their work and have to be proactive to find a space for the exhibition, leading their way to getting others on board to help achieving the realization of the exhibition (a total of seven throughout the Bachelor of Visual Arts program at Lusófona University) [PPT_11] **Concrete, Active**

4) Strategic Thinking was a recurring theme in the mapping, the survey (second most covered competency among all three national contexts) and in the interview. Interviewees discussed bringing activities to students that can help them develop business models and plans, define personal success goals, analyze cultural institutions, and consider the impact of external factors on their projects.

Activities for Strategic Thinking:

- a. Writing Artists' Statement and Strategic Career Plans** - Students create a "statement" outlining their short-, medium-, and long-term plans (2, 5, and 10 years), which helps them "rectify and update their ambitions," define what "success" means to them and then "operationalize, define the objectives, and operationalize the path" to know how to "establish a plan and then try to apply it" to achieve those goals [PPT_06]. **Concrete, Active**
- b. Developing Business Documents** – Students learn how to make create Business Plan and a Business Model Canva, learning how to plan a company, prepare presentations, and develop a Minimum Viable Product (MVP) [PPT_15] [PPT_03]. **Abstract, Active**
- c. Frontal Lessons**– Students learn the process of developing projects by learning about practicing the Lean Startup methodology [PIT_16]. **Abstract, Reflective**
- d. Development of a Grant/Project Application** - Students explore practical skills such as submitting applications for funded projects [PPT, 06], filling out forms, preparing a project dossier. [PPT_11]. **Concrete, Active**

- e. **Designing Workshops** - Students learn to design workshops with "fixed objectives" for specific target audiences [PPT_11]. **Concrete, Active**
- f. **Project Management Workflow Exercise** – Students learn about project management workflow by turning abstract concepts into physical and tacit knowledge: staging a physical long table as a tacit timeline to simulate and reflect on the production process of a theatre show, play, or opera, emphasizing the interactions between different people and departments. [PIT_04]. **Abstract, Active**
- g. **Dialogical Expositions** – Students study in depth "creative and cultural enterprises". Each lesson incorporates text work linked with a case study, directly complementing the theoretical readings. [PIT_02] **Abstract, Reflective**
- h. **SWOT Analysis Exercise** – Students learn how to analyze project Strengths, Weaknesses, Opportunities and Threats as a tool for in-depth studies. [PIT_02] **Abstract, Active**
- i. **Projects Mentorship**– Students undergoing a project have mentors providing guidance, feedback, and tips on technical solutions, viability, and suggesting methods to work on the project plan and execution incorporating concepts as Minimum Viable Product (MVP), Design Thinking (for interface development) and the Business Model Canvas. [PPT_15] **Abstract, Reflective**

5) Knowing how to **negotiate** was highlighted in the context of students learning how to set their prices, knowing how to value their stories, their expenses, and it all comes back, according to **PPT_11** practicing dealing with other stakeholders, galleries, “while they still have a safe space to come asking questions.”

Activities for Negotiating:

- a. **Class Discussions “Community of Practice”** – Students discuss about Art works Prices - setting their prices to selling to external stakeholders [PPT_06] and intermediaries percentages. Negotiation is contextualized within broader, vulnerable discussions, recognizing the value of conversation, safe spaces, sharing, and seeking help over mere factual knowledge. [PPT_11] **Concrete, Reflective**
- b. **Realizing Exhibitions** - Students are prompted to negotiate with galleries for realizing their exhibitions, negotiating percentages. For example, students often start with a collective exhibition—the experience in a gallery—and are asked for 50%. “The amounts paid for the art works are already very small, and the value of something they

can sell doesn't even allow them to do another exhibition, suddenly they are doing everything for free. So they start to think, learning by doing" [PPT_11]. **Concrete, Active**

6) Opportunities skills was emphasized in the interviews as dependent on students' proactivity in finding opportunities, rather than waiting for them. Recognizing and realizing opportunities was mostly found covered in Danish course units, but the survey also brought nuances of the presence of this competence in course units in Italy and in Portugal.

Activities for Opportunities

- a. **Frontal Lessons** - Students are taught about the pursuit of different career paths, economic alternatives (investments, and public and private funding opportunities both locally and in the EU) [PPT_06], about the main job markets, opportunities of programming and curatorship for presenting projects [PPT_11b]. **Abstract, Reflective**
- b. **Project Development Exercises** - Students are challenged to bring their own ideas and "translate them into opportunity to be sold" [PPT_06] Developing the idea into a business model, presentation for an investor pitch, and a business plan [PPT_03] or developing a proposal to public or private investment. **Concrete, Active**

7) The competence of **Resource and Finance Skills** often appeared in the interviews and appeared in the survey and mapping as a recurrent theme. Interviewees shared examples of how lacking *Resource and Finance skills* can hinder an artist's career, and how learning to obtain financing for a project and securing and managing resources is a path for artists to sustain their careers. Young artists often lack teams (lawyers, accountants) that larger projects have, requiring them to manage budgets themselves like accounting documents [PPT_11].

Activities for Resource and Finance Skills:

- a. **Frontal Lessons:** Students learn how to make "business plans and budgets" for "funding" applications [PDK_02]. Students learn to perceive the utility of financial components for developing and managing projects, including basic principles of cost structure [PPT_03] and how to formalize their professional status with tax numbers, understand isolated acts, and various IVAs (Value Added Taxes), including social security payments, and how to manage their finances [PPT_11]. **Abstract, Reflective**

- b. Development of Budgets for Projects Applications** - students explore practical skills such as submitting applications for funded projects, and understanding basic tax issues. [PDK_02]. They must operationalize or recognize important dimensions of the art market such as understanding art as a product within an economic system, students learn to prepare complex applications for institutional funding (e.g., DG Artes, Gulbenkian), including detailed budgets with real-world financial anchors [PPT_11].

Abstract, Active

- c. Class Discussions “Community of Practice”** - Students break "taboo about money, about what they earn" [Discussions also include the challenges of living as an artist in an expensive city and the precariousness of the field [PDK_01] Issues experienced with gallery percentages (e.g., 50%) are discussed in terms of their impact on an artist's ability to cover production costs [PPT_11a]. **Concrete, Reflective**

- d. Development of Business Model, Plan and Investor’s Pitch Proposal** – Students in a group project address "how to make money" and "what will be the business model" as key questions in project proposals [PPT_15]. They develop the idea into a business plan and investor’s pitch, “rather than focusing on theoretical economics” [PPT_03].

Concrete, Active

- e. Realizing Exhibitions** - Students learn to consider the "cost of work," including materials, training, studio access, and tuition, to achieve a sustainable artistic life by learning how to put together and realize exhibitions [PPT_11]. **Concrete, Active**

8) Based on the interviews, *Arts Industry Knowledge* emerged as a competency that demonstrated consistent prevalence across the survey, mapping, and interview data. Interviewees frequently emphasized the importance of students understanding the practicalities and realities of the arts and cultural fields, including industry structures, market dynamics, and operational aspects. Interviewees noted that students often begin degree programs with little to no understanding of the "reality of the business of art," and some of the course units were built with the aim to bridge this knowledge gap through practical exercises, guest speakers, and real-world projects.

Activities for Art Industry Knowledge:

- a. Visits to Cultural Institutions** - Students get a "reality check on what's it like to be working in these places" [PDK_02]. Students, especially those from the periphery, get

- to "know the territory that will be their territory of work and their professional references" and create cultural habits [PPT_11]. **Concrete, Active**
- b. **Guest Lectures of Art Practitioners** - Students get "the truth in the arts business and in the arts sector" from Guest speakers with "practice-based" knowledge [PDK_02], [PPT_06], **Concrete, Reflective**
 - c. **Class Discussions "community of practice"** - Students gain "specific knowledge about the field" and "understood more about what the field is," from experiences that students share during reflection work and extensive conversation, allowing for students to hear and listen to each other, integrating students' personal experiences, such as financial pressures they feel. **Concrete, Reflective**
 - d. **Frontal lessons** – Students learn "applied practices and the concrete and realistic phenomenology of this sector" focusing on copyright and the world of entertainment and film work [PIT_02]. Students learn to differentiate stakeholders, such as their commercial purposes [PPT_11]. **Abstract, Reflective**
 - e. **Participating of Real Productions as Spectators** - Students get understanding of the "real working environment" in theatre, by experiencing the "production process," learning by observation who is responsible for which functions in the organization of a theatre, and the steps of a show production, which students often have "no idea about" [PIT_04] by Visiting the Rome Opera and attending rehearsals offers a "unique opportunity" to witness the "making of the show". **Concrete, Reflective**
 - f. **Identity Diagram** - Students analyze conceptual, formative, and affective dimensions of their artistic projects. Through an iterative process students question their work, understand influencing elements, and clarify their artistic positioning knowing "the spaces where they want to insert themselves" and define what "their territory" is. The course focuses on "knowing oneself as author" and "knowing the context" in which they operate [PPT_06] **Concrete, Active**
 - g. **Readings** – Students learn about the "culture of the profession" for the various potential career paths, not just performance, learn about musical institutions locally and internationally. Studying UN, UNESCO, and EU documentation on cultural production is part of the curriculum [PPT_07] **Abstract, Reflective**
 - h. **Dialogic Exposition** – Students discuss articles about the professions and problematize issues. [PPT_06] [PPT_07] **Abstract, Reflective**

- i. **Laboratory: from Concept to Application** - Students learn to connect artistic products to concepts such as "existential needs" as described in Maslow's Pyramid [PIT_16].
Abstract, Reflective
- j. **Artists "genealogy" of teachers and their performance schools** – students work on a project of research about the art industry actors that involve their learnings and becoming of artists and create a genealogy tree of themselves as artists [PPT_07].
Concrete, Active

9) Communication and Presentation Skills also appeared as a relevant competency in the interviews and in the mapping. In Portugal was one of the most prevalent competencies with highest coverage among all mapped course units. The survey responses confirmed the presence in nearly 70% of the 36 survey participants' responses. Interviewees discussed teaching students to articulate their visions through pitches, professional websites and portfolios, and adapting communication styles for different audiences (e.g., galleries vs. other spaces). The importance of authenticity in public speaking was also highlighted. **PIT_16** spoke about the importance in finding authentic public speaking rather than copying and pasting from TED talking strategies.

Activities for Communication and Presentation Skills:

- a. **Pitch Presentations** – Students learn to present projects in a pitch format, they practice "expressing themselves and their projects in front of a complete room of strangers" [PDK_02] and develop their Pitch in the span of the duration of the unit. [PIT_16] "insist[s] a lot that the pitch can be perfected and improved." Pitching is understood as not only presenting technical details but also conveying confidence, professionalism, and authenticity ("be the better yourself," not a "fake extrovert") [PIT_16]. **Concrete, Active**
- b. **Class Discussions** - Students learn to discuss their project ideas and how to "communicate them" discussing about it and how to communicate with different stakeholders: "communication will be, certainly, very different if it is for a gallery or if it is for another space" [PPT_06] **Concrete, Reflective**
- c. **Preparing a Business Plan** – Students are required to "present verbally" and "write" a business plan, learning communication skills through practice [PPT_03].
Concrete, Active

- d. **Prepare a Professional Website and online presence** - Students learn how to conceive a "professional website" for their work, moving beyond personal social media [PPT_11b] **Abstract, Active**

10) Team Working and Collaboration Skills appeared in interviews as the learning that occurs in the same means through which activities are projected for course units. Most of the course units' entrepreneurial curricula rely on activities with group projects, often to stimulate students to come together. In the mapping it appeared mostly present among Danish course units, but in the survey it appeared in all three countries.

Activities for Team Working:

- a. **Realizing Exhibitions** – Students are propelled to develop projects as a "collective and practical exercise" to make a project happen from a series of iterations of collective storytelling, collection of personal objects, images and texts that culminates in an exhibition of their work, inviting external participants to engage with their objects [PIT_04]. – **Concrete, Active**
- b. **Group Research Assignment** – Students complete group assignments and can even choose to take their final exam as a group (working in group as a central pedagogical element specifically designed to be cross-disciplinary and international), reflecting real-world team management challenges during research and interviews tasks [PIT_02]. **Concrete, Active**
- c. **Develop a Project using Design Thinking** – Students develop a project by integrating design thinking processes, emphasizing iterative validation, user-centered design, and problem-solution fit, rather than traditional business planning - as a method for developing in "teams" (groups of 3-5) engaging in learning by doing, starting with their own ideas (design or artistic entrepreneurial) and exploring entrepreneurial paths for the ideas without feeling constrained by rigid startup frameworks. [PIT_16] **Concrete, Active**
- d. **Develop a Business Solution** – Students engage in practical class sessions as part of interdisciplinary groups of 10-12 people undergoing a project-based learning process. External companies propose real-world projects to students, or students themselves propose their own projects ideas. Students are prompted to form a group and define roles such as CEO, CTO, marketing, and team manager. Students are encouraged to

develop a proactive attitude and initiative, taking ownership of their projects and collaborative interactions with external stakeholders. [PPT_15] **Abstract, Active**

11) During the interviews, *Self-Efficacy* was also mentioned as an important competence for to work and develop on the student.. Interviewees emphasized fostering this competence by encouraging students to be brave, dare to reach out, ask for help, and overcome the “starving artist” mindset. **PDK_01** provided a nuanced definition, emphasizing trustworthiness, vulnerability, and seeking help. Self-efficacy was considered "crucial" for "sustainability in the long run" and "work-life balance" of artists and cultural workers [PDK_01].

Activities for Self-Efficacy:

- a. **Class Discussions “Community of Practice”** - Students learn to be "trustful within oneself," including accepting being vulnerable and asking for help, rather than a rigid auto sufficient attitude. These topics are covered in group discussions. [PDK_01] **Concrete, Reflective**
- b. **Artists as a House Exercise** – Students engage in the exercise of conceptualizing themselves as “houses,”, building internal “rooms,” mirroring the structuring of a freelance life and gaining a sense of control. [PDK_01]. **Concrete, Active**
- c. **Mentorship** – Through relationship with mentors students "project themselves more empathetically" and work on their self-insight and personal fit as an artist, suggesting an increase in self-belief and aspiration [PIT_16]. **Concrete, Reflective**
- d. **Identity Diagram** - Students question their own path and understand their essential elements in this exercise, leading to "maturity" and confidence in who they are as authors of creative outputs through the Identity Diagram exercise [PPT_06]. **Concrete, Active**

12) Being comfortable with being vulnerable is a competence that can be practiced, while coping with the emotions of *uncertainty and ambiguity* that are often present in artists’ and cultural workers’ lives. An interesting idea that appeared in the interviews is that the earlier and sooner in their lives students are exposed to activities that prompt them for flexibility and adaptability that are used to cope and **tolerate uncertainty and ambiguity, the better**. This competence appeared mostly in the survey. In the Mapping this competency barely was covered in course units.

Activities for Uncertainty/Ambiguity Tolerance:

- a. **Class Discussions “Community of Practice”** – Students are encouraged through conversations to being comfortable with being "lost" and asking questions [PDK_01].
Concrete, Reflective
- a. **Diverse Class Group** - Students are placed in a cross-disciplinary and international class where students learn to express themselves in a vulnerable situation, in a different language, building tolerance for new and uncertain situations [PDK_02] [PIT_16] [PPT_15]. **Concrete, Active**
- b. **Project Management Assignment** - Students are encouraged within the context of a group assignments to develop a "flexible attitude to the project," learning to "change and to adapt the project to the unexpected things that happens" by reflecting on reality in a concrete way (turning project management into physical tools such as turning a physical long table on the timeline) [PIT_04]. **Concrete, Active**
- c. **Mentorship** – Students are mentored by professor to try to propose projects in galleries and other places receiving mentorship to embrace uncertainty an to "go for it," and that "the no is guaranteed," and "have nothing to lose" by trying to propose original projects [PPT_06]. **Abstract, Reflective**
- d. **Identity Diagram** - Students learn to accept "limits of the body" (physical constraints) in the identity diagram, recognizing that self-awareness of these limitations allows for faster progress [PPT_06] **Concrete, Active**

Table 39 – Matrix of Twelve Arts Entrepreneurial Competencies, Kolb’s CE/AC and RO/AE Characteristics and percentage of Pedagogical Activities for AEE Interviewed Course units (16)

	(NW)	(NE)	(SW)	(SE)	
Arts Entrepreneurial Competencies Taxonomy	Concrete Active	Concrete Reflective	Abstract Active	Abstract Reflective	Activities
1- Selling skills	25%	25%	25%	25%	4
2- Networking skills	57%	43%	0%	0%	7
3- Leadership skills	67%	0%	0%	33%	3
4- Strategic thinking	33%	0%	22%	44%	9
5- Negotiation Skills	50%	50%	0%	0%	2
6- Opportunity skills	50%	0%	0%	50%	2
7- Resource and Finance skills	40%	20%	20%	20%	5
8- Art industry knowledge	20%	30%	10%	40%	10
9- Communication and presentation skills	50%	25%	25%	0%	4
10- Team working / collaboration skills	75%	0%	25%	0%	4
11- Self Efficacy	50%	50%	0%	0%	4
12- Uncertainty/ ambiguity tolerance	50%	25%	0%	25%	4
Activities	25	13	7	13	58

CE= Concrete Experience, AC=Abstract Conceptualization, RO=Reflection Observation, AE=Active Engagement

Source: Produced and Calculated by Author, based on Analysis (**Appendix H** has an enlarged image)

Analysis of the course units that correspond to interview participants responses reveals considerable pedagogical variation in arts entrepreneurship education across institutions, including those within the same national contexts. This diversity underscores how the absence of established frameworks contributes to the multitude of pedagogical activities and approaches in the field.

A pattern observed is that activities for teaching *Networking*, *Team Working*, *Leadership*, *Negotiating*, *Communication*, *Self-Efficacy*, and *Uncertainty/Ambiguity Tolerance*, are predominantly feeling-oriented (concrete experiences), which aligns with what Kolb & Kolb (2005) definition of these learning space as most effective for developing interpersonal skills.

onversely, *Arts Industry Knowledge* is a competency with predominantly thinking-oriented activities (70%), as is *Strategic Thinking* (66%). This pattern aligns with Kolb & Kolb's (2005) framework, which identifies thinking-oriented (abstract) learning spaces as most effective for developing analytical and quantitative skills.

From the analysis, there is a prevalence of Concrete-Active (Northwest quadrant) pedagogical choices in activities, representing 39.7% of the total computed activities from the interviews,

which translates to 23 out of 58 activities supporting the development of the twelve arts entrepreneurial competencies from the taxonomy.

There is, however, a balanced equilibrium between the presence of activities employing Active Experimentation (AE) and Reflective Observation (RO), with 51.7% and 48.3% of total activities, respectively. Within the Northern hemisphere, Concrete Experience accounts for 63.8% of total activities (39.7% in the Northwest quadrant and 24.1% in the Northeast quadrant)

As seen in the Literature Review (**section 1.2.1.3**), artists tend to more readily acquire knowledge through transformative processes that emphasize concrete experiences in the northern region of Kolb's learning model (Kolb & Kolb, 2005). It is notable that the sample of 16 course units examined through interviews reveals that activities for teaching arts entrepreneurship rely on teaching approaches that prioritize concrete experiences (experiential learning).

Returning to the survey data, the implementation of arts entrepreneurship education being mostly conducted by arts departments may account for explaining why feeling-driven (concrete) activities constitute the majority of activities. Typical arts curricula are characterized by demonstration-practice-production-critique cycles and embodied learning—closely tied to personal experience.

Figure 55 – Comparison of Art Education and Management Education curricula

Arts Education	Management Education
Aesthetic	Scientific
Demo–practice–production–critique	Text driven
Recursive	Discursive
Theory and practice	Theory
Showing	Telling
Expression	Impression
Individualized	Batched
Diverse faculty	Abstract faculty

Source: Kolb & Kolb, 2005

8. Chapter Eight: Arts Entrepreneurship Education in Portugal, Italy, and Denmark: Main Results and Findings

This dissertation has investigated, from multiple perspectives, the current state of arts entrepreneurship education in Portugal, Italy, and Denmark to address its primary and secondary research questions and has mapped course units teaching arts entrepreneurship content offered during the academic year 2024-2025. This mapping resulted in an inventory of 140 course units offering arts entrepreneurship curricula within 74 higher education institutions across the three studied contexts (23 in Portugal, 41 in Italy, and 10 in Denmark).

The systematically collected data emerging from this mapping contributed to findings that enrich the understanding of the current state of arts entrepreneurship curricula implementation in higher education, including trends (emerging patterns) in pedagogical activities across all three studied countries.

The study assessed the most emphasized arts entrepreneurial competencies typically taught in course units within each context—following an original arts entrepreneurial competencies taxonomy (see **section 2.2.1.2**)—and also determined where, how, and under which circumstances first- and second-cycle degree students in arts and cultural disciplines can access such training, thereby contextualizing the availability of arts entrepreneurship curricula within each country.

To examine existing emerging patterns in pedagogical activities, the study interviewed 10 faculty members from higher education institutions who had also responded to the study's survey and corresponded to a sample of 16 course units mapped in the inventory. These interviews specifically explored how these course units are approaching arts entrepreneurial curricula, analyzing patterns in how content is currently delivered and how students interact and engage with arts entrepreneurship education curricula within the three studied contexts. This analysis was conducted through the lens of Learning Spaces (Kolb & Kolb, 2005), which contextualizes pedagogical activities within two modes of grasping experience—Concrete Experience (CE) and Abstract Conceptualization (AC)—and two modes of transforming experience—Reflective Observation (RO) and Active Experimentation (AE).

The following section addresses each research question and presents the main results and findings that emerged from the processes described above.

8.1 What is the Current State of Arts Entrepreneurship Education in Higher Education Institutions (HEIs) in Portugal, Italy, and Denmark

In response to the primary research question outlined in the title of this section, this Master's dissertation study produced a mapping inventory of course units offering arts entrepreneurship education curricula in higher education institutions across Portugal, Italy, and Denmark, following specific criteria (see **section 2.2**), providing comprehensive insights into the current landscape of arts entrepreneurship education in these three countries.

A total of 140 course units has been mapped into this inventory, which provides a snapshot of the current efforts (academic year 2024-2025) in each national context—Portugal, Italy, and Denmark—to teaching arts entrepreneurial content to students in first-and second-cycle degree programs within artistic and cultural disciplines.

Arts entrepreneurship education curricula (in the form of course units) have been found in 23% of the total accredited Portuguese higher education institutions (23 out of 97), 16% of Italian institutions (41 out of 255), and 23% of Danish institutions (10 out of 42)¹⁰¹.

Across the three national contexts, a total of 125 unique degree programs (49 in Portugal, 52 in Italy and 25 in Denmark) were registered as housing mapped course units across 74 unique higher education institutions (23 in Portugal, 41 in Italy and 10 in Denmark), comprising 76 Bachelor's programs (28 in Portugal, 31 in Italy, 17 in Denmark) and 49 Master's programs (21 in Portugal, 20 in Italy, and 8 in Denmark).

Among the 125 degree programs, 107 were identified as focusing specifically on artistic disciplines—Visual Arts, Performing Arts, and Media Arts—with 42 of those programs in Portugal, 42 in Italy, and 23 in Denmark. These consisted of 70 Bachelor's programs (28 in Portugal, 27 in Italy, 15 in Denmark) and 37 Master's level programs (14 in Portugal, 15 in Italy, and 8 in Denmark).

¹⁰¹ Quantity of higher education institutions (HEIs) are referencing **section 1.3**, with provides each context's characterizations.

Table 40 – Unique Total Programs and Artistic Programs Reviewed: Bachelor’s and Master’s

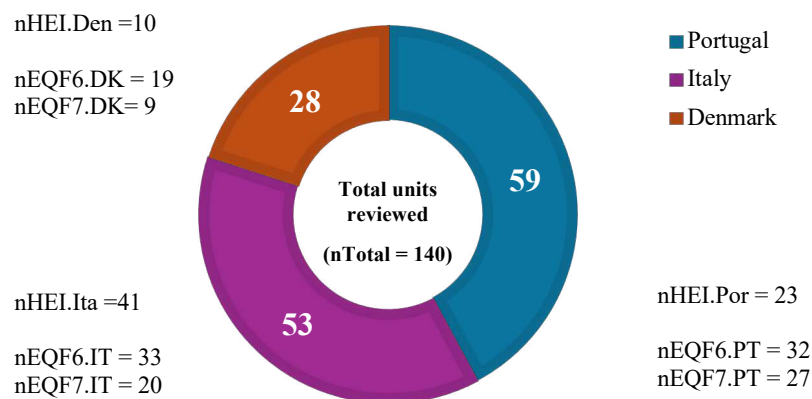
	Total Unique Programs	Total Programs EQF 6	Total Programs EQF 7	Total Unique Artistic Programs	Total Artistic Programs EQF 6	Total Artistic Programs EQF 7
PT	49	28	21	42	28	14
IT	51	31	20	42	27	15
DK	25	17	8	23	15	8

Source: produced by the author, based on Mapping

Artistic degree programs (in Visual Arts, Performing Arts, and Media Arts) house approximately 85% of the total sample of 140 course units mapped in this inventory, while the remaining 15% are housed within Non-artistic programs aimed at training professionals for support roles within the 'core creative arts and other core cultural industries' (Throsby, 2008).

Of the 140 curricular units, 59 units are housed in Portuguese HEIs (32 EQF Level 6 and 27 EQF Level 7), 53 units are housed in Italian HEIs (33 EQF Level 6 and 20 EQF Level 7), and 28 units are housed in Danish HEIs (19 EQF Level 6 and 9 EQF Level 7).

Figure 56 – Distribution of Curricular Units Reviewed



Source: produced by the author, based on Mapping

The average presence of arts entrepreneurial course units (counting mandatory and elective course units) across all degree programs has been found to be one course unit per program. The actual workload allocation that students dedicate to arts entrepreneurship content (through ECTS credit distribution) throughout their training within artistic Bachelor's programs has been

registered as 3.0% of the total program workload in Portugal, 3.4% in Italy, and 4.1% in Denmark.

For artistic Master's programs, these proportions are 5.7% in Portugal, 4.8% in Italy, and—
notably higher—10.1% in Denmark of total program workload. These data demonstrate that
Danish programs consistently allocate proportionally more ECTS credits to arts
entrepreneurship education than programs in Portugal and Italy, with the difference being
particularly pronounced at the Master's level.

Table 41 – KPI 1: Average Arts Entrepreneurial Curricula in ECTS credits per Artistic Bachelor's and Master's Programmes and corresponding Percentage of the total degree.

	Artistic Bachelors ECTS mean	Artistic Bachelor % out of 180 ECTS	Max % found in mapping	Min % found in mapping	Artistic Masters ECTS mean	Artistic Masters % out of 120 ECTS	Max % found in mapping	Min % found in mapping
PT	5,13	3%	6,6%	1,1%	6,84	5,7%	13,3%	2,5
IT	6,15	3,4%	6,6%	0,5%	5,8	4,8%	6,6%	2,5%
DK	7,48	4,1%	8,3%	1,1%	12,06	10,1%	16,6%	0%

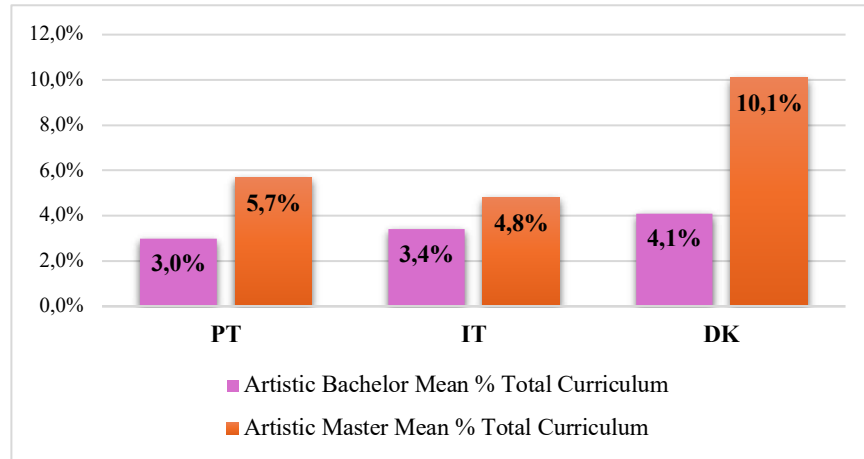
Source: Produced and calculated by the author based on Mapping.

In terms of working hours¹⁰², these proportions translate to specific time allocations for arts entrepreneurship learning and suggest that an undergraduate student in an artistic program at a Portuguese HEI engages with arts entrepreneurship content for approximately 153 hours out of the approximately 4,950 total workable hours that comprise a Bachelor's degree in accordance with the QF-EHEA (EHEA, 2018). Students at Italian institutions spend approximately 172 hours, while Danish students dedicate 209 hours.

For Master's programs, the calculated proportions indicate that Portuguese students engage with arts entrepreneurship content for 191 hours, Italian students for 162 hours, and Danish students for 337 hours out of the approximately 3,300 working hours that comprise an average Master's degree program in accordance to the QF-EHEA (EHEA, 2018).

¹⁰²A typical workload for 1 ECTS credit ranges from 25-30 hours, according to the *ECTS Users' Guide* (2015) in most cases, workload ranges from 1,500 to 1,800 hours for an academic year, which means that one credit corresponds to 25 to 30 hours of work. This dissertation uses the midpoint of this range, calculating 28 hours per ECTS credit and a total of 1,650 hours per academic year.

Figure 57 – KP1: Entrepreneurial Content in ECTS Workload percentage of Artistic Bachelor’s and Master’s Programs



Source: Produced and calculated by the author : based on Mapping .

In terms of geographical coverage, the Portuguese sample, encompasses all NUTS II continental regions of Portugal—*Norte* (North), *Centro* (Center), *Área Metropolitana de Lisboa* (AML) (Lisbon Metropolitan Area), *Alentejo*, and *Algarve*—and the Autonomous Region of *Madeira*. However, there is higher density of HEIs concentrated in two main municipal clusters: Porto and Lisbon (Portugal's capital city). Collectively, these two urban clusters account for nearly half of all HEIs nationwide (48%) and the majority of identified course units (58%).

In Italy the sample represents comprehensive geographic coverage, encompassing all five major Italian geographic divisions: *Sud* (South), *Centro* (Center), *Nord-ovest* (Northwest), *Nord-est* (Northeast), and *Isole* (Islands—Sicily and Sardinia). However there is a higher density of HEI in two northern regions and in the center. Collectively, the two northern regions (*Nord-ovest* and *Nord-est*) and the Center (*Centro*) region account for 79% of all curricular units in the inventory.

In Denmark geographic coverage of mapped course units encompasses 4 out of 5 Danish NUTS II regions: *Midtjylland* (Central Denmark Region), *Syddanmark* (Southern Denmark Region), *Hovedstaden* (Capital Region of Denmark), and *Nordjylland* (North Denmark Region). However, the mapping data reveals a higher density of cours units concentrated in two main regions: the Capital Region and in the Central Denmark Region. Both regions, central and the

Capital account for 78% of the total course units in the inventory put together by this dissertation.

In terms of area of concentration, in Portugal Visual Arts curricular units at the Bachelor's level demonstrate the highest average ECTS allocation at 4.8 ECTS per course unit and at the Master's level, Performing Arts programs demonstrate the highest average commitment with 8.0 ECTS per course unit.

In Italy the majority of the 53 curricular units are housed within programs under the Visual Arts category, and within the artistic-only categories, Performing Arts programs have the highest ECTS allocation, at **6.09** credits per unit. At the Master's level, Media Arts programs demonstrate the highest commitment with **8.0** ECTS per course unit

In Denmark Bachelor's Performing Arts programs demonstrate the highest average ECTS allocation to AEE curricula, at 7.2 ECTS and at the Master's level, course units housed within Media Arts degree programs demonstrate the highest commitment with 15.0 ECTS per course unit.

This dissertation has also explored existing entrepreneurship and entrepreneurial education policies and frameworks within the European Union to support findings and suggest factors that could have impacted the implementation of arts entrepreneurship education throughout programs in Portugal, Italy, and Denmark, with particular attention to arts and cultural fields within the broader Cultural and Creative Industries.

As seen in **Chapter One**, entrepreneurship education has gained significant attention in European Union policy and research over the past two decades (Bacigalupo et al., 2016). Research has also shown that substantial budget allocations for higher education and research have funded initiatives that included entrepreneurship education (Chircop, 2021; OECD, 2022b; OECD, 2025), crossing boundaries not only between fields of study and faculties/departments but also across different higher education institutions and national borders (Damasio & Bicracro, 2017; Antunes & Heinsen, 2019).

Although empirical evidence of the impact of European Union funded collaborative projects is limited (OECD, 2025) strengthening the research and teaching capabilities of participating institutions have been reportedly having the potential of having spillover benefits even for non-participating actors (Craciun & Orosz, 2018).

By examining entrepreneurship education implementation across Portuguese, Italian and Danish contexts, this study has investigated factors that may facilitate arts entrepreneurship education implementation at higher education institutions in tertiary education.

The example brought by this study of Danish higher education institutions collaboratively developing arts entrepreneurship education curricula strategies with both state and independent market stakeholders such as CAKI and FFE (project *ENTRE*) in a tri-party coordination represents a promising framework for facilitating arts entrepreneurship education integration within higher education institutions and deserves further empirical investigation to determine whether it can be replicated in other national contexts to develop consensus on pedagogical directions, approaches, and activities for teaching arts entrepreneurship content in undergraduate and graduate degree programs.

While the collaborative initiatives cannot be identified as a direct causal factor, quantitative comparison between the three countries (Portugal, Italy, and Denmark) demonstrates that Denmark stands apart (in both presence and development in this field) from Portugal and Italy, which did not develop specific national strategies for arts entrepreneurship education.

For example, artistic degree programs in Denmark dedicate on average more attention and time to develop arts entrepreneurial competencies (4.1% of artistic undergraduate degree curriculum and 10.1% of artistic Master's curriculum) than the average dedicated in Portugal (3.0% in artistic Bachelor's and 5.7% in artistic Master's) and Italy (3.4% in artistic Bachelor's and 4.8% in artistic Master's).

Also, initial analysis of the presence or absence of arts entrepreneurial competencies across the 140 course units mapped by this dissertation, based on an arts entrepreneurial competencies taxonomy developed within the context of this dissertation (see **section 2.2.1.2**), reveals that Denmark demonstrates the highest concentration of prevalent arts entrepreneurial competencies. Denmark shows 8 out of 12 competencies above the coverage threshold across its full sample of 28 course units, compared to Portugal with 4 out of 12 competencies across 59 course units, and Italy with 2 out of 12 competencies meeting or exceeding the 56.7% threshold of coverage across 53 course units.

8.2 What are the observed *trends* of pedagogical approaches and activities to teaching arts entrepreneurial content found in Portugal, Italy and Denmark?

Sequential analysis of mapped course units, surveying participants who corresponded to those course units, and then interviewing some of them, has informed observed trends (emerging patterns) in two dimensions: assessing the most frequently taught arts entrepreneurial competencies across samples, and examining the modes of content delivery (for students' grasping experience) and student engagement and interaction with the content (for students' transforming experiences into entrepreneurial knowledge).

Drawing from the sample of 140 course units mapped by this dissertation across higher education institutions in Portugal, Italy, and Denmark for the 2024-2025 academic year (59 from Portugal, 53 from Italy, and 28 from Denmark), the presence or absence of arts entrepreneurial competencies across samples enabled cross-national comparison of mapping results, identifying which competencies from the Twelve Arts Entrepreneurial Competencies Taxonomy are covered and most frequently occurring (meeting or exceeding 56.7% coverage rate) in reviewed course units within each national context.

Table 42 – Arts Entrepreneurial Competencies Frequency Coverage across Portuguese, Italian and Danish Course Units

id	Competency	PORTUGAL		ITALY		DENMARK	
		Full Sample=59		Full Sample=53		Full Sample=28	
		Comp. Freq.	# of Course Units	Comp. Freq.	# of Course Units	Comp. Freq.	# of Course Units
1	Selling skills (incl. marketing and promotion)	49,2%	29	39,6%	21	57,1%	16
2	Networking skills	28,8%	17	18,9%	10	42,9%	12
3	Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	10,2%	6	5,7%	3	21,4%	6
4	Strategic thinking (planning) skills	88,1%	52	71,7%	38	100,0%	28
5	Negotiation Skills	8,5%	5	7,5%	4	3,6%	1
6	Opportunity skills (ability to recognize or create and realize opportunities)	44,1%	26	7,5%	4	96,4%	27
7	Resource and Finance skills (cash management and funding)	66,1%	39	41,5%	22	82,1%	23
8	Art industry knowledge (particularities of each field)	86,4%	51	90,6%	48	100,0%	28
9	Communication and presentation skills (Business skills)	69,5%	41	37,7%	20	78,6%	22
10	Team working / collaboration skills	15,3%	9	9,4%	5	75,0%	21

11	Self Efficacy	25,4%	15	5,7%	3	92,9%	26
12	Uncertainty/ ambiguity tolerance	3,4%	2	5,7%	3	53,6%	15

Comp Freq= Competencies Frequency

Source: Produced and calculated by the author, based on Mapping.

Cross-national analysis reveals convergence across all three countries in the prevalence of two competencies: *Arts Industry Knowledge* and *Strategic Thinking* demonstrate consistent high coverage across course units in Portugal, Italy, and Denmark. Among the twelve arts entrepreneurship competencies listed in the taxonomy, *Negotiation Skills* shows the lowest coverage across all three contexts (8.5% in Portugal, 7.5% in Italy, and 3.6% in Denmark).

As seen in the analysis of **Chapter Six**, regarding artistic Bachelor's and Master's programs, competency prevalence tends to follow the same patterns as the full sample within each country, with *Strategic Thinking* and *Arts Industry Knowledge* consistently appearing as the most covered competencies across all program levels. *Negotiation Skills* consistently emerges as the least covered competency across all artistic Bachelor's and Master's programs.

Denmark has the highest concentration of competencies among the most prevalent competencies, with typically 8 out of 12 competencies meeting or exceeding the 56.7% coverage threshold across course units in all Danish samples: artistic Bachelor's, artistic Master's, full sample, reduced sample for comparison with 36 survey responses, and reduced sample for comparison with 16 course units.

In Portugal, this proportion typically involves four competencies out of 12 meeting or exceeding the 56.7% coverage threshold across Portuguese course units, while in Italy this number is reduced to two competencies out of 12.

This data was then triangulated by incorporating survey response data, which provided nuanced insights for a sample of 36 course units¹⁰³. From this verification, the analysis revealed a 72% alignment between the semantic analysis of course documentation (syllabi or course

¹⁰³ **Important methodological note:** To ensure equal weighting of each survey response, this analysis focuses exclusively on 36 course units directly corresponding to individual survey responses (one unit per survey entry), despite knowledge that some respondents taught additional course units that were mapped in the inventory. In Chapter Seven, following deeper engagement with the interview data, it became evident that some interviewed stakeholders taught multiple units beyond those captured in the survey. These additional units are incorporated into the Chapter Seven analysis but are excluded from the current competency prevalence examination.

descriptions) and survey participants' responses regarding presence/absence and predominant competencies within the same curricular units within the three countries. This alignment granted a confidence level of 72% to the analysis performed by the author of this dissertation.

Divergences between the author's tabulations and the answers provided by survey participants are likely and expected to occur because identifying competencies requires some level of knowledge of actual classroom activities and pedagogical practices, which are not always explicitly described in formal course documentation. Consequently, while the analysis of 140 course syllabi and unit descriptions may assess some competencies as rare or absent, the survey data reveals their potential presence in actual teaching practice.

The survey component proved essential for providing a more comprehensive understanding of competency integration, verifying the most prevalent competencies identified through semantic analysis while also revealing additional nuances not captured in formal documentation. The interviews further enriched this understanding and brought additional insights into pedagogical approaches and the implementation of entrepreneurship education within arts higher education programs.

The thematic analysis of the interviews suggested trends (emerging patterns) regarding the actual pedagogical activities that are currently being taught in the reviewed course units. A total of 58 pedagogical activities were identified through this analysis, corresponding to 16 course units in the mapping inventory.

The multiplicity of activities was analyzed through the lens of the Learning Spaces model (Kolb & Kolb, 2005), matching pedagogical activities with either one of the two modes of grasping experience—Concrete Experience (CE) and Abstract Conceptualization (AC)—and either one of the two modes of transforming experience—Reflective Observation (RO) and Active Experimentation (AE).

The analysis revealed that 55% of the reviewed pedagogical activities prioritize active experimentation through hands-on projects, while 45% encourage more reflective engagement through class discussions and contemplation of content. Among the 58 activities, 66% emphasize concrete experiences for students, more closely related to students' personal contexts, while 34% of activities provide entrepreneurial experience through concepts and theories that derive from external sources (abstract conceptualization).

The course units themselves were also analyzed and categorized by the learning styles they most privilege within Kolb's framework. However, classifying the most prevalent modes in

each unit does not mean that it does not employ other modes for imparting arts entrepreneurial knowledge to students; it only means that certain approaches were more prominent, standing out more clearly in their pedagogical design.

The prevalence of Concrete Experience modes in pedagogical activities analyzed, with 63.8% of total activities, shows that pedagogical choices tend to be implemented in accordance with artists' learning styles that, according to Kolb and Kolb (2005), more readily acquire knowledge through transformative processes that emphasize concrete experiences.

This prevalence of activities privileging the concrete experience (CE) mode of acquiring knowledge may stem from the fact that arts entrepreneurship education, according to survey responses, has been mostly implemented by arts departments (33%), which typically employ curricula characterized by 'demonstration-practice-production-critique' cycles and embodied learning (Kolb & Kolb, 2005)—closely tied to personal experience and the Concrete Experience mode—thus accounting for the majority of feeling-driven (concrete) activities reported.

8.3 Main Contributions from this study to the AEE education Scholarship

This study has provided an inventory of current (academic year 2024-2025) course units that teach arts entrepreneurship education curricula across Portuguese, Italian, and Danish higher education institutions. By understanding their characteristics, location, and pedagogical approaches, the study has revealed where, how, and in which ways students from all three studied countries (Portugal, Italy, and Denmark) in arts and cultural first- and second-cycle programs—within both artistic and non-artistic training programs—are finding training to develop competencies that may help them stand out in the market and sustain a living in a very complex arts and cultural market, characterized by self-employment rates much higher (32%) than EU average (14%), greater precarity in labor law support, and less stable earnings, experiencing atypical career patterns (EENCA, 2020)

Research indicates that many emerging creatives find it extremely difficult to establish themselves professionally (Ball et al., 2010; Bridgstock, 2010) This dissertation aimed to contribute to finding arts entrepreneurial competencies that could translate needs that artists despite technological know-how can develop, become more entrepreneurial, and learning these competencies—as suggested in 2006 by the European Parliament recommendation for all EU

citizens coping with the accelerated changes in this twenty-first century society (European Union, 2006).

Given the absence of a universally accepted arts entrepreneurial competencies framework (Loots, 2023; Bach, 2017; Gangi, 2017; Essig & Guevara, 2016), this dissertation has also contributed to developed an original taxonomy of arts entrepreneurial competencies to support an inductive analysis approach to the mappings. The taxonomy emerged from a thematic analysis of three different competencies and competences frameworks using Braun and Clarke's (2006) developed process for thematic analyses.

This dissertation has contributed by revealing not only the presence but also the state of implementation of AEE across three EU Member States that are indeed very different, with distinct geographical, social, economic, demographic, educational, and political characteristics. Portugal, Italy, and Denmark, representing different regions in Europe, offer valuable comparative insights, following the rationale of the three countries connected by an imagined triangle that embraces western continental union, each at one vertex of the triangle.

Denmark, a northern European country closest to the UK and Germany where arts entrepreneurship education research has been conducted previously (Thom, 2017), demonstrated the most advanced AEE development. Whether this is due to geographic closeness and influence, this dissertation has not been able to assess, but questions emerge for future research. The study has identified Denmark's tri-party coordination model involving higher education institutions, the State, and independent market stakeholders (CAKI, FFE) as a promising framework for facilitating AEE integration. This collaborative approach deserves empirical investigation for potential replication in other national contexts.

Portugal, a country that has been involved in transnational collaborative consortium projects (including the one that this dissertation contributes to—ELEVATE), showed the highest number of course units mapped by this dissertation. As seen in Chapter Three, Portugal does have a specific policy for entrepreneurship education (Banha et al., 2023) and has been developing traditional entrepreneurship in its higher education system since the 2004-2005 academic year, with registered steady growth (Redford, 2005; Pimpão, 2011).

Italy, characterized as having a slow adoption pace of entrepreneurship education (Iacobucci & Micozzi, 2010), where major obstacles for implementation were identified such as bureaucratic culture within higher academic institutions and lack of cooperation among different departments and schools (Iacobucci & Micozzi, 2010), shows the smallest fraction of higher

education institutions offering AEE across the country in percentage terms compared to the other two countries. It has been observed, however, and learned from interviews that Italy has been working on developing arts entrepreneurship education.

In addition, valuable and important information about arts entrepreneurial curricula implementation across all three countries is that despite current efforts, it is still not an integral part of the regular artistic programs' curriculum, they are taught only at less than 5,7% of the totality of curriculum in Portugal, less than 4.8% in Italy, and less than 10.1% in Denmark within the investigated HEIs.

Although the entrepreneurial workload dedication at Danish HEIs is higher than at Portuguese and Italian institutions, it is still at a relatively low level and therefore insufficient to prepare graduates to successfully thrive in the current twenty-first century market. And this might be a contribution of this study. To call attention that there is still a lot to develop concerning arts entrepreneurial training in higher education in Portugal, Italy, and also in Denmark, despite having some development already.

The findings also highlight universal curricular gaps, particularly in negotiation skills where all three studied countries could enhance their programs to better prepare graduates for the entrepreneurial demands of arts careers. *Negotiation* skills as the competence to knowing bringing together different perspectives on a deal to reach a conclusion of advantage to the business (Thom, 2017; Gibb, 1999) could be extremely important for artists and cultural workers to develop, and an especially "important skill for artists undertaking a freelance career" (Essig, 2009. pp.120).

This work contributes by bringing examples of pedagogical activities and choices and also bringing an analytical framework—Learning Spaces—to reflect about arts entrepreneurial didactics practices. This study also highlighted *Pedagogical nudging* as a method to approach pedagogical activities in AEE, which can be also seen as a contribution once before entering the university, students may have "already developed a set of dispositions and behaviors and accumulated certain forms of capital," (Neergard et al, 2020. pp.251) and arts entrepreneurial education may be explored as a means through which higher education institutions can provide essential learnings to transform students' habitus (Bourdieu, 1977; Neergard et al, 2020) and self-concepts by "inserting footprints on the[ir] mind[s]" (Neergard et al, 2020) and transforming students' understanding of the self through experiences in the safety of a classroom.

8.4 Limitations of the Study

The limitations of this study stem from a combination of time constraints, methodological choices, and contextual challenges that shaped the research process.

The cross-national character of this dissertation, encompassing countries with significantly different geographical, demographic, political, economic characteristics, as well as having different languages, introduced considerable complexity to the research process, presenting challenges ranging from translation difficulties to the necessity of understanding three entirely different societal systems. However, the fact that all three countries are European Union Member States and follow the Bologna Process qualifications framework (QF-EHEA) provided some standardization.

The data collection period, although spanning six months, presented constraints due to the amount of literature required to understand three different societal systems, combined with collecting, screening and validating data, preparing and conducting surveys, and preparing and conducting interviews. This presented significant time limitations to this study. Data collection began in January 2025 and concluded with 36 survey responses and 10 interviews by mid-June 2025, when all transcripts and data collection were completed and analysis began.

The limited timeframe also restricted the ability to validate findings with variations in course offerings that might occur across different academic terms. This study was primarily a snapshot of the 2024-2025 academic year offerings.

The original analysis plan for the mapping included creating a classification system for course units based on two established streams of arts entrepreneurship education: New Venture Creation and Skills for Transitioning. However, due to temporal limitations, another approach was chosen, adopting Kolb and Kolb's (2005) Learning Spaces model.

The cross-national scope, gathering information from three distinct countries with different languages and diverse educational designation structures posed considerable challenges. While translation tools such as *Google Translate* and *DeepL* facilitated data collection, potentially linguistic culturally specific meanings nuances were lost when HEIs information was translated from local languages to English through automated systems. This limitation may have been particularly significant when analyzing course documentation to assess for entrepreneurial competencies, where subtle differences in language could indicate distinct pedagogical emphases.

The focus on English-language academic literature may have excluded relevant non-English scholarship although this limitation was partially addressed through translation of grey literature (to capture contextual nuances not reflected in international academic publications).

A significant empirical limitation emerged regarding access to institutional curriculum structures and course units' information. In some cases, courses with explicit titles such as "Arts Entrepreneurship" or "Cultural Entrepreneurship" could not be included in the inventory due to not providing publicly available course units' descriptions or syllabi. This limitation can represent missed opportunities to understand the full scope of AEE implementation in the studied countries.

An additional limitation stemmed from the researcher's initial unfamiliarity with European higher education systems, which added considerable complexity to the research process. Prior to focusing on the dissertation topic, extensive preliminary research was required to understand how European HEIs are catalogued, codified and made comparable across different national contexts. This learning curve consumed substantial time that could have otherwise been devoted to deeper analysis of the core research objectives.

The lack of scholarly consensus worldwide regarding standardized arts entrepreneurship curricula—or even a clear definition of the term "arts entrepreneurship" itself (Loots, 2023; Bach, 2017; Gangi, 2017; Essig & Guevara, 2016)—presented significant methodological challenges. Without universally accepted frameworks, institutions and educators independently determine which approaches or theoretical perspectives to adopt, and this ambiguity posed particular challenges when establishing criteria for mapping AEE curricula across Portuguese, Italian, and Danish HEIs.

The development of an original arts entrepreneurship competencies taxonomy through thematic analysis following Braun and Clarke's (2006) methodology, while represents a contribution, it is still an unvalidated analytical framework, which is a limitation of this study.

The uneven survey response rates across countries may have created a data interpretation limitation. Only 4 valid survey responses were registered corresponding to mapped Danish course units compared to 17 from Italy and 15 from Portugal, representing coverage rates of 16% in Denmark against 25% of Portuguese course units and 32% of Italian course units.

While the Italian and Portuguese findings benefit from more perspectives, the Danish conclusions rely mostly on course documentation semantic analysis.

There is a limitation that is important to highlight: the employed quantitative analyses were restricted due to the author's limited statistical background; and although most calculations employed basic operations—addition, subtraction, and mean (average) calculations—rather than advanced statistical methods, the limited knowledge of quantitative data analysis may have prevented additional insights from the collected data.

To address this limitation, the study adopted a descriptive statistics approach, emphasizing qualitative analysis and interpretation of quantitative patterns rather than complex statistical modeling.

Finally, while the choice of employing a PRISMA-ScR protocol facilitated methodological consistency throughout the entire process and provided a rigorous approach for source selection, this methodology is typically applied for mapping evidence from academic literature databases and published reports (Tricco et al., 2018). For this study, the author adapted this methodology to address the specific research objective of identifying and mapping course units from Portuguese, Italian, and Danish higher education institutions (HEIs) following predetermined selection criteria (see **Section 2.2**). This methodological adaptation may represent a contribution to future arts entrepreneurship education curricula mapping studies, as well as other curricula mapping research.

9. Chapter Nine: Conclusion

Since the turn of the twenty-first century, higher education training has reportedly no longer been a guarantee of employment while often “the form of employment practiced often no longer correspond[ed] to the profession envisaged in the qualifications and education” (Ellmeir, 2003 pp.9). The lag between education and the labor market have prompted the European Commission to encourage transformations in tertiary education “to improve their alignment with the economic environment to ensure that graduates have the education and skills required by the labour market” (European Commission, 2020. Pp.11).

Projecting and envisioning the future of higher education—seen as an “essential vehicle to provide [individuals] with skills they need in the future” (European Commission, 2020. Pp.11)—in the arts and cultural disciplines, Portuguese artist and Visual Arts Bachelor's Program Director Margarida Prieto anticipated¹⁰⁴ four foreseeable outlooks for arts higher education by 2030 (Prieto, 2018). In the article, originally in Portuguese, Prieto stipulated the relevance of arts higher education. In the first of four outlooks (scenario one), nothing would change from what already exists, maintaining the same teaching logics in arts higher education; in a second outlook (scenario two), Prieto stipulated that arts education would no longer be contemplated for professional and academic training, but used instead therapeutically and as a hobby to the extent that human imagination loses the battle to machines; in a third outlook (scenario three), by 2030 artists would be recognized as indispensable to society for their ability to imagine and propose unprecedented situations and outperform machines (Prieto, 2018); and in the last of four outlooks (scenario four), Prieto predicted a society in extreme distress caused by the virtualization of life and needing art to guarantee experiential situations where human abilities are challenged. In this scenario, institutions would allow for human connection and connect artists with the world, suggesting an alliance between reality, art, and technology existing interdependently and mutually enhancing by 2030.

Today, as year 2030 approaches, relationship to technology seems to assimilate to what Prieto presents in scenario four.

¹⁰⁴ "Uma Visão de Futuro sobre Belas-Artes: Ensinar Pintura e Desenho em 2030" (translated by the author as: Teaching Painting and Drawing in 2030: An Outlook on the Future of Fine Arts) envisioned that by 2030,

Prieto's forecast exercise inspired this dissertation to outlook over the continuous relevancy of arts HEIs: which this author believes it is dependent on equipping students with tools that help them not only elaborate their creative outputs but also teach them competencies that allow them to thrive in this twenty-first century rapidly evolving society. This perception is in line with what American futurist Alvin Toffler (in 1970) projected about the "curriculum of tomorrow" that it would "must thus include not only an extremely wide range of data-oriented courses, but a strong emphasis on future-relevant behavioral skills" (Toffler, 1970. pp.212).

An ongoing discussion addresses the challenges that artists and cultural workers may encounter after completing higher education degrees and suggests that the development of "signature pedagogies that instruct [the] emerging arts practitioners to think, engage, and act entrepreneurially in the creative industries and professions must continue to be examined and articulated" (Hong et al., 2012. Pp.78).

Learning arts entrepreneurial competencies may present an opportunity for artists and cultural workers, despite technological advances, to embody abilities to adapt through changes, enhancing their typical divergent thinking (Kolb & Kolb, 2005)—the capacity to innovate, brainstorm and relate to people that are common traits to this learning style brain common to artists—which in today's world, when art creations from highly trained artists and generative artificial intelligence cannot be differentiated by other humans (Bar-Gil, 2024; Roberts, 2024, Whitaker, 2025), artists' protagonism in the production of artworks might demand the dispensing of other human competences to outperform the machine and continue relevant to society.

Sylvain Bureau, a French researcher on creativity and entrepreneurship, suggests that humans' leverage lays in the unleashing of the "unlearning capacity of humans" and "subversive creativity" (Bureau & Rensler, 2025).

This discussion is yet to settle, (Bar-Gil, 2024, Danesi, 2024) however it is important to acknowledge this recent context in society because it will shape society's needs of tomorrow.

Higher education curriculum redesign seems especially relevant at this time. This author agrees that in the context of arts and cultural disciplines, "a primary goal for arts entrepreneurship education should be for students and aspiring entrepreneurs to enter the workforce feeling capable" (Korzen, 2015. Pp.67)—capable of pursuing a career in the arts and cultural fields while enduring financially and emotionally the uncertain outcomes (Bille & Jensen, 2016) after graduating from arts higher education.

In 1993, Bayles and Orland, in the book *Art and Fear*, argued that one of the reasons for graduates' uncertain outcomes was that arts education encouraged a romanticized understanding of art as unrelated to market value (Bayles & Orland, 1993). This romanticized approach from the Academe has been widely documented by scholars (Beckman, 2007a; Bridgstock, 2012; Hong et al., 2012), with concerns that students “learn arts skill sets, but they do not learn how to leverage these skills to create a sustainable career in the arts” (Beckman, 2007a, pp.96). Research shows that this gap persists as degree programmes in higher education continuously emphasizes artistic techniques over practical career preparation (Deresiewicz, 2020, pp.297).

The romanticized understanding of art careers, combined with growing precarity and insecurity of labor and declining governmental subsidies for artists (Ellmeier, 2003), has significantly raised “employability concerns for graduates with degrees in arts and cultural disciplines” (Essig, 2017, pp.3).

Looking at the congruence between artistic training programs and the skills artists are expected to develop in the face of a challenging twenty-first century, while the capacity for higher education to modernize its mechanisms and technology is limited (Jensen, 2019), this conclusion focuses on what can be done to transform this reality.

Considering that arts entrepreneurship competencies may provide essential employability and professional development tools for students seeking sustainable careers in the arts and cultural fields after graduation (Thom, 2017; Essig, 2017), findings provided by this study raise questions about whether higher education institutions should consider curriculum redesign in response to limited arts entrepreneurship education curricula workload allocation.

Within the constrained timeframe of standard Bologna cycle programs (three years for Bachelor's and two years for Master's degrees) (EHEA, 2018), students are unlikely to develop solid entrepreneurial competencies necessary to sustain careers in the arts after graduation, given the modest time dedicated to developing them. This concern has been echoed by arts entrepreneurship scholars, including Beckman (2007a), Thom (2017), and in the book *The Death of the Artist* by Deresiewicz (2020).

For this dissertation's author, if higher education institutions in Portugal, Italy, and Denmark become acquainted with the current average workloads for teaching arts entrepreneurial content to students (as found by this study) in both Bachelor's and Master's programs, they can begin to address the gap between educational attainment and career readiness of artists and cultural

workers—which can translate into dedicating more attention and increasing workload to course units providing arts entrepreneurial training. The current offerings appear modest compared to the total workload required for degree completion. Except for Denmark's artistic Master's degrees (10.1%), most programs dedicate fewer than 5.7% of total qualifying ECTS credits to entrepreneurship training within artistic programs at both undergraduate and graduate levels.

One of the mapping studies that inspired this research, conducted by Dr. Marco Thom, identified similar shortages in UK higher education institutions, with entrepreneurial content corresponding to less than 5% of total program workloads, and in Germany corresponding to less than 2% of total workloads in fine arts programs. Thom in his doctoral thesis argued that entrepreneurial competencies should become a priority for HEIs to teach students in the arts in order to help them increase their visibility on the market, an important market requirement to make a living in the arts (Thom, 2017).

Higher education institutions across Portugal, Italy, and Denmark have considerable room for improvement in developing and imparting entrepreneurial competencies to their students.

Returning to Prieto's foretelling exercise, focusing on teaching artists and cultural workers to become more entrepreneurial and enabling an entrepreneurial mindset may enhance their ability to endure in a foreseeable continuous fast-moving society, especially in light of recent developments in generative art produced by artificial intelligence¹⁰⁵ (*AI*) (Danesi, 2024),

When around 1900 AD technology gained the ability to reproduce all known works of art—with the advent of film—mechanical reproducibility awakened concerns in society (Benjamin, 1935), just as artificial intelligence is doing today (Danesi, 2024).

Just as mechanical reproducibility has proven to enhance the capacity for developing creative outcomes (Benjamin, 1935), the alliance of human creative capacities and technology shows endless potential in the context of artificial intelligence. As Prieto (2018) suggested, the alliance between reality, art, and technology—existing interdependently and being mutually enhancing—has the potential to develop by 2030, as long as artistic intelligence continues developing alongside both practicing arts techniques and arts entrepreneurial knowledge, enabling artists to maintain their creative practices.

¹⁰⁵ Technology that has the ability to virtually recreate and generate new variables of all art that has ever been created - in all forms - by artificial intelligence (AI) programs that through digital interfaces respond to users' prompts (requests in textual descriptions or visual references) (Bar-Gil, 2025).

9.1 Future Research

This dissertation concludes by presenting eight avenues for future research. First, the author recommends validating the Twelve Arts Entrepreneurial Competencies Taxonomy. While it provides an analytical framework to fulfill specific research phases within this dissertation, it should not be replicated elsewhere without empirical validation. The competencies subjected to Braun and Clarke's (2006) six-phase thematic analysis process should also be assessed by arts entrepreneurship education field specialists to determine whether they represent the most suitable competency frameworks for informing this analytical process.

Future validation studies could employ expert panel reviews and comparative studies across different cultural and educational contexts as strategies to strengthen the framework's applicability beyond the three examined studies (Thom, 2017; Bacigalupo et al., 2016; Lackéus, 2015) in this research.

A second avenue for future studies involves the opportunity for higher education programs to develop research on pedagogical activities that align with artists' learning styles. For example, Toscher's (2019) "Conceptual Framework for Entrepreneurial Learning Activities in Arts Entrepreneurship Education" identifies five components for building effective activities, pointing toward ways artists may better acquire entrepreneurial competencies. This framework could serve as a starting point for research, building upon and updating Toscher's established list of arts entrepreneurial pedagogical activities.

A third avenue for future research could explore artists' creative processes that contribute to entrepreneurial learning through recognizing what they already know without formal entrepreneurship training. Drawing on experiential learning theory, which posits that "all learning is relearning," where students revisit their previous beliefs and ideas from a new perspective and later "[re]integrate them with new, more refined ideas" (Kolb & Kolb, 2005), this approach could effectively teach artists to recognize their inherent entrepreneurial abilities using their own descriptive capacities.

Even if unaware of their potential, artists are inherently entrepreneurial. In fact, some traditional entrepreneurship education programs already use artistic thinking to teach entrepreneurial mental models and competencies. One example of entrepreneurship education that prioritizes

artistic intelligence is the Improbable workshop¹⁰⁶—an Art Thinking Agile Method application (Bureau, 2019). Although not initially designed to teach artists, it may encourage arts disciplines students to reframe and embody some artistic practices as entrepreneurial competencies.

During the Improbable workshop, entrepreneurship research on effectuation (Sarasvathy, 2001) demonstrates that many entrepreneurial abilities identified in effectual logic are natural to artists, while causal logics are typically acquired over time in an artistic career. What if arts entrepreneurship education could shorten this learning trajectory? As Bayles and Orland (1993) observe in *Art & Fear*, "the artists who continue to make art are those who have learned how to continue, or more precisely, have learned how to not quit."

A fourth avenue for future research could track indicators for assessing the presence of arts entrepreneurship curricula in higher education degree programs. For example, the amount of workload dedicated to learning arts entrepreneurial content could be regularly updated and compared across higher education programs, providing a longitudinal study of this indicator for the already mapped course units.

A fifth avenue for future study lies in testing the implementation of AEE curricula with flexibility, possibly through collaborative partnership projects across higher education institutions. As one interviewee in this study noted (PDK_01), flexibility in course structure is "crucial in terms of building the curriculum," encouraging a process-oriented rather than linear progression model. Providing time and space within program structures to include more entrepreneurial training could create a stronger bridge between artists' creative processes and their entrepreneurial potential. However, the development of that time and space would be enhanced by testing what works best with students over a longer timeframe than one academic year, through longitudinal study.

Agile methodologies may also offer inspiration here, since activities that condense real-life experiences into brief, impactful sessions "help to speed up the commercialization of new solutions that are reliable from a technical standpoint and economically viable and desirable for clients" (Bureau, 2022). Over the past two decades, agile workshops such as design thinking

¹⁰⁶ The author completed teacher training to facilitate Improbable workshops in September and October 2024 in Paris (France) and Madrid (Spain) at ESCP Business School. For more information see <https://artthinkingnetwork.com>.

have become integral components of entrepreneurship education in business schools; similar integration could be tested in arts higher education.

Academic discussion regarding curriculum design continues to emphasize the need for programs in the arts and cultural fields to respond to twenty-first-century graduate needs. However, these needs are not uniform across populations. A sixth avenue for future research could address this gap by focusing on the experiences of specific groups—such as women artists or artists with disabilities—whose entrepreneurial pathways may differ. For example, gender-specific competencies remain underexplored, despite the importance of addressing disparities. American scholar Joanne Stohs' long-term study (1992) on women and men artists eighteen years after graduating from arts higher education offers inspiration for this research focus.

A future study could examine how arts education institutions support disabled artists once they embark on their professional careers. Initiatives such as the *Paving Accessible and Inclusive Realities* (P.A.I.R.)¹⁰⁷ collaborative Creative Europe project or the *Europe Beyond Access*¹⁰⁸ consortium project motivate further studies on arts entrepreneurial competencies pedagogical activities development targeted at artists with disabilities.

A seventh avenue for future studies could involve longitudinal research tracking students who receive more practical and exploratory activities for developing entrepreneurial competencies, compared with those who do not. Such studies could provide evidence of the impact that arts entrepreneurship education has on today's complex workforce and test whether these competencies translate into greater financial sustainability for artists.

Finally, an eighth avenue for research could investigate the impact of cross-national higher education partnership consortium projects on implementing arts entrepreneurship curricula. As higher education becomes increasingly interconnected through European programs such as Erasmus+ and the European Institute of Innovation & Technology Higher Education Initiative (EIT-HEI), examining how these international collaborations shape curricula may reveal new opportunities and challenges for embedding entrepreneurial education in artistic and cultural contexts.

¹⁰⁷ <https://pair.liminal.eu>

¹⁰⁸ <https://www.europebeyondaccess.com>

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APPENDICES

Appendix A – Email Sample: Invitation to Survey

Invitation to Survey Email Sample



Invitation to Survey Email Sample

Title

Arts Entrepreneurship Education Master's Research - Universidade Católica Portuguesa

Email text:

Dear Professor «Name»
I hope this email finds you well.

My name is Lisa Kalil de Almeida, and I am a Master's student at Universidade Católica Portuguesa, School of Arts (Porto, Portugal), conducting research under the academic supervision of Professor Luís Teixeira (lteixeira@ucp.pt).

I am writing to invite you to participate in a brief survey on arts entrepreneurship education for my dissertation research. Through a systematic Prisma Scoping Review of official Higher Education Institutions' websites, I identified your curricular unit, «Curricular unit», at «Institution», as particularly relevant to my study.

Survey Information:

-Link: <https://forms.office.com/e/KkCpARkQc8>
-Estimated completion time: 5 minutes
-Deadline: <<Date>>

Your expertise and insights will help us understand how arts entrepreneurship is being taught in arts and creative disciplines across Higher Education Institutions (HEI) in Italy, Portugal and Denmark.

GDPR Compliance:

This research fully complies with the European Union's General Data Protection Regulation. All responses will be treated anonymously and confidentially. The data collected will be used solely for academic research purposes, stored securely, and deleted upon completion of the research. You have the right to withdraw your consent at any time and may request access to, rectification, or erasure of your data by contacting me at s-lkalmeida@ucp.pt.

If you have any questions or concerns about this research, please do not hesitate to contact me. I apologize beforehand if this e-mail has found the wrong contact for the curricular unit. If you would know who is currently teaching it, would you be so kind as to forward this message to them?

Thank you in advance for your time and valuable contribution.

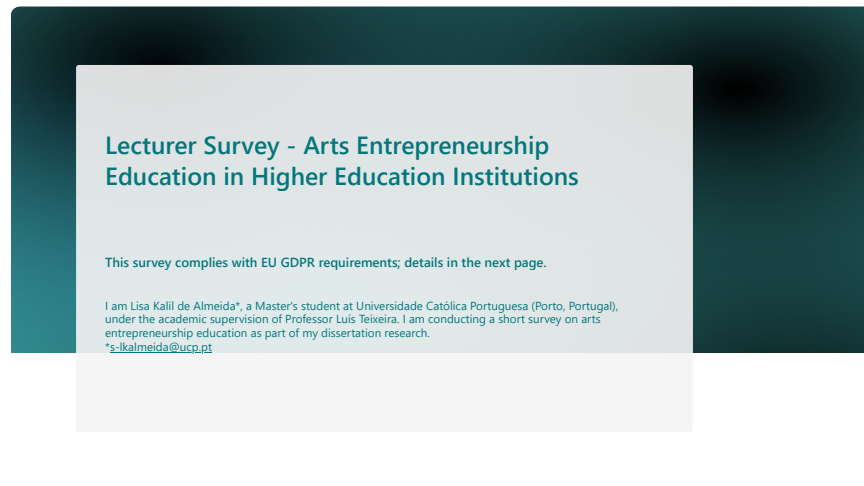
Sincerely,
--Lisa Kalil de Almeida
Master's candidate in Enterprise Management for Creative Industries
Universidade Católica Portuguesa, School of Arts (Porto, Portugal)
s-lkalmeida@ucp.pt

Appendix B – Survey by Questionnaire Sample Questions

Survey Questions

21/05/2025, 21:30

Lecturer Survey - Arts Entrepreneurship Education in Higher Education Institutions

A screenshot of a presentation slide titled "Lecturer Survey - Arts Entrepreneurship Education in Higher Education Institutions". The slide has a dark teal background with a light grey rectangular box in the center containing the text. The text includes a GDPR compliance statement, the researcher's name (Lisa Kalil de Almeida), her affiliation (Universidade Católica Portuguesa), and her email address (s-ikalmeida@ucp.pt).

* Required

Personal Information

By proceeding with this survey, you agree to participate voluntarily.

Your responses will be treated anonymously and confidentially, used solely for academic research purposes, and will not be shared with third parties. All data will be stored securely and deleted after the completion of the research.

You have the right to withdraw your consent at any time and may request access to, rectification, or erasure of your data by contacting me at s-ikalmeida@ucp.pt.

Your contribution is highly valuable and will help improve our understanding of how entrepreneurship is being taught in arts and creative disciplines across higher education institutions.

Thank you in advance for your time and support. It will only take approximately 5 minutes of your time.
Please submit your answers before May 30, 2025.

1. Your name *

2. Your preferred e-mail *

3. Country where the Higher Education Institution (HEI) you teach is located *

☐ Denmark

☐ Italy

☐ Portugal

4. Name your Higher Education Institution (HEI) *

21/05/2025, 21:30

Lecturer Survey - Arts Entrepreneurship Education in Higher Education Institutions

5. Name the Curricular Unit you teach *

5 Questions about your HEI and Curricular Unit

I promise it will be quick!

This survey was inspired by previous mapping work conducted by Dr. Marco Thom (Kingston University, UK) on arts entrepreneurship education offerings in the UK and Germany. However, this current study is independently carried out by me, with no direct involvement from Dr. Thom.

6. How likely will the art students at you HEI (Higher Education Institution) be prepared to live out of their art after graduation? (1 is not likely at all and 5 is extremely likely) *

1	2	3	4	5
---	---	---	---	---

7. Do you believe that entrepreneurial skills are important to make a living as a practicing artist successfully? (1 is Not Important and 5 is Extremely Important) *

1	2	3	4	5
---	---	---	---	---

8. Have art specific training programmes in entrepreneurship already been implemented at your HEI? *

- ☐ Yes, exclusively by the art department/faculty
- ☐ Yes, in collaboration with other faculties of the HEI
- ☐ Yes, in collaboration with a business school/business department
- ☐ Yes, in collaboration with external institutions
- ☐ No
- ☐ I do not know

9. Please rank the relevance of the following skills to successfully make a living as practicing artist, besides art specific technical skills and creativity and innovativeness. *

	Not Important	Little Importance	Useful	Very Important	Crucial	I Don't Know
Selling skills (incl. marketing and promotion)	☐	☐	☐	☐	☐	☐
Networking skills	☐	☐	☐	☐	☐	☐
Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)	☐	☐	☐	☐	☐	☐
Strategic thinking (planning) skills	☐	☐	☐	☐	☐	☐
Negotiation Skills	☐	☐	☐	☐	☐	☐
Opportunity skills (ability to recognize or create and realize (business/projects) opportunities)	☐	☐	☐	☐	☐	☐
Resource and Finance skills (cash management and funding)	☐	☐	☐	☐	☐	☐
Art industry knowledge (particularities of each field)	☐	☐	☐	☐	☐	☐
Communication and presentation skills (Business skills)	☐	☐	☐	☐	☐	☐
Team working / collaboration skills	☐	☐	☐	☐	☐	☐
Self Efficacy	☐	☐	☐	☐	☐	☐
Uncertainty/ ambiguity tolerance	☐	☐	☐	☐	☐	☐

10. Which of the following skills do you cover in the Curricular Unit you teach? (Please select all that apply) *

- ☐ Selling skills (incl. marketing and promotion)
- ☐ Networking skills
- ☐ Leadership skills (ability to set goals, to define a vision to get others enthusiastic about it)
- ☐ Strategic thinking (planning) skills
- ☐ Negotiation Skills
- ☐ Opportunity skills (ability to recognize or create and realize (business/projects) opportunities)
- ☐ Resource and Finance skills (cash management and funding)
- ☐ Art industry knowledge (particularities of each field)
- ☐ Communication and presentation skills (Business skills)
- ☐ Team working / collaboration skills
- ☐ Self efficacy
- ☐ Uncertainty/ ambiguity tolerance
- ☐ None of the above
- ☐ Other

21/05/2025, 21:30

Lecturer Survey - Arts Entrepreneurship Education in Higher Education Institutions

Zoom Interview

11. Is there anything else you would like to share about your teaching experience, the Curricular Unit you teach, or about arts entrepreneurship education in Higher Education Institutions? Are there any notable aspects of your institution or country's approach to this field?

...

12. Would you be available for a quick 15 minutes Zoom Interview until May 30th, 2025 ?

- ☐ Yes
- ☐ No

This content is neither created nor endorsed by Microsoft. The data you submit will be sent to the form owner.



Appendix C – Interview Authorization Forms Model

Interview Authorization Terms



Authorization for Collection, Processing of Information and Interview Recording

Student's Name: Lisa Kalil de Almeida
Institution: Universidade Católica Portuguesa, School of Arts
Master's Program: Enterprise Management for Creative Industries
Master's Dissertation: (working title) Mapping Arts Entrepreneurship Education in HEI in Portugal, Italy and Denmark
Supervision: Professor Luís Teixeira (lteixeira@ucp.pt)

Interviewee Name: <<Name>>

Date of Interview: <<Month Day, Year>>

Interview Format: Video Call / Survey

To ensure transparency and protect your rights, we request your authorization for the recording, collection and processing of data resulting from the interview for research purposes. Your consent is essential to ensure that the study is conducted in accordance with ethical and legal standards. You may withdraw your consent at any time without any penalty. We sincerely appreciate your willingness and contribution to our study. If you have any doubts or additional questions, please feel free to contact us via email at s-lkalmeida@ucp.pt.

Authorization:

I, <<NAME>>, hereby consent to participate in and authorize the recording of an interview for the Master's Dissertation titled "Mapping Arts Entrepreneurship Education in HEI in Portugal, Italy and Denmark," conducted by LISA KALIL DE ALMEIDA, Master's Candidate in Management of Creative Industries at Universidade Católica Portuguesa, School of Arts.

I understand that the information provided and recording of the interview will be used exclusively for academic purposes and agree to its collection and processing in accordance with GDPR regulations.

☐ I agree to participate in the interview.

☐ I do not agree to participate in the interview.

Date:

Signature:

Appendix D – Semi-structured Interview Guide

Semi-structured Interview Guide for interview with Lecturers and Course Coordinators



Semi-structured Interview Guide for Lecturers

Interviewee Name: <<Name>>

Date of Interview: <<Month Day, Year>>

Introduction (2 minutes)

Thank you for agreeing to this interview. I really appreciate your time and contribution to this study. Giving sequence to the research, after the survey, we now aim to deepen our understanding of how entrepreneurship is being taught in your curricular unit **<<Curricular Unit Name>>**, offered in **the <<Program Name>>** program at **<<Institution Name>>**, asking you some questions about your teaching experience in this unit.

I noticed from your background that you studied **[field of education]** and have worked with **[Project/Institution]**. **[COMMENT ON LECTURER'S CV]**

Before we begin, may I confirm if you agree to have this conversation recorded solely for research purposes? You already received the consent form via email — if not yet signed, feel free to do so at your convenience.

1. Overview of attendance

Let's begin with some context about your course. Could you tell me about how long the **<<curricular unit>>** has been offered at **<<Institution>>**. I'm also curious about your typical class size and the students' backgrounds—are they primarily from arts disciplines.

2. Preparation and Training

How did you prepare yourself to teach this unit? Have you received specific training or do you follow a particular framework such as the EntreComp?

Follow-up:

- a) Whose initiative was to form this curricular offer at the **<<institution>>**?
- b) Does your institution provide training, resources or support for your teaching of entrepreneurial competences?

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3. Preparing Students for the Future: Pedagogical Objectives

How do you believe that <<Institution>> is preparing the students students in the arts disciplines for their artistic careers in today's rapidly changing environment, particularly with developments like AI? Is your curricular Unit part of the strategy?

Follow-up: In the survey, you mentioned that you teach these entrepreneurial competences: **[cite competences]**. Could you elaborate on how these are incorporated into your teaching?

- a) Which teaching methods do you use in this unit (e.g., lectures, workshops, case studies, project-based learning)?
- b) Do you integrate real-world projects or collaborations with creative professionals and/or companies?
- c) Are there guest speakers, mentors, or external partners involved in the unit? Are there collaboration with incubators, creative clusters or professional networks?

4. Challenges and Strategies

What do you consider the main challenges when teaching entrepreneurial competences to students from art disciplines?

Follow-up: a) Have you noticed resistance from students towards entrepreneurial content?

b) Are there institutional or structural limitations that affect how you teach this subject?

4.1 (If curricular unit is elective) What do you believe draws students to your class?

5. Perceived Impact of Arts Entrepreneurship Education on Students

This final question is about your perception of the impact of teaching entrepreneurial competences to your students and how you perceive your unit help artists stand out in today's evolving creative economy?

Follow-up:

- a) Have you observed any changes in students' attitudes, behaviors or career paths as a result of this unit?
- b) Can you share an example of student success that you attribute to entrepreneurial competences?

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(if we have time) Extra questions:

- What would you improve or add to this curricular unit if possible?
- How should entrepreneurial competences teaching be approached in arts disciplines moving forward?

Closing (1 minute)

Thank you very much for your time and insights. Is there anything else you would like to add about teaching entrepreneurship in arts education that we haven't covered?

I really appreciate your contribution to this research. You brought me so many valuable insights! I will send a summary of the findings once the study is complete.

Appendix E – Full Inventory

Full Inventory of Higher Education Institutions and Curricular Units offering Arts Entrepreneurship Education Curricula by Country: Portugal, Italy and Denmark, Higher Education and degree programs they are housed: by QF-EHEA study cycle and concentration: Performing Arts, Visual Arts, Media Arts or Non-Artistic.

Portugal (2024-2025)

	Region (NUTS II)	HEI	# Total	EQF 6	EQF 7	Performing	Visual Arts	Media Arts	Non-Artistic
PT	Algarve	Universidade do Algarve	3	2	1	0	1	2	0
		Universidade de Evora	3	3	0	1	2	0	0
	Alentejo	Instituto Politecnico de Beja	1	1	0	0	0	1	0
		Instituto Politecnico de Leiria - ESAD.CR	3	1	2	0	1	0	2
		Instituto Politecnico de Tomar	1	1	0	0	0	1	0
		Instituto Universitario de Lisboa (ISCTE)	5	0	5	0	0	0	5
	Área Metropolitana de Lisboa	Universidade de Lisboa - FMH	2	2	0	2	0	0	0
		Instituto Politecnico de Lisboa - ESTC	6	3	3	3	1	2	0
		Universidade Europeia - IADE	3	3	0	0	3	0	0
		Universidade Lusofona	10	6	4	1	3	6	0
		Instituto Politecnico da Lusofonia	1	1	0	0	0	1	0
	Centro	Universidade de Aveiro	1	0	1	0	1	0	0
		Universidade de Coimbra	1	0	1	0	1	0	0
		Instituto Politecnico de Castelo Branco	1	0	1	1	0	0	0
		Instituto Politecnico de Coimbra - ESEC	1	1	0	0	1	0	0
		Instituto Politecnico de Viseu	1	1	0	1	0	0	0
	Norte	Universidade do Minho	2	1	1	1	0	1	0
		Universidade do Porto	3	1	2	0	1	1	1
		Instituto Politecnico de Bragança	2	2	0	1	1	0	0
		Instituto Politecnico do Porto	1	1	0	1	0	0	0
		Universidade Católica Portuguesa	6	1	5	0	0	3	3
		Universidade Portucalense Infante Dom Henrique	1	1	0	0	0	1	0
	R. A. Madeira	Universidade da Madeira	1	0	1	0	0	0	1

Bachelor's Level Course Units Inventory - Portugal

NAME OF HEI IN LOCAL LANGUAGE	COURSE UNITS IN LOCAL LANGUAGE (EQF 6)	ECTS
Universidade de Évora	Metodologia da Prática Profissional I	3
Universidade de Évora	Metodologia da Prática Profissional II	3
Universidade de Évora	Trajetórias Socioprofissionais do Ator	3
Universidade de Lisboa - FMH	Produção de Eventos em Dança	6
Universidade de Lisboa - FMH	Projetos em Dança	3
Universidade do Algarve	Gestão de Carreira	3
Universidade do Algarve	Produção Audiovisual	4
Universidade do Minho	Cultura e Identidade Profissional	5
Universidade do Porto	Metodologias de Projeto e Prática Profissional	6
Instituto Politecnico de Beja	Projeto e Portfolio	5
Instituto Politecnico de Bragança	Produção do Espetáculo	5

Instituto Politecnico de Bragança	Projeto de Prática Profissional	4
Instituto Politécnico de Coimbra - ESEC	Seminário de Inserção Profissional	12
Instituto Politécnico de Leiria - ESAD.CR	Criação e Comunicação Cultural	6
Instituto Politécnico de Lisboa - ESTC	Comunicação Interpessoal e Grupos de Trabalho	3
Instituto Politécnico de Lisboa - ESTC	Estratégias de Produção	5
Instituto Politécnico de Lisboa - ESELx	Práticas Profissionais e Empreendedorismo	9
Instituto Politécnico de Tomar	Portfólio/Formas de Apresentação	6
Instituto Politécnico de Viseu	Seminário de Projeto e Criação Cultural	7
Instituto Politécnico do Porto	Gestão da Carreira Artística	2
Universidade Católica Portuguesa	Modelos de Gestão para o Audiovisual	4
Universidade Europeia - IADE	Criatividade e Inovação nas Indústrias Criativas	2,5
Universidade Europeia - IADE	Portfolio e Empreendedorismo Digital	2,5
Universidade Europeia - IADE	Portfólio e Divulgação	6
Universidade Lusófona	Política e Economia da Cultura	4

Universidade Lusófona de Lisboa	Perspetivas Artísticas Contemporâneas I a V	15
Universidade Lusófona de Lisboa	Design de Projetos	2
Universidade Lusófona de Lisboa	Gestão de Projetos	4
Universidade Lusófona de Lisboa	Introdução às Estratégias e Práticas de Produção Audiovisual	5
Universidade Lusófona de Lisboa	Produção	4
Universidade Portucalense Infante Dom Henrique	Organização de Eventos Culturais e Artísticos	3
Instituto Politécnico da Lusofonia	Portefólio	4

Master's Level Course Units Inventory - Portugal

NAME OF HEI IN LOCAL LANGUAGE	COURSE UNITS IN LOCAL LANGUAGE (EQF 7)	ECTS
Instituto Universitário de Lisboa (ISCTE)	Cultural Entrepreneurship	6
Instituto Universitário de Lisboa (ISCTE)	Empreendedorismo em Cultura	6
Instituto Universitário de Lisboa (ISCTE)	Práticas do Mercado de Arte	6
Instituto Universitário de Lisboa (ISCTE)	Colecionismo e Curadoria	6

Instituto Universitário de Lisboa (ISCTE)	Cultural Entrepreneurship	6
Universidade da Madeira	Empreendedorismo Cultural	6
Universidade de Aveiro	Projeto de Espetáculos e Exposições	6
Universidade de Coimbra	Gestão e Produção Culturais	10
Universidade do Algarve	Criação em Grupo	6
Universidade do Minho	Práticas de Comunicação e Exibição em Media Arts	10
Universidade do Porto	Laboratório de Gestão de Projetos	6
Universidade do Porto	Empreendedorismo e Projetos Culturais	6
Instituto Politécnico de Castelo Branco	Gestão da Carreira	5
Instituto Politécnico de Leiria - ESAD.CR	Gestão Cultural I	6
Instituto Politécnico de Leiria - ESAD.CR	Gestão Cultural II	6
Instituto Politécnico de Lisboa - ESD	Práticas Complementares em Gestão Cultural	3
Instituto Politécnico de Lisboa - ESTC	Programação cultural - Cidade e território	16
Instituto Politécnico de Lisboa - ESTC	Produção Independente e Mercados	10

Universidade Católica Portuguesa	Portefólio e Showreel	3
Universidade Católica Portuguesa	Portefólio e Showreel	3
Universidade Católica Portuguesa	Parcerias, Redes e Internacionalização nas Indústrias Criativas	4
Universidade Católica Portuguesa	Gestão de Projetos e Plano de Negócios	8
Universidade Católica Portuguesa	Marketing, Marca e Negócio	6
Universidade Lusófona de Lisboa	Produção	5
Universidade Lusófona de Lisboa	Laboratório: Eventos e Visitas de Estudo	3
Universidade Lusófona de Lisboa	Introduction to the industry – transformations and opportunities	5
Universidade Lusófona de Lisboa	Entrepreneurship workshop	5

Italy (2024-2025)

	Region (NUTS II)	HEI	# Total	EQF 6	EQF 7	Performing	Visual Arts	Media Arts	Non-Artistic
IT	Nord-est	Conservatorio Statale di Musica di Bologna "Giovanni Battista Martini"	2	1	1	2	0	0	0
		Conservatorio Statale di Musica "Girolamo Frescobaldi" Ferrara	1	1	0	1	0	0	0
		Conservatorio Statale di Musica di Adria (RO) "Antonio Buzzolla"	1	1	0	1	0	0	0
		Università degli Studi di Bologna	1	1	0	1	0	0	0
		Libera Accademia di Belle Arti (LABA) – Rimini	2	2	0	0	1	1	0
		Università degli Studi di Udine	1	1	0	0	0	1	0
		Libera Università di Bolzano – Bolzano/Bozen	2	2	0	0	2	0	0
		Università degli Studi di Venezia "Ca' Foscari"	2	0	2	0	0	0	2
	Nord-ovest	Conservatorio statale di musica di Cremona "Claudio Monteverdi"	1	0	1	1	0	0	0
		Accademia Ligustica di Belle Arti di Genova	2	1	1	0	2	0	0
		Accademia di Belle Arti di Brera - Milano	1	0	1	0	1	0	0
		Accademia Albertina di Belle Arti di Torino	1	1	0	0	0	1	0
		Accademia di Como - Aldo Galli (IED)	1	1	0	0	1	0	0
		Accademia di Belle Arti "SantaGiulia" – Brescia	1	1	0	0	1	0	0
		Civica Scuola di Teatro "Paolo Grassi" – Milano	1	1	0	1	0	0	0
		SAE Institute. Creative media education – Milano	1	1	0	0	0	1	0
		Università degli Studi di Brescia	1	1	0	0	0	0	1
		Università degli Studi di Pavia	1	0	1	1	0	0	0
		IULM Libera università di lingue e comunicazione – Milano	1	0	1	0	0	0	1
		Università Cattolica del Sacro Cuore – Milano	1	1	0	0	0	0	1
		Università commerciale "Luigi Bocconi" – Milano	1	0	1	0	0	0	1
		Università Cattolica del Sacro Cuore – sede decentrata di Brescia	1	1	0	0	1	0	0
		Università degli Studi di Torino	1	1	0	0	0	1	0
	Centro	Accademia di Belle Arti di Roma	3	2	1	0	2	0	1
		Accademia di Belle Arti Macerata	1	0	1	0	1	0	0
		Accademia di Belle Arti Urbino	1	0	1	0	1	0	0
		Accademia di Belle Arti Carrara	1	1	0	0	0	1	0
		Accademia di Belle Arti Perugia	1	1	0	0	0	1	0
		Accademia nazionale d'arte drammatica (Roma)	1	1	0	1	0	0	0
		Accademia Internazionale di Teatro – Roma	1	1	0	1	0	0	0
		Rome University of Fine Arts (RUFA) – Roma	2	1	1	0	2	0	0
		Università degli Studi di Roma Tre	2	1	1	1	0	0	0
		Università degli Studi di Firenze	1	1	0	0	0	0	1
	Sud	Conservatorio Statale di musica di Teramo "Gaetano Braga" + Università degli studi di Teramo	1	0	1	1	0	0	0
		Accademie di Belle Arti L'Aquila	2	1	1	0	2	0	0
		Accademie di Belle Arti Reggio Calabria	2	1	1	0	2	0	0
		Accademia di Belle Arti di Bari	1	0	1	0	1	0	0
		Università degli studi di Teramo	2	1	1	1	0	0	1
	Isole	Conservatorio di musica statale di Sassari "Luigi Canepa"	1	1	0	1	0	0	0
		Accademia di Belle Arti di Palermo	1	0	1	0	0	1	0
		Università degli Studi di Messina	1	1	0	1	0	0	0

Bachelor's Level Course Units Inventory - Italy

NAME OF HEI IN LOCAL LANGUAGE	COURSE UNITS IN LOCAL LANGUAGE (EQF 6)	ECTS
Conservatorio Statale di musica di Bologna "Giovanni Battista Martini"	Tecniche della Comunicazione	5
Conservatorio Statale di Musica "Girolamo Frescobaldi" Ferrara	Gestione di eventi culturali e dello spettacolo dal vivo	3
Conservatorio di musica statale di Sassari "Luigi Canepa"	Diritto e legislazione dello spettacolo dal vivo	3
Conservatorio statale di musica di Adria (RO) "Antonio Buzzolla"	Avvio alla Professione: La tua Idea	1
Accademie di Belle Arti L'Aquila	Management per L'Arte	6
Accademie di Belle Arti Reggio Calabria	Economia e mercato dell'arte	4
Università degli Studi di Bologna	Organizzazione ed Economia dello Spettacolo	12
Accademia di Belle Arti di Roma	Management per l'arte	6
Accademia di Belle Arti di Roma	Pratica e cultura dello spettacolo	6
Accademia Ligustica di Belle Arti di Genova	Fondamenti di Marketing Culturale	6
Accademia Albertina di Belle Arti di Torino	Diritto, legislazione ed economia dello spettacolo	6

Accademia di Belle Arti Carrara	Diritto, Legislazione ed Economia dello Spettacolo	6
Accademia di Belle Arti Perugia	Fondamenti di marketing culturale	6
Accademia nazionale d'arte drammatica (Roma)	Organizzazione e Legislazione Teatrale	8
Libera Accademia di Belle Arti (LABA) – Rimini	Marketing e Management	6
Accademia di Belle Arti “G.B. Tiepolo” – Udine - ABAUD	Economia e mercato dell'arte	6
Accademia Internazionale di Teatro – Roma	Project management per lo spettacolo (Organizzazione del settore)	5
Rome University of Fine Arts (RUFA) – Roma	Management per l'arte	6
Accademia di Como - Aldo Galli (IED)	Diritto, legislazione ed economia dello spettacolo	4
Accademia di Belle Arti “SantaGiulia” – Brescia	Economia e mercato dell'arte	6
Civica Scuola di Teatro “Paolo Grassi” – Milano	Legislazione dello spettacolo, gestione economica delle compagnie	5
SAE Institute. Creative media education – Milano	Logica e organizzazione di impresa	4
Università degli studi di Teramo	Management per le attività culturali	10
Università degli Studi di Udine and Università degli Studi di Trieste	Economia e Gestione dello Spettacolo	6
Università degli Studi di Roma Tre	Modelli Gestionali di Teatro	6

Università degli Studi di Brescia	Economia e gestione delle imprese culturali e creative	9
Università Cattolica del Sacro Cuore – Milano	Leading People and Creativity	6
Università Cattolica del Sacro Cuore – sede decentrata di Brescia	Organizzazione delle aziende di spettacolo e d'arte	6
Università degli Studi di Torino	Produzione e organizzazione di eventi cinematografici	6
Università degli Studi di Messina	Lavoro e Organizzazione nelle Attività Creative	9
Università degli Studi di Firenze	Management delle Imprese Culturali	9
Libera Università di Bolzano – Bolzano/Bozen	Seminar 3: How to Approach Your Next Application: An Introduction	2
Libera Università di Bolzano – Bolzano/Bozen	Innovation Managing and Start-up	8

Master's Level Course Units Inventory - Italy

NAME OF HEI IN LOCAL LANGUAGE	COURSE UNITS IN LOCAL LANGUAGE (EQF 7)	ECTS
Conservatorio statale di musica di Teramo “Gaetano Braga” + Università degli studi di Teramo	Storia, Storiografia ed Estetica della Musica	6
Conservatorio Statale di musica di Bologna "Giovanni Battista Martini"	Tecniche della Comunicazione	5
Conservatorio statale di musica di Cremona “Claudio Monteverdi)	Diritto Legislazione e Management dello Spettacolo	3

Accademie di Belle Arti L'Aquila	Museologia e gestione dei sistemi espositivi	6
Accademie di Belle Arti Reggio Calabria	Management per L'Arte	6
Accademia di Belle Arti di Roma	Management per L'Arte	6
Accademia Ligustica di Belle Arti di Genova	Progettazione della Professionalità	6
Accademia di Belle Arti di Brera - Milano	Fondamenti di marketing culturale	6
Accademia di Belle Arti Macerata	Management per L'Arte	6
Accademia di Belle Arti Urbino	Management per L'Arte	6
Accademia di Belle Arti di Bari	Economia e mercato dell'arte	5
Accademia di Belle Arti di Palermo	Logica e organizzazione d'impresa	8
Rome University of Fine Arts (RUFA) – Roma	Management per l'arte	6
Università degli studi di Teramo	Organizzazioni e Lavoro nelle Industrie Culturali e Creative	6
Università degli Studi di Roma Tre	Modelli Gestionali di Teatro	6
Università degli Studi di Pavia	Scuola di Alta Formazione "Mestieri per lo Spettacolo, i Media e gli Eventi Culturali	6
IULM Libera università di lingue e comunicazione – Milano	Management e Start-up per L'Arte	9

Università commerciale "Luigi Bocconi" – Milano	Project and Team management	6
Università degli Studi di Venezia “Ca’ Foscari”	Project Management	6
Università degli Studi di Venezia “Ca’ Foscari”-	Labor Law and Contracts in Cultural and Creative Industries	6

Denmark (2024-2025)

	Region (NUTS II)	HEI	# Total	EQF 6	EQF 7	Performing	Visual Arts	Media Arts	Non-Artistic
DK	Hovedstaden	Københavns Universitet	1	0	1	0	0	1	0
		Det Kgl. Danske Musikkonservatorium	2	1	1	2	0	0	0
		Rytmisk Musikkonservatorium	4	3	1	2	0	0	2
	Midtjylland	Aarhus Universitet	4	2	2	4	0	0	0
		Det Jyske Musikkonservatorium Holstebro	1	1	0	1	0	0	0
		Det Jyske Musikkonservatorium Aarhus	4	3	1	4	0	0	0
		Den Danske Scenekunstscole	5	5	0	5	0	0	0
		VIA University College	1	1	0	0	0	1	0
	Syddanmark	Det Fynske Kunstakademi	1	0	1	0	1	0	0
		Syddansk Musikkonservatorium	2	1	1	2	0	0	0
		University College Lillebælt	1	1	0	0	0	0	1
	Nordjylland	Det Jyske Musikkonservatorium Aalborg	2	1	1	2	0	0	0

Bachelor's Level Course Units Inventory – Denmark

NAME OF HEI IN LOCAL LANGUAGE	COURSE UNITS IN LOCAL LANGUAGE (EQF 6)	ECTS
Aarhus Universitet	Arts Management, Policy and Practice	10
Aarhus Universitet	Kultur- og teaterpolitik	10
Det Jyske Musikkonservatorium Holstebro	Kunstnerisk entreprenørskab	10
Det Jyske Musikkonservatorium Aarhus	Kunstnerisk entreprenørskab	15
Det Jyske Musikkonservatorium Aarhus	Kunstnerisk entreprenørskab	15
Det Jyske Musikkonservatorium Aarhus	Pedagogical entrepreneurship	5
Det Jyske Musikkonservatorium Aalborg	Entreprenørskab: Det personlige lederskab, Omverden og kommunikation, Projektstyring og samarbejde, Projekt	12
Det Kgl. Danske Musikkonservatorium	Entrepreneurship (5th Semester)	4
Syddansk Musikkonservatorium	Entreprenørskab	2
Rytmask Musikkonservatorium	Innovation og Entreprenørskab	7.5
Rytmask Musikkonservatorium	Organisation og Ledelse	12.5

Ritmisk Musikkonservatorium	Entreprenørskab	10
Den Danske Scenekunstscole	Entreprenørskab (Entrepreneurship)	3
Den Danske Scenekunstscole	Entreprenørskab (Entrepreneurship)	2
Den Danske Scenekunstscole	Entreprenørskab (Entrepreneurship)	4
Den Danske Scenekunstscole	Entreprenørskab (Entrepreneurship)	3
Den Danske Scenekunstscole	Entreprenørskab (Entrepreneurship)	3
University College Lillebælt	Employability (nationalt fagele- ment)	5
VIA University College	Portfolio and Career Planning 1 and 2 – core area: Entrepreneurship	5

Master's Level Course Units Inventory - Denmark

NAME OF HEI IN LOCAL LANGUAGE	COURSE UNITS IN LOCAL LANGUAGE (EQF 7)	ECTS
Aarhus Universitet	Dramaturgisk Praksis	20
Aarhus Universitet	Dramaturgisk ledelse	15
Københavns Universitet	Kreative film- og mediebrancher (obligatorisk og konstituerende)	15

Det Fynske Kunstakademi	Kunst i praksis – et kunstnerliv i balance	0
Det Jyske Musikkonservatorium Aarhus	RAMA Festival: project management and project development (artistic and pedagogical elective)	10
Det Jyske Musikkonservatorium Aalborg	Entreprenørskab	9
Det Kgl. Danske Musikkonservatorium	Entrepreneurship (1st-2nd Semester)	6
Syddansk Musikkonservatorium	Entreprenørskab	12
Rytmask Musikkonservatorium	Entreprenørskab	10

Appendix F – Country Maps

Map of Portugal with plotted Higher Education Institutions

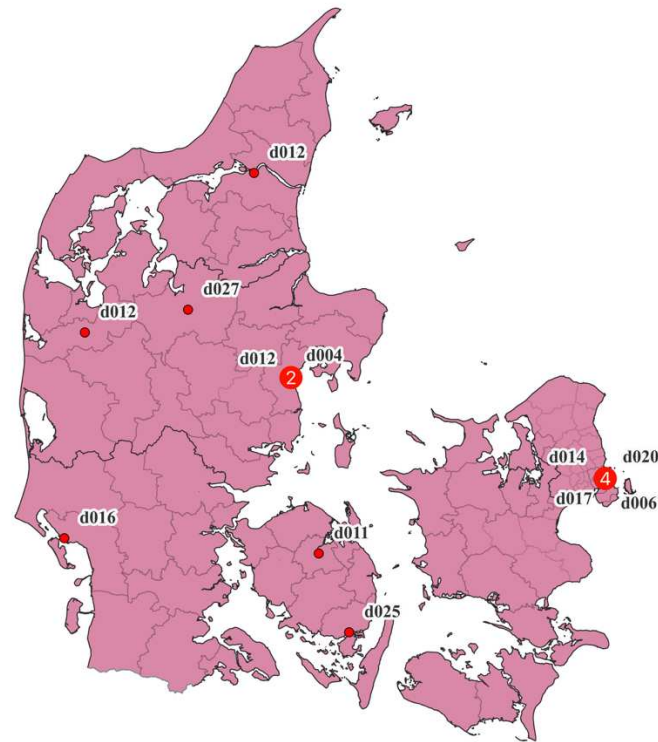


Map of Italy with plotted Higher Education Institutions



Source: Produced by the author

Map of Denmark with plotted Higher Education Institutions



Source: produced by the author

Appendix H – Pedagogical Activities (enlarged table)

Number of pedagogical activities per mode of acquiring knowledge and mode of transformation

	(NW)	(NE)	(SW)	(SE)	
Arts Entrepreneurial Competencies Taxonomy	Concrete Active	Concrete Reflective	Abstract Active	Abstract Reflective	Activities
1- Selling skills	25%	25%	25%	25%	4
2- Networking skills	57%	43%	0%	0%	7
3- Leadership skills	67%	0%	0%	33%	3
4- Strategic thinking	33%	0%	22%	44%	9
5- Negotiation Skills	50%	50%	0%	0%	2
6- Opportunity skills	50%	0%	0%	50%	2
7- Resource and Finance skills	40%	20%	20%	20%	5
8- Art industry knowledge	20%	30%	10%	40%	10
9- Communication and presentation skills	50%	25%	25%	0%	4
10- Team working / collaboration skills	75%	0%	25%	0%	4
11- Self Efficacy	50%	50%	0%	0%	4
12- Uncertainty/ ambiguity tolerance	50%	25%	0%	25%	4
Activities	25	13	7	13	58

Source: produced by the author

Appendix I – Word Cloud of AEE Related Terms

Word-cloud of arts entrepreneurship education related terms



Source: produced by the author

Appendix J – Interview Transcriptions

Interviews Transcription

Interview #1

Participant: PDK_01

Interviewer: Lisa Kalil de Almeida (I)

Date of Interview: May 19th, 2025

Video Call Recording: [Participant_1](#)

Total Recording Time [hour:minute:second]: 00:43:16

Recording Authorization: [PDF](#)

[Start of Interview at 00:00:42]

Interviewer: Yeah, of course. Uh thank you. And so let's begin uh about the context of your course. Uh I apologize for I don't really pronounce it well. *Entreprenørskab*.

Participant 1: cab.

I: Entrepreneurship

PDK_01: Absolutely. That's fine. That's the Danish.

I: It's I I'm trying. Uh

PDK_01: Don't worry.

[00:01:10]

I: So, uh, so it's been offered at the national—the Danish National School of Performing Arts. And I'm curious to know a little bit about the typical class size and the students' background, because I—saw that you teach um multiple disciplines. So for—the um—first, you have the—people in the playwriting, theater performance making, dance and choreography. So, um, just tell me a little bit about that.

[00:01:44]

PDK_01: Yeah. Um, I think I will start by saying that we have been—within curriculum have we had a course— or we have a course uh called entrepreneurship that was in the—from 2016 until now. Because in 16 this school became a BA school, *a bachelor school*. And also we had a couple of years where we had um—where we offered two master programs, but they—the leadership decided to close them down. So now we only have BA uh programs. Uh but that means that—it's it's quite uh new in the sense that the school of course has... been here for a longer time. Uh, but because we went from a four-year education into this three plus two or um this um... a bachelor structure. [cough]

I uh supported, at that time, by the leadership this—we decided that it should be um... a course that was um offered or was applied—an application for all students. Um, uh and I have been—

I have been um... because of the structure of the school, we have a largest larger school in Copenhagen and then we have campuses throughout four other cities.

Um, then I have had uh the people who are the—students who are—educating themselves within stage design, um...um...um... what do you call? In not... what is that? Um so... stage design... um... What is... what is it called the one who is actually leading the processes within theater? I forget [sic] the English word right now. I'll just look it up. Um... it's been a while since I have been speaking English. I can feel it in my... So instructor, no, that is not the word...

I: The director?

[00:04:09]

PDK_01: Director. Thank you.

I: Yeah...

PDK_01: So director, stage design, light design, sound design and the people who are doing uh what we could call production managing and craft.

I: Wow...

PDK_01: These people are together... in this school... uh around 18 people. Because we only take two each year.

I: Wow...

PDK_01: So this was one group. Another group is the actors that we—that have—I've had them uh, together, from the cities—we have three cities in Denmark. It's the same school, but three cities in Denmark where you can educate yourself as an actor. And then I took these people within, together with the people who did—who are educating themselves within musical performance. And they are about twenty...together... they are about... let's say... 26.

I: Wow...

PDK_01: So this is a larger group.

I: Uhum... But that's great.

PDK_01: Uh... Sorry?

I: That's great. That's uh... Yeah...

[00:05:22]

PDK_01: We are a very, very small institution because we are a very small country, so it doesn't make sense if we educate more. So we educate around... uh... uh.. let's say 40... 60 people each year. And then I took the dancers and I took them in in a group... um... for themselves. Mostly because they are the only international group, where the others are Danish people or Norwegian

or Swedish people, meaning that—I—that we can teach them in Danish. And then we have the dancers which are international people.

That means that I've had um smaller groups of students um within this course, which of course had—has been um wonderful in the sense that we have had the chance to do uh a lot of group work, but also a lot of conversation and reflection work where everyone in a way feel that they can hear each other, and we can listen to each other, and we can improvise, and we can change and we can—I can feel the room and make stuff go in new directions.

I: That's... That's really interesting uh... because you—you were talking about... uh... in the—in the questionnaire that I sent and the survey... You said you worked a lot of those... um... competencies like networking skills, leadership skills, uh... uncertainty, ambiguity tolerance, which means they are improvising, which is it's great. Uh, and all of these uh skills that you're teaching, um, you you're developing as a group as a everyone giving a possib—uh—a possibility of changing “let's go to this or that uh direction.” Uh...and... [cat interrupts] I'm sorry, my cat is here and he is making me... [laugh]

PDK_01: [laugh] He is curious.

I: Yeah, he's really curious like this—his mom is—is talking in English. Not in Portuguese.

PDK_01: “What is... What is happening? What? [Laugh] Yeah, yeah, yeah...”

I: Yeah... So it's interesting...

PDK_01: (inaudible) Yeah... um...

I: No, please. Please go ahead.

[00:08:00]

PDK_01: Yeah. I—I can say also to—and to contextualize a bit that I... When I started developing uh entrepreneurship at the art schools in Denmark... Because I've done it at the conservatoires also, and other places. It was about 2010, 11, and at that point there was uh researchers and—and um—and people at the University in Aarhus, which is the second largest city in Denmark, very small, of course. But there were university researchers who were—who started doing research within the—the—um—uh—the faculty of—uh—of human resource... Not human resource... But what do you call it? Humanistic? Is that the word?

I: Aham!

PDK_01: Faculties where you teach—where you teach within art or language or...

I: The liberal arts community. Maybe the—the faculty.

PDK_01: Within... Yeah. I...um... Yeah. But anyway... That doesn't matter. But they started to figure out or—or do research within the term of entrepreneurship because mostly, or only it had been connected to business schools—uh—where of course it's very aligned to growth, to

profit, to money, to expansion, stuff like that. Which doesn't make sense to put in an art frame because you never—you'll never get—or we can take away the famous people, but most of us will never get rich, will never expand, will never get profit.

So... And they talked about—they leaned into some different theories about thinking entrepreneurship as 100% relational. Which of course is a friction to the old idea of entrepreneurship, mainly the American idea of this man, mainly, riding towards the sunset on the other side of the sunset. There's some huge business going on and then you get rich, blah, blah. Which of course we—we know is not true, but... But there were a tradition of thinking about it as very individualized, very centered... Within how can I do stuff, how can I expand my possibilities, how can I... Blah, blah.

[00:10:50]

So... Just to say. I—it was very inspiring for me at the time that I could also lean in to very solid research about that. We could—it was time for making a change of the narrative also in the art schools because in the art schools you also have a tend—a tendency to talk about... um... the... [video call interference on screen]

I: That's interesting. It's because you did that [show thumbs up].

PDK_01: Yeah, yeah, because I did that... [goes back to topic “tendency to talk about...”]. ... to talk about talent, which is a strange word. To talk about that you made it [irony]. To talk about that you came into these lead schools, blah, blah, blah. It doesn't function like this, it's b*****, it's old fashion. Yeah.

[00:11:50]

I: Yeah... And it's— and it's interesting you—you mentioned that because I also come from the musical background. I went to music school for—and I—I—I—I heard all of that when I went to the conservatory: “Oh, you're in the best school of jazz and blah blah. And then when I left the school, well... I—I didn't know what I was gonna [sic] do. I didn't know how to sell myself. I didn't know how to negotiate. And—and so that's where it comes uh—you know... The bottom of my research comes from my own experience. And I was like “I need to—to understand and what what's up there that can be revolutionary to these students that are going to these uh art schools and are leaving the schools jobless with—without any idea of their future. So... This is where I started um, yeah, just wanted to say that.

PDK_01: Yeah. I—I'm glad you did. And I think we—we—we need to think about it as some—something that we—that we have to be... um... Talkative about and talk about—uh—for for—for a long time, because the narratives are so dominating within—as—as I see it. Also because it is so competitive, it is it's—and that is—that's for a fact. So—so I think what—what I've—what I've tried to do for many, many years, is to not... To not acknowledge, for instance, as you've pointed out [in the survey], skills like: uh... “how do I present myself to the world? What could be a way? Should I learn to make a website? Be better at negotiating? Should I be aware to what kind of knowledge, skills and competences I could stretch?”.

But in my teaching... and also within the values that—that—that I was leaning into, we can—if we start by saying that this is possible to do within a community of practice, so that we can ask each other questions; we can—we can share good experiences and bad experiences; we can—we can lend each other our lists and phone numbers and all that that we tended to say: “No, no, no. Now I got it, now you can't have it.” And that—that is—that is of course another way of looking... um... at the world. Which means that then it comes down to philosophy and how to be with people and—and—and also how to be... uh... There's—there's a—maybe you know it, but there's a very sort of common word within entrepreneurship that—that is called... it's—it's an American theorist—uh—who talks about *self-efficacy*.

I: Yes...

[00:15:26]

PDK_01: Yeah... And I've always struggled a bit with that word, but I try to translate it into to: *to be trustful within yourself*, and sometimes to act, but also sometimes just to be lost...; to ask—to ask questions; to be vulnerable; to say: “I don't know sh**, now can anyone help me?” So that *self-efficacy* is not sort of “ah... now I can” [mimicking someone being tough], but more like: “I trust that I am worthy enough to be able to try to be in this area of art... and whatever...” But, I'm also—I also trust that that there's always people who will be willing to help which—which if we talk about sustainability in the long run, work-life balance, whatever we can call it... This is crucial.

I: That's... uh... Fantastic!

PDK_01: (inaudible)... Yeah!

[00:16:36]

I: It's fantastic and—uh—hearing you say that—Like— I read a little bit about your project with the ERASMUS+, and—and it really caught my eye about this community of practice what [sic] you're saying... Um... Because I recently I went to study... Have you heard about *Art Thinking Improbable*? By this French School ESCP and professor Sylvain Bureau. So...

PDK_01: No...

I: Sylvain Bureau and Pierre Tectin, they developed a—it's a methodology called *Art Thinking*. It's a—so it's just like *Design Thinking*, but *Art Thinking*. And they apply in three days a possibility of people to create a community of practice. They call it *Scenius*. [Laugh]

PDK_01: Uhum.

I: Just like the—Picasso had a *Scenius*. And then—and they offer it to non-artists. So, my whole—uh—research started by researching this method of teaching entrepreneurship, entrepreneurial skills, through art—uh—to non-artists. And with this... And I—and it resonates a lot...

PDK_01: Would you send something to me?

I: Yes, of course!

PDK_01: Would you mind to send something to me about that?

I: Yeah! Right away! As soon as we finish, I'll send it to you.

PDK_01: Thank you.

I: And I think you would very much enjoy meeting Sylvain. And you speak French, I assume. Cause you (inaudible)... [Laugh]

PDK_01: Yeah, I do.

I: *Vous parlez Français.* [Laugh] *Je ne parle pas.* [Laugh]

[00:18:27]

PDK_01: (inaudible). No... but... That's—that—that—that sounds very interesting. Um...

I: Yeah.

PDK_01: And of course I—and—and...Um... There's something I—just that just came to my mind, because I think that... When I started teaching, there were also at—at the conservatories, also at the art schools in—in—in Denmark, there was often, and maybe you have also—um—met it... This—this—um... - what you call this?... - division between *hard skills* and *soft skills*...

I: Yes...

PDK_01: And I'm still struggling with what—of course I know with my intellect what people mean when they say it, so they mean - business plans and budgets, and—and negotiation skills, and knowledge about making your project descriptions and funding - which are crucial things to—to—to—to be able to either do or know enough about. Let's just say enough so you can ask for help.

And they too—people, talked about the soft skills, which were something about being good at communicating; something about being good at reading a room; something about being a nice person... I don't know... But I think that what I have tried throughout the years, and I'm not saying that I have succeeded all the time, but that's more to see—to situate whatever we talk about, whatever theme is on the plate today; to situate it in the student's, body and mind; situate it in the society, which means, for instance: we can talk and talk and talk about, let's just say: funding, state funding, private funding, blah, blah. But what if we are in a situation which we are often in Denmark? I guess it goes for other countries too - that suddenly there is kind of a crisis. Or things have changed so this State funding lost whatever half of what they have been offered last year.

So I think—what I think is important is that entrepreneurship becomes as—as—as dynamic and fluid as if you teach song, singing, dancing, acting, craft. And maybe that was what I tried and—

and—and I’m still trying, in some sense, to offer my students that... Which means, for instance, as an example: if we have a theme on the plate on the day that has to do with funding and negotiation.

I: Okay.

[00:22:12]

PDK_01: Let's say we have that, and then I come into a room with—with 15 people in the 20s, in their 20s, that are really—really annoyed about living in almost the most expensive city in the world, namely Copenhagen. Then they could say: “But what the f*** I get... What—what... This is out of context. We feel the pressure. We feel as a taboo about money, about what you earn,” but also, as one of my brave students said: “I can't afford to go to these coffee shops in Copenhagen because a coffee is \$50 Krone. Just an example of... Then, we talk about that, also. Then, we try to blend in and—I'm not—I'm not a therapist, so it's not—it's not a therapist room, but it has to be meaningful, honest, so we can say: “What the f***? How can I live in Copenhagen?” [acting a student] Sorry, I'm swearing.

I: No, no worry! That's great. That means that you're comfortable. [Laugh]

PDK_01: “How can I live in Copenhagen and be an artist? How can I live in Copenhagen and be in production leader? How can I... What do we do with this precarious field?” And if we don't open up to these vulnerable discussions with—where there can be anger, there can be tears, there can be anger and tears, and anger and tears. Then, in my opinion, we—we could - as one of my very good colleagues said at some point - “most of what we talk about in the hard skills, you can Google it. The other things need conversations, safe spaces, conversations, sharing, asking for help.”

I: And if it's not in school, where? Right? So...

PDK_01: Exactly.

I: So... uh... Coming... Like... Towards this—uh—towards the student... Like...

Your perception from the students! You're talking about how you—you open up for them. And... Do you notice changes in your students after they've, you know, been into your class and and—experienced entrepreneurship in multiple semesters - sometimes it's one or two, or one - and so... Is there anything you would like to share, like something they've—uh—feedbacks that they—they gave to you and your perception as well.

[00:25:03]

PDK_01: I mean, the feedback... uh... It's—it's a very small course, so I often have them for a very short time, meaning more—more or less two weeks, and sometimes it's spread out and sometimes not. The feedback throughout the years have been: “We feel lighter.” Which, of course, is not—I'm—I'm—I can't—I'm not there to fix anything. I don't have a golden key. I'm as vulnerable—not as vulnerable as them, but for instance: this summer I will stop at the school because they have decided to not to—to move forward with me. So I'm back, at the age of 57,

in in the freelance area, which I've been before. So—so I—I—I—I can't—I'm not there with a golden key—and—but they say that they feel lighter, they feel braver. In a way... And they feel connected to each other within the discussions that they have been. Some of them are also saying, of course, which is fine, we also got very specific knowledge about—about the field. It's—it's very—in—in classes like this, there are people who are very—have a huge amount of knowledge, for instance, about how many theaters are there [sic] in Denmark, what kind of structure, the political background for shaping the field, and other people knows nothing. So... But depending on—on the level of their knowledge, they can also say that they understood more about what—what the field is, but—but mostly they tell me on class and in the surveys that they feel empowered to—to dare, to reach out, to—to talk to people, to ask for help. They—they know more that it's possible to structure your life as—um—as a freelancer, because you can structure it on—on a weekly basis. We also do exercises that—where we try to see ourselves as houses and then we try to build these—these different rooms within ourselves, because we - most of us - are not able to reach out for anyone who helps you—tell us when to get a holiday or make a pension or something. So they also feel that they have a little bit more of feeling that they can actually take control. Now I say control, but that is not like “Oh, now I come out as an artist and then I have no clue,” but also I'm like someone who's tipping around like a crazy type.

[00:28:32]

I: Which is very interesting because... If you just take the student to a project management course that doesn't make the difference in their life such as what you're saying. You know... Just knowing how to do project management doesn't mean that you're going to know how to apply this skills to your life. And what you're saying is that you're observing that they are applying these new learnings to their own lives. And which is fantastic. You've followed the students over the years, have you—have you kept in touch?... or...

PDK_01: Yeah. I mean... I—I help a lot of my former students in—in—in my practice outside school as a coach or just a person whom they trust. And of course... The thing is that -and—and I'm also aware of that - that you can—that you can also forget what you—what you learn in school, or what you—what kind of epiphany or reflections you have in school.

So when I meet people outside school, they can... I mean, we often laugh in a very loving way about that—that it is also totally fine and okay for both for me and for them that they can meet me and still be like “What is... We don't know... And we forgot... And please say it again...” [acting as student] and—but—but the—but it's easier for me to—to—to grasp conversations with them. And I'm still thinking - which then in my situation will not be something that I will continue with because unfortunately, I will not keep—I will not be at the school after summer because they've decided to—to do it in—in other ways, which of course I'm against, but I can't do anything - but—but I'm—I'm—I will always... How to say that? [finding the right wording] I will always fight - not at this school anymore - but I will also... I will also—will always fight for the—for the thought of having entrepreneurship as a curriculum [pause] and not as something that you, let's just say, can just go out and figure out yourself.

I: That's amazing that's a—that's such a... It's a life—it's a life choice. It's something that it comes from the bottom of your heart and—and I can feel it that is—is—it's something that

you... It's a cause. It's a cause for you. And—and I—I—I share it with you. I share it the same way. So, I think that's why I felt so connected to—to your, you know, background. And it's very emotional for me to get to know you because you are someone that I, after I read a little bit about, and now that I get to know you, is someone that has paved the way to, and it's continuously paving the way to a theme that I am really passionate about.

So your work is really important. And that's why I see that people, when I am doing this research back in Portugal, because my—my school realized that they need to prepare better the students. Although they have been trying to work with different opportunities and some professors have brought interesting ideas, now they really want to build a better curriculum. They're doing that in a consortium with Aarhus University.

PDK_01: Okay, yeah.

I: Yeah, there—they just made a consortium with Matera Hub in a—in Italy. So that's why my—my initial research is Italy, Denmark and Portugal, because of this consortium. I was awarded a scholarship to research and so I'm—I'm really... This is just the beginning. And so...

PDK_01: Absolutely.

I: So I—I must say that it's a—it's a pleasure. Mange Tak. Mange Tak. How—how do you say? [asking about how to say thank you in Danish]

PDK_01: Mange Tak. Yeah. But— but—but, listen Lisa... I—I—I... um... I—I think I need to go because I can just see that my husband came home and I just we need to—to do some stuff this evening.

I: Of course.

PDK_01: So if—if it's okay for you, is it okay for—for us to—to wrap up now, for now?

I: [nods] Yes, yes! I've—I've...

PDK_01: And then we can just uh, because I—I also want to—I would also like to talk more, if—if—if you—if you want to, about what—what you do and also tell more about the Erasmus project, if you—if that could be... But I just promised him that I would... [talking about the husband].

I: Of course, and it's my—it's my pleasure to—to have another chat with you. It would be wonderful. Yes.

PDK_01: Yeah, yeah, yeah. And I'm kind of just saying that—I'm kind of—of—I'm kind of flexible in—in the nearest future, as I know it, for different reasons. So—so depending on what—what—what you need, you could also think about it of course, but maybe you also—also already know what—what kind of direction—because today of course... I—I also ramble a bit, this and that, because um... So I hope it—it—it—it was still meaningful.

I: So meaningful, very much meaningful, I must say.

PDK_01: But—but—but I'm really—I'd really like, if—if to—to, now I say, to—to help, if that is the word, but at least to—to carry on some different kind of conversations with you and also hear more—more about how you go along with this research. And—and if at any point I can also reflect, because of course just to—to say that, which is important for me. [pause].

[00:36:17]

I think that within—within the frame of a curriculum and entrepreneurship at schools, higher education, I think it is important that... How to say this? [finding the right wording]. I think it is important that both the school, but also the teacher, is really willing to put... I have to be willing to put myself aside, in the sense that—that in a split second things can turn really upside down. Let's just say what happened as, of course, all over the world, huge political things like—like *Black Lives Matters*, like *Me Too*, like whatever that some[thing]—where we cannot not talk about it. We cannot not say how does this influence? So, I think it's—it's interesting when you talk about building the curriculum... I—I would always hope for a school and a teacher that it—that it is a room filled or it is a curriculum filled with gaps and—and fluidity and also not progression [drawing a ladder with hands in the air].

It's not possible, in my pedagogical didactic sense, that you think about it as a staircase where you sort of stand here [in the bottom of stairs] like a dumb, little an idiot that doesn't know anything, and then you just have to climb the stairs. Which has been part of how some schools have looked upon entrepreneurship. I think it's horrible because it just creates fear and pressure and “Ah! I only went to the third step... What? Am I not entrepreneurial enough? What—what does it mean?” [acting as students].

I: Exactly.

PDK_01: So it's—it's—it's much more like something like this [showing with hands the format of a mixture of inputs].

I: And it's interesting. It's like learning and unlearning at the same time, right?

PDK_01: Absolutely. Absolutely.

I: And losing—and—and losing yourself, as you said. Sometimes just being on the drift, just being on not knowing where you are and finding the—the next answer. And that's really...

PDK_01: And... I'm meant... Sorry.

I: No, no, go—go ahead. [about interruption]

PDK_01: No... I'm—I'm just—I think that's crucial for me in terms of—of—of the conversations that is needed to be built into the—to the way we look upon the so-called “building the curriculum” [quoting with hands]. And that—that—we can talk more about that

in the sense of how we tried within the Erasmus project with these six countries to really... And we built, and you can see that on this website also, we tried to build, in a way, almost futuristic curricula that I know that people at some schools, maybe all schools would be like “God, no, this is too [flexible]” what, say, “You have to be more precise, you have to call it something, whatever, how many ECTS points,” all that s***.

And I know that this is part of the structure, but I will keep fighting that this is crucial, that—that we don't look upon entrepreneurship with progress with—with the look of—of—of the—the—the term progression. It doesn't make sense.

I: And it's—it's a very beautiful way to look at... Is a beautiful mess, right? The learning is learning and unlearning. I—I will send you also the information about the *Art Thinking Improbable*, because it's what the experience that you have been building and within your communities of practice, it's something that you can really co—connect to Sylvan Bureau. And because you speak French, it will be even easier to connect... Because...

I wish I spoke Danish. I apologize for not knowing Danish.

PDK_01: (inaudible)

I: In Portuguese.

PDK_01: Portuguese. Yeah, sorry. Yeah. I wish I spoke Portuguese. I think that's it's a beautiful language. So, but we have managed to connect with—with what—how we can do it, right?

I: Yes, it is true and... Mange Tak! I—I'll email you to—to [schedule] another meeting, and then we can chat more. And it would be amazing to—to discuss more with you. Thank you.

PDK_01: Do that and then we'll figure out how to—how to talk again, and when. And—and I, of course, will—will say if it's—if it's not a good time, and then we can just reschedule. But—um...

I: For sure.

PDK_01: Okay. Okay. I will go and get some dinner with my husband.

I: Godnat [Good night in Danish] How do you say good night?

PDK_01: Godnat.

I: Godnat.

PDK_01: Godnat. And what—what time is it in where you are?

I: It's... uh... 1:40—1:40 p.m. So it's... uh

PDK_01: In the afternoon.

I: In the afternoon. So it's five hours before.

PDK_01: Yeah. And it's almost 7:00 here in—in the evening, so I will go and grab some food.

I: All right.

PDK_01: Thank you, Lisa.

I: Mange Tak!

PDK_01: Take care, right? See you and talk again.

I: See you.

Interview #2

Participant: PPT_03

Interviewer: Lisa Kalil de Almeida (I)

Date of Interview: May 20th, 2025

Video Call Recording: [Participant_2](#)

Total Recording Time [hour:minute:second]: 00:33:25

Recording Authorization: [PDF](#)

[Start of Interview]

I: Muito—muito interessante, mesmo. Eu li o vosso texto sobre o modelo BBAC. E acho que tem—tens, assim, muita experiência. Eu posso aprender muito com o professor, então agradeço-lhe imensamente o vosso tempo aqui.

Como eu enviei, antes um pouco, os temas... Basicamente, é a visão geral, né, da participação dos alunos. Assim, a gente começa com isso. O professor já falou um pouquinho, né? Que todos os alunos são internacionais no Erasmus Mundus e—e no—e dois terços, no mercado das artes. Eh... mas...

[00:00:46]

PPT_03: Exatamente.

I: Eu gostaria que—eu tenho curiosidade de saber o tamanho habitual da—da turma? Eh... Enfim...

PPT_03: Uhum. OK. Ah, todos estes alunos, têm backgrounds bastante diversificados, quer em termos de experiência académica ou experiência profissional. Portanto, temos alunos que vão do campo da—da filosofia, das letras, da—da psicologia, de outras ciências sociais. Temos alunos com um background nas artes. Tivemos e temos alguns alunos com—que estudaram, e até exercem—exercem advocacia.

I: Uau!

PPT_03: Ah, sim. E já, portanto, em todas as turmas, uma pessoa. Já aconteceu duas pessoas. Estas turmas têm 35 elementos cada. São 35 no primeiro semestre, no Erasmus Mundus, e no segundo semestre, que é o semestre que estamos a ter agora, é a vez dos alunos do—dos mercados de arte, portanto, são mais 35.

I: Uau!

PPT_03: E há uma grande diversidade, eh, quer em termos de background, mas também em termos de objetivos profissionais e pessoais. E também temos alguns alunos que tiveram formação artística, quer no campo das artes performativas, que é menos, é mais raro, quer no campo das artes plásticas, que é mais comum para os alunos do—no mestrado dos mercados de arte.

Portanto, temos esta diversidade em termos de background e também diversidade em termos de origens geográficas. Ah, e portanto, no meio disto tudo, devo também dizer que relativamente ao conhecimento dos alunos, destes alunos, empreendedorismo, ou se quiser, em termos de gestão, normalmente é muito, muito limitado.

Por vezes temos alguns alunos que tiveram uma cadeira de economia ou até podem ter tido uma cadeira de empreendedorismo durante a sua licenciatura, mas isto são estamos a falar de 10, 15%. Exatamente. [em resposta ao sinal de pequenino/pouco que Lisa fez no vídeo].

E temos também alguns alunos que acumularam, e estão a acumular experiência profissional enquanto freelancers, ou até porque lançaram o seu próprio negócio. Portanto, aprenderam algumas coisas ligadas ao empreendedorismo ou a gestão de pequenos negócios, se quiser, de forma empírica.

I: Perfeito.

PPT_03: Mas isto também são, são exceções.

[00:03:52]

I: Interessante, porque eu, quando eu olhei a unidade curricular de empreendedorismo em cultura, eu verifiquei que, ligado ao ISCTE, também tinha um *projeto Erasmus Crebiz*. Tem alguma coisa relacionada à esse—essa unidade curricular? Ela nasce quando?

PPT_03: O *Erasmus Mundus* começou há dois anos atrás. O mercados de arte começou... Já tem mais que 10 anos. Mas, é só depois da pandemia que se tornou um curso internacional, ou seja, lecionado em inglês.

I: OK.

PPT_03: E depois existe um terceiro—uma terceira unidade curricular que é lecionada pela *professora Catarina Fodá*, integrada no outro mestrado chamado Estudos e Gestão da Cultura.

I: Uhum.

PPT_03: E naquele curso eu leciono Gestão Cultural, portanto, não leciono empreendedorismo. Portanto, também isso—tenho—tenho o meu papel nos três, digamos assim, mestrados do ISCTE ligados à arte e à cultura com—com, portanto, com intervenções diferentes. Por exemplo, no caso dos mercados de arte, também tenho outras responsabilidades para além do empreendedorismo. Agora, no, no seu caso, aquilo que interessa é o empreendedorismo.

I: É o empreendedorismo, mas é interessante saber também que os docentes estão envolvidos, um ajudando o outro também, a construir as unidades curriculares, né?...

PPT_03: É verdade.

I: E os cursos. Isso é interessante, porque, inclusive, entra na formação, né, do professor. Porque... É... Para a unidade curricular, né? Como que o professor se preparou, além de—do mestrado e do doutoramento, existe algum—alguma iniciativa da universidade, ou é dos professores, dos docentes, de organizar essas unidades curriculares? E se existe algum estudo, por exemplo, que o professor se inspirou para a unidade?

PPT_03: Eh, o... Estes—estas UCs são, digamos assim, concebidas com base do—da ideia geral do—do próprio—de cada um dos mestrados.

I: Tá.

PPT_03: Portanto, precisamos de falar com o diretor de cada um dos mestrados, para perceber qual é—quais são os objetivos mais abrangentes do—de cada um dos cursos dos mestrados. Sabendo este grande objetivo, cada um de nós faz as suas propostas, portanto, ligadas, às responsabilidades de docência, no meu caso de empreendedorismo cultural.

E nestes dois casos, que eu leciono, os objetivos para as minhas—a minha UC, que tem duas versões, mas são muito, muito semelhantes. Aquilo que muda é um bocadinho o foco, por causa da composição do corpo do—portanto—dos alunos que temos à nossa frente. O grande objetivo é os alunos trabalharem em grupo para desenvolverem um projeto empresarial no campo das artes, e da cultura.

I: Interessante. Então, mais no—no foco de *New Venture Creation*? Mas, também...

PPT_03: Exatamente, portanto. É mais..

I: (Inaudível) Desculpa.

PPT_03: Diga, diga.

I: Por favor. Prossiga...

PPT_03: É—é... Digamos assim, é *empreendedorismo aplicado* e não teoria de empreendedorismo.

I: Perfeito. E—e essa—essa maneira, né, você trouxe um pouco do BBAC para dentro também da—da sua—das—da UC?

PPT_03: O BBAC, essencialmente, é relevante para—para artistas plásticos...

I: Tá.

PPT_03: ...Que são realmente muito poucos aqueles que fazem estes mestrados, sendo eles artistas, que depois tencionam seguir carreira artística. Aquilo que é importante nós, portanto, tentar passar para os alunos, é este processo de começar com uma ideia ou com uma oportunidade; pensar nesta ideia, nesta oportunidade em termos de um modelo de negócio, um *business model*; a partir deste business model, desenvolver uma apresentação para fazer um *investor pitch*; e depois desenvolver um plano de negócios, um *business plan*.

E isto é um grande desafio, porque, como eu referi, a esmagadora maioria dos alunos não pensam desta forma. Estes não são alunos de economia nem de, nem de gestão. Portanto, nós precisamos—eu preciso de encontrar uma maneira para tentar abrir um pouco os horizontes destes alunos para, digamos assim, o lado de—do negócio. E a ferramenta que...

I: Perfeito. Eu ia justamente perguntar sobre as ferramentas do...

[00:10:11]

PPT_03: Ok. A ferramenta principal que eu utilizo é o *Business Model Canvas*. Portanto, não sei se tem experiência com o Canvas.

I: Sim. Já tive.

PPT_03: Talvez é a maneira mais intuitiva para introduzir este conceito de criação de um negócio, ou trabalhar uma ideia, ou aproveitar de uma oportunidade, para pessoas que nunca pensaram desta forma sobre os negócios, sobre desenvolver o seu próprio projeto.

I: Sim, as pessoas dificilmente elas concretizam. Elas têm ideias, né, mas elas não concretizam, visualmente. É muito importante para elas. É tátil, né? Quando o professor fala que tem o *pitch*, eles praticam o *pitch*, né? Eles praticam para o professor ou colaboradores externos? Como que acontece esse...

PPT_03: Normalmente eu tenho, portanto, para além de mim próprio, tenho dois convidados. Por vezes são pessoas fora da universidade. Outras vezes são—são colegas, são os próprios diretores do curso, para também fazermos uma avaliação acerca do progresso e do desenvolvimento destes alunos...

I: Perfeito.

PPT_03: ... Isto também tem mais dois elementos. Em primeiro lugar, o outro—outro elemento, que não é menos importante, é para as pessoas, os alunos, trabalharem em grupos. Porque faz parte do empreendedorismo...

I: Com certeza.

PPT_03: ... E neste processo de formação dos grupos, eu normalmente deixo os alunos fazerem eles próprios a gestão do grupo. Portanto, se eu precisar de intervir, significa que alguma coisa está a correr mal. E eu digo isto aos alunos logo no início. Portanto “uma das coisas que vocês têm que aprender, para além de várias técnicas em pensar no negócio, é a maneira como nós trabalhamos com outras pessoas que nós selecionamos, estas pessoas selecionando-nos para desenvolver em conjunto um projeto.” Portanto, os alunos, essencialmente, trabalham em grupo de quatro ou cinco elementos.

I: Perfeito. E o professor percebe algum desafio principal, alguma dificuldade, resistência dos alunos, dos estudantes, relativo a esse processo? Tem alguma limitação? Ou mesmo podem ser estratégias que o professor tem utilizado para combater esses desafios?

PPT_03: Eu não digo... Aliás, o maior desafio é tentar passar em primeiro lugar, logo no início, que o empreendedorismo nas artes e na cultura é algo muito, muito natural... Temos, por exemplo, muitos artistas, quer no campo das artes plásticas, quer no campo das artes performativas, que, em primeiro lugar, antes de ser artistas, têm que ser empreendedores. Por exemplo, um artista plástico, um pintor, não vai fazer uma carreira sendo trabalhador por conta de outra. Tem que trabalhar ele próprio ou ela própria nas suas coisas.

I: Perfeito.

[00:14:31]

PPT_03: A mesma coisa acontece, por exemplo, com músicos, que precisam de gerir mesmo a sua carreira a solo, mesmo um grupo, ou elas próprias, ou juntamente com outras pessoas, que são os seus managers ou agentes. Portanto, isto também faz parte do empreendedorismo. E dando estes exemplos penso que a maioria dos alunos, logo ao início, começam a fazer estas ligações.

I: Muito interessante. Muito interessante isso. Então, o professor traz o problema para eles, dizendo “olha, o artista, ele é antes empreendedor.” É interessante, eu não sei se o professor conhece o *Art Thinking Improbable*, que é uma metodologia francesa, que eles ensinam justamente essa parte. O professor conhece?

PPT_03: Não, não, não.

I: Ah, não? Eu fiz uma formação nesse—nesse método, que é *Art Thinking Improbable*, justamente para entender como é que eles, as pessoas, estavam ensinando empreendedorismo através do artista. E, para minha surpresa, é justamente mostrando esse percurso do artista, que ele é antes empreendedor e depois ele produz sua obra. Então, depois eu posso até compartilhar com o professor, se tiver interesse.

PPT_03: Ótimo. Uma outra coisa que eu não disse é que no caso do mestrado em mercados de arte, mas também no caso do Erasmus Mundos, os alunos têm outras disciplinas ligadas, digamos assim, ao mundo dos negócios. Ou seja, fundamentos de gestão, contabilidade e

finanças, portanto, introdução à contabilidade e finanças, e também marketing. Portanto, quando chegam no segundo semestre - ou ao mesmo tempo - no caso do Erasmus Mundus, estão a ter estas disciplinas. Quando eles—eles elaboram, ou trabalham na sua ideia, no seu projeto, elas começam a perceber a utilidade dos princípios de gestão, a utilidade da parte financeira, a utilidade do marketing, porque estas componentes são—são fundamentais para desenvolver, e depois gerir um projeto.

Portanto, este curso também faz uma integração não teórica, mas na prática, de conhecimentos que os alunos ou adquiriram ou estão neste momento a adquirir. Portanto, quando—quando eles aprenderam a criação de valor, falaram sobre a estrutura, sobre recursos, por exemplo, no curso de gestão, agora começam a perceber por que que estas coisas são úteis. A mesma coisa acontece com o marketing; a mesma coisa acontece com alguns princípios muito básicos para a estrutura de custos, por exemplo.

[00:18:00]

I: Impressionante. É impressionante, porque o que o professor está me dizendo é que a mudança, ela acontece no mesmo momento. Ele—ele percebe já que ele pode usar aquela—aquela habilidade que ele aprendeu.

PPT_03: Exatamente.

I: Muito interessante o modelo de aplicação da unidade curricular. E isto... <<

PPT_03: >>E isto...

I: Por favor...

PPT_03: Portanto, eles percebem que aquilo que eles dedicaram, ou estão a dedicar tempo a aprender, é algo útil para uma coisa que estão a trabalhar ligado ao mundo real...

I: Perfeito.

PPT_03: ... A criação de um negócio, por exemplo.

I: E o professor percebe, assim, alguma—alguma—algum impacto no percurso depois da graduação, ou mesmo depois que passou pela unidade curricular, se o aluno ele tem algum—ele vai atrás desse negócio, ou tem algum exemplo de sucesso que o professor pode partilhar? Não precisa dar nome, mas se tiver algum exemplo.

PPT_03: Já... Já houve várias... Já... Já temos alunos que ou formaram o seu próprio negócio, ou estão a seguir, digamos assim, uma carreira de *solopreneur*, e dizem que—mesmo que— os conhecimentos que adquiriram no mestrado - ou nesta UC - são fundamentais para eles, não digo gerir (inaudível), mas pelo menos começar a dar este primeiro passo enquanto empreendedores.

I: Perfeito. É interessante. Que bom saber. Eu poderia ter escolhido, então, esse—esse mestrado. Quando eu, claramente, eu sou brasileira. Né? [Risos]

PPT_03: Sim. [Risos]

I: E quando eu fui buscar os mestrados, né, em relação—olhando para a gestão, porque eu sou, na minha origem, artista. Eu sou cantora e fui estudar jazz e performance na universidade, nos Estados Unidos. Depois, junto com, estudei cultura e mídia também. Lá tem a possibilidade dos *double majors*, né?

PPT_03: Exatamente.

I: BA/BFA. Então, justamente, é muito interessante conhecer as oportunidades de ofertas de estudo. Isso me—é o que me motivou também buscar mais informação sobre o empreendedorismo, porque eu percebi que, como artista, se não há esse conhecimento, não importa. O problema é que você não vai fazer nada se você não é empreendedor. Né? A carreira, ela depende dessas outras habilidades.

PPT_03: Exatamente, exatamente. Portanto, podemos não, digamos assim, ensinar algumas destas skills diretamente? Por exemplo, no seu *Survey* havia uma pergunta sobre *negotiation*. Negociação.

Nós, pelo menos eu, diretamente não—não ensino isto. Mas se houvesse, por exemplo, um segundo curso de empreendedorismo, ou um curso a fazer, digamos assim, ligeiramente mais avançado para um gestor, ou para um gestor cultural, ou para o empreendedor, obviamente este elemento ia ser integrado. Agora, porque isto é o único curso de empreendedorismo que os alunos têm nestes mestrados, não podemos fazer tudo que, se calhar, devíamos fazer porque já não há tempo, não há horas. Portanto, por isso que o nosso objetivo é pensar, tentar desenvolver um modelo de negócio, saber apresentar verbalmente, portanto, a apresentação, e também escrever.

Portanto, que ajuda... Também, diretamente, não ensinamos comunicação, mas os alunos praticando para a apresentação e escrevendo o *business plan*, indiretamente aprendem um bocadinho disto.

I: Com certeza, a prática que o professor tem ensinado através da—até ligado ao mundo real, é muito... Ela ensina muito. O que eu tenho lido, é muito dessa... O Project Based Learning. Tenho lido muito sobre a aprendizagem essencial [experencial], como ela é importante para esse processo, principalmente do empreendedorismo. Então, é muito interessante poder conversar com o professor e conhecer um pouco mais...

O intuito desse trabalho de dissertação é realmente entender o quanto está sendo ofertado, o quanto esse—esse—essa área, esse *field*, ele pode crescer, pode se desenvolver. A gente tem pontos pequenos ainda. A minha pesquisa é Dinamarca, Itália e Portugal. E percebe-se diferenças em avanços, muitas vezes porque existia uma política pública na Dinamarca, em 2009, e aplicada. Em 2011 começou, de fato, a aplicação dessa política pública, em que se torna importante e necessário esses cursos em empreendedorismo. Então, quem sabe Portugal, não sei, o professor tem participado dessas discussões no AIMAC? Não sei se esteve lá.

PPT_03: No ano passado, sim, mas não falei sobre empreendedorismo, falei sobre a gestão de museus. Portanto, aliás, o AIMAC no ano passado foi no ISCTE, nós fomos os *hosts*, mas não foi sobre empreendedorismo porque tinha outro projeto, tinha outro interesse em falar sobre a gestão de museus, porque a gestão de organizações culturais é uma outra vertente do meu—do meu trabalho. Mas, realmente, o problema não é integrar o empreendedorismo neste tipo de mestrado, eu penso que é mais difícil integrar o empreendedorismo nas licenciaturas e nos mestrados nas escolas de arte. Isto é muito mais—é muito mais difícil. Até nos Estados Unidos ou noutros sítios, há escolas que são completamente, digamos assim, opostas à entrada do empreendedorismo ou a qualquer curso ligado à gestão fazer parte ou integrar um curso, um programa, puramente artístico, quer nas artes plásticas, quer nas artes performativas. Existem alguns sítios, é verdade, mas são exceções, não é a regra.

I: É certo isso. E o professor mencionou no seu texto que eu li sobre “a arte pela arte.” Muitos, acho que ainda olham a arte pela arte e as pessoas—parece que [a arte] não é integrado ao mercado. Enfim... <<

PPT_03: >>Exato

I: Eu espero poder contribuir para esse campo de estudo em Portugal. Portugal que me acolheu e pretendo continuar me desenvolvendo como académica, esse é o meu objetivo.

PPT_03: Ótimo.

I: Eu gostaria de perguntar se tem alguma coisa que o professor gostaria de falar a mais. Se a gente não abordou, pode também me enviar?

PPT_03: Assim, de repente, não me ocorre mais—mais nada. Penso que fez o seu trabalho de casa com os tópicos. Mas eu... Aliás... Nós não temos falta, neste campo da cultura, das artes da cultura, não temos falta de interesse por parte dos alunos. Portanto, temos cada vez mais. E cada vez mais, portanto, aprendem obviamente, tem que aprender o empreendedorismo quando é obrigatório, ou muitos optam pelo curso de empreendedorismo, no outro mestrado, que não é uma UC obrigatória. Portanto, eu penso que os alunos têm interesse e têm interesse para aprender mais este lado prático do empreendedorismo e não a história ou a teoria do empreendedorismo, que é muito interessante, mas é para alunos de economia ou de gestão ou para... Pronto... Para outros campos.

Portanto, este empreendedorismo aplicado é algo que penso realmente que os alunos apreciam mesmo este—este curso e fazem o curso com, portanto, aplicam-se mesmo, e dedicam tempo a pensar nos projetos e interagir com seus colegas de grupo, interagir obviamente comigo. Portanto, eu fico muito satisfeito com a presença dos alunos e com a prestação dos alunos neste curso, portanto, estou bastante contente.

[00:29:16]

I: Isso é muito bom. E ouvir o professor falar do interesse, mostra também que a Universidade—a Universidade, o Instituto, ele está preocupado, o ISCTE está preocupado com o futuro também dos seus alunos, se eles vão ter um sucesso na graduação, estarão preparados

para o mercado nesse mundo que está mudando, em que a gente está falando de *IAs*. E eu acho que isso aplicado, o empreendedorismo aplicado, ele também, provavelmente, aborda essas questões, ele está atual.

PPT_03: Exatamente. Portanto, quando os alunos pensam na viabilidade do seu projeto - nos últimos três anos, obviamente - pensam também nos desafios, mas também as oportunidades que a inteligência artificial apresenta para o seu projeto em si. Portanto, quando estudam o mercado, quando estudam estes fatores externos, quando tentam contextualizar o seu projeto, obviamente pensam mais nesse fator, e também isto serve como alerta para situações profissionais futuras.

I: Isso é extremamente necessário e muito—muito—muita admiração pelo professor estar conseguindo educar os alunos nessa área. E eu quero agradecer imensamente o seu tempo, muito valiosas contribuições. Realmente foi muito proveitoso, muito mesmo. Enfim, assim que eu tiver as conclusões, eu posso compartilhar com o professor, se o professor tiver interesse.

PPT_03: Claro, claro. Claro. Sim, sim, sim. Com todo gosto.

I: Então, eu agradeço, espero poder um dia cruzar os caminhos, visitá-lo aí.

PPT_03: Claro, claro.

I: Hoje estou em São Paulo, no Brasil, por agora.

PPT_03: Ah, ok.

I: Estou por... Eu voltei à casa da minha família para poder escrever e focar somente na pesquisa. O trabalho—eu tive que parar o trabalho, então... Nesse momento é... Mas volto a Portugal logo para a defesa e seguir a vida.

PPT_03: Então, vai dando notícias. Tenho muito interesse em ler o seu projeto na fase final ou depois de ser defendido ou publicado e ficamos em contato. Se precisava de alguma coisa, pode sempre entrar em contato comigo.

I: Muito obrigada, agradeço. E o professor também, quando quiser vir ao Brasil, ano que vem o AIMAC é aqui no Brasil, no Rio de Janeiro.

PPT_03: Sim, sim, o próximo é no Brasil, é verdade.

I: O professor já esteve no Brasil?

PPT_03: Não, não, não. Não, não aconteceu.

I: Ainda,

PPT_03: Ainda, ainda! Sim, sim.

I: Então, agradeço imensamente. Muito obrigada.

PPT_03: Foi um prazer. Foi um prazer. E boa sorte. E se precisar de alguma coisa, não hesite, podem entrar em contato comigo e vou tentar ajudá-la.

I: Agradeço imensamente.

PPT_03: Ok, então, boa sorte.

I: [despede-se de maneira brasileira] Brasileiros sendo brasileiros, não é mesmo?

PPT_03: É verdade.

I: A maneira de interação é, sim, diferente. Um abraço. Muito obrigada.

PPT_03: Um abraço. Foi um prazer. Tchau, tchau.

Interview #3

Participant: PPT_07

Interviewer: Lisa Kalil de Almeida (I)

Date of Interview: May 20th, 2025

Video Call Recording: [Participant_3](#)

Total Recording Time [hour:minute:second]: 00:31:29

Recording Authorization: [PDF](#)

[Start of Interview]

I: Pronto. E então, é realmente, é uma—é um inquérito que passa por um—um processo que fala sobre a participação dos alunos, né, a percepção. E entre... a vossa formação, como que foi pensada essa UC; e objetivos pedagógicos, né? Muito que a professora já mencionou um pouco, né? E basicamente, depois exemplos, né? Então, a—a entrevista está dividida assim.

Primeiro, eu queria perguntar sobre a—eu tenho uma curiosidade sobre o tamanho—o tamanho habitual da turma. A procedência dos—dos estudantes na cadeira. Se ela—ela tem—quais são os cursos? (inaudível).

PPT_07: Sim. Atualmente, não é? Quer saber atualmente. Portanto, é uma carreira, é uma unidade curricular obrigatória para todos os, os ramos do curso de licenciatura. E tem à volta de 40 a 50 alunos.

I: Uau! Mas não começou assim. Não? Antes eram menos alunos?

PPT_07: Eh, no início eram menos alunos, porque só tínhamos 20 vagas, e nos primeiros anos do curso, o curso estava a começar, tinha poucos alunos, não é? Mas, tivemos sempre à volta de...

[Interrupção da conexão de internet]

I: Professora?

PPT_07: Sim?

I: Peço desculpas, acho que tivemos um problema de conexão.

PPT_07: Ah.

I: A professora estava falando que antes eram apenas 20 vagas, e os alunos...

PPT_07: 2009, 2010, tivemos cerca de 20 alunos. E agora, atualmente, é que já temos entre 40 a 50 alunos todos os anos, pronto. Todos os anos... E esses alunos são das várias especialidades, não é? Uns são de interpretação de—de vários instrumentos, e de orquestra, e depois também de piano e, no Brasil, viola de dedilhada, não é? Ou aqui nós dizemos guitarra; direção coral e musicologia.

I: Muito bom.

PPT_07: E todos têm essa cadeira.

I: E a professora foi, é, assim, inovadora, né? Por que não—não existia, como a professora falou, não existia em Portugal nenhuma escola de música que ensinasse essa dimensão profissional, né?

PPT_07: Não, não. Esta cadeira não existia em nenhum curso de licenciatura em música em Portugal. Foi—foi inédita.

I: E, então, como que foi a preparação? Como é que a sua formação entrou nessa—nesse desenvolvimento desse—dessa unidade curricular? A professora acabou utilizando... (inaudível)

PPT_07: Sim, sobretudo a minha formação, eu sou uma das primeiras licenciadas no país em ciências musicais/musicologia, não é? Mas com a designação alemã, na Universidade Nova de Lisboa. E lá eu tive cadeiras que, de alguma maneira, me sensibilizaram para estas questões, nomeadamente: sociologia da música. E, também, etnomusicologia. Duas cadeiras de etnomusicologia. E, portanto, eu entendi que era—era importante que os alunos tivessem essa formação, porque, como lhe disse há pouco, sentia por parte dos jovens, alguma—às vezes até algum preconceito face à atividade profissional dentro da área da música, que é muito diversa, não é? E, portanto, eles achavam que só eram profissionais da música, músicos, aqueles que seguem uma carreira como intérpretes, a que hoje dizemos: a performance, não é? Em inglês. Mas na realidade, mesmo esses que seguem a área da performance, acabam todos, também, como eu digo, por lecionar.

Então, eu sentia que era muito importante que eles tivessem essa consciência, por um lado, da sua identidade como músicos, o que é que iam ser ao longo da sua vida como músicos. Que funções? E depois, também, o perfil... Que características é que deviam—deviam ter. Essa—essa identidade, não é? Não se sentirem... jovens: “ao final, o que é que eu sou? Eu quero ser pianista, mas eu não tenho oportunidade de fazer concertos a solo. Se fosse—se eu tivesse usado

violino, ainda ia tocar para uma orquestra, por exemplo, questões dessas em que os alunos se sentiam um pouco perdidos.

E depois que—o perfil, nós tentamos na—quando eu lecionei a cadeira, também, identificar características de um perfil profissional. Que características é que eles deviam ter como profissionais—como profissional. E depois, também, pô-los a discutir dentro das várias profissões de ser músico. E não verem ser músico como uma só profissão.

[00:06:47]

I: É uma profissão que ela é—ela é muito complexa, né? Ela é uma profissão que ela pode ir para muitos campos. A professora mesmo, né, tem esse percurso muito interessante de—da—de o estudo da musicologia, né, como a professora lembrou. E também com o piano, como concertista, diretora de orquestra. Então, eu fico a pensar aqui que existe também essa, esse olhar da própria professora... Por isso que só poderia ter sido você que trouxe isso, né?

PPT_07: Há outros também...

I: Então, muito interessante... Em 2009...

PPT_07: E a questão da cultura também. A cultura da minha profissão. Então—então “eu vou ser pianista, e eu não conheço os pianistas dos meus...” - eu digo sempre piano porque é o meu instrumento, mas qualquer instrumento - “não conheço os—os pianistas...” E o que é ser pianista? A cultura da profissão, não é? Os alunos não—não—nunca tinham pensado nessas—nessas questões, e portanto, acho que essa cadeira também os ajudou a pensar um bocadinho nisso, de juntar a questão da cultura da profissão e a identidade da profissão. Por isso se chama “Cultura e Identidade”. Foi um bocadinho isso. Porque o programa, eu posso lhe mandar por *mail*, o programa inicial, de quando o curso foi criado. Não sei se terá interesse.

I: Sim! (inaudível) Agradeço!

PPT_07: O que eu procurava fazer era de facto construir com os alunos essa identidade profissional e perceber que dentro de uma formação de um músico culto, quais são os vários domínios e as vertentes da profissão e, sobretudo, como estava a dizer, ligar as dimensões teórica e prática. Isso é muito importante. Portanto, os alunos problematizaram esses conceitos, mas também tiveram que demonstrar uma posição informada das próprias instituições musicais, enfim, sobretudo, em Portugal. Mas também com um conhecimento geral no mundo. Mas... Conhecer as dimensões do profissionalismo foi de facto, também, outro ponto que eu achei que os alunos gostaram—gostaram de trabalhar, não é? “Qual é o nosso discurso?” [perguntando como se fosse um aluno] “Qual é o nosso labor.” Para quem está ligada à performance musical, e como relaciona isso com o discurso histórico? Lá está, entre a musicologia e a prática.

I: E a genealogia também, o que você—o que a Professora falou.

[00:10:23]

PPT_07: Exatamente, todos eles tiveram... Eles tiveram que fazer esse trabalho. E esse trabalho

eles ficaram, descobriram... “O, professora, eu nunca tinha dado conta, eu não sabia com quem é que o meu professor tinha estudado” [perguntando como se fosse um aluno]. “Então, a escola de interpretação que eu sigo é esta”. Por exemplo. Esse é um exemplo. E pronto... E depois também, claro, eles tiveram que estudar toda a documentação proveniente das Nações Unidas, da Unesco, da União Europeia, sobre os processos de produção cultural.

I: Uau!

PPT_07: Isso também me pareceu... Foi um aspecto que eu acho que também foi... Que eles gostaram imenso. Aliás, eles leram um artigo, voltando à esta questão que eu trabalhei bastante, que é um artigo de um—de um... *Desmond Marc*... Mas, depois vai ver o Marc Desmond, que é *The Music Teachers’ Dilemma: Musician or Teacher*. O dilema, não é? Se são professores ou se são músicos... [Risos]

I: Eu vou buscar esse artigo.

PPT_07: Eu mando-lhe aqui o programa, que tem a bibliografia sucinta. E depois pode ver, porque este artigo está na net, não é?

I: E os métodos que, então, a professora colocou, inicialmente, para ser passados esses... Esses (inaudível)

[00:12:13]

PPT_07: Na aula, foram dois. Um que, enfim, na—na—na minha área é muito importante, que é uma exposição dialogante. Eu lanço sempre a questão, um tema... a aprendizagem através da problematização e, portanto, por os alunos a pensar sobre, não é? Lerem artigos e discutirem. E depois, a realização de trabalhos práticos, de trabalho de projeto. Portanto, a pedagogia através da resolução de problemas, a metodologia, não é, que utiliza esse método. E o outro é a pedagogia através de um trabalho—de trabalho prático. Eles têm que realizar um trabalho de campo. Portanto, não foi uma cadeira, digamos, avaliada com um teste escrito, não. A realização de um projeto com um tema escolhido por eles, mas em diálogo com o professor, e depois as aulas, sobretudo, a discussão e compreensão. Portanto, muito eu expunha, levantava as questões e depois os alunos tinham que participar, não é? É aquilo que eu chamo da exposição dialogante.

I: Muito interessante.

PPT_07: Agora, eu acho que tem que haver a exposição primeiro. Para mim, não é? Acho que o professor primeiro tem que expor os temas, tem que lhes dar a conhecer as questões, tem que contextualizar o tema que estão a estudar, e depois então os alunos leem artigos e dão as suas opiniões e problematizam as questões, não é? Que os ponha obrigar, portanto, uma aprendizagem através da compreensão musical, e não um teste escrito em que tinham que decorar e responder. Não. E depois o trabalho-projeto, porque o trabalho-projeto é uma metodologia que eu acho que é fantástica. Porque põe os alunos a meter a mão na massa, não é?

Eles têm que idealizar, por exemplo, atualmente, eu penso que o doutor Ângelo Martinho, que é o professor que coleciona, que faz isso, os alunos têm que apresentar a proposta, por exemplo, de um festival de música. Como organizar e como fazer um festival? Eles têm que apresentar um projeto. Como conseguir financiamentos? Portanto, não só idealizarem a parte artística, a escolha do repertório, dos músicos, o tema do festival, mas depois também toda a parte de organização desse festival. Qual é o financiamento? Tudo provisório, como se faz um projeto, como se fosse uma candidatura de um projeto ao governo para ter patrocinado, não é? Eles têm de fazer isso.

I: Isso é para nós que estudamos antes...

PPT_07: Não tiveram isso, não é? Eu não tive.

I: Eu não tive também. E eu acho que... talvez até venha dessa falta, de sentir a falta consigo e comigo. Esse é o motivo também da minha investigação. <<Ele vem também do lugar que eu não tive.

PPT_07: >>Curioso.

I: Portanto, eu olho por esse viés também como—que—que oportunidades estamos oferecendo aos nossos alunos artistas de hoje?

[00:16:30]

PPT_07: Claro. A cadeira também é—é no terceiro ano, é uma cadeira semestral, no último ano da licenciatura, porque os alunos já tiveram um percurso, não é? E agora, vão para a sua vida profissional. E então... Acho que estes conceitos que eles trabalham na—na cadeira são—são extremamente importantes, não é? Mas depois poderá, eu penso que o programa atual está, claro, o doutor Ângelo Martingo, acho que está bem feito, eu acho que é muito interessante, mas está na net, não é? Se for à página da Universidade do Minho e vê o nosso curso. E depois tem lá a cadeira e tem o programa atual, não é? E eu mando-lhe por *mail* o primeiro programa que foi, enfim, a iniciar.

I: O motivo de tudo, o motivo.

PPT_07: Exato, foi a novidade. E eu depois, claro... Passei a cadeira ao doutor Ângelo Martingo porque ele tem—está muito mais na área da Sociologia da Música, não é? Ele dá também a cadeira de Sociologia da Música. Enquanto que eu, enfim, depois o meu doutoramento foi em Musicologia Histórica, não é? Portanto... Mas, confesso que gostava de continuar a dar esta cadeira porque gostei, foi uma experiência—uma experiência interessantíssima, mas, enfim, percebi que devia passá-lo ao meu colega.

I: Mas o que a professora faz hoje também, eu observei que tinha um projeto, o projeto andante, do percurso do músico, como é importante.

PPT_07: É isso.

I: De alguma forma é ligada à genealogia?

PPT_07: Não... Na área das ciências musicais, os alunos têm seminários de estudos musicológicos, então a cadeira de seminário são sempre trabalhos de projeto em que os alunos—a metodologia usada é o trabalho de projeto. E, portanto, os alunos gostam imenso, e identificam-se. Por exemplo, a nível do património, um aluno - e tem a ver com a cultura - que faz o levantamento do património musical da sua...(inaudível) ...que está a estudar na universidade. Mas de onde vem, até porque nós temos alunos, enfim, de todo o país, mas sobretudo do norte...

E, portanto, isso ajuda-os também a terem esse conceito de identidade cultural, não só profissional, mas também (inaudível) porque a cadeira tem outro peso, a cadeira não... O curso de uma maneira geral, dá muita importância à cultura musical portuguesa, mais do que, por exemplo, nas outras universidades.

I: E os alunos, eles já vêm com esse foco, de estudar a cultura musical portuguesa?

PPT_07: Sim, eles sabem que têm duas—duas cadeiras de história da música em Portugal. Nas outras universidades não há. Ou são de opção, ou são só uma. Aqui não, são duas cadeiras obrigatórias para todos os alunos. Não é só para os de musicologia, não é?

I: E a Professora sabe me indicar se hoje, mesmo com muitas vezes o foco sendo em música portuguesa, e pelo foco em música portuguesa, também há interesse de alunos internacionais? Ou há mais portugueses? Como...

PPT_07: A admissão de alunos estrangeiros é complicado, mas temos a nível dos programas Erasmus. E temos aqui alunos que vêm e que se interessam muito pela—pela cultura musical portuguesa. E de certa maneira também com as ligações ao Brasil, não é? A música luso-brasileira, não é? É nossa—o que temos em comum, não é?

I: Muito comum...

PPT_07: E, portanto, o curso... Agora, a nível da licenciatura é mais complicado.

I: Sim. e a Professora percebe que existem desafios principais desses estudantes, quando eles estão—principalmente quando eles vão a essas cadeiras da universidade que são mais ligadas à profissionalização em Portugal? A Professora percebe que existia algum desafio ali, ou não?

PPT_07: Não, particularmente não. Porque, no fundo, ser música em Portugal e ser músico noutro país, a questão é só de oportunidades mais, não é? Se é um país com uma vida cultural mais rica, se há mais oportunidades de emprego, não é? Porque as saídas profissionais também são muito importantes e nesta cadeira também esse assunto é, não é? “O que é que eu vou fazer profissionalmente; onde é que eu tenho—quais são as saídas—as saídas profissionais para este curso em música”?

I: Realmente é uma cadeira que nasce antes de todas as outras cadeiras que eu já vi nesse meio de profissionalização, empreendedorismo. E, provavelmente a Professora tem histórias de como que impactou nos alunos. Passar por essa UC, já no último semestre que estão ali... Se há

histórias de sucesso que as pessoas falam sobre a sua experiência, qual é a percepção da Professora em relação a esses...

PPT_07: Sim! Sim, há testemunho de alunos que já saíram do curso e que têm a ver com esse seu empreendedorismo, porque saíram animados para saberem que quando chegassem à vida profissional tinham que lutar, que ser criativos, que propor e que encontrar os meios para terem êxito na sua vida profissional, não é? E depois, também, a troca entre os três tipos de alunos. Eu acho que isso também é grande riqueza, porque, repare, na Nova, na Universidade Nova, onde eu estudei, havia sim estes tópicos, mas era só para alunos que estavam a estudar para ser musicólogos. Mas aqui não. Nós temos dentro da sala de aula os que de facto querem seguir mais a musicologia, mas outros são intérpretes e outros são diretores corais, ou vão ser. E esta cadeira também serviu um bocado para estabelecer pontes e ligações, porque há, ainda continua a haver hoje, muito preconceito relativamente ao que são as cadeiras teóricas e práticas.

Há até uma história, mas eu não sei citar, mas é um músico e um professor de São Paulo, mas eu neste momento não me consigo lembrar, que dizia que todos os anos, quando chegava à Academia, perguntava aos seus alunos: “olha, o que vens estudar?” E eles diziam, “ah, piano, violoncelo, canto, saxofone.” E nunca nenhum aluno respondia, “eu venho estudar música.”

E essa é incrível, não é? Porque o aluno ainda hoje, uma parte destes alunos, “eu venho para a universidade para estudar piano, para estudar violino”. Ora, ninguém vai para a Faculdade de Medicina para estudar estômago ou coração. [Risos]

I: É verdade! [Risos]

[00:25:35]

PPT_07: Nem se é doutorado em fígado. [Risos]

I: [Risos] Não!

PPT_07: [Risos] Mas na música, quase parece, não é? Portanto, eu acho que nós contribuímos também para comatar um bocadinho desse preconceito. Então, sobretudo, para a musicologia “Ah, são os teóricos. Só sabem falar sobre música.” Mas saber música não é o mesmo que falar sobre música, não é? Eu posso dizer que conheço muito bem as trinta e—que sei que Beethoven compôs 32 sonatas para piano, mas se eu ouço uma dessas sonatas e não sei dizer que é de Beethoven, eu não as conheço. Eu sei sobre, não é?

E, portanto, associava-se muito este conhecimento e esta—esta, sobretudo—há preconceito entre os teóricos, a musicologia, e a prática. E este curso tenta também contribuir para que não haja esse preconceito e se perceba o que é estudar música no seu todo, que é estudar o texto e o contexto. Estudar o texto musical, mas também estudar o seu contexto. Pronto. Isto foi aquilo que eu idealizei quando propus, juntamente com o meu colega, por acaso também marido, mas fomos os dois, fizemos a proposta deste curso. Era esta a ideia, porque nos diziam: “ah não, proponha só um curso de musicologia”. E eu disse: “não, eu quero um curso de música que tenha as várias áreas profissionalizantes, e que se veja o estudo da música como no seu todo, como um fenómeno que engloba uma complexidade enorme de conhecimentos. E, por isso,

tentei também na minha vida juntar essa prática com essa formação em musicologia e também no ensino, porque eu—eu—eu gosto—gosto de ensinar.

Uma coisa que também passa—tentei passar aos alunos, algo que eu tentei passar, é isso: o gosto pela profissão. Músicos que perderam o amor à música, professores que não gostam de ensinar, ou que perderam o amor às crianças, se ensinam às crianças e não têm... Não é? Esta questão de que na profissão nós temos que ter esta também—esta paixão pelo que fazemos, e isso é uma das características do perfil de um bom profissional, é que ama aquilo que faz, não é? E os alunos às vezes não tinham bem a consciência disso. E foi curiosa esta discussão também.

[00:29:04]

I: É muito emocionante até ouvir a professora falar sobre isso, porque é *muito* comum. (inaudível). Quando a gente não conhece o todo da profissão e a gente se forma apenas em *cantora*, em *violonista*, e tal, a gente se frustra. E eu acredito que o estudo, no total, ele evita também a frustração. Porque você, de fato, entende. E eu preciso dizer que eu sou muito, muito grata mesmo à Professora compartilhar o vosso conhecimento. Realmente, foi muito *insightful*... É o que fala... Que me traz muitas novas *arvorezinhas* para descobrir também novas perspectivas. Eu também posso enviar-lhe, também, quando eu concluir o estudo.

PPT_07: Tenho muito gosto, claro. Tenho muito gosto.

I: Eu agradeço, mesmo, imensamente. Eu gostaria de perguntar se há alguma coisa que a professora gostaria de falar, que a gente não abordou, há algum tema.

PPT_07: Não sei, não sei bem. Eu peço desculpa porque hoje aconteceu-me uma coisa terrível. É que eu deixei cair o meu computador e partiu o ecrã. Então, eu estou com o meu computador ligado ao outro, por isso é que nem posso olhar para si mesmo, não é? Estou aqui do lado, e estou até um bocado, enfim—fiquei (inaudível), não dá. Tenho mesmo que comprar um computador portátil novo, não é? Mas não sei, não sei o que é que poderia, enfim, contribuir mais para o seu trabalho. Não sei se respondi bem ao que queria, mas eu também estou aberta. Se precisar, vamos falando, vamos falar.

Interview #4

Participant: PDK_02

Interviewer: Lisa Kalil de Almeida (I)

Date of Interview: May 28th, 2025

Video Call Recording: [Participant_4](#)

Total Recording Time [hour:minute:second]: 00:21:48

Recording Authorization: [PDF](#)

[Start of Interview at 00:00:09]

I: Well, so you're just saying, you know... “that you must help your partners as well”

PDK_02: Yeah. Yeah.

I: Because you have to make a—you know—a very sustainable chain of people and—and organizations working.

PDK_02: That's the thing. You all need each other, right? So the galleries, and the theaters, and the festivals, they need the artists. So, everyone has to be able to make a living. So, fundraising is key.

I: So... Going—let's begin with the context about the course. Arts Management Policy and Practice. How long has it been offered at Aarhus University with—with [sic] the context of dramaturgy? Also, if you can talk a little bit about the typical class size and students' background...

PDK_02: Sure. So, this has been on offer since 2019 or 2018.

I: Okay. That's—that's so—it's pretty new.

PDK_02: One of those two...

I: It's pretty new.

PDK_02: One of those two. And—and I've been on—on board from the beginning. So, in the beginning when it was a new class, we would have some in the region of 20-25 students. Recent years, last three or four years, we've had 40 students, which is max.

I: Wow!

PDK_02: So... So the course maxes out every—every term. So, that's amazing. It's really amazing. Um... The students come from all over, and since we teach in English, we have quite a few international students as well, which is really exciting. U.S., Japan, France—you know—from all over the world, basically.

I: Brazil, maybe? I—I must say I'm Brazilian, actually.

PDK_02: Oh, you're Brazilian? [Laughs] Oh, you're Brazilian.

I: Yeah, I—I was—I'm studying in Portugal, but yeah, I'm Brazilian.

PDK_02: Right, right. Because you have Portuguese with you, surely. Oh, okay, amazing. We have had a few South Americans. Brazilian... Maybe one, but we had a student from Chile.

I: Oh.

PDK_02: Yeah, very exciting.

I: This is great, like, so, it's very international... So it's a also an opportunity for different backgrounds to come together...

PDK_02: It is. It is. And—and also for—for the Danish students to practice their English, basically. So, it's, it's a good opportunity for everybody, really. So, but for sort of the disciplines in the course, we have also a very broad variety of students coming through. Um, there could be people from communications in different languages, so it would be Spanish and English and German... International communication people... Also the arts people from music, from dramaturgy, from aesthetics and culture. We have the literature people.

I: Wow.

PDK_02: And also information technology, and experience economy is also a course that frequencies on—on our elective. Mm, what else? Philosophy, archaeology—you know—from all over << the faculties.

I: >>Disciplines. Yeah...

PDK_02: Yeah. All over, yeah. And it's really exciting because we also—we really try hard to divide the students that come from the same discipline into groups with other people. Because it's—it's a thing, isn't it? That you—you get to share your discipline with other disciplines. So... Yeah...

I: For sure.

PDK_02: There's usually a larger group from—from music, from musicology, and also from dramaturgy because we're situated in those buildings amongst all the aesthetic courses, or disciplines. So, yeah, we usually divide those up. But, but a very broad variety of people coming in with different backgrounds and—and wanting to do different things within arts management, because that's also a big deal—you know—just finding out what are people expecting to know something about because whereabouts in the arts management world do they want to end up or do they find interesting coming from where they're coming from?

[00:04:53]

I: And it's very interesting that you come with the very practice-based, right? Examples and—and, as you said—you're like—case-based from your experience. Also, regarding your preparation... Of course you've been doing this for a long time, but also, has the University also provided any help with the organization of this unit and, for instance, bringing the *CAKI - Center for Applied Artistic Innovation*, for example, mini guides or pedagogical nudging - that is being organized within the University of Aarhus, by Helle Nergård and Sarah Robinson. I don't know... They are two faculty members at Aarhus University.

PDK_02: Okay, yeah. It's a—it's a very big university, so... [laughs] A lot of collaborations are happening. We haven't done it too much because we've been very focused on the *Cultural Institutions* outside the University and trying to make that attachment or—or just try to focus that direction. So, in the course, I will bring in a guest speaker in almost every lection [sic]—lesson, in order to really bring that... Because I have a lot of experience, but I have within one field. We would bring in the theater director, we would bring in an administrator for a music

venue. We'd bring in these kind of people from practice-based places, you know, that have events on offer.

In order for the students to get that really reality check on what's it like to be working in these places, because it's quite hard work, and it's not very glamorous. But it's fun when you do the performances and afterwards everyone's clapping, but the work that goes into it is mad, isn't it?

I: It is mad. Yes. [laughs]

PDK_02: So, I just, I just want to bring that knowledge to—to the students early on in their career, basically, because I wish I'd known. I don't think I would have done anything different, not like anything dramatic. I would just really have appreciated knowing more about the truth in the arts business and in the arts sector, and the creative businesses sector. So—so, that's what we're really trying to do. We do collaborate with others from the University, but we really do spend the most of our energy focusing on outside the University. Because the students will get plenty of university-based teaching inside the walls, you know... So—so what we really want to do is just break them down for a while and—and open up.

So, a few students have also mentioned that they didn't think the course was academic enough. And I completely took that as a compliment because... >>

I: Yeah...

PDK_02: Yeah...I think there has to be some—some connection and I'm happy to be the one providing that.

[00:07:52]

I: I'm so glad that you said that because it's—it's really much like towards the entrepreneurship part. It's very important that you have the *experiential* part of it, right?

PDK_02: So much...

I: So it's—it's very—so... When you, you answered the survey, you—you—you mentioned many of the skills: networking, leadership, strategic thinking, resource and finance skills, and art industry knowledge and collaboration within the teams. So, you're already talking a little bit that you put people in groups... So, that, about the pedagogical structure, like... so you... You incorporate that into your teaching. So how—how does that work? So you bring one person at every lesson from the outside world, but what else do you also do concerning the curriculum?

PDK_02: Um... Well... I think the group work does take a lot of effort and time to make that work. It—it needs a lot of conversations and these are new people being put together and cross disciplines, cross borders, cross languages. So, some of the students are struggling a bit getting this group work going, but that's how reality looks, isn't it? You can't really choose who your teammates are. So, I—I, you know, I don't mind spending quite a bit of time on that, making that work. And sometimes... [interruption] Oh, excuse me, just a second...

I: Of course.

[momentarily leaves the frame and returns]

PDK_02: Sorry about that. Um... Yeah... So that, that's a—that's a big thing in the course, is the group work. And also they do different assignments in the group, and if they want, they can actually do their exam in the groups as well if, if they make that work.

I: Wow.

PDK_02: And we do—we do—yeah—we do actually see that the—the people that do the best—perform the best with in the exams are the—the groups, because they help each other out. So—so, we encourage them to—to spend time making that group work. Um... Then, I bring people in and then we do group work in class as well. And then we do some text work, and I try to link that with a case in every—every lesson as well. So—so every lesson will have someone from the outside and—and a case presented that sort of goes hand-in-hand with the theory that they've read for—for that day.

I: That's interesting because then they can really match what they're learning in their embodied experience with the actual case study.

PDK_02: Yeah.

I: So, would you say that the projects that they're working on they're mostly in which direction? Like... What—what are they doing in the groups?

[00:11:03]

PDK_02: Um... Well... They—the exam is built up around five different parts. So, it's a portfolio exam format that we work with. And... [cough] some... One of the parts is an analysis of a cultural institution, and that means researching the institution and then applying some analysis methods and skills. Then, there's a part that's grounded in an interview with a cultural leader, where you get—you—you choose someone and you make an appointment and you make the interview and then you—you do a light analysis of that. It's more the experience of getting out and finding some key questions you want to ask and hold and... [there is] a lot of methodology around that as well, the interview guide. So... And then, you know, they work together on these different *bits and bobs*.

And I think there's different learning in how you approach these different tasks for the group, as well. So, I think that's how we work with it in. You know, they can choose if for the cultural institution if they want to focus in on the finances, or they want to focus in on programming, or they want to focusing on leadership and strategic thinking and the strategies behind what they're working with. So, it's very different from group to group what key sort of focus they—they choose to—to take. And I hope that some of the lessons inspire them to—you know—choose one of these that I also mentioned in the list [in the survey]. One of these themes that are key.

I: That's super interesting and—and like... I—I was—you know—going to ask you one more question concerning that. But... You mentioned that you—you hope that they're going to also have some impacts on their lives with that—you know—those activities. And I—I will jump to

the perceived impacts, because this is really interesting, what you're going for. So... You've [sic] observed, then, changes in students' attitudes or behaviors, or even career paths after they—they've taken in your—your class? And if you can share an example of that.

[00:13:44]

PDK_02: No... Sure... I... This is just one student, and I've had 40 a year, for six years, so it's not like any—any other student that just have—have these epiphanies or—or changing career path. But there was one student who really came up to me afterwards and said:

“You know what? I'm going to go—go and do an economy class, because I realized now that that's a big hole in my competencies. And nothing that I have I identified before that I needed to do, but I see now that that's quite an important part of strategic management, you know, staff management, programming, fundraising, you need to be able to build a budget that holds and that's convincing. So, understanding figures and maybe loving them a little bit is certainly—certainly a good idea.” [acting as student]

So that was one who—who thought she was more in it for the arts but really understood that in almost every lesson, you know, there was a point about economy and budgeting as—as a key point. So... So that's an example.

I: That's really interesting because it really shakes their brains, you know... >>if they come from the art side...

PDK_02: Hum Hum... <<

I: >> They're like: “hey, this is—you know—there's a different part of the brain that you need to start using.” It's interesting that you mentioned that. So, would that—would that be like a something you've—you've observed, and you perceived the impact yourself, from observing that person... And... But you also mentioned in the beginning that you noticed some resistance from two or three people that [were] taking that class. And would you say that this resistance is not common? Like... It's like two or three people max in the past? So, they are really, every year, wanting to learn? That that's something that you...

PDK_02: No... I think if you—if you choose this elective and you choose the field, you acknowledge that there is a management going on behind the arts. But, I have had, like—like I said, a few students that really did not buy into that, who firmly believe that arts can stand alone and should stand alone and doesn't need—you know—explanation and all this and that. Um... So they weren't really having all my budget talks and my finance talks and my fundraising talks... [Laughs] And the strategic management, you know, and staff and volunteer management and all these... They only focused in on artists performing their art. And it's just—and it's wonderful, and there has to be somebody who—who really runs with it. Otherwise, no one needs the rest of us, you know... But knowing about each other and acknowledging what we do in order to bring art out and make art live, is—is really important. So... I don't—we don't get a lot of resistance.

Sometimes we get a resistance when we—we dive too deep into the management part, project managing, you know, and all the skills needed to do that. People can get quite bored if they're very into music or arts or theater, or have a like a specific art branch that they love so much, they would much rather be talking about that, and I get that.

I: But they're drawn to your class. So they're really, like, interested. So... And you said it raised from 20 students to 40 over the past few years... So... It's quite a successful curricular unit.

PDK_02: It is. It is... And for the first four years, it was just a pilot, together with, I think, 50 other courses that were *international-taught-in-English*—a part of these *international electives*. Um... And then after four years, some got closed if they didn't have enough students, but—but our class just—you know—yeah—maxed out. So they—they [University] decided to continue that. And the same for this semester, just completely sold out, which is lovely.

I: Congratulations for that. I'm...

PDK_02: Thank You. It's really good.

I: I'm sure it's very rewarding.

PDK_02: Yeah. It is.

I: It's probably challenging, as well, to manage 40 people. Like, I wouldn't know how to do it.

PDK_02: It's a big classroom. It's a big classroom... Yeah...

I: But... Yeah... So... Pretty much this is the con—the conversation I needed to have to—with you, and...

PDK_02: Ok. Perfect.

I: it's—it's—I'm really thankful for—you know—really appreciate your time. I know it's—it's a hard part of the year. It's like... End of semester.

PDK_02: Sure, it is. Yeah. But you're very welcome and I'm happy that you reached out and, uh, let me know if there's anything else I can—I can help you with.

I: Oh, thank you so much. I mean, would you like to say anything else that we haven't covered? Maybe, you know, maybe gender of the class... if you've observed something or anything, like you would like to—to talk.

PDK_02: Yeah, no... It's, um... It's a very diverse classroom. It really is. Majority of females often.

I: Yeah?

PDK_02: Yeah... [cough] And it's an exciting classroom because—because of the international aspect as well. And it's also tricky for some of the students, I know, expressing themselves in a

different language in front of a complete room of strangers... So, a lot of skills are being practiced in this class. But, uh, yeah.

I: Oh, that's great. Well, thank you so much and well... When I when I finalize the findings, you know, I can also bring it to you, if you'd like that.

PDK_02: Oh, I'd love to. I'd love to read something. Yeah. Send it through.

I: All right. And when I come to Denmark, I'll make sure I'll come to Aarhus and, uh...

PDK_02: Let me know, yes. Come by the university. That'd be great.

I: I'd love that. Actually, this—my, my research is being part of a group of research, a consortium with Aarhus University, uh, Universidade Católica Portuguesa, the Portuguese Catholic University, which I am, and in Italy as well. So, it's a consortium and I'm hoping that, you know, I can come actually to Aarhus University. There's an event happening this June 2nd and 3rd about the entrepreneurship in the arts.

PDK_02: Ok...

I: Oh. Have you heard? Did you hear about that?

PDK_02: It's so big. I haven't heard. You know, I haven't. I work outside the university as well. I'm an external professor there, so I divide my time. Yeah, no, so I haven't heard about that.

I: Well, if you, if you look at arts entrepreneurship 2025.org, they have all the information, like it's a big colloquium happening. So, well, but thank you so much. I don't want to take more of your time and I'm sure...

PDK_02: That's fine, Lisa. You know what? Let me know if you're in town, okay?

I: And you too! When you come to Brazil!

PDK_02: Yeah. I would love to...

I: All right, just let me know and I will help you with anything you need. Well.. Take care...

PDK_02: Take care.

I: Take care, bye!

Interview #5

Participant: PIT_04

Interviewer: Lisa Kalil de Almeida (I)

Date of Interview: May 28th, 2025

Video Call Recording: [Participant_5](#)

Total Recording Time [hour:minute:second]: 00:43:32

Recording Authorization: [PDF](#)

[Start of Interview]

I: It's a very big honor to—to get to meet you, because... I—I also feel so connected to your journey, like... Coming from the acting world to like—from being an artist to working in all these different—different roles in the world of performance. It's quite impressive, from *librettista*, de *produttore*, *regia*, everything... So, it's been... Wow. And then, working on research. It's really interesting.

PIT_04: Thank You.

I: I was really, I'm very honored. I hope that one day I can meet you in person.

PIT_04: Of course. It would be a... Why not? I mean, I hope that you can for your research or for other projects, you can maybe come to Rome, or whatever, you can plan something. Yes, of course.

I: All right. So, let's begin. It's just a—the first question is a little bit about the overview of attendance. So, you already mentioned a little bit about it, but can you tell me a little bit when it started the—to be offered the *Pratica e Cultura dello Spettacolo*? And also the typical class size, backgrounds of the students.

PIT_04: Yeah. Right. So, I think that we started three years ago. Yes, I think... No. I—I had—I did two—two—two years. So, the coming year will be the third one. And, so, the—the idea was that in—in the—in the previous organization—administrative organization, the subjects are grouped with—with a certain organization. So, if you are a professor that can teach *Regia*, you can teach also other subjects and... So... The kind of group of—of—um... Similar, or close to, subjects. And *Prattica e Cultura dello Spettacolo* is—it's part of the group of *Regia*. So, the idea was that—the problem in Italy is that every Fine Arts Academy has its own, more or less, curriculum. So, they build—of course there are some mandatory courses, if you have set design, for instance, you have a set design exam every year, etcetera, etcetera. But, then, every Academy can—*diciamo*—insert different courses and make their own curriculum. So, in Rome, don't ask me why, *però*, in the set design curriculum, *Regia* is not mandatory.

I: Wow.

PIT_04: Which is quite strange, because in all the others Academies where I've teach [sic], where I taught, if you want to—to—if you attend a set design curriculum, you have to do *Regia*.

No? There it's a more or less a mandatory. In Rome, this was not the case. Strange enough, it's mandatory only in an—the MA curriculum.

I: Wow.

PIT_04: So, when you then proceed to an—an [sic] MA Set Design curriculum, you have a mandatory course of Regia, but of MA level. In BA, Regia was not mandatory because they—this is—has to do with the school, with the organization of—we call school, it's kind of department, but in Italy it's called school. So it's a decision not of the professor but of the school.

So, the school thought that it was more relevant to do other subjects more than Regia. So my proposal to the school was: "All right, since this is not mandatory, let's offer a course which it's more or less in the same family of Regia course, but it's more—has more to do with the practice of the—the practicalities of the—of how a scene, a set design project is assembled, produced, and what happens when you rehearse." So, the productive process in a way. No? More to the conceptual approach. And, so, this was the idea. So... have an—say—to give an idea to the students to what the—the real working environment will be, or could be, or is supposed to be... In some, of course, not in all the aspects, but in—in few examples. In different environments... So the—the theater, the, more or less, the Set, the video Sets, or other...

I: And you—you have a lot of experience yourself. So you can bring *real, real experience to the students*.

PIT_04: Exactly, the idea was, so, then, bring more concrete issues as - who is responsible for your project once that the project is—is, for instance, *come dire*, had green light from the theater? So, the structure, I mean, of the theater with which—and the people of the—the organization of the theater with whom a set designer has to relate with, or has to deal with, or has to come in contact. And this is something that I found out that a lot of students have no idea about these things. So, for instance, they—they don't know what happens when a theater produces a show with their Set Design. No? So, which are all the steps, etcetera, etcetera. So, then, this was the idea. And yes, to share that my experience my practical experience with them, and at the same time, also, to—to realize with the students a collective and practical exercise. So, not—not very much something that has to do with Regia in itself, but a collective, a group that develop a group project; and then make this project happen.

I: Wow.

PIT_04: So, this was a bit... Uh... because *Prattica e Cultura dello Spettacollo*, as Regia, is a course that we have three kinds of courses in our Academies. One is theoretical – we call it *Teorici* - with art history, for instance. Then there are the courses like *Prattica e Cultura dello Spettacollo*, which are called theoretical practical. So, they have a theoretical part and they also need to have a practical part.

I: Uhum...

PIT_04: So... Teorico-Pratico. And then... You have the *Practico*, which are the—for instance, Set Design is considered practical.

I: Perfect.

PIT_04: This has to go—this reflects itself on the number of hours, because if the course is theoretical it's—it's supposed that for every hour of the course, you then study on your own for two hours, two more hours. So that means that the theoretical course are normally 25 hours long, a semester. I don't know if this technicality is interesting...

I: Yeah, no... It's very interesting. It is because it's also how the students are—you know—taking your class, so especially what you're mentioning the time of contact hours, and a typical size—and the typical size of your class and—and the students backgrounds... What is the typical size? Is a... ten, 30 students? How many students?

[00:09:30]

PIT_04: Yeah, yeah, yeah. All right. I—I'm getting it. So, the course, it's a theoretical practical and it gives six credits. Credits the... I think that, also... I mean, this is an international thing. No?

I: Yes! ECTS.

PIT_04: Okay, so, because each credit is equivalent to twenty—25 hours, conventionally. So *Pratica e Cultura dello Spettacolo* is a 75 hours course, and it gives six credits because you assume that then you work on your own for other 75 hours. So that makes 150 hours, and this is six credits.

I: Perfect.

PIT_04: And it's concentrated in one semester, what they call semester, but in reality it's maybe three or maximum four months long.

I: Uhum! Wow!

PIT_04: It starts in late October and ends in late January, or beginning of February.

I: Perfect.

PIT_04: This is the first term. And the second term starts beginning of March and ends end of June, basically. So there are these two terms. But *Practica e Cultura dello Spettacollo* was in the first term.

I: Okay. So... So it happens in Oct.. First term... ok.

PIT_04: We have four months, let's say, because, then, you have the Christmas holiday, etc. That means that you have a lesson every week. You have a weekly lesson, and the lesson is quite long because it's five hours.

I: Wow. That's amazing. That's amazing.

PIT_04: Yeah, yeah. So you have to break it down, of course, in different activities. So you don't do the same thing for five hours. So you have different workflows and you break up the lesson following these workflows. That means that at the end of the semester, you've done the 75 hours.

We had some external activities. We went once to the Rome Opera.

I: Uh-huh.

PIT_04: Because we went, they organized some kind of didactic activities. So, you are allowed to—you go to the theater, and they present—there is a brief opera present—presentation of the opera that they are staging. And then you can attend the rehearsal, a stage and orchestra rehearsal. So, not a final, *diciamo*, rehearsal, but still a working rehearsal in which you—you can witness not the making of the show, and then you attend the pre-dress, the final, the dress rehearsal.

I: Uh-huh. The dress rehearsal. Wow. And that—that would be very interesting for the students, especially if they don't have that much practice in *real life*.

PIT_04: Exactly.

I: That gives them an opportunity—like—a unique opportunity, once in a lifetime. When—when can you go to the Roma Opera, Opera di Roma... [Laughs]

PIT_04: Yeah, especially if—I mean—to—to—for the rehearsals, because... So... This will happen and we went for two of the lessons where... One... I don't remember... No... One lesson was devoted to going to the theater for this introduction and rehearsal. And the Opera was Simone Boccanegra, so we of course—we—we prepared a bit a thing. We—we discussed the opera, etc etc etc... We tried to work out the storytelling, etc, etc... And then, after that, once that we've seen the—the rehearsal, we commented the Set Design, the costumes, etc, etc... The light design, and something like this...

And, um... So... The—the typical background... I mean, the—the class is—I think that on the list I had—on the list I had—I can tell you because... Since the course, these kind of courses are not mandatory, what happens in reality is that maybe at the beginning some students appeared and they disappeared, and then... So it's—però—I had 21 students.

I: Wow, so it's quite a lot of students.

PIT_04: Yeah, quite a lot. And, uh, the, the vast majority of them, also it depends on the—on—on—on the academic years. Because in the first year, when I did, first did the—the course, I had two groups. One was Set Design, the majority, and then there was Video, there were a small group of video students.

I: Uh-uhum.

PIT_04: The last year, so, the—the—this year, I mean, because the course was in the first term, they were—the vast majority was Set Design. And then, I had two from sculpting.

I: Ah! Wow!

PIT_04: Yeah.

I: So it's—the news flew to the other bachelors. They're like “let's learn like very practical”.

PIT_04: Yeah, you—you never know how these things happens, but, uh, so...

I: Do you believe that was word of mouth?

PIT_04: Uh, yes. I think, yeah. I think so, because in—in a previous course, not *Pratica e Cultura dello Spettacolo*, but *Regia*, I had some students from the sculpting department, so maybe they—they—they've spoken with their colleagues or something...

So... So, the—the majority is Set Design students, BA level, in their—I think in their second year, I think. I mean, it depends. Somewhere in the—in the—somewhere in their second year, and somewhere in their third year. So, it's also, not so strict.

I: And—and they are the majority Italian or they also international students?

PIT_04: *Dunque*, they are majority Italian. There was an Erasmus student, uh, coming from, I don't remember... Either Hungary, or something like this. Uh, and the majority were—were Italian. And I had a little percentage of Chinese speaking students which in Rome have—are very present. They—they—they, before the COVID, they were a significant percentage of the students, like, 20% of the students were Chinese.

I: Wow.

PIT_04: Uh, now they, after COVID, the—the number, the ratio has went down. Uh, so, but there are still quite a few still in this is—in all the curriculum, not only Set Design, but, in all the curriculum, there are quite a—quite a few Chinese students. In this particular course, I had two.

I: That's interesting...

PIT_04: So, I had two Set design students that came from China. An Erasmus student. And all the rest were Italian students from—from the Set Design department or curriculum, basically.

I: And...and the EU4ART people... The Erasmus'... was it part of the EU4ART Differences?

PIT_04: No, no, no, no, no, no. It's not. No, no. It was not connected because EU4ART has—came to an end on the—the end of 2023, so they were just normal Erasmus students with the Erasmus exchange program...

I: So... Going towards more of your preparation to present this curriculum, so, you said that you proposed this class, right? Would you say it came like from...

PIT_04: I proposed this class to the—say—how we call it? Department Senate. I mean, to the school, to the—to my colleagues, not to the students. So, I propose [sic] to introduce this course in the curriculum, basically

I: And so, it was your initiative. And has ABA Roma provided you any training, or help you with that? Or was it the EU4ART differences [project] that helped you to come up with this? It helped you to organize the framework? Did you use any framework, or was it your personal experience, professional experience? How did you prepare yourself to—to write in this curriculum?

PIT_04: But, I mean, this is part of the curriculum. It's not a curriculum itself. It's just a course. (inaudible) The curriculum is built by the department, by the school, let's say. So it's not a single professor that builds a curriculum. It's the various departments, that in Italy are called schools, [that] are responsible for their curriculum. So, there is a school of Set Design, a Scuola di Scenografia, which has a Dean, let's say, or responsible, and which is selected by the—the professors. So, the professors elects this responsible Dean, and then there are regular—regular meetings between all the colleagues. And then you decide to introduce a new exam in the curriculum, to vary the curriculum, but this then has to go to the Ministry. Needs a formal approval from the Ministry. You cannot just change the curriculum as you like. There are all kind of very strict rules. How many exams, of which kind, etc etc. So, you have a certain—a certain degree of freedom, but you are not absolutely, not entirely free. So, there are some quite rigid frameworks in which the single school can then insert a new exam and then ask for the permission, then the Ministry comes back and says “all right, this is approved”, and then you can then start to offer the course to the students.

If you conceive a completely new course or new curriculum you have to, anyhow, seek for approval first.

I: So this was, pretty much—you had to go through all that? Like... Before two years ago...

PIT_04: Yeah, but... Yeah, but this is—it was not what... I was saying... It was not an entirely new curriculum. So, it was just a—let's say—a minor—minor change in the already existing Set Design curriculum.

So they just inserted this new exam in an existing curriculum.

[00:23:00]

I: Perfect.

PIT_04: It wasn't a new curriculum.

I: That's interesting...

PIT_04: Right. And this can happen every year, or every two years. So, the institution can propose and ask the Ministry to have the permission to insert and do some changes in its curriculum. No? And so...ABARoma asked the Ministry “can I change—slightly change or adjust my Set Design curriculum, inserting this exam and... Yeah... And the Minister says yes or says no.

I: And it's interesting because I—I've never been in this part of the organization to prepare a curriculum...

PIT_04: Right.

I: I'm—I'm mostly still in the—the baby steps of Academia. So I still [have the] Masters, and maybe I'll go to Doctorate, and I'll—I hope that one day I have the—the opportunity to—to do that, because I believe in... So... I wanted to give you some background: I'm also an artist. *Io sono una artista*. I'm a singer, I also worked with acting, a little bit, in musical theater. I also write. And—and... But I did not have a class just like yours in my—in my school. I studied and I didn't have any entrepreneurial competences taught to me. I had to learn on my—on my own, just like you. And it's really hard. And—and that's my motivation to study this entrepreneurship in the arts because *I really believe that it can cut a lot of hardships if you tell the students how the world is, and how the market is*.

PIT_04: Sure.

I: So, this is pretty much where I come from, and I really appreciate you—you're doing this and [you are] giving this opportunity to your students as well. And also, I wanted to mention that it was really interesting that EU4Art differences, about the digital upskilling that you—you were working on with the faculty. And the A.I. literacy.

PIT_04: Uh-hum.

I: So, you're bringing this to your students? And... As well... Right? Because you are upskilling yourself and—and bringing...

PIT_04: Yeah, yeah... But it depends on—on the context. And the EU4Art differences, it was not, let's say, directly devoted to the BA students, it was something that had more to do with the upskilling of the faculty, and with the research activity of the institution. So, of course, *diciamo*, what you learn in this context and in a way you then give... In a way it enters the didactic, also, environment.

[00:26:22]

So, of course, if you learn something, then in some way or the other you then apply it in your didactic, but, *diciamo*, in this case, there was no—there were no direct link between EU4Art differences and, for instance, this course in particular. So the link were more to the fact that... But this also depend on the institution because, for instance, in Rome, the Set Design curriculum is very focused on the project. So, the Set Designer is someone who does a Set Design project.

And if the project is fine, then the Set Design is finished. Which is completely, *diciamo*, at odds with what happens in reality, because when you have the project, then the work starts.

I: Yes, exactly. [Laughs]

PIT_04: And then it—it changes, it has all sort of —go—goes through... And this is not very present in the curriculum, but also because for instance... They—they don't...but this also it's depends on[sic]—on various—it can vary in other institutions—they don't really—for instance, we don't stage any work, as a Set Design school. Also, because it's—we have—we are a fine arts academy, so, for instance, we don't have actors or singers. So, we have, theoretically, we have Set Designer, Costume Designer, Light Designers, but we don't have actors, we don't have musicians, we don't have singers. So, what we should do, and I think it could be a good thing, of course, would be to work with, for instance, the conservatory, also, to do a long-term collaboration. But it's—it hasn't happened historically in Rome. So, that means that the—they have—they—they lack in—in Set Design curriculum, specifically, they lack factual experience, which of course can, then, can translate into—into entrepreneurship, because if you don't have a factual information, you cannot even start to be an entrepreneur of yourself.

[00:29:15]

I: It is true. And... But you—you—you try to work on some skills, right? To the—to the students, from what you have... Like... Having the art industry knowledge, that you've been, you know, giving them. This is also a kind of entrepreneurial teaching, as well... So, I...

PIT_04: I agree! Yeah.

I: Yeah. So... Do you think that you've been... You—you—you—you said that—you in the survey [said] that you teach art industry knowledge, strategic thinking, communication, presenting skills... Do you believe that the ways you're doing with project based learning and also the [activity of] visiting the theater? How—how else are you approaching this—this skills' teaching? So... How—how are you... So... The pedagogical choices that you're making? So... They're separated into groups, and how are they working? What would be an exam or a project they [are doing]? Can you tell me a little bit?

[00:30:32]

PIT_04: Yes, so, there were different workflows. So, one workflow was devoted to this group project. And this group project was about, let's say, how a group or maybe a single individual... Let's frame it better... I mean, *the collective project was about collective storytelling*. So... How a group—how a group speaks about itself. So it started—we started from a concrete, factual, let's say, a performative environment using the classroom. So, the classroom was our starting point and there was a session in which we, every one of us, brought an object that was, in a certain way, the representation of himself or herself. And so this was a starting point, and from this we—we did all a set of iteration.

So the—the object... And the object—we put the object on a mirror—on a mirror board, then we, after that, we—we did a snapshot of each object on the same background. Then, every one of us added a little text to this very object, because when in the performer—in the

performance—let's say—in the performative moments, everyone had to speak some few words about this object, to present, let's say, the object.

I: Wow.

PIT_04: So then we had first image, then the image plus text, then we started to merge the things so everyone was able to add new texts to other images of the others' [images of objects].

I: Wow.

PIT_04: So the same object, that was present... Then, we started to invite strangers, let's say, to our lesson with our objects. And we asked them to choose one of the objects and then to tell us why they've chosen this object. And all this material was then collected, and was added to our material.

I: Wow, this is such an impressive experience for them.

PIT_04: Yeah, at the end, we just printed all this things, and then we hung them in a certain place of the Academy where the coffee machines are. And the idea was that, then, the people could take them away. If they liked some of them, they could, then, bring them home.

I: This is so cool. I... Can I just say one thing?

PIT_04: Yeah!

I: I just had an opportunity to—to get to know one method that's called Art Thinking, in Paris. I went—I don't know if you've heard of it... It's presented by an artist and an entrepreneur. And these people they—just—they—they came up with Improbable. It's a three-day experience and it's so interesting how at the same time they're doing that in France, you're doing something very similar to develop entrepreneurial competences in your students in Roma.

PIT_04: Yeah, right.

I: So, it's interesting if you—if you'd like to know more, I can send it to you. Because I think it's very, very similar. It also ends in an exhibition, and it has the iterativo—iterative component.

PIT_04: Yeah, with pleasure. Yeah, yeah.

I: I'm sorry, I just wanted to—to point that, before I forget. [Laugh]

PIT_04: Of course, Lisa, with pleasure. The idea there was to, let's say, experience with... Was to let the student experience a process that then changes and... But, at a certain moment has to become factual and then become—arrive to an end. Also, the whole arch of the— from the—so there were discussion, also, of what to do with the material, how to add to find new material. So, to also, let's say, to develop in the students a certain flexible attitude to the project. [For the students] to be able to change and to adapt the project to what happens—to the unexpected things that happens. And this was what was one workflow, and the second, another workflow, which always has to do with—with the physicalization, in a way.

So we used always this table, this long table, in which we, sometimes, we reconfigured the—the classroom - because usually the classroom has not the—the tables—and then, let's say, the catedra. *So, we did this single long table and we, in a way, physicalized the process of producing a theatre show, or a play, or an opera, using the table as a timeline.*

I: Wow! The table as a timeline?

PIT_04: A time[line]. Because, normally the timeline is: something first happens this, and then this, and such, ect... it's a... Però... It's hardly—it's a very, let's say, hypothetical, no?

I: Uh-hum

PIT_04: So the time, it's... So, there, it's physical. Because... First happens these things - happens at the edge of the table, then you proceed... And then other things happen. And other meetings, between different people, happen in other areas of the table. So, “who are these people? Why they are here in this part of the table and not in other parts of the table?” It's just a way to make—to reflect on reality without giving too many informations [sic].

I: Wow, it's so interesting! Molto interessante.

PIT_04: Vai, go on, Lisa.

I: No, no... Very interesting.

PIT_04: It is just an example.

I: And would you say that... So all of these experiences that you bring to them, can you point out perceived impact on them? Do you—have you observed that from the beginning of the semester until the end, they've changed in, in their abilities and attitude, behavior, career paths that they—they've started to open up their possibilities...?

PIT_04: But it's a single exam, Lisa. So I won't say that they've changed their—their learning. Però... It's true that they—they, first of all, they engaged in the—in the proposal, which is, of course the—the main thing. Then, they were interested and they—they understood that—I mean—some things that they were experiencing and learning in this course could help them in other—in other context, in their main course, which is of course, Set Design.

So, they had this awareness that they were doing something that could be beneficial for them in a broader sense. *Diciamo—diciamo*, not specifically for the exam and for the course, but for—for—for their... For instance, since we went to the opera, the opera house, then a bit at impromptu - just without a lot of preparation - we—we, together—we—we searched for the *Teatro dell'Opera* bilancio, which is the—how you call that—the economic balance.

I: Uh-hum

PIT_04: And this was, for instance, quite interesting because no one of them had any clue of the economical dimension...

I: Of managing a Teatro. [Laughs]

PIT_04: Exactly. So they thought that the—the overall sum could be... Maybe... I don't remember. But some ridiculous figure came out like, so... One hundred thousand Euro. [cough] Which in—in reality, I think that, if I'm not mistaken, the yearly balance is about 40 million Euros – [to] the Teatro dell'Opera di Roma - or something like this. [cough] So, they—they had simply no idea of the dimension, and also of the, *diciamo*, numbers of layers that are contained in a theater and of the structure of the... [cough] For instance of the different departments that are so important in a theater. No? So, they—they just see it as a indistinct whole. No? So, this, I think, was—was—was useful for them.

I: And it's very interesting, because this is something they will carry for their lives, because they've experienced it, they've embodied the experience and—it's—I can see that it's very new that you've been teaching this curricula, but it's also something you already see differences, which is interesting...

Uh... It's pretty much this... I—I must say that you've covered a lot of very interesting and very insightful... It's been—it's been really something. If there's anything that you would like to mention that we haven't covered, I'd... You can bring it.

PIT_04: [cough] No, I think it's, it's fine. Let me know how—how your research, then, proceeds and then, if you have—if you need more information, just let me know, okay?

I: Thank you so much and, uh, I really, really appreciate your time. Grazie Mille!

PIT_04: It was a pleasure, Lisa.

I: It's been a very interesting learning experience for me. And I'll—I'll come to Roma...

PIT_04: Of course, of course!

I: And I'll knock on your door, and I'll be like, "Ah, un caffè."

PIT_04: Certo, with great pleasure. Yes, we—we wait for you.

I: Grazie! In Brasile, too. Whenever you want to come visit.

PIT_04: Okay, thank you very much. Okay. Bye, take care, Lisa.

I: Bye!!

PIT_04: Bye, bye!

Interview #6

Participant: PIT_16

Interviewer: Lisa Kalil de Almeida (I)

Date of Interview: May 30th, 2025

Video Call Recording: [Participant_6](#)

Total Recording Time [hour:minute:second]: 00:47:39

Recording Authorization: [PDF](#)

[Start of Interview]

PIT_16: One thing that I discovered over there, because I was completely naive about that, it is that—I would say “okay, maybe art students are a little bit more—you know—true believers-of-my-art, that will not sell themselves because—no matter what, etc.” And I was thinking... Well, but... Design students, I know that they are a different bunch, because they add the lesson from design thinking, which is: put yourself empathetically into the perspective of your customers—of your... And it's not like this, at least in Italy. So, *Design Thinking* is not really taught in Design School.

I: Wow.

PIT_16: And *designers in Designer School are really, so, to say, artsy*. So, in the same—they have the same...

I: Mindset...

PIT_16: Mindset of “Well... I'm gonna change [the] mindset of my viewers. I want to be the next Philip Stark, as a designer.” And... I don't mean this for the students, it's more about the faculties. So, faculties typically teach to be your own—I mean—master of your own success. “It's within you, and not—it—it's not about the beholder—the people that appreciate your design, your art...” I don't know what—what is your stance about it. I'm curious about what is your stance about it. So, what should an artist or a designer follow?

I: So, for me, after having quite a journey... So, I'm 33, and I started pretty young as an artist. I probably have a less “dreamy” picture of what an artist's life should be because I experienced it. When I started, it was really dreamy “oh, I need to do art per art. You know, I'm a musician... So... I'm gonna create music that has meaning” and... But, then, you—you—you reach the market and you understand that: if you don't have any of the skills and the competencies and the... Pretty much, you're not you're not gonna make it. I mean... Sometimes, it's not about how much money you invest; it's not about how much time you invest in doing something; it's a lot about other competencies that haven't been taught to me in University. I went to university in the US. I went to the New School in New York City.

PIT_16: Uh-hum... Oh. Really? Wow.

I: It was something for me that... It was interesting that back then, it was... I graduated 10, almost 10 years ago, and they—they didn't have any classes on how to become professional musicians. They—all they cared was, you know, that I was a great sight reader, and a great performer. But, what if... You know... So, this is where I—I come from. This is my... And then, I—I understood throughout the years that this was really important, like, you know, being in contact with the—in the market. And, you know, having networking. And—and, sometimes, not making the... You know... Making the choice that will help you to go ahead in your career. So, pretty much that. Yeah.

PIT_16: (inaudible) for doing, your... Start studying again...

I: I'm sorry, I didn't get that.

PIT_16: So, you started studying again for your master?

I: Yes.

PIT_16: At some point.

I: Yes, it was in 2022. So, I started, actually, helping other artists, friends, because I—I understood early on that, you know, I needed to get those competencies. So, I started to study on my own and then I started helping friends and I understood that I had to go more deeply into the learnings of those competencies. But, yeah... So, it's pretty much that...

And... Um... And I—I was thinking that I've never been to Italy before and I was—I was so amazed when I got to learn more about your region, as well, and I was really interested how also the studies can take you to different places. And learning about different cultures is also really enriching, right?

PIT_16: Uh-hum...

I: So you also did this comparative studies, this cross-national study with Germany? I—I bet you know what I what I'm feeling right now. It's really interesting, right?

PIT_16: Right, right. It's... Absolutely, absolutely. I mean, national differences in entrepreneurship attitude are really, really striking. So it's really something. It's a mixture between traits and also institutional specificities in—you know—about school, education, career prospects... So, it's really something which is very, very different from one nation to another nation. Absolutely.

I: And it was really interesting to read in your article about—you know—the—the lack of regional incentives. And that was something that really caught my eye. Well, let me work on some questions that I have prepared. It's probably... You already mentioned a little bit, but I just wanted to make sure... So, I was curious about the typical class size and the student's background in your discipline. And you already said it was like 40 to 50 students; 80 percent to design... And—and it's—it's really interesting. Do you know how long has it been offered at the at the Laurea di Design e Arti?

PIT_16: Not completely sure. Could—could be five years...

I: Uh-huh

[00:07:12]

PIT_16: But I should check. There was an instructor before me, which was on a contract basis as well. And now they were trying to get into an agreement with the Department of Economics to have someone from the Department of Economics—the Faculty of Economics—to go and teach in their faculty, in their degree. But, then, eventually they confirmed me for this last—for this year, and also for the next year.

I: Oh, that's great! And, as you like—like... Going towards that... How did you prepare yourself? Because you said it was pretty new for you to go and work with artists and design students... So how did... Did you look into any specific frameworks before starting teaching? If the collaboration with the museum—the museum of modern [art] in Bolzano helped you with anything? If they—the school helped you with anything? They brought you any specific frameworks that... Or you brought your own research? How was that?

PIT_16: Well, to be honest, I was struggling because—I mean—design students and art students are two different bunch and they come from different degrees, so I was struggling in finding a common ground. So that was my first thing, see... The second thing that I see is that I saw the syllabus of the previous instructor, and the syllabus was a very general purpose, not really tailored to design or to art. And then I also wanted to make this very applied... So more like a Lab, rather than with predominantly frontal lecture. And, so... I mean... All—in all—in the end, I really kept the general topic of the previous professor, but with a more—with more teamwork and mentorship... So... Starting from ideas generated from the students and then trying to figure out whether I could work with those ideas... And, so, typically designer [students] would come up with design ideas and art students would come with artistic entrepreneurial ideas and try to work and—I mean—stimulate a lot of learning by doing, rather than reflecting on different premises—maybe—for art students, or for design...

So, overall, I didn't team up with any artistic institution like the museum, but this is something that might be nice to do... I mean... You just gave me a great suggestion. What I did is [that] I tried to... In the final three lectures they present the—the final revision of the project in—in the form of a pitch that we discuss, and I prefaced every of these final lecture with a testimonial of a guest speaker coming from the entrepreneurial area.

I: That's so nice.

PIT_16: I didn't—I didn't manage to find an art entrepreneur, but I definitely need to balance more this, in the future. So, finding more art [entrepreneurs]... Because, actually, in many cases I'm using the startup as a—as a metaphor because *Lean Startup* gives a lot of *Design Thinking* tools to develop – fast, quick and dirty - one thing. But, I mean, one of the pillars of the business development for a startup is thinking about something which can be easily transformed into a product, because, then, it's easier to scale up. *And it's not really a cup of tea for art artistic guys*, which—I mean—particularly, in several domains, think about installation... Or think about...

You don't want... *You want to develop a one out of a time experience or event* and you're not really thinking about replicability, as a way to scale up and to succeed in the market.

So, I would say that some of these tools, particularly the *metaphor of scaling up successful startups*, works better for designers than for artists—art guys. So, I probably should try to figure out how to make end meet, in order to—I mean, I just have one class in the beginning where I try to describe to—to—to the students the very wide world of entrepreneurship, showing that there's a lot of things which is [sic] not a technological startup - like social ventures and non-profit or B Corp - and all other different ways to think about... Small businesses, family businesses... So, typically, also, businesses that don't scale but produce a lot of value for the society and for the beneficiaries that—they're involved with... I try to stand clear from the idea of customer as the only way to understand who can be a beneficiary of one product.

The common ground that they try to instill to them is, I think, in an enterprising way, which is *start solving problems for people that you care a lot*, so... I think that for artists as well you—you probably have an idea of what your public is, *and if you want to change the life for good of your beneficiaries, of your audience, then, you want to really strike a chord or a nerve or something in their mind, or in their heart*.

So, I think it's exactly what also a private corporate—for profit corporation do [sic] when they want to sell a successful product. So, it's a different way to tap, and solve, and fulfill a need or fulfill a problem. It's a kind of different problem or need. Maybe it's more an existential need [for the artistic products], you know, in the *Pyramid of Maslow*...

I: Yes...

PIT_16: So, it's more related on different needs... So... So I try to instill this in the first lesson, but, then, we really become project based with very short tutorial, and then a lot of teamwork and coaching...

[00:15:10]

I: This is really interesting, because when, sometimes, you give too much instruction - and that's what I've understood - sometimes the student doesn't get away from the instruction. And then, sometimes, you need to get away from the instruction and try... And I read in your—in your survey response that you worked with a lot of iterative and *Design Thinking* approaches, and that's a lot about—Design Thinking is all about that. It's iterative, and the students are learning by doing... You have to do something in order to—to reach to—to the next level. It's like a...

And I—I'd say that this is really interesting that you're—you do this project based [learning]. And you said you divide your students in... ten? Groups of 10? Is that what you said? I—I don't remember...

PIT_16: No, no. They are groups of—typically four—

I: Oh, typically four. Okay.

PIT_16: It might vary. So, you might have a group of three and a group of five...

I: Four or five... Okay. That's in... So it... Wow! So, you manage, like, ten groups?

PIT_16: Yes, yes. A lot of work. A lot of work...

I: And you're—you're by yourself in the—in the room? Or you have other people helping?

PIT_16: This year I had a mentor...

I: Okay.

PIT_16: This year - that was something crazy - I didn't have the budget, so I paid out of my pocket, the mentor. Because I wanted the students to be—to have more support during the Lab activities. This year I want to talk with people from the Faculties and see maybe there's some doctoral students or others... Because, I think, maybe I can have some doctoral students just to follow the course and learn some trick of the trade, if they want. And, maybe, they can help a bit. So, it's...

I: Definitely. Do you think that... So, all this integrating the mentor with – because the mentor has some experience as well, you have experience with the C-Lab and other... You mentor Tech Stars... I took a look at - a bit - in your experience so... Having someone like you, that has been working with entrepreneurial projects and startups, do you see that—that of—breaks a little bit of the resistance from them, because they are like: “oh, this person is doing this in the real world.” [talking about it] because you mentioned a little bit of the resistance from the students...

[00:18:28]

PIT_16: Uh-hum... So, this is... So, the role of mentorship is twofold. So, the idea is to expose students to practitioners, typically entrepreneurs or experts of innovation - maybe in other capacity, because, maybe, they are a program manager, project manager, or maybe work in education of continuous education or in the innovation ecosystem supporting companies or startups. So, the idea of exposing them with this kind of mentorship is because they [can] learn the trick of the trade from someone which [sic] has a very applied—which [sic] learn a lot by failing or by iterating a lot on their own projects. And, so, they can anticipate the typical mistakes, but also can lead students with their expertise, and with their CVs—with the...

The second thing is that - which I think it's equally important for—with the students - is to expose them with a person, which [sic] are 30 to 35 years old, and not 50, like me. And this is because I want them to project themselves more empathetically into this kind of figure, which might be a role model figure, because—because they're closer - the age gap is closer. And, so, they might project themselves saying “come on, this could be me in 10 years... This could be me in five years.” And, also, because...

I: This is really interesting...

PIT_16: Yeah... What I find out [sic], particularly for, maybe, more master students - because they're more oriented, then, getting into the market –what they get the most out of these kind of courses is the lifetime friendship that they get with the mentor... Because this mentorship, most

of the time, transcend the course and it's (inaudible) because they go back to the mentor to discuss their career concerns, or just to bounce ideas about what will happen after the dissertation, and after getting the degree... And, so... This is, I think, this is very productive as a way to involve - particularly if I can involve alumni—that's super effective, because they really, really want to give back... And they are happy to give back to students.

I: This is so important that—what you're—what you're saying. Because it's—it's something about having access to people. Getting access. If you don't feel you get the access, maybe you're gonna [sic] not pursue that direction of career because you didn't think you fitted to that direction. And it's really interesting that you think about that also.

Of, you know, bringing them people that are closer in age... Because, then, it... I never thought about that... And this is something that comes back to Arts Entrepreneurship. Sometimes, the examples that is [sic] given, a lot of the times, is Picasso... Say... You know... Picasso is from the 20th century, you know...

PIT_16: Right, right.

I: We need someone that I can relate to. And, and as you said, strike emotional responses... Also, this... I was reading about *pedagogical nudging* – Is just that I'm so interested in the research, so I'm bringing this to you... And... bringing people

PIT_16: Pedagogical, what? Nudging?

I: Nudging.

PIT_16: Okay...

I: So, bringing someone closer in age is also a pedagogical way to nudge the student. And it's interesting. So... You found your way and strategies to breaking this resistance. But, you also said about some structural limitations from the University. And you said a little bit about that maybe the faculty mindset still, you know, a little bit on the other end - of “art for art.” It's very focused on that. Do you see the school understanding that there is a need for change? Do you see that the university is... So... Bringing you is part of the strategy of transforming the University?

PIT_16: Sorry, the last sentence?

I: Do you see your curricular unit as part of the strategy of restructuring the University towards a different direction for the arts or...

PIT_16: Let me preface this. I'm really an outsider in the Faculty of Design, and I'm not an insider into arts degrees and such. Also, I never participated in any committee or in a... I just had a very brief interaction with the Director of the course, just to align a little bit the expectation of my course, two years ago. But, then, even if we met for other things we didn't discuss anything about my courses. So, I'm really an outsider.

What I can say is that I believe that they're doing a great job integrating this into the CV for the bachelor students. So, imagine that this is something that we are not doing in [University of] Trento for management students, or for many of the technical students at the bachelor level, because almost all our innovation education, entrepreneurial education, is at the master's level. So, I think that having innovation and entrepreneurship taught at the bachelor level in an art faculty... I think it's really, really impressive as a something that I would not have expected at all. So, I believe that this is a sign of degree's changes, and—and theirs open mindset about this.

The thing that surprised me is that when I talk with students and a bit of—with some colleagues, to be honest, the colleagues from the Faculty of Economics - because I'm from business, so I have a lot of colleagues in the Faculty of Economics... So... These are *telltales*. So, these *telltales* from my colleagues is [sic], "Oh, these art guys are very closed because they live by this mindset of the starving artist romance, or this idea that a good product, art product, speaks for itself, or that design thinking it's not real designing because it dilutes the vision of the artist... It's the vision of the designer and the arts that shapes the market, and not the other way around."

So, I would say that this is something that I was related—was related [sic: was told] to me from my colleagues from the business. So, maybe, it's just because they—I mean—they are cats and dogs, and they don't like each other. And it's not really by living with my colleagues over there because, I, to be honest, I go there, I teach, I mentor students, and then I take the train and come back here [home]. So, I don't really live the department over there...

I: But it's interesting that this is *telltales*, and it also shows that there is resistance and—and like—and—and this resistance over time will change. Maybe in one of those *Annuals By Design and By Disaster Conferences*, maybe, one of the—the topics could be that... I don't know, like, I was—I was pretty impressed—pretty impressed with the—the developments of the *art side* of the—the students. I took a—I took a look in the—in the—in the website, and they have a lot of great work, as you said, artistically. And I—I—I was really impressed with them, so hopefully they will catch up—they will stop resisting and—and finding—and get using more of your curricular unit to develop themselves.

PIT_16: Right.

[00:28:17]

I: And this comes to the—pretty much—the last question. That is about your perceived impact on the students. So, you've been teaching for two years now? And, have you noticed changes in students' behaviors and attitudes? Maybe they—they said something about "oh i think i'm gonna do this with my career now... I understood this..." Or... Have you perceived that? Or, if you have any example of student success that you're—you would like to attribute to learning of entrepreneurial competencies?

PIT_16: Um... So... Out of last year's group, one team continued the—the project.

I: Oh...

PIT_16: So, these typically—typically, these are toy projects, because that—they come up with, as an assignment. But one of them were really excited about going on... It was about... It was a project by, I think, one is from an art department and the others from design department—sorry—concentration. But they were Master’s students. So, that’s the only Master’s students that were following my bachelor course. And they launched the company which is focused on ecological nutrition—so—sustainable nutrition for extreme athlete.

I: Wow...

[00:29:59]

PIT_16: You know that typically marathon, or ultra marathon, athletes, they consume a lot of consumables, in terms of gels bars snacks to feed themselves during both the training and also the races. And this is something that came from their background, because they were both ultra runners. And, so, they had a lot of fun this year launching this business.

For what I am understanding, they are giving up because launching this in Italy, I mean, a food company, in Italy, it’s a nightmare in terms of regulation. So, they were both foreign students and they were just swamping, drowning into regulation of the field industry. So, I think they are giving up despite a great market reception and—and validation. And because it—it is simply too hard for them, and they’re multi-potential designer and artists with a lot of things under their back and, so, they’re doing a lot of other side projects. So, I think that they changed for good, the career of these two guys, they were very talented but I think that they... I mean—what—what—what I want to instill in students is a kind of *changing mindset* and having some tools, particularly some attitudes toward people: talking to strangers, validating ideas with the beneficiaries... This is something which is really—really something which is life skill set.

Some of the students typically thank me for this kind of “get out of your comfort zone and go talk about your projects with strangers,” which might give you a lot of negative feedback saying “what is this? I don’t understand... I don’t like it... I don’t need it...” and try to rework it from this kind of feedback, which is the most valuable feedback.

I: This is really, really amazing. Like... Because this is actually what really matters, at the end of the day. Like... It’s a life learning

[00:32:28]

PIT_16: Right, right.

I: So... That’s interesting...

PIT_16: And I would say that in—in class I really insist in two things: one thing is this idea of *validation*, talking to beneficiaries, customers, users, etc. And the other pillar is *public speaking* because I insist a lot that the pitch is really perfected and improved. And I had a very interesting class because when I talked about pitching, a colleague that I [had] [sic] just met randomly, because she was teaching before my class, I asked this colleague - that *was teaching curriculum—cv—development and other soft skill building* for the students.

So, I invited her to stay for the pitching training. And the lecture was very participated by the students because everyone wanted to discuss a lot, you know, how to be... Because something that they show to these guys is that you're talking about the project which is technical, but typically you're talking to future partner, co-worker, or founders, or to people that might give you money for that, or enablers or stakeholders. And, typically, they, with one ear they see the technicalities of the project, but with the other ear and with the eyes they're judging themselves as artists, as entrepreneurs, as human beings... So, they're asking themselves questions like "Can he make it? Can she really pull it off? Is she hard working? Is he coachable? Can I... Can he learn if I teach him about his mistake?"

So, I mean, they're just trying to reverse engineering a very wide set of skills just by hearing a presentation. And, so... This debate steered a lot of concerns about the student, because you're raising the bar about "Oh, come on, so it's not about pitching in four minutes and putting three months of work? It's also looking natural, looking confident, professional?" And so... this is a hard one.

I: It is a hard—it is a hard one...

PIT_16: Right? But is a very nice conversation with the students: [they asked] "Should we just all look like TED speakers?" and my colleague said "No, you should be authentic. So, please, don't become anglo-saxon if you're an introvert person. Just be the better yourself. But just, I mean, don't become a fake extrovert." So [it was] a very nice debate about this kind of communication soft skill for real people.

I: That's interesting... And... Sorry. Continue.

PIT_16: No... This is it. This is it.

I: So, you would just say that the school—if you had more help from the school, for instance, you could bring more people, just like this person that you mentioned, this colleague? Because it seems that it was really helpful, as well, to the students to have this connection. Can I ask you a question concerning the backgrounds of the students? Are they mostly Italians, or they also... Because they are in the border with, it's very close to Austria, and so... What is the background of the students? Can you tell me a little bit? Or... There are more females or males?

PIT_16: Yes, yes. So that's a very interesting question. Thanks for picking up, because this is really, really peculiar. Because this is close to the border, and it's in a place, Borzano, it's a very peculiar place because it's an autonomous region. It's an autonomous province which became autonomous in the 60s. Out of... The ethnicity of the region is German. Since there were a lot of ethnic fights between Italians, which dates back to history. Imagine this, this is really, really interesting. Before founding the university, and up to today, with some exception, everything is segregated in ethnical terms. So you have schools for Italian speaking and schools for German speaking.

I: Wow!

PIT_16: But you have soccer teams for kids for German speaking, and soccer teams for kids speaking Italian. It's crazy because then you have, now, migrants. And where do you put migrants? But the same thing happens for... You have quotas of doctors, German... And so you can get the position if you are Italian, maybe... There's an opening for it... So, imagine a sort of an apartheid, but without a real segregation of one ethnic group to the other one. So *it's not really a melting pot of culture*. It's really something which was safely guarded by a lot of laws, and in order to regard it to ethnicity, etc, etc.

I: Wow...

PIT_16: So when they found—when they found that—this University - which is really new, it's probably 20 years - they did something unheard from, which is to have *the first public building where people from the german side and people from the italian side would...*

Because, imagine this: everything else from kindergarten to hospice, where you bring old people to die, everything was segregated to the two ethnical groups, and up to the point that if you add two schools close by... You know the recess [recess] time? They had a different recess [recess] time, so that kids couldn't throw rocks from one fence to the other fence during the recess [recess] time. So that would give you the idea of how safe guarded were the two ethnic groups. [Laughs]

So, this is something crazy that no one... We take it for granted. I mean, there are not really violence, or there would not been really... [there was] A bit of terrorism in the 60s, but apart from that, I mean, it was really—really peaceful. But, you know that kind of peaceful that just you have one ethnic group just living their own life completely on one side of the road, and the other... Okay... So, you get a point.

So... They found this University and it's the first public building when people from the two ethnic group may meet and where students to be admitted need to be perfectly trilingual: English, Italian, and German. So, really this restrict a lot the pool of potential student candidates. Typically what you have to—you—you need to pass strict language language exams for two languages, and then before the second year, you need to be—be too proficient for the third language. It was very demanding, at the time, also, because in Italy we really suck at teaching foreign languages... It's not really our—our cup of tea...

I: Oh, but you... I am going to say from my experience. I see that a lot of countries don't have that... I come from Brazil, originally.

PIT_16: Oh, really? You're Brazilian?

I: Yes! Io sono Brasiliana.

PIT_16: Where from?

I: São Paulo.

PIT_16: Ah! São Paulo!

I: Have you ever been here?

PIT_16: I've been in Niteroi, in Búzios, Rio... For vacation and a friend which [sic] was getting married in—in Niteroi.

I: That's amazing!

PIT_16: I've just been once, but I look forward to go back. Absolutely look forward to go back.

I: I'm so happy to hear that! Yeah. So...

PIT_16: So... To finish this—to finish [the story]. So...the students are typically from north Italy because—I mean—from the region, because in the region you start to... Italians get a lot of German classes, and the other way around... Germans get a lot of Italian classes and they also get English. So, people from the region, people from Austria, a lot, and Germany, because they learn Italian. They start with German and English. And, then typically, they have students from all over the world. In some cases, maybe, there are students, which maybe, are from Canada, or South America, in some cases with a bit of Italian heritage - so they already know a bit of Italian - or they have a bit of German... Or maybe German heritage, because they already know the German...

The pool of students, particularly in the arts, I would say, that it's really, really international. With a lot of Erasmus, also, coming. It's a very, very nice bunch of international students over there. It's very—very nice—very, I think, this is a—I believe, particularly for design and art guys, it's really—really an add-on, because you are exposed with the colleagues which really comes from completely different backgrounds. Also, I would say artistic backgrounds, completely different... So...

[00:42:57]

I: That's interesting that you mentioned that. I'm really surprised with the story of the region because, then, again, where you're located and educating the students also matters. Like, *the story behind where you are also matters*. Because if you have two segregated teams, I'll put it that way, then it's—it's harder, as well, to teach. And, of course that you come 20 years later, right?

PIT_16: Right. Right.

I: You come 20 years later... But, at the same time it's still working progress to make them more up to, less resistant to change. And it's very interesting... I must say that I'm—I'm really thankful for this connection with you. I—I'm really, really thankful for your insights and your time, Professore Alessandro. Grazie Mille.

PIT_16: Thanks to you. Thanks to you, because I learned a lot and, particularly, since I was picking your brain, and I have a lot of ideas on how to restructure the course. And...

I: You can pick my brain anytime. I'm—I'm here for you, as well... Like... You're helping me... Take me to help you, as well. I'll be happy too.

PIT_16: Good, good. Okay. So, careful with what you wish for... [Laughs] But, thanks. Ah! One thing: if you are quoting me in your thesis, can I see the quotes before?

I: Yes, of course. Yeah. And I was gonna tell you that as well. I—I just wanted to make sure that I tell you... I'm going to send it to you as well, a summary of the findings, because it's mostly about understanding how is the offering of entrepreneurial competencies in these three countries. That is Portugal, where my university is, Italy, and Denmark.

And it's really interesting that, what I'm learning from each region is, I understand why there's—there's no still a one way, a direction... Like, sometimes, you're gonna [sic] teach sociology, you have the authors you have to—to cover; economics, business economics, you know which are the authors; but when your [teaching] entrepreneurship and arts entrepreneurship, you don't have like much of a direction yet, and I feel like it's because it's still incipient in research and we need to understand particularities.

So, yeah... So... I'll definitely bring it to you, and I'll send you, if I use quotes, like more detailed, I will send it to you before printing.

PIT_16: Okay. So let's hear soon.

I: Yeah!

PIT_16: Keep me updated, okay? I look forward to seeing the product of your result of your dissertation.

I: Thank you so much and I hope to see you sometime. Maybe I'll go to Italy, I—it's—it's my heritage. I'm also... Io sono italiana.

PIT_16: Where from? Where from?

I: From the south, from Basilicata.

PIT_16: Oh, the best Italy.

I: Ahh!

PIT_16: Yes, south Italy it's the real Italy. Here it's mostly Germany. It's like Germany, but sloppy—but sloppy, with a... [Laughs]

I: [Laughs] More creative!

PIT_16: Right, right, right, a lot of creativity. [Laughs] Okay. So it was really nice to meet you. Okay. I'll see you soon, okay, in Italy, or in Portugal...

I: Or in Brazil...

PIT_16: Okay. Or in real life. Okay. Or online. Okay, okay. So, talk to you soon!

I: Yes, and come to me if you need any more ideas and help i'm here to help,

PIT_16: Okay. Good. Good.

I: All right. Ciao.

PIT_16: Bye-bye.

Interview #7

Participant: PPT_15

Interviewer: Lisa Kalil de Almeida (I)

Date of Interview: May 30th, 2025

Video Call Recording: [Participant_7](#)

Total Recording Time [hour:minute:second]: 00:40:01

Recording Authorization: [PDF](#)

[Start of Interview]

I: Então, eu comecei aqui a gravar, mas antes de tudo eu queria saber como está o professor, está bem [esta] sexta-feira?

PPT_15: Pois, não é? Está-se melhor a sexta.

I: É muito bom começar o final de semana, já, já. Então, agradeço, mais uma vez, por ser no final da sua sexta-feira já... Bom, eu reparei que seu percurso é na engenharia, PhD em engenharia eletrotécnica, né? Então, do departamento de multimédia, quando o professor é o Diretor do curso. É interessante o vosso interesse... Que é da engenharia para multimédia. E... Então...

PPT_15: Isso tem um histórico, porque o curso existia antes como *Tecnologias Multimédia*.

I: Ah....

PPT_15: Portanto, era mais ligado à engenharia e, digamos, compressão de imagem, de vídeo... Coisas mais técnicas. Que, depois, se juntou ao curso multimédia de Belas Artes, que também havia. Acho que eram esses dois cursos que se juntaram, e neste agora participam cinco faculdades, não é só a Engenharia.

I: É impressionante. É impressionante, cinco faculdades!

PPT_15: Sim, sim, sim. Portanto, tem a Faculdade de Letras também, Belas Artes, Economia e Ciências, além de Engenharia.

I: Então, é bem diverso, né? É colaborativo também... Eu percebi que teve também até nos professores - entrando na unidade curricular, - os docentes também são bem—os co-docentes

são muito diversos. Eu percebi, eu não sei se são esses ainda, mas que era o Pedro Luiz, Nuno Moutinho e Juliana Monteiro. Que daí tinha...

PPT_15: Sim. Sim. E esses estão do lado de multimédia, mas a cadeira de laboratórios que estão de projetos também envolve outros mestrados. Portanto, não é só de multimédia. Tem o curso de informática, tem estudantes de economia, também, da faculdade de economia, de um curso de mestrado de economia. De vez em... Tem tido alguns poucos de Belas Artes, também, como disciplina opcional.

I: E isso é muito interessante. [Interrupção por travamento de internet] Desculpa, eu interrompi o professor. Alô? Olá? Olá, estamos?

[00:03:17]

PPT_15: Sim, sim. Foi abaixo, mas agora parece que está...

I: Sim, está. Então... Então, o professor falava que tinha algumas pessoas também de Belas... [Interrupção por travamento de internet] ... Que tinha algumas pessoas de Belas Artes, também como disciplina opcional. Então, o que me leva à primeira pergunta, na verdade, que é um pouco do contexto, né? Você pode me falar um pouquinho sobre o contexto da UC, né? E do tamanho habitual da turma? O professor já está falando um pouco sobre os antecedentes dos estudantes, né? Então, se puder falar um pouquinho mais sobre isso.

[00:04:06]

PPT_15: No total, a cadeira no seu conjunto deve ter cerca de 250 alunos. No seu conjunto, dos cursos todos.

I: Uau!

PPT_15: De multimédia são 50. Só de multimédia são 50. E depois tem de informática, também devem ser cerca de 150. Depois tem engenharia de software, gestão... Portanto, Engenharia de Gestão de Serviços. E da parte da Economia. Depois, os restantes devem ser 20 de cada curso, mas devem andar perto dos, entre os 250, 300.

I: E como é que ensina todas essas pessoas ao mesmo tempo?

PPT_15: Sim, portanto, aquilo está dividido em dois blocos. Portanto, está dividido em dois blocos. Uma primeira parte, que são apresentações, quer de pessoas convidadas da indústria, ligadas—digamos—ao empreendedorismo, e que estão em diversas áreas de atividade, com diferentes responsabilidades. Também têm docentes de economia, que também falam mais sobre a parte económica, modelo de negócio, etc. Semanalmente há uma apresentação mais virada para a gestão de projetos. Estava aqui a ver, por exemplo... Começando aqui pelo início da cadeira... Isto começa com... Pois... Também temos uma call no início, antes de começar as aulas, sobre projetos para empresas. Portanto, os projetos são propostos por empresas. Portanto, empresas de diversos setores também. Já tivemos, por exemplo, o turismo do Porto, mais relacionado com a multimédia. Ali na Vila da Feira—como é que se chama—O visionário, por

exemplo, também é comum participar. E depois empresas de software, mais ligadas à informática...

Mas, neste contexto, portanto, nós fazemos uma seleção dos projetos, Isto começa, bem, em novembro. Começa em novembro a call para projetos. Depois há uma pré-seleção. Os estudantes também podem propor projetos próprios como startups, portanto, como sejam um projeto de uma startup, que também temos sempre alguns nesse contexto. A volta de 5 por ano...

I: Perfeito.

PPT_15: Embora a cadeira só comece em fevereiro... De novembro a fevereiro essa—essa—há pedidos de empresas, pré-seleção, aqueles projetos que são mais viáveis de fazer, que têm mais viabilidade. Pronto. É feito esse trabalho primeiro. Depois, quando as aulas começam, a primeira aula as empresas vêm cá para os estudantes terem contato com o cliente. Digamos assim... Há uma primeira apresentação. Há uma recepção às empresas, só uma sessão para eles, não é? Para dizer como é que as coisas vão funcionar, etc. E depois, a seguir, é os estudantes com as empresas...

I: Uau...

PPT_15: ...Para conhecê-los, conhecer e fazer o que nós chamamos aqui: o *icebreaker*. Portanto, o cliente é empresa, não são os docentes, não é? Portanto... Eles têm que depois prestar contas às empresas, não é? Se fizeram, se não fizeram... Portanto, aquilo que combinarem fazer é avaliado pela empresa.

I: Uau, que impressionante! Que oportunidade esses alunos têm de...

PPT_15: Sim, a gente acha que é uma boa oportunidade. [Risos] Pronto, depois... Isto é a primeira aula. Depois as coisas vão, digamos... Na segunda semana é feita uma retrospectiva sobre a discussão com as empresas - porque nesta primeira sessão já conhecem os projetos. Portanto, eles já sabem qual é o projeto. Quando vão falar com a empresa, já têm a descrição do projeto. E já vão trocar ideias de—ficar com uma ideia melhor depois de quais são os objetivos do trabalho.

I: Certo.

PPT_15: Depois, eles, no fundo, estão organizados como se fossem também uma empresa. Nós fazemos... Ou melhor, os grupos de estudantes são cerca de dez, doze estudantes.

I: Uh-hum...

PPT_15: À volta disso. Uma dúzia de estudantes de diferentes cursos, não são todos do mesmo curso. Portanto, têm informática, têm multimédia, têm de gestão, têm de economia... Portanto, têm diferentes, digamos, backgrounds. Diferentes—diferentes percursos. E depois eles têm que definir internamente o que é que vão ser dentro da empresa. O CEO, o CTO, etc. Quem é que fica com o marketing? Com o desenvolvimento? Quem é que é o gestor mesmo da equipa, não

é? Que é o CEO - que depois tem esse papel de decisor final quando há algum conflito, eles têm que resolver, não é?

I: Perfeito! Que interessante!

PPT_15: Nós só acompanhamos e vamos dando dicas, não é? Sei lá... As vezes... As soluções que estão a fazer, mais técnicas ou mais... Também temos pessoas de economia que depois vão pelos grupos todos dando, digamos, o... Mostrando o que é que é mais relevante de tentar fazer... Sei lá, tentar fazer... Não tentar fazer tudo que depois não conseguem apresentar nada, mas ser mais focados. Diferentes—diferentes dicas para eles conseguirem depois, no final, terem alguma coisa, o chamado Minimum Value Product, o MVP. Chegar ao fim, e chegar ali e ter algo que possa depois ser explorado a seguir, ou se a empresa tiver interesse em desenvolver...

[00:10:51]

I: E nesse processo todo, 250 alunos têm essas pessoas—esses mentores da economia... São quantos mentores para esses 250?

PPT_15: Cada docente fica normalmente com duas ou três equipas. Portanto, duas ou três equipas de—de estudantes, são dois ou três projetos.

I: Ok.

PPT_15: No caso de multimédia, esses que falou que viu... Nós estamos—eu estou com uma equipa porque só tenho uma hora, a Juliana, também, tem duas equipas, tem mais tempo. E os outros têm, acho, duas equipas cada também. Portanto, anda à volta de duas—o normal é duas, três, por docente. Portanto, lá está... No caso, embora as equipas sejam misturadas, nós temos 50 alunos, há cerca de 5 equipas, mais ou menos, embora não sejam todos de multimédia. Depois haverá, digamos, alunos de multimédia que estão noutras equipas que os docentes respectos à multimédia não estão a acompanhar, não é? Mas isso não é relevante...

I: Uau. E o Professor percebe que há, por exemplo, mais meninos ou mais meninas, geralmente, nesses cursos, ou não?

PPT_15: Depende, no caso de multimédia, até mais ou menos 50-50, não há... Pronto. Mais ou menos... Está bem equilibrado. Informática, pronto, há mais rapazes, normalmente há mais, mas engenharia e gestão—gestão de serviços, eu acho que também é mais ou menos equilibrado. Eu acho que no conjunto, embora haja uma preponderância—informática que é o que contribui com mais alunos, pode não estar tão equiparado, de 50 a 50, mas está, no geral, acho que não deve estar muito... Tem—tem—tem um equilíbrio razoável, talvez 30%, ou perto disso, 35%. Não deve ser muito menos do que isso.

I: Muito bom, muito bom. E voltando para um enquadramento mais do Professor, da vossa formação. Você foi preparado para ensinar? Porque o professor é o diretor também... Então, como é que o professor se preparou? Preparou também os outros docentes para trazer essa unidade curricular? Vocês seguiram uma formação específica, um framework específico? Como é que foi? E quando é que começou a ser oferecida essa unidade curricular?

PPT_15: Esta cadeira? Há 25 anos.

I: Uau!

PPT_15: Isto já tem—acho eu que tem cerca de 25 anos. Começou só com a informática. Começou só com a informática e depois foi sendo adotada nos outros cursos que estão... Pronto... Que estão afetos ao departamento de informática. E também já contagiou outros... Em economia também já incluíram. E funciona aqui, não é? Portanto, eles não... Quer dizer, é uma cadeira que funciona cá, embora quando—seja—esteja no plano de estudos de economia. Mas a cadeira mesmo já tem o início, já tem cerca de 25 anos.

I: Uau, então... Quando o Professor - como diretor - falou “vamos começar a ter essa cadeira também no nosso curso,” já estava andando, já existia—então—existia um enquadramento. Você tem que entrar dentro do processo que já estava estabelecido, é isso?

PPT_15: Sim, sim, exatamente.

I: Então... Mas a instituição, ela tem trazido, também, esse tema do empreendedorismo para a formação dos docentes, também? Para trazer... Ou não?

PPT_15: Ora, bom, isto sempre funcionou muito com palestras, também, de pessoas que estão na indústria, em empresas, sempre funcionou um pouco por aí, sempre com convidados, que são especialistas, digamos, que têm conhecimento na área de gestão, etc. Portanto, funcionou muito dessa forma. Eu acho que as intervenções de docentes até são em menor número comparado com convidados, não é? Depois, a nossa função é depois mais... Isto [a unidade curricular] está dividido em duas horas mais uma. Nas duas primeiras horas é que há essas apresentações - mais em auditório e também agora—também pela—online, porque já não cabem todos na sala.

I: Sim, eu imagino, 250, como é que vai caber?

PPT_15: Tinha que ser uma sala própria só para tê-los todos, mas também, agora, como é fácil fazer a transmissão online, optou-se por isso. Quem quiser estar na sala tem que se inscrever, tem que mostrar interesse. Porque muitas vezes alguns também não vinham, etc. Não é obrigatório essas duas horas. São aulas que não são obrigatórias. Portanto, assim gere-se melhor. E às vezes até quem possa ou não possa estar presencialmente pode acompanhar, na mesma. E também há temas que alguns já conhecem e também não têm tanto interesse em estar a assistir. Tem mais flexibilidade—permite-se mais flexibilidade aí, não é? Mas tem... Pronto... É feito com apresentação em anfiteatro e também com transmissão online.

Depois, a hora a seguir, das quatro às cinco - em alguns cursos é das quatro às seis. Lá está, são quatro horas. No curso multimédia são três. Nessa hora seguinte, ou no caso de multimédia, são reunidos numa sala pequena - aquelas salas mais de aulas práticas - uma sala pequena com o docente, que vai acompanhando osas várias entregáveis que eles têm que fazer. Têm que preparar o plano da empresa, a apresentação, os slides que vão apresentar o produto que estão a fazer... Tem aqui alguns temas de *Design Thinking*, por exemplo, para desenvolvimento de

interfaces, *business model*. Tem uma série, também, de coisas para entregar relativo ao desenvolvimento do projeto. Nós vamos acompanhando e dando algum feedback também.

I: Isso é interessante. Isso é muito interessante porque, de alguma maneira, tem algo gigante, enorme, imenso [sala de aula], mas tem também o olhar atento do docente.

PPT_15: Sim, sim.

I: Isso é interessante. Por acaso, em todas as [unidades curriculares] que estou pesquisando, eu não tinha visto nenhum modelo desse. E é bem interessante, porque tem as duas...

PPT_15: Vertentes... Sim, sim...

I: Então, pensando nos objetivos pedagógicos—entrando nisso—na sala de aula, o Professor tinha comentado um pouco no inquérito sobre as competências. Tem—tem—são muitas competências que estão sendo trabalhadas ao mesmo tempo. E, nesse caso, quando você também está trabalhando com uma empresa externa, também, é uma questão ali de você estar se posicionando com não só o docente, com alguém externo, mas de alguma forma controlado. Né?

Mas, você diria que essa colaboração, ela pode chegar a ser quase como uma incubadora? Vocês dentro da universidade veem essa unidade curricular como uma incubadora de projetos, de startups?

PPT_15: Sim, já tem acontecido vários. Ainda recentemente, por exemplo, com o turismo do Porto, os estudantes, parte deles, não a equipa toda, porque os que estiveram interessados... Fizeram uma startup para desenvolver o produto que tinham feito em protótipo. Foi um projeto para a polícia municipal. Era um projeto que permitia traduzir automaticamente entre diferentes línguas - a Polícia pode não saber falar inglês, nem todos os turistas também falam inglês. Era uma aplicação que a pessoa podia falar, aquilo traduzia para texto, a polícia podia depois dizer a resposta e, além de traduzir para a língua que foi original, permitia também, através de um QR Code, o turista levar a informação na hora. Portanto, lia o QR Code do telemóvel do Polícia e ele, através do servidor, fornecia - para não estar a partilhar contactos - fornecia a informação que o turista queria. Depois estão... Digamos... Impressa. Impressas através de uma página web.

I: E isso foi implementado?

PPT_15: Sim, criaram uma empresa. Depois não tive ainda mais feedback deles, mas eles depois continuaram para tornar aquilo um produto. Para tornar—digamos—concretizar, não é? Porque neste tempo desta unidade curricular não dá para fazer um produto final, não é?

I: Sim.

PPT_15: Depois, eles depois continuaram com esse projeto.

I: Que interessante. Então, uma das perceções dos impactos é justamente... Esse é um exemplo da vossa observação de que—de que que levou o aprendizado. Tem esse exemplo que o

professor comentou agora, mas você também observa mudanças em atitudes, comportamento, do começo do semestre até o fim?

PPT_15: Sim, sim. Eles próprios dizem isso. Quer dizer, eles não podem ter aquela atitude muito passiva, ou que estão em aula só a ouvir e tal... Portanto, tem que ter muito mais iniciativa e passa... E lá está... Depois, o cliente é sempre alguém externo, é uma empresa, neste caso foi o turismo do Porto, mas, pronto... Eles não tinham meios para... Às vezes as empresas aproveitam, digamos, o que foi feito e depois desenvolvem internamente, não é? Porque isso também está, digamos, nas regras do curso, da disciplina. As empresas, se quiser, podem usar aquilo que foi desenvolvido, também, para eles terem interesse em participar. Mas, muitas vezes, como é esse caso, o turismo do Porto não tem nem meios nem conhecimento para fazer isso, nem tem interesse em investir nisso. Portanto, os estudantes é que criaram, depois, uma empresa para desenvolver esse conceito— desenvolver o produto e tentar depois comercializá-lo de alguma forma.

I: Isso é muito bom, pois coloca eles ali de uma forma real. O que você está a aprender na universidade, você vai realmente levar para a sua vida, e você já está tendo essa experiência... Já..

[00:24:12]

PPT_15: Sim, sim, sim. Todos estes conflitos que vão sendo dados, no fundo, também é para preparar para eles fazerem os entregáveis que têm que fazer durante o percurso. Portanto, vão sendo dados temas durante essas apresentações iniciais que eles depois vão ter que concretizar no projeto deles. Portanto, é essa um pouco a ideia das apresentações também.

I: E o professor falou um pouco antes sobre que alguns alunos, às vezes, não iam nas aulas antes—então—nas aulas de duas horas, né? Então, como não é uma disciplina obrigatória, o professor também entendeu que tinha uma resistência, também, dos alunos a ir? Ou não? Ou era só realmente “não tenho interesse...”?

PPT_15: Não é que não fossem as aulas... Agora, como o número é muito grande, não é? Não temos sala para todos, não é?

I: Ah, ok.

PPT_15: Não tem sala para todos, por isso começou-se a fazer também com online—transmissão online. Mas, como vem alguém convidado, e para não ser só online, tem-se um anfiteatro... Agora, como são muitos estudantes, há sempre quem não possa vir por algum motivo, ou quem já... Também temos pessoas que já trabalham, por exemplo... No caso do mestrado multimídia, temos vários casos de pessoas que já trabalham há 20 anos e depois vêm fazer o mestrado.

I: Uh-hum.

PPT_15: Portanto, não tem muitas—para muitos, há ali coisas que não são novidade nenhuma, não é? E, portanto, não vamos... Aquela sessão não é obrigatória, não é?

I: Perfeito.

PPT_15: Não é obrigatória porque... Pronto... Cada um é que sabe se precisa ou se não precisa de ouvir, digamos, ali aquela palestra específica, não é? E, portanto, este ano nós, para gerir um pouco e não—pronto—para gerir um pouco a sessão, obrigamos a inscrição prévia até ao limite da sala. Depois, se a sala encher, passam a estar online, para não haver aquela questão... Ou se tem lugar, ou se não tem... Ou então, alguns até desistir porque “não tem lugares, não vale a pena ir.” Portanto, assim, tem uma inscrição. Se se inscrever, tem lugar. Se não se inscrever, pode ouvir online de qualquer modo.

I: Ótimo!

PPT_15: Não fica... Quer dizer... Não fica excluído daquela sessão, não é? Pode ouvir na mesma.

I: Mesmo no trabalho... Enquanto estiver no trabalho...

PPT_15: Sim, mesmo no outro sítio. Como também são muitos, já é um grupo muito grande, há sempre contextos diferentes. Lá está... Há pessoas que trabalham, outras que não. Já é um contexto muito variado. Não são alunos só que estão, digamos, naquela fase que fizeram a licenciatura e estão a continuar. Principalmente, nos cursos—no curso multimédia. E noutros... E temos estudantes também de muitas origens, no caso de multimédia. Também, temos cerca de—em 50, eram cerca de 12 que são de fora....

I: Nossa, mas de várias partes do mundo? Como... O Brasil também?

PPT_15: Do Brasil já houve mais, por acaso... Mas tínhamos dos Estados Unidos, da Suécia, da Irlanda, da Alemanha, da Áustria... Já tivemos—tem vindo, por acaso, um, dois de cada sítio, mas tem havido vários. No final são mais de 20% estudantes de fora.

I: Então, vocês falam em inglês na aula—a aula é dada em inglês?

PPT_15: Sim, sim. É tudo em inglês. Ah, tudo em inglês.

I: Ah, isso é muito importante. Pronto. Obrigada por lembrar dessa parte.

PPT_15: É tudo em inglês porque, de facto, temos muitos estudantes de fora.

I: Muito, muito interessante. Quando eu olhei um pouco, também, da bibliografia que era dada, também, e eu vi que era em inglês. Eu falei “acho que deve ser algo relacionado a isso...” Tem coisas que, às vezes, quando tem mais alunos estrangeiros, você sente ali na bibliografia, tem menos coisas em português... Né...?

[00:29:05]

PPT_15: Sim, sim.

I: Na minha investigação, atualmente... Olha—olha, não são muitos cursos que têm cadeiras como essa de empreendedorismo, e geralmente elas não são chamadas de empreendedorismo.

É bem interessante, comparado, por exemplo, como eu estou fazendo um estudo cross-nacional, né... Na Dinamarca, por exemplo, a maioria das unidades curriculares que têm esse tema são chamadas de empreendedorismo.

PPT_15: Tá... Sim, sim.

I: Mas é justamente porque teve também uma direção governamental. Então, você olha em 2009, quando tem uma direção governamental na Dinamarca que fala “olha, os estudantes precisam ter aulas de empreendedorismo em todas as áreas, e nas artes também, nas disciplinas artísticas.” Então, você vê que existe mais uma regulamentação. Então, Portugal, por acaso, não teve isso ainda, né... Esse... nem a Itália.

PPT_15: Sim, pois. Sim, não tem essa obrigação nos cursos de artes. Mas eu estava aqui a ver... Este ano, 24/25, são 26% de alunos estrangeiros. Tem dois da Alemanha, dois do Brasil, um da Bielorrússia, China, Holanda, Nigéria, Suécia, Ucrânia e Estados Unidos.

I: Uau! São muitos!

[00:30:50]

PPT_15: Bem, portanto, a FEUP também decidiu que todos os mestrados são em inglês, a não ser que não haja estrangeiros, não é?

I: Ah, sim, é isso.

PPT_15: Mas, por norma, os mestrados são em inglês. Isso é uma decisão, digamos, a nível da faculdade, até da universidade, acho eu. Mas, pelo menos na FEUP, foi essa decisão. E, portanto, por norma é tudo em inglês, a não ser que, claro, se não houver ninguém de fora. Mas, em multimédia é quase sempre, porque temos uma variedade muito grande e, portanto, são 26%, ainda é significativo.

I: É muito significativo.

PPT_15: De estudantes, não é? E, também, as origens dos cursos anteriores, também é muito diversa. Temos de multimédia e artes visuais, de desenho, línguas e relações internacionais, jornalismo, matemática, história, inteligência artificial, engenharia de software, engenharia informática e eletrotécnica. Portanto, também tem um background muito diferente.

I: Uau. Deve ser realmente muito desafiador isso para também—para o ensino, com pessoas tão diversas. Eu acho que isso é, realmente, uma—um dos desafios que o professor encontra?

PPT_15: Sim, exatamente. Quer dizer, depois, os docentes também têm background diferentes, não são todos de engenharia. Temos uma oferta também muito variada, não é? Deve ter visto, não é?

I: Sim.

PPT_15: Em termos de cadeiras, portanto, tem algumas mais relacionadas com a engenharia, mas depois do resto, a maior parte não é da engenharia, não é? Portanto, são docentes de diferentes áreas.

I: De Belas Artes também, não é? Também dei uma olhada. Mas, olha, eu... Eu fico muito agradecida pelo vosso tempo, por ter partilhado as vossas perspectivas sobre, também, esse mundo, desse ensino do empreendedorismo.

PPT_15: Mas este trabalho é para uma dissertação, é?

I: É para a minha dissertação na...

PPT_15: Na Católica do Porto ou de Lisboa?

I: Do Porto.

PPT_15: Ah, do Porto...

I: Sim, atualmente...

PPT_15: Tem um curso multimédia na Católica, também, não é?

I: Tem, sim. Mas o meu curso, ele chama Gestão de Indústrias Criativas. E tem a mesma particularidade de pessoas de percursos muito diversos que chegam juntas nesse—nesse curso. E eu, por acaso, eu sou artista. Eu fiz universidade de música e também Cultura e Mídia nos Estados Unidos. Depois... Mas, tenho 33 anos. Então, também tive aí um percurso de depois de formada, trabalho... E fui ao mestrado buscar, né... Esse... Estudar por que, também, por que os artistas, tantos artistas que eu estive durante a minha vida, eles param. A maior parte dos artistas param. E eu comecei a entender que talvez faltam ali competências que não são técnicas da arte, são competências que estão no empreendedorismo.... Então... Project management... Você saber negociar... Então todas aquelas competências que a gente viu no inquérito. Desde *networking*, *leadership* e tal. Então é por isso que eu fui para esse caminho na dissertação. Espero poder um dia desenvolver o meu doutoramento, eu quero seguir nessa—nesse estudo, porque eu acredito que, talvez, através da educação, a gente possa melhorar um pouco as estatísticas, não é mesmo? As estatísticas não são boas dos artistas... A maior parte dos artistas que estudam arte vão...

PPT_15: Não seguem muito...

I: Mas, olha, muito obrigada. Obrigada pelo vosso tempo. E eu posso compartilhar depois um sumário dos meus—um resumo do que eu encontrar, das conclusões. Se o professor quiser olhar, também. E, assim, muito obrigada mesmo, de verdade.

PPT_15: De nada, ora essa. Pronto, obrigado também.

I: Quando eu estiver no Porto de volta, que eu vim ao Brasil para ficar a fazer a dissertação - pelo menos eu fico na casa dos meus pais um pouco, e eu vou agora à defesa.

PPT_15: Por acaso, na próxima semana vamos ter o encontro final desta disciplina, que é um dia inteiro. Pronto, faltou falar dessa parte...

Portanto, depois há um encontro final em que vêm as empresas todas, não é? E estão as equipas todas e fazem a apresentação durante o dia. Têm cinco minutos ou sete minutos para apresentar e a votação é pelo público todo que lá está. Tem também uma página, aparece um QR Code, e a vota e vai-se vendo as notas em tempo real, se gostaram ou se não gostaram – no ecrã. E, portanto, isso também faz parte da avaliação. Também entra em conta na avaliação, não é?

Mas é um evento que é um dia todo e que tem almoço, tem tudo. Quando as empresas estão cá, não é? Pronto, é um evento o dia todo. Para terminar, digamos, a cadeira. Que vai ser na próxima terça.

I: Ah, próxima terça. Olha! E é aberto ao público ou não? Da universidade—só para o pessoal da universidade?

PPT_15: Não se divulga porque também não há muitos interessados, se calhar—se calhar, a vir. Mas a ideia é mais para quem participou naquilo, não é? Mas, obviamente que não está cá [se refere a Interviewer], senão poderia vir. Depois, poderia vir, com certeza. Mas normalmente não divulgamos porque é mais para fechar—para fechar ali a disciplina. Portanto, as coisas é ali apresentado, as empresas também fazem questões, temos um painel também de convidados de fora... Normalmente tentamos sempre ter pessoas de fora para terem uma visão mais, se calhar, mais crítica de quem está no meio empresarial.

E também, nessa apresentação, tem sempre no painel dois, três pessoas, convidados, que fazem uma questão qualquer sobre “como é que pensam evoluir aquilo, qual é o core do negócio, por exemplo, como é que vão fazer dinheiro com aquilo, como é que vai ser o modelo de negócio,” coisas desse género...

Mas tem esse evento final que é o dia inteiro com as apresentações todas. Não é apresentado em sala de aula, individualmente. É no auditório que dá para 500 pessoas...

I: Uau...

PPT_15: ...O auditório principal que dá para 500 pessoas. Pronto... E por isso, cabem todos.

I: Uau, de repente, ano que vem, quando estiver por aí, de volta...

PPT_15: Se estivesse cá, tinha oportunidade agora, senão depois, na outra ocasião, é só lembrar, pode assistir.

I: Muito obrigada, Professor, de verdade. Espero muito sucesso nessa próxima terça-feira com os alunos.

PPT_15: Certo, muito obrigado.

I: Então, um bom final de semana aí, obrigada.

PPT_15: Um bom final de semana, então. Tá, adeus, então. Obrigado.

I: Adeus, obrigada.

Interview #8

Participant: PPT_06

Interviewer: Lisa Kalil de Almeida (I)

Date of Interview: June 2nd, 2025

Video Call Recording: [Participant_8](#)

Total Recording Time [hour:minute:second]: 00:59:57

Recording Authorization: [PDF](#)

[Start of Interview]

I: Obrigada, agradeço.

PPT_06: Muito bem... Recapitulando... O que eu estava a dizer é que desde 2017 que viemos a verificar a necessidade de incluir isto num plano de estudos, e temos que fazer uma revisão do plano curricular. Mas, não era um processo de todo fácil, apesar de se reconhecer que era importante investir nesta dimensão de empreendedorismo juntamente com os estudantes, não era unânime dentro da instituição que colocar à disposição do estudante ferramentas de empreendedorismo, ou focadas nesta dimensão, fossem essenciais, dado que o curso tem uma função de formar artistas e não formar empreendedores autónomos. Isto de uma forma um pouco até superficial... Mas, houve alguns comentários “Que é... Que tipo de coisas é que vamos ensinar os estudantes? Como é que vamos operacionalizar?”

E, curiosamente, em 2018, eu estive numa conferência na Bélgica, onde estava o diretor de uma escola chinesa, de uma Academia de Belas Artes Chinesa, e essa apresentação foi uma apresentação que me chocou, e ao mesmo tempo que me abriu os olhos a algumas coisas. Chocou-me no sentido em que esse diretor vinha vender os cursos, e vou pôr aqui a expressão vender, porque claramente era uma promoção muito intensa daquilo que estavam a fazer na China. E todo o processo deles era visto numa dimensão de que o sucesso era ganhar muito dinheiro, ou ter muita repercussão financeira. E, portanto, eles terminavam os cursos a fazerem leilões das obras de todos os estudantes, e vinha assim uma coisa um pouco—um pouco surpreendente para mim.

I: Wow. Surpreendente! Para, ainda, o Professor, que também é artista. Eu posso dizer que você tem muita formação própria, com a própria carreira, e também na educação, então surpreende mesmo. Né?

PPT_06: Aquilo impressionou-me no sentido em que, numa escala mundial, numa escala como a da chinesa, eu até consigo perceber a eficácia de um processo como este, porque a repercussão de uma criação de um negócio feito na base do sucesso económico pode fazer sentido numa escala como a chinesa, e até em algumas escalas mundiais. No contexto português, temos que

analisar as coisas a partir também do mercado que existe e do—e das saídas que existem para os artistas, que são, francamente, muito indefinidas e bastante—eu vou dizer flexíveis, para não ser negativo, mas que alteram muito rapidamente. Muito, muito... Indefinidas pode ser a expressão... E portanto...

I: Mais vulneráveis também, um pouco.

PPT_06: Sim... A questão é... Vulneráveis sim, mas a lógica era esta: como é que se ensina uma—como é que se oferece uma ferramenta que não seja limitada no espaço de tempo e, ao mesmo tempo, não se foque numa solução em que a questão económica será sempre tão importante? Porque há outras dimensões que são importantes no contexto artístico. E um dos exemplos é o dos recursos das Indústrias Criativas. Que tiveram um impacto muito forte num determinado momento, e depois começaram rapidamente a ser substituídos por outras dimensões, porque começaram a focar-se muito numa dimensão empresarial, e sobretudo com autarquias e com entidades que queriam transformar a cultura num negócio, mais do que investir nos artistas ou nas produções artísticas. E portanto, estas dimensões obrigaram-nos a repensar bem o que eram as necessidades para os estudantes, como é que podíamos criar oportunidades de pensar as dimensões de empreendedorismo, e como é que podíamos também criar alguma sensibilidade - e vou pôr aqui alguma porque é um elemento importante - sensibilidade nas dimensões e nas necessidades comerciais— comerciais e profissionais, obviamente.

E digo isto porquê? Porque era importante que os estudantes tivessem percepção, primeiro, das potencialidades do conhecimento que eles tinham, portanto, daquilo que foram as ferramentas que foram aprendendo, técnicas, processuais, pensamento, por aí a fora; que tivessem consciência que qualquer projeto autoral seria um projeto que poderia ser um produto, e não no sentido de só existir um tipo de produto, mas ser convertido em produto; e finalmente, como é que eles poderiam operacionalizar ou reconhecer algumas das dimensões que eram importantes naquilo que será o mercado de arte ou os diferentes mercados.

Por exemplo, uma das questões que nós focamos é a questão do sucesso. O que é que é o sucesso para eles?

I: Interessante...

PPT_06: É que há estudantes que sucesso é fazer investigação, ou serem reconhecidos num determinado contexto, ou serem felizes, por exemplo, e outros pensam em ganhar muito dinheiro. E, portanto, a partir do momento em que eles conhecem o que é sucesso, podem operacionalizar, definir os objetivos, e operacionalizar o caminho para chegarem a esses territórios. É basicamente pegar no empreendedorismo a partir de uma dimensão pessoal.

E, por isso, a disciplina foi criada dentro desta lógica que é conhecer uma dimensão projetual pessoal, e depois tentar operacionalizá-la, mais ou menos - eu digo mais ou menos porque depois não temos garantia da repercussão imediata - num contexto de mercado. O que tem sido perceptível? É que a maior parte dos estudantes não têm o mínimo de contacto com estes territórios até ao momento em que falamos disto.

I: Que interessante... Que é o sétimo—sétimo semestre, é isso?

PPT_06: Exatamente. Sétimo semestre. Exatamente... Agora... Ajuda... Vou dizer em três dimensões: **1)** ajuda numa dimensão que é perceber que os estudantes podem decidir por percursos diferentes daquilo que é a sua carreira futura, nomeadamente serem investigadores ou fazerem pós-graduações, ou formação pós-graduada, obviamente. E isso também é uma saída, porque há estudantes que depois percebem que essa dimensão é absolutamente central para eles; **2)** ajuda a perceber que há estudantes que não querem pensar o seu trabalho num contexto de mercado de arte. Ou seja, querem ter aquela formação, mas depois querem resguardá-la, e aí vão ter que encontrar uma alternativa económica ou financeira para poderem viver a vida e continuarem a produzir as coisas que querem. Há autores que querem ser artistas, mas não querem ser artistas públicos, portanto querem fazê-lo só por expressão pessoal; **3)** e depois, há um outro núcleo que é aqueles que vão tornar operacionais de uma forma muito mais metódica, aquilo que é o seu conhecimento e a sua produção, e os seus objetivos. E nesse caso, aí já há situações como a submissão de candidaturas a projetos financiados, a organização de grupos, a forma como—quer dizer—questões tributárias, que são coisas tão básicas, mas que no caso as artes não são tão simples quanto isso.

E, portanto, tentamos trabalhar um pouco dessas dimensões, de maneira que ajudemos o estudante a escolher, a ter uma perspectiva sobre aquilo que quer fazer futuramente, ou nos anos seguintes... E depois, [ajudamos] cada um deles a perceber que existem caminhos diferentes, e encaminhá-los de uma forma mais direcionada para o seu próprio território.

[00:08:12]

I: Muito interessante, [tosse de PPT_06] pois essas três dimensões—quando o professor volta atrás, em dois mil e—foi—em 2018, na conferência na Bélgica... Primeiro, chacoalha, né? Como se “Peraí, por onde eu estou indo?” Então, ao mesmo tempo, você adaptou ao contexto português. Por quê... Quem é que vocês estão formando? Vocês estão formando pessoas que estão em Portugal. E tem que esta, então, em Portugal, talvez não seja possível somente a dimensão da saída profissional...

PPT_06: Industrial...

I: Saída Industrial... Exato. Então... É muito interessante... E isso me leva a uma pergunta, porque se é uma cadeira nova, uma UC nova, eu tenho curiosidade de saber quem é que está nessas cadeiras, qual é o tamanho, geralmente, do grupo? Qual que é a origem, geralmente, dessas pessoas? O interesse...

[00:09:25]

PPT_06: Assim, o grupo—é um grupo de cerca de 70 estudantes, que pode até ser maior um bocadinho, mas está dividido em três grupos, na verdade. O grupo total é um... É uma unidade curricular que tem três turmas, com três professores, e que tem cerca de 70 alunos.

Embora há uma turma que, normalmente, tem 30 e poucos [estudantes], e depois a outra vai tendo 20. Portanto, não é uma divisão homogênea entre os três cursos. E correspondem, entre

as três turmas—e correspondem a três ramos de especialização dos cursos de artes plásticas, que é pintura, multimédia e escultura.

Os estudantes, no curso de Artes Plásticas, fazem um primeiro ano que é um ano de tronco comum, aprendem todas as mesmas coisas. E depois, no segundo ano escolhem uma especialização e vão percorrendo o seu percurso nessa especialização até que chegam ao último ano. No último ano há uma suposta aproximação entre os ramos, num pensamento de uma arte mais transversal, mais focada nos projetos.

Mas, na verdade continua a haver três turmas, e os grupos estão mais ou menos organizados... Ou melhor, mais ou menos não... Estão organizados pelas especializações que escolheram. E, portanto, mesmo dentro desta unidade curricular, a lecionação não é exatamente igual, o programa não é mantido de uma forma tão rígida entre os três docentes, quer por—por exemplo, estudantes de escultura, desde muito cedo começam a fazer orçamentos e a pensar nos custos materiais porque têm que antecipar essas questões—porque qualquer produção que tenham, têm que ter sempre consciente esta presença.

E, portanto, nos estudantes de escultura, há dimensões que para os estudantes de pintura [escultura] são perfeitamente óbvias, enquanto [para] os estudantes de pintura, aquilo é a primeira vez que falam sobre esse assunto. Portanto, há aqui uma adaptação de critérios de acordo com os grupos. Mas são estudantes do último ano de licenciatura - sétimo semestre, como me referiu - com este background. Portanto, são turmas entre os 30 e os 20, sensivelmente, 30 e 20 alunos.

I: Interessante, e eles são, primariamente, portugueses? Você diria que quem vai, geralmente... Ou eles são, já, alunos internacionais, também? Que já vem ao Porto...

PPT_06: Sim, a maioria dos estudantes são portugueses. São da licenciatura. Embora há uma parte significativa de estudantes internacionais, aí uma grande parte são brasileiros porque estão a frequentar o curso como brasileiros... Mas, também temos alguns ucranianos, angolanos... Tem algumas nacionalidades, sendo que a maioria é portuguesa e falam português, de maneira geral, também. É uma das obrigações do curso que os estudantes, depois de entrar, têm que aprender português.

I: É importante, né? Principalmente porque é uma licenciatura. Né?

PPT_06: Mas como disse...

I: Desculpa? Desculpa, acho que está com um delay...

PPT_06: Uma das coisas que nós estamos a fazer...

I: Eu acho que está com um delay, por isso que quando...

PPT_06: Vamos escutar?

I: Sim, eu escuto, mas acho que está um delay. Eu vou trocar a minha net, um minuto. [pausa]
Por acaso, está tudo bem por enquanto. [Risos]

PPT_06: Mas aquilo que eu queria referir é que nós estamos neste momento, na faculdade, a oferecer—a criar uma oferta, não só estamos a começar a oferecer, mas estamos a criar uma oferta de formações que complementem esta oferta de Metodologia de Projeto e Prática Profissional. E estamos a fazê-lo, curiosamente... Eu digo isto porque, curiosamente, eu fiz uma candidatura para Professor Associado, que depois não se concretizou. Mas, no meu projeto de candidatura, era criar uma formação especializada neste contexto para ser oferecida complementarmente aos cursos. E complementarmente no sentido em que isto é uma matéria que interessa quando os estudantes têm uma percepção do que querem fazer com o seu percurso. Portanto, só se pode ser empreendedor se se souber o que é que se quer fazer com isso. Não é?

Mas, estão a ser feitas algumas formações no contexto da Formação Contínua nas Belas Artes que já vêm com estes recursos—a pensarem a partir destes recursos de profissionalizar a imagem pública, de pensar como é que se preparam algumas candidaturas, como é que se organizam portfólios, como é que se apresenta—como é que se comunica...

Essas dimensões estão em desenvolvimento neste momento, umas começam a entrar, e outras estão em preparação para, em breve, poderem também ser operacionalizadas. E é no sentido de elas serem complementares, que não são obrigatórias, para os estudantes poderem escolher e aproveitá-las ao máximo, e não ser mais uma tarefa escolar. Portanto...

I: Esse é um ponto que...

PPT_06: Não sei se fez sentido...

I: Sim, sim, com certeza. Esse é um ponto - da obrigatoriedade e não obrigatoriedade - que é muito relevante pensar porque nem todos os alunos têm a predisposição a querer aprender sobre esse assunto, muito embora eu acredito [sic] que pode ser útil para todos. Eu vejo como uma possibilidade de ser útil, mas eu acho que isso entra também num pouco de uma pergunta sobre a resistência que você encontrou nos alunos, ou não? Quais dos alunos... Se existiu uma resistência ali? Ou, se uma resistência, às vezes, do departamento, junto, para começar o UC, né?

PPT_06: Bom, como eu referi no início, quando foi proposta a unidade curricular, ela não foi aceita de uma forma natural, não foi acolhida de uma forma como eu estaria à espera que fosse acolhida, sinceramente. E dependia de uma dimensão que era “nós não precisamos” - alguns colegas diziam isso – “nós não precisamos de ensinar os alunos a fazerem essas partes. Nós temos que ensinar competências para serem artistas e depois essa parte são outras questões.” E esse problema, na verdade, essa resistência, na verdade, percebe-se em duas formas. A primeira é... Ela pode ser uma dimensão complementar do curso, e eu, aí, posso até concordar com essa visão de que podíamos dá-lo numa oferta complementar. E, num segundo momento, pode ser uma—uma—uma tentativa de evitar colocar na mesa uma discussão sobre o sucesso ou o insucesso dos artistas, enquanto sucesso financeiro ou insucesso financeiro. Ou seja, eu creio que alguns colegas meus tiveram até alguma resistência porque passaram por muitas

dificuldades económicas para conseguirem se singrar e, portanto, não queriam passar essa mensagem, eventualmente negativa, para os estudantes. E, portanto “o melhor é não falar nisso para não estragarmos aqui...”

I: O sonho do estudante...

PPT_06: Mas, quando isto foi apresentado aos estudantes pela primeira vez...

I: 2020, 2019?

PPT_06: 2020... 2021, foi quando entrou. Portanto, este é o quinto ano em que—foi o quinto ano em que... 2020 e 2021, portanto, foi nesse processo, 2020, exatamente. Quando a disciplina foi implementada, ela, na verdade, evolui de uma disciplina com o nome de Metodologia de Projeto. E nessa disciplina que era uma disciplina que eu já lecionava, eu já introduzi alguns destes aspectos, mas não estavam vertidos no programa de uma forma objetiva.

Quando ela foi implementada [a disciplina como ela é hoje], para alguns estudantes continua a não ser uma matéria central, a parte económica. É um número residual, mas para alguns estudantes isso continua a não ser um problema central. Para outros, obviamente que se torna um elemento importante... E, inclusivamente, é frequente os estudantes que já terminaram o curso virem falar conosco a pedir informações sobre aquilo que foi apresentado na unidade curricular, mas que eles não se lembravam, ou questões relacionadas com questões tributárias, ou aspetos mais concretos, mas têm a ver com esse universo...

E, portanto, eu creio que houve alguma resistência da parte dos docentes, por receio eventualmente do que aquilo podia ser veiculado como "como é que deviam vender uma coisa que era difícil de implementar" e, simultaneamente, para alguns estudantes não era a coisa mais importante, ou o assunto mais importante. Atualmente, eu creio que a receptividade cada vez é maior e era preciso até aumentar, por isso que, talvez, é que se vão criar outras componentes. Porque, também, *se desenvolveu uma dinâmica, na cidade do Porto, em particular, de submissão a projetos financiados e direcionados pelos jovens artistas. E portanto, creio que esse processo é um processo que também tem crescido, em relação ao funcionamento da cidade, e eles agora sentem necessidade de terem essas bases para poderem estar mais apetrechados quando fizerem candidaturas.* E, portanto, digamos que há dinâmicas que se vão afinando entre elas. E é um aspecto positivo, obviamente... Sim, sim.

[00:20:22]

I: Com certeza, porque... Se os alunos, agora, estão buscando, porque eles perceberam que a dinâmica até financeira deles depende desses apoios, incentivos a candidaturas, e a cidade e a região está propondo esses projetos... Eles têm que estar preparados, né? E eu acho que é interessante que eles já têm essa noção.

Mas, por exemplo, quando o Professor começou a se preparar, né? O professor falou que já evoluiu de outra disciplina, que o professor já falava um pouco sobre o assunto... Mas, quando o professor foi se preparar... Os docentes, então, receberam essa formação—uma formação específica pra—indicado a seguir um enquadramento? Ou no EntreComp? Ou no Artistic

EntreComp? Da Universidade de ArteZ... Que eles [ArteZ] fizeram o Entrecomp... E teve o Artistic... Ou algum outro tipo de framework que a universidade - quando o Professor começou a propor - resolveu fazer o treinamento com os docentes?

PPT_06: As questões aqui são, sobretudo, direcionadas para o contexto nacional. Portanto, há aspetos que estão relacionados que não são insensíveis, que as pessoas não desconheciam, ou seja, as pessoas desconheciam a maior parte destas ferramentas... Não estavam a usá-las de uma forma—digamos—eu vou dizer obrigatória, mas de uma forma objetiva, no contexto das suas aulas... E, portanto, as pessoas que estão neste momento a trabalhar neste contexto, todos eles têm uma grande experiência no contexto artístico e até com financiamentos e submissões para financiamentos. Ou seja, foi canalizar algum desse conhecimento para trabalhar com os estudantes.

Obviamente houve alguma experiência, alguma formação em algumas matérias, mas não foram coisas tão concretas quanto isso, ou seja, foi uma conciliação de fenómenos e conhecimentos que estavam ali, mas que não estavam a ser operacionalizados para este contexto.

I: Então... É muito interessante... Porque também vem de um lugar de experiência—experiência própria e poder trocar essa experiência com o aluno...

PPT_06: Inclusive, alguns... Por exemplo, eu uso menos nas minhas aulas, mas uma das professoras, que é a Professora Gabriela Vaz Pinheiro, recorre a muitos convidados para as aulas dela. Eu tenho alguns, menos do que ela. Mas... Recorre a muitos convidados que apresentam as suas próprias experiências - como funcionam. Umas a fazerem programas com candidaturas a concursos e a organizarem-se em equipas, outros a trabalharem com entidades mais institucionalizadas e outras menos institucionalizadas, mas ligadas ao meio artístico. E, portanto, digamos, que há aqui uma complementaridade de informações que vão polinizando todo este universo.

I: Então, todas aquelas competências que você fala [no survey], desde Selling skills, Leadership skills, a tolerância para ambiguidade, a parte de reconhecer oportunidades... Todas... Talvez a finança seja algo que vocês dão mais lecture [aula expositiva] mesmo... Mas, essas outras partes, elas vêm também de outros...?

PPT_06: Sim, e vêm a partir também de uma discussão sobre os próprios projetos, ou seja, os alunos têm que discutir—trazer as próprias ideias, e depois começarem a trabalhá-las numa forma de as comunicarem e de as saberem traduzir em oportunidade para—para—para serem vendidas...

Por exemplo, há—há projetos que são, obviamente, mais eficazes para serem tornados projetos pessoais—para serem tornados em—em—no mercado convencional *galeirístico*, por exemplo. E há outros que podem gerar projetos de organização de eventos entre artistas ou entre comunidades mais periféricas do meio artístico, mas que não sejam impossíveis de operacionalizar. E, digamos que trabalhamos um pouco com essa flexibilidade de os—tornar mais evidente para eles o que é importante, que território é para eles o mais adequado, e depois

perceber como é que eles vão comunicar... Porque a comunicação vai ser, certamente, muito diferente se for para uma galeria ou se for para um outro espaço.

Além disso, é importante que eles conheçam os espaços onde—onde—onde se querem inserir. Portanto, um dos aspetos importantes é uma perspectivação do que é que é o território deles e onde é que eles se vão incluir. E, portanto, digamos que estabelece algumas dessas lógicas.

Num exemplo muito curioso, relativamente recente, tem meio ano talvez, uma estudante que em 2022 teve que escrever um texto, era um *statement* que eu pedia, sobre onde é que se viam no prazo de 2, 5 e 10 anos. Portanto, tinham que fazer uma espécie de plano a curto, médio e longo prazo. E achei curioso porque ela dizia que queria que o trabalho fosse reconhecido, que conseguisse fazer a investigação, que se integrasse num espaço artístico nacional e que tivesse algum reconhecimento. E há seis meses atrás mandou-me—mandou-me essa carta outra vez e disse “Professor, só queria agradecer porque, olhe para o meu manifesto... Eu tenho conseguido atingir tudo aquilo que eu me predispos e algumas coisas que eu tinha previsto há cinco anos já estão a atingir agora. E foi muito importante aquele mapeamento que o professor nos exigiu, que parecia tão abstrato, mas a verdade é que eu olho para isto e consigo retificar as minhas ambições e atualizar as minhas ambições.”

E, portanto, são coisas que têm a ver um bocadinho com esta compreensão do que é uma meta, definir uma estratégia para atingir essa meta, e depois perceber se conseguimos atingir ou não e retificar o caminho... Para aí a fora... São ferramentas úteis do ponto de vista pessoal porque podem ser feitas para si próprio. Não é? Eu achei curioso, “Eu encontrei o documento e quando o li, fiquei muito espantada porque correspondia àquilo que eu tinha previsto em 2022 e, portanto, fiquei muito contente por estar a atingir todas essas metas.” E é... Creio que são esses modelos, também de empoderamento, que tentamos trabalhar com os estudantes. Mas são muitos, não é muito fácil de garantir que isto aconteça com todos, obviamente.

I: Mas é uma dimensão também emocional...

PPT_06: É.

I: Eu percebo que nesse caminho, pelo que a estudante relatou, também é uma—é um olhar de acreditar nela mesmo. Eu acho que nem ela tinha a dimensão de que dois anos depois ela estaria conquistando tantas coisas. Mas, se ela teve essa manifestação, essa oportunidade de pensar a respeito, sem os preconceitos, né? Porque, eu acho que uma das coisas que eu enfrentei na minha vida também como artista é o preconceito “Ah, você não vai conseguir. Imagina! Você quer fazer um crowdfunding? Ihhhh... Ninguém vai...” Sabe, existe sempre o olhar externo que deixa o nosso emocional muito baixo, né?

E, às vezes, o self-efficacy - a gente confiar no nosso próprio—no português no Brasil a gente fala confiar no próprio taco - é algo que também é importante você falar “Não... É importante sim. Pode fazer. Pode sonhar!”

PPT_06: Eu tive um outro exemplo. Não foi nessa unidade curricular, curiosamente, mas que era—é uma outra unidade curricular que tinha uma dimensão exploratória de uma exposição.

Para um estudante de artes é importante que possa fazer exposições. E então esse estudante desenvolveu uma exposição ficcional, mas para um local real. E esse local era uma estação de metro aqui no Porto, o metro—o Heroísmo, acho que é exatamente o Heroísmo...

I: Uh-hum...

PPT_06: E quando ele terminou o projeto, fez-se a avaliação, produziu as obras, pensou a exposição, fez a maquete, fez os tachos, fez o que seria uma publicação de uma exposição... Só um projeto... E quando acabou a unidade curricular perguntou:

Aluno: “O que é que eu faço com isto?”

Professor: “E o que é que faz? Então, se acha que o projeto é bom, então vá lá propor.”

Aluno: “Estás a brincar comigo?”

Professor: “Não, vá lá, não custa nada. O não está garantido, portanto...”

Isto foi no final do ano passado. Depois, entramos de férias. Portanto... Há um distanciamento... E ele liga-me em outubro do ano seguinte a dizer “Professor, aqui é o Tomás...” - que era o nome do estudante – “...para lhe agradecer o desafio que o Professor me deu. Porque eu fui falar com o Metro do Porto, e o Metro do Porto disse que sim, disse que se eu arranjasse financiamento podia fazer a exposição. E fui tratado—entrei em contacto com várias entidades e já consegui o dinheiro e vou fazer a exposição que inaugura daqui a dias.”

[00:30:42]

E eu fiquei muito espantado, obviamente, com aquilo tudo, mas não deixa de pensar... Porque, não? E ele disse “Olha, o Professor insistiu que o não estava garantido, mas que podia arriscar...” E, portanto, foram—são realmente situações que pensamos... Por quê é que nós estamos, constantemente, a passar uma mensagem negativa, quando, às vezes, é só preciso dizer “vá lá, faça, depois se não der, olha, paciência.”

I: Que interessante. Que história! E são essas coisas que a gente... Se vão passar pela Universidade, por que não, também... O que o professor pensou lá atrás, em 2018... Quando o Professor pensou... Por quê não trazer esse tipo de manifestação, também, para a Universidade? Eu entendo o—como eu diria—um pé atrás, uma resistência. Eu entendo a resistência de trazer essa discussão, porque também pode ter efeitos ruins, também, no aluno, não é só coisas boas... O aluno pode *desistir* no meio do caminho e falar “não quero mais.” Mas também pode ser muito bom. Eu sinto essa falta. Eu já...

PPT_06: O que eu posso dizer é que no caso deste estudante - ele não era desta unidade curricular, mas - no caso deste estudante, depois, a conversar com ele, eu percebi um *conjunto de skills que ele desenvolveu*, e para o qual parece que ele tem grandes competências, que foi a capacidade que ele teve em operacionalizar um conjunto de entidades e de personalidades, e convencê-las a investir num estudante do segundo ano. Portanto, era um estudante ainda numa fase inicial da licenciatura... Que conseguiu juntar, eu creio que foram 20 mil euros para a produção do trabalho. E darem-lhe um espaço. Era uma exposição enorme dentro da estação de metro, com intervenções. Ele passou depois os trabalhos para grandes painéis e os afixou na estação. Mas... Ele mobilizou algumas—alguns artistas da região, algumas entidades do

contexto onde estava, a Junta de Freguesia - que foi o principal financiador do projeto, - a Faculdade, também, e uma série de entidades... E percebeu-se a competência... E depois, obviamente, arranjar orçamentos, contactar entidades, garantir com preços mais baixos...

E ele desenvolveu uma série de competências em que progrediu imenso em pouquíssimo tempo com aquele exercício. E agora tenho a certeza que ele se torna um caso sério porque no próximo ele não vai ceder, não é? Se ele conseguiu 20 mil euros como estudante de segundo ano, agora deve conseguir mais, certamente. E é um processo interessante como foi desafiá-lo, dizer “vá lá.” Não estou a dizer que sou responsável por aquilo, mas foi o gatilho que ele precisava, que é “Não tem nada a perder. Está feito, vá lá.” E é muito interessante perceber que os estudantes, depois de desenvolverem algumas destas iniciativas, ganham rapidamente um conhecimento do terreno e progridem muito mais rapidamente do que se tiverem à espera também de serem desafiados. Não é? Muitas vezes não se trata do que é que lhes ensinamos, é da forma como nos desafiamos. Se calhar, mais até do que o ensinamos...

I: E a unidade curricular, então, ela também tem essa dimensão de desafiar, também, o aluno? Não só pedir que ele realize coisas, mas que faça com que ele ou ela traga coisas, até, que eles não têm certeza. Mas eles vão... É interessante isso... Quando eu pergunto sobre, também, sobre essas práticas pedagógicas, tem um pouco a ver para também *entender como é que está sendo transferido esse conhecimento. E eu acho que é bem interessante saber sobre essa questão do desafio, né, porque na vida real é o tempo inteiro... É imprevisível...*

[00:35:24]

PPT_06: No caso dessa disciplina eu posso passar três situações que me parecem importantes. *A primeira é perceber quem somos enquanto autores e, portanto, não podemos fazer nada enquanto não soubermos quem somos enquanto autores. Depois, a segunda situação é conhecermos o contexto onde nós estamos e aí percebermos onde estamos e para onde vamos. Portanto, há uma percepção muito clara sobre esse processo. E o terceiro é estabelecer um plano e depois tentar aplicá-lo.* Estas três dimensões, para mim, são muito importantes porque não é possível fazer uma disciplina de Metodologia de Projeto e Prática Profissional, ou focada nestas dimensões profissionais, se nós não soubermos quem somos enquanto autores... E aqui é um aspecto importante porque a prática artística ou a criação artística tem muito a ver com o próprio, portanto, há uma identidade que deve estar afirmada. Portanto esse é um elemento importante que os estudantes também têm que desenvolver. O segundo é: onde é que eu estou e como é que eu vou operacionalizar? Porque eu não posso vender uma coisa para um contexto que não quer comprar o meu trabalho porque não tem interesse. Portanto, eles têm que conhecer esse contexto. E a partir daí definir as estratégias para conseguir implementar os seus planos.

Eu acho que estes três elementos são os três elementos centrais para esta disciplina de Metodologia de Projeto e Prática Profissional. E, portanto, ela vai focar-se muito no estudante, mas vai desafiá-lo, primeiro, a pensar-se enquanto autor. E depois, se pensar enquanto autor, perceber qual é o território onde quer operacionalizar, e depois, obviamente, definir as metas para si. Sendo que nunca há aqui nada que é pressionado a ser de uma maneira ou de outra. Portanto, os estudantes são desafiados a encontrar os terrenos. E por isso, mais do que dizer “é assim que se preenche isto, ou é assim que se faz aquilo, ou é assim que se faz isto, é um que

se faz aquilo,” é dizer: “se vocês precisarem disto, podem fazer desta forma, mas não vamos todos fazer desta maneira. E esse processo é um processo dinâmico que ajuda inclusive a esclarecer sobre as saídas do próprio estudante, porque há estudantes que decidem... “Eu percebi que quero ser curador,” ou “quero ir trabalhar para teoria,” ou “quero ser assistente de artista,” ou “quero ser...” Há muitas coisas... E esse processo é um processo curioso porque ajuda-os a esclarecerem-se e depois posicionam-se. E, à partida, ajuda-os a tornarem-se também pessoas mais seguras de si próprias. Não é?

I: E esse processo acontece ao longo de um semestre? São seis ECTS, então provavelmente, é [sic] muitas horas de contato? Ou menos...?

PPT_06: São três horas semanais de contato, mas há um exercício que eles têm que cumprir, que é um exercício que os vai envolver certamente muito tempo. Porque é um... Eu digo exercício porque eles têm que preencher uma espécie de um diagrama, que é um diagrama identitário em que eles têm que analisar—tem que abordar três aspetos diferentes daquilo que se pode ser um projeto artístico, que são: uma dimensão conceptual ou discursiva, uma dimensão formativa e uma dimensão afetiva. Isto é uma forma de questionar, portanto...

Digamos que este diagrama - que foi desenvolvido numa conversa com estudantes que me perguntavam “o que era um projeto artístico?”, eu disse, “mas o que é? Quer que lhes faça um desenho?” Foi uma coisa, assim, muito intuitiva. E o estudante disse, “sim, faça-me um desenho.” Então eu disse: *“olha, temos uma parte que é uma dimensão de afeção, portanto nós fazemos as coisas que gostamos e às vezes só trabalhamos porque gostamos. Há uma outra dimensão que é uma dimensão daquilo que queremos dizer. E há uma outra dimensão que é aplicar aquilo que nos ensinaram. O problema é que este doseamento entre estes três elementos não é sempre muito equitativo. Por exemplo, um virtuoso valoriza muito a técnica e, se calhar, desvaloriza as dimensões efetivas e discursivas. Um artista politicamente muito engajado vai falar do discurso e o resto não quer saber. E um muito emocional, se calhar, vai desligar-se do discurso e da formação e só fala das dimensões afetivas”*.

E o que eu digo aos estudantes é que eles têm que colocar isto em questão, sempre. Então têm que colocar uma espécie de vozes em cada um destes elementos para poderem questionar sobre porquê é que opta por isto, porquê opta por aquilo. E este posicionamento vai sendo feito a partir de elementos pessoais, ou seja, autores que eles gostam, formas de trabalhar que eles preferem, contextos onde eles se inserem... E eles vão preenchendo aquele diagrama - que é um processo relativamente longo porque eles têm que estar constantemente a rever aquele diagrama - até chegarmos a uma espécie de síntese daquilo que para eles é essencial. E, portanto, há uma dimensão muito dialogante, numa fase inicial, enquanto eles aprendem—têm acesso a uma série de expositivos sobre processos de trabalho que têm a ver com estas dimensões - uns mais formativos, outros mais discursivos. E a partir de certa altura, quando se começa a perceber o território de cada um deles... É aqui que se começam a questionar—a colocar questões sobre o que é o território onde eles vão operacionalizar, como é que eles conhecem o território... E por aí a fora...

É um processo bastante rápido para o tempo da duração do semestre, mas não é de todo um processo imediato. Ele evolui com mudanças ao longo do semestre e os estudantes vão passando por fases de esclarecimento e de discussão sobre aquilo que são as organizações que eles vão fazendo. E é muito engraçado ver. Pois, a certa altura, os diagramas parecem mapas astrais. É um pouco estranho... [Risos] Mas é uma coisa—é um processo um pouco insólito porque tem artistas que tem ideias, tem discursos, e tem também às vezes muito claro... Por exemplo, um estudante que sempre se habituou a tirar boas notas, foi sempre alguém que cumpriu de uma forma rigorosa o que as pessoas lhe ensinavam... Resultado: muitas vezes têm dificuldade em afirmar-se como artista porque só quer fazer o que as pessoas lhe mandam fazer. Mas há um momento em que ser artista ninguém nos manda fazer nada. E, portanto, eles têm dificuldade em abdicar determinados processos que estão, vinculados nesta coisa do fazer bem ou fazer direito. E, portanto, também é preciso desmistificar isso, é preciso questionar se faz sentido ter aquilo no trabalho. E há alunos que dizem “Eu nunca pensei que podia abdicar disto para ser artista.” A questão é: “Pra ser artista, e se for preciso e importante, abdique.”

I: Exato, e é muito interessante isso porque... Eu entrei em contato—só queria trazer uma coisa para você—eu entrei em contato com um termo que chama *Pedagogical Nudging*. E uma das universidades, essa lá na Dinamarca... Que eles estavam usando... Porque as pessoas, muitas chegam na aula e elas não acham que elas têm capacidade de fazer aquilo. “Não, mas eu não sei fazer isso.” E muitas vezes, se você não atua na Universidade, ou na formação, para romper esses preconceitos que vem de... Ela [autora citada] traz ali do habitus do... Então... Ela fala do habitus. Isso. E aí, eu falo: “nossa, se você não rompe com essas—essas coisas na Universidade, provavelmente a pessoa, para o resto da vida dela, vai acreditar daquela maneira.” Então, é muito interessante quando o Professor, ele, também fala do diagrama identitário *e como a pessoa vai se percebendo ao longo do semestre e vai tendo a oportunidade de questionar da onde ela estava e para onde ela vai...* Então, é bem interessante...

Eu venho com a proposta, agora, depois de finalizar o mestrado, para continuar num doutoramento para poder seguir entendendo as maneiras melhores de, também, passar—encontrar frameworks para passar isso... Isso é um desejo próprio. E acho que... É muito—muito incrível [o diagrama identitário]. Se eu puder conversar mais alguma vez com o Professor, em algum momento no futuro, gostaria muito. E...

[00:44:36]

PPT_06: Vou só a compartilhar consigo uma tela. Não sei se é assim...

I: Sim. Uhum!

PPT_06: Este diagrama que aqui está... [mostrando algo na tela do computador] Está, assim, um bocado confuso porque eu não selecionei aquele documento... [indicando algo na tela do computador]. Este diagrama que aqui está é o diagrama de uma estudante. O tal... Um dos tais diagramas... Este já está até compacto, porque às vezes eles usam um *MIRO* e metem milhares de coisas lá dentro. Mas, este diagrama permite—portanto—tem a informação, o discurso e a afeção—permite esclarecer sobre este território central [indica na tela]. E neste caso, desta estudante, que era a Eva... A Eva coloca aqui ao centro uma pintura do—da Jenny Saville.

coloca ali o Marco Rodko e ali uma pintura do - já não lembro quem é que é. E depois há assim detalhes que passam ali pelo meio, coisas ficam no limite dentro do espaço.

Mas, a lógica deste processo era organização por dimensões que—e esta é uma dimensão visual, obviamente—mas, por dimensões que nos permitem dizer assim “há aqui uma preocupação com a condição feminina,” por exemplo. Aqui percebe-se muito bem isso [na tela do computador]. Quase todas as imagens têm a ver com a questão da condição feminina. Mas, há depois, também aqui, dimensões que têm a ver com o privado e com dimensões até de cargo de natureza psicológica, como a depressão ou um certo apagamento do corpo. E é curioso, como ela depois coloca na pintura central, a pintura de Jenny Saville, que é uma pintura em que a mulher aparece toda fragmentada. Portanto, ela acaba por escolher uma pintura que—uma obra que remete mesmo para esse território de uma certa destruição.

Temos a Marina Abramovic... Temos aqui esta peça que é de Bede... Aquela artista que expunha a intimidade sexual dela... Não me estou a lembrar agora... (inaudível) Mas, mesmo aqui estas obras em que as mulheres do Dominique Henrique, que era o interior do harém, ou então esta Vênus de Milo, mas que a figura aparece novamente, mais uma vez, uma figura feminina que aparece exposta.

Então, percebe-se que há aqui algumas dimensões que se vão cruzando entre elas. Mas, por exemplo, aqui, estas duas obras, em particular, o Marko Rotko e esta peça [indica na tela], são muito interessantes porque mostram uma necessidade de trabalhar as dimensões do sagrado, por causa desta peça. E então, o invisível vai aparecer novamente neste trabalho associado a uma—esta dimensão do corpo feminino, mas com um certo estado de incompreensão, e até de temor.

[00:47:25]

Resultado: isto é um dos exemplos do que é que os estudantes vão fazer. Portanto, eles aqui juntam imagens, mas depois há alguns que trazem muito texto... Mais no lado direito tinha algumas referências a isso... O que é curioso é que depois este trabalho vai sendo negociado durante esse tempo em que eles vão preenchendo estes elementos. E dá-lhes uma percepção grande daquilo que são as dimensões... E não são só dimensões autorais, são os elementos que têm peso - mais peso e menor peso - na sua própria—no seu próprio projeto. (inaudível).

I: Então o que tem mais... Desculpa... [I interrompe PPT_06]... É o que tem mais...

PPT_06: Sim. Às vezes não é por ser maior que tem mais peso. Eles não são todos iguais, ou seja... No caso da Eva isto acontece ou acontecia. Mas há outros alunos em que são muito esquemáticos e põem tudo igual, não distinguem diferenças. O que é que vai acontecendo? Vai-se apercebendo que eles começam a repetir alguns conceitos e vão apagando outros. E então... É curioso que esta percepção ajuda a dar-lhes um posi—um lugar onde o trabalho deles se vai desenvolver.

Ou seja, questões, por exemplo, aqui a questão do feminino, da depressão, do transcendente e até do espiritual, mas também de alguma dimensão de privado violento vai estar presente no projeto de EVA, e isso aparece neste diagrama. É engraçado, depois, estes diagramas acabam

de expor muitas vezes questões de orientação sexual, de dimensões afetivas muito duras, mas que vêm por esta capacidade que os estudantes têm depois de se exporem a partir desta reflexão. Quanto mais se envolvem, mais interessante o projeto se vai tornando, digamos assim.

I: Isso... Eles se questionam... A oportunidade de se questionar que... O professor está realizando o Pedagogical Nudging, está utilizando isso... Muito, muito bom!

PPT_06: *Há aqui um elemento, que é um elemento que eu introduzi mais tarde. Portanto, este era o diagrama original que eu falei que fiz num desenho de papel. E depois este elemento aqui, que foi acrescentado mais tarde, que era o corpo, que eram os limites do corpo. Ou seja, nós só fazemos fazer o que o nosso corpo permite, às vezes não nos permite fazer outras coisas. E, portanto, ter isso também consciente era um elemento importante, porque às vezes podemos querer muito fazer uma coisa e o corpo não permite. Tomar consciência disso é avançar mais rápido do que estarmos a insistir.* Mas, pronto. São algumas das razões que me levaram a esta unidade curricular e à forma como algumas coisas operam.

I: É uma oportunidade de maturidade para os estudantes... Porque esse tipo de visão mais sistêmica, ao mesmo tempo que passa por tantas dimensões, a gente só vai ter depois dos 30 [anos], como artista... A maioria das pessoas, elas demoram. Então, o Professor está trazendo importantes dimensões que, talvez, eles não enxergassem se não fosse pelo Professor, nesse momento, ou se não... Fosse enxergar com a maturidade. Eu acho que isso é espetacular, ter isso na universidade, licenciatura...

[00:51:30]

PPT_06: O elemento que está em causa é um elemento que me parece importante, sinceramente parece muito importante, que é: a matéria está toda à nossa disposição. Nós temos hoje acesso a quase tudo que precisávamos - milhões de vezes, não é? Portanto, quase todo o conhecimento está à nossa disposição. E, portanto, é preciso saber o que procurar. Porque se eu não souber o que procurar, não consigo aplicar nada, porque eu posso—sei muito, mas não consigo, se não souber selecionar o que eu preciso. E, portanto, aquilo que eu tenho de trabalhar com os estudantes é a compreensão do território pessoal para poder ajudá-los a escolher quais são as procuras, as pesquisas vão fazer.

Só uma à parte: recentemente terminou um doutoramento uma ex-aluna, minha aluna ao longo da licenciatura também, e que ficou muito impressionada com este trabalho. Impressionada, quer dizer, diz que gostou muito desta pesquisa e do impacto que esta pesquisa teve para ela, deste diagrama. E o que ela foi desenvolver no doutoramento era uma questão que tinha a ver com: “como é que eu usava estratégias de uma forma consciente para operacionalizar elementos motivacionais, que supostamente são de uma natureza não...” Portanto, como é que operacionalizava a motivação intrínseca a partir de uma pressão externa? Sendo que tinha que ser ela a produzir essa pressão externa porque era a pressão de trabalhar sozinha, não é? Portanto, se eu trabalho sozinho, tem que ser capaz de me motivar ou de gerar estratégias de me motivar. Então, ela desenvolveu um trabalho a partir da noção de constrangimento para operacionalizar processos de motivação interna. E é muito engraçado como uma parte do trabalho dela desenvolve-se a partir deste momento, desta reflexão que é: o que é que você

gosta, o que é que lhe interessa mais e o que é que lhe dá prazer a trabalhar. E, portanto, foi uma pressão deste tipo, como dizia há bocadinho, que foi pressioná-la para ela amadurecer, que levou a perceber depois outras competências que ela podia desenvolver e fez o doutoramento dela muito bem com estas ferramentas, desenvolvendo-se a partir desta noção de self-diológico.

I: Uau! Realmente...

PPT_06: Isso tem tudo a ver com o que estava a dizer, ou seja, isto acaba por ajudar...

I: [interrompe por atraso na transmissão] Desculpa, acho que está com um delay...

PPT_06: Cria uma pressão para amadurecimento...

I: Sim, sim.

PPT_06: A Lisa estava a dizer que “realmente parece funcionar,” certo?

I: Isso, isso, isso. Desculpa, está um pouco de delay. A minha net está muito ruim. Eu peço mil perdões.

[00:54:35]

PPT_06: Sem problema. Bom, eu não sei se tem mais alguma coisa que eu posso ajudar. Eu acho que você, se calhar, vai ter uma trabalhadora a ler esta entrevista. [Risos]

I: [Risos] Mas, assim... Tudo foi muito, muito bom! Assim... É muito curioso todo esse trabalho. Eu agradeço *muito* a sua, assim, colaboração, mesmo. E de ter ficado mais tempo também, né? Porque eu sei o quanto tempo é valioso. Sei que já está tarde, né? Então, mesmo assim, o Professor foi muito generoso no compartilhamento. E eu faço questão também de poder compartilhar com o professor os [findings] que eu encontrar. Porque eu vi o quanto é importante também essa troca. E a gente ter a troca é o que possibilita a gente fazer esse trabalho de formação cada vez mais completo. E eu achei isso muito bacana de você poder compartilhar comigo... Ter esse momento. Obrigada. E se há alguma coisa que o professor gostaria de falar também...

PPT_06: Lisa, eu é que agradeço e, obviamente, não sei quando for a defesa da sua prova, por favor, diga-me, porque gostava de assistir... Mas gostava até de a convidar depois a vir à escola e partilhar o seu trabalho porque eu creio que há circunstâncias que precisam de ser exploradas e esta é uma delas, o empreendedorismo num contexto artístico... Tem que ser explorado, adaptado obviamente às circunstâncias portuguesas ou europeias, mas têm que ser trabalhadas e têm que ser trabalhadas de uma forma muito eficaz, que é promover a identidade de cada um dos autores e dar ferramentas para eles serem autónomos, mas empreendedores. E esse processo é um processo que não deve ser negligenciado, mas muitas vezes é negligenciado.

Uma das perguntas que os estudantes às vezes me fazem é “porquê que só estamos a trabalhar isto no fim do curso e não estamos a trabalhar isto antes?” E é uma resposta muito bem definida, muito bem apresentada. Eu tenho uma resposta para isso que é uma resposta um pouco estranha, mas que é: “Vocês só quando souberem o que querem fazer é que isto vai ser útil. E, portanto,

só quando conseguem conhecer qual é o vosso território é que vão perceber o que é que precisam mesmo.”

A verdade é que quanto mais eles tiverem de acesso a informações sobre este tipo de atividades, se calhar, mais fácil vai ser para eles depois progredirem com as próprias ideias. Mas, numa fase inicial, eles têm que saber o que é que querem fazer, que é para poderem seleccionar as perguntas que querem realizar e onde é que vão atuar.

Mas gostava muito que, depois, a Lisa pudesse vir à nossa faculdade apresentar o trabalho, e obviamente se pudermos colaborar em alguma coisa futuramente pode contar comigo porque eu acho que há aqui coisas que é do interesse mútuo e espero mesmo que vá para o doutoramento, sinceramente.

I: Olha, eu agradeço muito terei o maior gosto de ir até a universidade, de colaborar também com o professor no futuro. Vamos continuar em contato. Nesse momento, eu estou no Brasil, eu vim para escrever, para poder ficar na casa dos meus pais... Então... O gato [aponta para o gato na cama]... Ficar mais com acolhimento, porque é um momento de *muita dedicação*. Mas eu volto ao Porto já em setembro, então já podemos... Eu entrego o meu trabalho agora no final de junho e eu faço a defesa já no próximo semestre. Então, podemos articular, nos organizar e tomar um café quando eu chegar no Porto, pelo menos...

PPT_06: E posso até, não conhecendo o trabalho final, mas acredito que vai ser certamente muito útil, convido-a para vir apresentar isso no âmbito da Metodologia de Projeto e Prática Profissional. Portanto, acho que era o contexto certo para o fazermos e depois vemos o que é que pode acontecer a seguir. Tá bem?

I: Será um prazer, com todo gosto. Obrigada! E desejo que tenhas aí um ótimo verão. Né? Agora começam as férias, um pouco, dos professores, um pouco, dos docentes...

PPT_06: Muito bem... Lisa, foi um prazer. Muito sucesso no seu trabalho e qualquer coisa estou já à disposição, tá bem?

I: Obrigada.

PPT_06: Um abraço e até breve.

I: Um abraço, até breve.

PPT_06: Muito sucesso.

Interview #9

Participant: PPT_11

Interviewer: Lisa Kalil de Almeida (I)

Date of Interview: June 4th, 2025

Video Call Recording: [Participant_9](#)

Total Recording Time [hour:minute:second]: 00:59:57

Recording Authorization: [PDF](#)

[Start of Interview]

I: Sei que a professora autorizou na [plataforma] DocuSign, mas eu prefiro perguntar, também, porque, às vezes, é uma prática boa, de perguntar... [Risos] Mas, então... Quando a Professora esteve a começar a lecionar nessa UC... A professora poderia me contar um pouco do contexto dessa UC? Porque ela tem—parece que ela está ali do primeiro ano ao terceiro ano, é isso?

PPT_11: É...

I: E quando que ela começou a ser organizada? Quem são os alunos? Por favor...

PPT_11: Lisa, talvez seja importante eu explicar-te que eu trabalho numa universidade privada. E eu, quando comecei, fui convidada para dirigir e conceber o ciclo de estudos. Então, eu, na verdade, não leciono as Perspectivas Artísticas Contemporâneas.

I: Ah! Isso é muito importante!

PPT_11: Pois. Mas, foi uma disciplina que eu implementei a par com outra que se chama Design de Projetos - que é no último ano - e que tem como objetivo colocar os alunos em situações mais profissionais, em contextos que são—contextos de trabalho. Por exemplo, eles visitam galerias, museus, fundações, portanto, têm um percurso muito regular. As aulas servem, no fundo, como visitas guiadas pelo professor, que prepara... Então, os alunos são obrigados a ir às instituições... Normalmente em Lisboa, na Grande Lisboa. Pontualmente fora, quando se justifica, que é muitas vezes... Mas tentamos, essencialmente, ir dentro de Lisboa, por uma questão de oferta e de agilização do...

I: Da logística mesmo, não é?

PPT_11: E da logística, sim. E nós convidamos, também, no âmbito desta disciplina - que na verdade existe ao longo do curso inteiro - convidados, curadores, diretores de museus, artistas... Portanto, há um—há uma enorme relação - muito grande - entre os artistas, os curadores, os galeristas e os nossos alunos.

I: Uau! Que oportunidade, que privilégio desses alunos...

PPT_11: É, mas eles são muito inocentes e imaturos, e então, são raros os que percebem que é uma oportunidade. Raríssimos.

I: Poxa...

PPT_11: Então, neste âmbito, nós temos vários programas. Temos o “*Meet the Artist*,” que é um programa onde nós convidamos artistas pontualmente a virem fazer uma masterclass. Temos o “*Great Artist on Campus*,” que é dado e organizado pelo professor João Sousa Cardoso, que acontece com muita regularidade desde há dois anos para cá, e que traz artistas nacionais e internacionais. Por exemplo, teve cá—tem cá estado cineastas, Uriel Orlow, (*inaudível*)...

I: Uau...

PPT_11: Foram todas convidadas na universidade. Depois, para dar assim uns exemplos... E temos sempre muitos cineastas porque a universidade está ligada ao projeto europeu, o *Film.EU*, que é um consórcio de oito universidades europeias, onde há a circulação dos professores e dos estudantes. Alguns fazem as suas formações dentro destas qua—oito instituições. Neste momento são oito instituições.

I: Eu percebi que há um projeto grande, também, que chama-se CIAKL, CIAKL... C-I-A-K-L.

PPT_11: Ah, SICAM...

I: SICAM... [não era isso que perguntava, mas segue] Isso... E achei bem interessante, também, pensando nas competências, tudo...

PPT_11: O SICAM é a Semana Internacional de Cinema e Artes dos Mídia, que é, na verdade, Cinema e Artes dos Mídias é o departamento artístico da universidade. E essa semana é uma semana em que não há aulas, mas existem atividades que são importantes no âmbito da aquisição de competências e conhecimentos, mas que saem fora do... Por exemplo, convidados, workshops, pequenas situações, ou grandes situações, que podem acontecer naquela semana, mas que é difícil que aconteçam durante o período letivo. Então, pára tudo. E todos os cursos têm atividades específicas nessa semana.

I: Muito interessante. Mas, então, toda essa movimentação, também, com esses projetos europeus, projetos entre... Também os professores circulando... Isso propiciou o nascimento dessa—dessa unidade curricular quando a Professora foi convidada a dirigir a licenciatura?

PPT_11: Não. É por causa desta disciplina que existe tudo isto.

I: Ah, que interessante... Ok.

PPT_11: Ou seja, o facto de nós termos criado uma disciplina onde os professores têm que convidar—têm que levar os estudantes, têm que convidar artistas, têm que encontrar uma relação entre o sistema artístico e o sistema universitário no âmbito das artes... Depois, nós temos uma outra disciplina muito específica, isto por causa da questão da arte como um produto, que se chama Design de Projetos e que tem dois professores. E os alunos fazem—portanto—eles concebem... Eles, na verdade, concebem portfólios ao longo do curso, mas concebem um site profissional em que não põem fotografias dos gatinhos e da praia e essas coisas todas, não

é? Eles têm que começar a pensar profissionalmente e não pode ser o Instagram pessoal onde aparece tudo a molho e fê em Deus, não é? Portanto, têm que pensar em si próprios como profissionais. Têm que encontrar plataformas para mostrar o trabalho deles de uma forma profissional. Ao mesmo tempo, durante estes três anos, eles fazem cerca de sete exposições coletivas.

I: Uau!

PPT_11: Eles trabalham muito. [Risos] E algumas delas têm uma coisa que é um leilão à carta fechada. Ou seja, eles têm que pôr preços nos trabalhos, têm que identificar os trabalhos com esse preço - que é um preço base de licitação. E a premissa é: se tiveres que vender este trabalho - porque eles ainda têm uma relação muito afetiva com as coisas que fazem, e então dizem “isto está tão lindo que eu nunca vou dar isto a ninguém, é meu”... Faz parte de passar por aqui. Então, como eles têm essa relação muito afetiva com os trabalhos que fazem, o que eu proponho é que eles pensem num valor em que se tivessem que abdicar desse trabalho para o dar a outra pessoa, ou dar, neste caso, vender a outra pessoa, qual era o valor mínimo que os deixava satisfeitos, e sem qualquer tipo de problema, em se separarem desse trabalho. E depois falo com eles sobre - não só o facto de eles estarem no início - da importância, por exemplo, de terem trabalhos adquiridos por colecionadores ou para coleções. Que isso é importantíssimo e que, às vezes, é preciso baixar o valor para beneficiar do estatuto de estar numa determinada coleção... E faço-os pensar também numa relação do custo da obra. “Quanto é que lhes custou fazer aquela obra? O que é que eles tiveram que investir, do ponto de vista material, para produzir aquela obra?” E falo-lhes muitas vezes, por exemplo, no próprio custo da formação que têm - eles estão numa Universidade onde têm um estúdio, eles não precisam de pagar para ter um estúdio, mas estão a pagar a formação e o acesso a um estúdio seu - para além dos materiais que eles têm que adquirir... “E a obra no seu todo teve um custo de X” - que eles têm que pensar qual foi - para poderem vir a ter uma vida sustentável a partir do seu trabalho artístico, não é? Ou seja, pelo menos aquilo que eles fazem deve dar para fazer outra do género, ou seja, para alimentar o próprio trabalho, mesmo que numa primeira fase não vá muito mais longe.

I: Isso é muito interessante porque quando você apresenta isso já no começo - ao longo desse período de três anos que eles vão estar trabalhando - mas que já no começo eles já começam a pensar “quanto é que eu estou pagando a minha formação? Pode ser os meus pais que estão pagando, mas alguém está pagando. Quanto está custando?” E é um pensamento já muito diferente do que eu tive como artista, também, na minha formação. Não sei se a Professora também—comentou que não teve.

[00:11:32]

PPT_11: Eu não tive nada disso na minha... Nunca ninguém falou comigo sobre esta questão. Nunca. Eu fui, assim, atirada para o mundo, sem qualquer... Com uma inocência gigante. E uma das coisas interessantes é que quando os alunos, neste leilão, às vezes existem pessoas que lhes querem comprar uma peça - às vezes a própria instituição que acolhe a exposição - e então eles ficam “e agora, como é que eu faço?” *E então há toda uma conversa sobre o ter que abrir a sua profissão nas finanças, ter que ter um número. Como é que se preenche um ato isolado... Como é que se abre? Enfim, todas essas questões...* Os IVAs. O artista tem um IVA assim

assado se for diretamente, mas se for mediado tem outro—têm outros IVAs que têm que ser valores acrescentados ao valor da obra.

E então, como eles [estudantes] estão numa situação em que têm que resolver um problema que é preciso passar um recibo – “não sei o que é isto, não sei como, nem para que serve.” Então, têm que aprender. E o facto de terem que o fazer e de nós os ajudarmos leva-os a compreender profissionalmente toda esta questão. E isto... Se eu tiver a dar uma aula em que eu digo “há de haver uma altura em que se vai ter que passar um recibo - sobre uma hipotética venda, - eles [estudantes] estão a dormir... Mas, como precisam de resolver o problema estão muito atentos... E esta informação vem como se fosse uma ajuda, e não propriamente como passagem de conhecimento. Então isso também...

I: Olha... Eles veem como ajuda... Porque vem à necessidade deles. Então é uma passagem de conhecimento sutil...

PPT_11: Muito sutil. Aliás, o próprio leilão também é. Porque eles têm que pensar, pela primeira vez, “quanto é que vale o meu trabalho?” E ainda estão numa fase de—de—portanto—a caminhar para a adultez, onde o trabalho e eles são a mesma coisa. Então é “quanto é que eu valho,” no meio disto tudo. Ainda não há essa separação. E é muito curioso porque às vezes é “mas eu faço coisas tão boas, eu sou tão artista.” E depois olham para o trabalho e têm—imagino—um desenho, há um... Diz “ah, isto demorou-me tanto tempo a fazer, está tão... Gosto tanto, está tão bonito,” e eu pergunto “tudo bem, então e agora? Como é que vais vender? Vais vender o papelinho, vais criar um suporte, uma moldura para produzir o trabalho, isso faz parte do trabalho, não faz? É outra coisa? Se fores vender o trabalho, só efetivamente o desenho, qual é que é o valor pelo qual tu te consegues separar dele?” - primeiro porque tenho que partir pela questão afetiva, e depois eu pergunto-lhe:

“Então, e agora? Pensando nesse valor, diz-me quanto é que tu gastaste para fazer esse trabalho? Uma folha? Quanto é que custou? Um lápis? Quanto é que custou? Mas tu demoraste um semestre. Foi um trabalho que resultou de um exercício que os professores te mandaram fazer aqui na escola—na faculdade. Então, tu precisaste das instalações da escola? Tiveste que pagar propinas para aqui estar? E tudo isso conta ou não conta? Faz parte ou não faz parte?”

E são eles que têm que decidir como é que vão pensar os custos da obra.

I: Uau, que interessante. Eu queria ter sido aluna vossa. [Risos] Eu queria ter tido essa oportunidade. Quando é que...

PPT_11: Você pode se aplicar em qualquer situação, não é?

I: É verdade, é verdade. Que, de repente, ao finalizar o mestrado, eu entro. Eu preciso, eu penso nisso, o tempo todo. Que eu também preciso de auxílio externo. Não adianta apenas—eu, na investigação, aprendi muitas coisas, mas como artista é separado... Mesmo... Né? Acho que é até interessante... Adoraria ouvir como é que foi esse processo de amadurecimento para a artista

Margarida. [Risos] Mas, acho que é uma conversa para um outro dia porque não quero atraparalhar também o tempo vosso, né?

PPT_11: O que acontece, Lisa, é que, efetivamente, o facto de—de os professores serem todos artistas, permite-nos perceber, por um lado, quais foram as falhas que nós sentimos na nossa própria formação - e o mundo é cada vez mais profissional, ou seja, as formações são para criar uma profissão - e o facto de nós percebermos que a profissão de artista, de pintor, de ator, do que seja, tem questões muito próprias, cada uma delas, e é necessário que—se queremos que os nossos estudantes estejam preparados, como nós não estávamos para este lado comercial de—de—de integração e até de negociação, que é necessário ter. Por exemplo, as questões nas galerias, as porcentagens... Por exemplo, os alunos, muitas vezes, começam com uma exposição coletiva - a experiência numa galeria - e pedem-lhes 50%. Os valores já são muito pequeninos, 50%, e de repente eles estão a fazer tudo gratuitamente, e o valor de alguma coisa que possam vender, nem sequer permite que eles façam uma outra exposição. Portanto, eles ficam—começam a pensar, e isto para as famílias também é um bocadinho dramático porque muitos dos alunos que vêm para as artes, mesmo que os pais não os contrariem, porque efetivamente há uma maior abertura, também não percebem. E então há—como é que se diz—uma pressão para “agora que fizeste a tua formação, tens que começar a trabalhar e a ganhar dinheiro.” E eles não sabem como porque este - o sistema artístico - é um sistema fora da caixa, o próprio sistema. Não é como a engenharia, ou como a medicina, ou como a veterinária, ou o que seja, em que, às vezes, ainda dentro das próprias formações e através dos estágios, os alunos ou são convidados para integrar uma empresa - e eles ainda não saíram e já têm um trabalho em algum sítio. E isso não acontece com os artistas, nem com as formações artísticas. Ou seja, é necessário que eles tenham também uma proatividade que lhes tem que ser incutida. Não acontece nada se não se propuserem. Não vão—não podem ficar à espera do convite do Guggenheim para expor. Não podem.

I: Ou da Gulbenkian... Da Fundação Gulbenkian... Não é assim, né, que funciona o sistema...

[00:20:02]

PPT_11: Não funciona assim o sistema. Tem que ser muito proativos, criar as suas próprias situações de exposição - muitas vezes em espaços alternativos. Depois, isso permite-lhes ter um portfólio que lhes permite, eventualmente, começar a lidar com a galeria. E a partir da galeria, com exposições mais comerciais, lá está... Ou seja, não que o trabalho tenha que ser comercial, mas é o contexto. A galeria é sempre um espaço comercial. E o facto de, por exemplo, quando uma pessoa vai a um museu, mesmo que veja uma exposição, ninguém vai a um museu comprar obras de arte. Ninguém. As pessoas vão para usufruir. Quando vão a uma galeria, sabem que o propósito é a venda.

Então, há, também, estas duas situações, não é? Que no museu as exposições podem ser mais arrojadas, pode haver peças invendáveis, coisas mais loucas, digamos assim... Até efêmeras, porque não há—ou melhor—pode haver um registro documental que depois se torna a obra, eventualmente, mas é possível arriscar de uma maneira diferente e pôr em prática ideias que são mais fora. Não é?

Nas galerias isso é mais difícil porque os galeristas trabalham com muitos artistas, mas o artista normalmente trabalha com um galerista. E então ele não pode arriscar perder o seu lugar na galeria, e o trabalho que faz tem que ser um trabalho com o qual... Eu estou a dizer isto, mas comigo não funciona.

I: [Risos] Com todos nós é um caminho diferente...

PPT_11: Com a questão do comercial... Porque o que eu acho que possa, eventualmente, ser comercial não quer dizer que o venha a ser. E eu sou péssima nisto... Mas, é óbvio que um—um happening não vai ser comercializável... Mas existem suportes que são. Logo, à partida, existem estas separações óbvias. E é nesse sentido que eu estou a dizer que é necessário, também, perceber o contexto em que se pode fazer uma exposição.

Depois nós temos uma disciplina que se chama o tal Design de Projetos, que tem uma professora que se chama Susana Graça, e é uma senhora que fez o doutoramento dela fora de Portugal, na Europa, e que é um doutoramento em gestão, economia e arte. Ele tem estas três abordagens. E então... Ela ajuda os estudantes a perceber o que é isto de um sistema onde a arte se torna um produto. E ajuda-os a pensar o trabalho como um produto num sistema de trocas. E propõe os fazer—um dos exercícios é justamente fazer uma candidatura a um espaço institucional. Pode ser a DG Artes, pode ser a Gulbenkian.

Porque as candidaturas cada vez são mais complexas, não é? Gulbenkian há uns anos atrás tinha uma candidatura muito simples. Agora tem-se complexificado com orçamentos, com cartas que comprovam que aquilo que se está a dizer é verdade, que há uma orçamentação que é com base em situações verídicas... Por exemplo, se for uma exposição fora de Portugal e é necessária uma viagem - de regresso, de ida e de retorno - então é necessário dizer “consultei o site das viagens e, nesta altura, uma viagem custa tanto.” Não quero dizer que seja ao preço depois, mas há ali uma âncora à realidade. E a questão, por exemplo, de um orçamento ter que dar a zero. Para mim, foi um mistério. Como é que um orçamento, se nós estamos a gastar dinheiro, como é que dá zero? [Risos] Como é que dá zero? Dá zero na carteira, isso é verdade.

I: [Muitos Risos]

PPT_11: Mas, portanto, aquela economia que nós temos do dia a dia, a pensar “eu tenho uma mesada,” - que é o que eles pensam – “tenho uma mesada, e vou ter—tenho estas coisas todas que quero comprar.” No fim, dá zero. Mas, depois, dão outra vez uma mesada, e começa tudo outra vez. E aqui não se pode pensar assim. Tem que se pensar “o que é que temos? O que é que damos?” e por aí fora. E essa—essa—esse pensamento, que é um pensamento totalmente da finança - não é um pensamento de uma pessoa que gere a sua carteira, não é? Não é isso. E, então, eles têm que perceber estas lógicas. Têm que treinar isso. E têm que concretizar um projeto a partir do seu próprio projeto artístico de forma a perceberem o que é necessário escrever, como escrever, para, na sua atividade profissional, se poderem candidatar aos apoios, às bolsas, aos financiamentos que ajudam os artistas.

I: Muito bom. E essas duas UCs, elas estão há quanto tempo sendo oferecidas? Faz pouco tempo? Não?

[00:26:00]

PPT_11: [diz não, com a cabeça] Eu estou a dar aulas desde 2013. Portanto, desde 2014 que elas estão implementadas, ou seja, há 11 anos.

I: Uau, muito interessante. E quando... A professora falou um pouco sobre das opções pedagógicas das duas [UCs]. A professora se baseou em algum framework que viu em algum lugar ou mesmo alguma—algum projeto da própria Universidade Lusófona como o Educator Entrepreneurs?

PPT_11: Não. O meu pressuposto foi: eu tive uma formação de cinco anos onde faltou tudo o que tem a ver com a vida profissional de um artista. E agora eu tenho que desenhar uma formação artística em artes visuais e os alunos não podem sair daqui sem o mínimo de bases. E, portanto, tudo o que eu aprendi na minha vida, enquanto artista, as candidaturas às bolsas, as candidaturas aos projetos, a necessidade, por exemplo, de pensar se vou ter um ato isolado ou se vou ter a atividade aberta nas finanças - porque isso tem depois consequências, não é? Uma atividade aberta tem que se pagar segurança social. E, às vezes, o que se paga de segurança social é mais do que aquilo que se recebe num ano. E, portanto, não é possível. E os alunos têm que perceber isso. Então, eu não quero que eles passem por situações como eu passei, em que vi candidaturas minhas serem excluídas porque eu não sabia fazer um orçamento. E achava que estava a candidatar-me e que estava tudo bem, que não havia falha. Mas, como não sou da economia - e cada vez os projetos são—depois eu percebi que cada vez os projetos são mais—são constituídos por equipas que têm um advogado, têm um contabilista, têm um... Enfim, e que fazem cada um a sua parte. Mas, um artista, um jovem artista, não tem essas equipas e, portanto, os projetos são feitos com muita humildade, com muita inocência, com muita esperança e com muito—muita vontade. Mas, depois, faltam essas habilitações, não é?

E nós, em artes, acabamos por fazer tudo. Há muitos artistas que fazem o design, o layout das suas exposições, as peças das exposições, a divulgação das exposições, candidatam-se aos apoios e aos financiamentos, e precisam de ser muito eloquentes nos projetos que apresentam. Precisam de saber fazer orçamentos como um contabilista faz, e essa é que é a total loucura, não é? Precisam de se fragmentarem em 500 mil profissões para conseguirem alguma sustentabilidade na sua profissão.

Nas artes performativas, por exemplo, no teatro, como se trabalham em equipa—como se trabalha em equipa, há efetivamente uma maior—logo à partida—uma maior noção de que uma candidatura pode ter estas figuras todas, cada uma faz a sua parte. Os artistas visuais não, trabalham sozinhos. No cinema, por exemplo, já outra vez nas artes performativas, já é uma equipa. Mas nas artes visuais e, sobretudo na pintura, é muito solitário e as pessoas têm efetivamente que aprender a fazer tudo para conseguirem fazer alguma coisa.

I: E é verdade. É... A única maneira de fazer alguma coisa é se você habilita-se. E se o treino não é na Universidade, onde? Né?

[00:30:35]

PPT_11: Onde?

I: Então demora-se anos... Eu—eu fiz a minha formação em música na Universidade, nos Estados Unidos. Não tive nenhum incentivo lá de conhecimento de mercado. Cheguei para ser musicista. Não sabia nem como vender um show, como falar uma biografia... Quanto mais ganhar dinheiro... Fazer um... Eu fiz um crowdfunding, mas foi tudo “como é que eu faço?” Então, se não nessa época, demora-se anos para adquirir esses conhecimentos por experiência própria. Para mim, no caso, foram dez anos depois de formada para eu poder dizer “ok, eu conheço. Eu conheço um pouco”. E, mesmo assim, [tudo] muda o tempo inteiro.

E eu achei muito interessante, queria comentar, que a Professora escreveu esse texto *maravilhoso* sobre a visão de futuro, sobre as Belas Artes. E eu achei muito interessante, porque é muito atual esse pensamento “E aí, como é que vai ser?” Eram 12 anos de 2018 a 2030, mas agora estamos—aí—há menos de cinco anos. E... Então... A preparação dos estudantes... Não sei se a professora lembra exatamente qual que eram os cenários, mas qual dos cenários a Professora acredita que a gente está mais próximo?

PPT_11: Oh, Lisa, eu já escrevi isso há tanto tempo que não me lembro o que é que disse. [Risos] Desculpa.

I: Não se preocupe. [Risos] Era... Era.. Um, que ia continuar na mesma, das mesmas lógicas do ensino. O outro, que a universidade ia só dedicar-se ao ensino técnico e científico, ia se separar totalmente da... As artes não iam fazer parte... O cenário três, que os artistas serão reconhecidos como imprescindíveis. A sociedade... A formação será mais valorizada, o *artistic intelligence* - se eu colocar nesse sentido... E o quarto, o teletransporte individual... [Risos]

PPT_11: (inaudível) [Risos] Que é o meu grande sonho de vida...

[00:33:22]

I: Então... É... Foi muito interessante olhar porque... Foi escrito há sete anos, né? Mas é muito... Para mim, o cenário três, com a AI, nesse momento, sendo desenvolvida, né? A formação artística, ela é cada vez mais importante, não é mesmo? Do pensamento....

PPT_11: Lisa, eu acho que a inteligência artificial vai criar—para já aquilo não é uma inteligência, é um programa.

I: É um programa.

PPT_11: O nome foi mal escolhido. Não pensa por si. Mas é um programa muito bem feito e que tem potencialidade para se automelhorar. Mas eu acredito nas pessoas e acredito na capacidade criativa, e é isso que nos vai diferenciar. Porque a inteligência artificial trabalha apenas com o que lhe é dado. Se bem que nós temos todo um manancial histórico, séculos de cultura que—a partir de onde ela vai beber, e ninguém tem isso na cabeça... Mas a criatividade é qualquer coisa que se inventa e que não tem antecedente. Não tem a ver com o novo, porque não se faz nada de novo, recria-se. Mas, a criatividade, eu acho que é, talvez, a única ferramenta humana que pode medir forças com a inteligência artificial. E por isso eu acho que, a dada altura, os artistas vão ser imprescindíveis. Todas as outras profissões vão ter valias enormes com a inteligência artificial.

Mas é muito engraçado, por exemplo, quando eu falo com outros professores que dão aulas noutros ciclos de estudo e eles dizem, por exemplo, “em determinadas áreas de conhecimento, um aluno responde ou debita tal e qual o que vem no manual. É um bocadinho como tirar a carta de condução”. Que é a coisa mais estúpida que uma pessoa pode fazer, não é? Que é aquela coisa... “Então, e se chegar a um sítio, a um cruzamento e vai um carro da esquerda e outro de frente, o que é que faz?” E a pessoa tem que dizer “primeiro, não sei o quê, etc.” E por aquela ordem, não é? Como se fôssemos um robô. E se dissermos a mesma coisa, mas com outro vocabulário, já está errado.

I: Sim, é verdade.

[00:36:12]

PPT_11: E então... Como as cabeças das pessoas que são muito criativas - não quer dizer que sejam artistas, mas são muito criativas - pensam e reelaboram as coisas de maneira diferente, nem que seja porque usam outro modo de enunciar, outro vocabulário, outra abordagem, e portanto não se atenham ao formulário, não se atenham aos modelos que já existem... E isso permite que haja uma resta de esperança, digamos assim, para aquilo que é o ser humano, para aquilo que é sermos humanos e não máquinas. Não é?

Eu não tenho dúvida nenhuma que é uma ferramenta preciosa. Há determinadas tarefas que são a coisa mais estúpida de se fazerem e que se for uma máquina a fazê-las, fantástico. Estou maravilhada. Outras que são de tal maneira sistemáticas, que se for uma máquina a fazer, ótimo também. Mas eu duvido que a criatividade possa ser substituída—a invenção das coisas possa ser substituída. E nesse sentido, eu acho que os artistas vão ter um papel fulcral no futuro. Fulcral.

I: Isso é, realmente, algo que... Eu tenho iniciado a minha pesquisa através de uma metodologia que foi chamada de Art Thinking. E eu fui buscar mais informação, eu fui para a França para treinar nessa metodologia, que é por dois franceses que criaram - um artista e um empreendedor. E foi a partir desse momento que eu entendi que eu queria me debruçar sobre essas competências artísticas e que os próprios artistas não estão valorizando em si. E eu acho que o que a Professora tem... Nossa, eu fiquei muito, realmente, impressionada quando eu li o texto. E agora ouvindo um pouquinho da Professora, quando fala dessas características imprescindíveis... E se a gente, como—na Universidade, puder valorizar essas capacidades ainda mais, não deixar como algo separado também... Porque o que a professora falou no começo da entrevista foi: existem dois valores, o comercial e o da qualidade artística. Ali... Então, é muito... É muito importante esse trabalho numa UC como essa, que junta esses dois valores.

Eu queria apenas fazer uma pergunta focada, mesmo, agora, no impacto que a professora verificou nesses últimos, então, 11 anos... Se tem alguma história... Ou que a professora gostaria de compartilhar sobre comentários... A percepção, mesmo, da Professora, dos alunos. Como que a professora observou-os depois de fazer três anos - que tem esse acompanhamento? Ou se não, mesmo, a Design de Projetos, a UC... Como é que a Professora verifica esse impacto? Na

mudança de comportamento? Se esses alunos têm feito mais candidaturas, voltam e dizem “olha, estou me saindo bem no mercado”... Como é que está?

PPT_11: Bem, a grande maioria dos estudantes opta por duas coisas, talvez até por pressão da família. Que é... A primeira é continuar o percurso académico, e então não se dedicam à profissão artística, digamos, fora do contexto académico, que é em si uma bolha muito protetora e que tenta dar muitas oportunidades aos estudantes de uma forma... Como é que eu ia te explicar? De... Em que... Às vezes, até são mais os professores que se envolvem do que os estudantes, não é? Mas é para benefício dos estudantes. E existe uma outra [opção] em que eles, de repente, percebem que não é tanto o seu trabalho artístico, mas as suas competências técnicas e criativas que lhes vão garantir uma profissão. Então... A criação de workshops com objetivos muito fixos, para idades fixas, para públicos específicos, em que eles vão ter que inventar uma forma de ensinar qualquer coisa de criativo com meios das artes. Eles não estão a ensinar artes, mas vão ensinar, por exemplo, as técnicas da aquarela, ou vão ensinar colagem, ou vão ensinar retrato, ou vão trabalhar com uma comunidade em que as pessoas fazem entrevistas umas às outras e as perguntas é que são o cerne do projeto criativo...

Então, eles [os estudantes] começam a perceber que as competências que adquirem—que adquiriram, e das quais têm consciência, [conseguem] dar nomes às coisas “isto é um desenho de contorno, isto é um desenho de modelação, isto é um desenho diagramático,” ou seja, perceberem o que estão a fazer e saberem como passar esse conhecimento numa atividade que não é propriamente artística, mas criativa.

E é claro que o grande sonho de quase todos é ser artista. Mas, no imediato, são as competências que lhes garantem uma profissão que está dentro, digamos, de um sistema que não é propriamente o artístico, mas que desenvolve competências criativas na comunidade, seja ela crianças da escola, seja pessoas que estão num lar ou num centro de dia, seja num museu, por exemplo, com todo o sistema educativo que os museus agora têm - e os vários sítios. Seja na própria criação, depois, também, das suas propostas, não é? Porque eles têm que ser cada vez mais criativos e diferenciarem-se nas propostas que fazem. E muitas vezes é por aí.

Depois, há um lado muito curioso que é, por exemplo, às vezes eu encontro os alunos meus que me dizem “Professora, estou a trabalhar com as galerias municipais de Lisboa e estou a fazer trabalho de...” - por exemplo - “...programação. Mas sabe do que é que eu tenho saudades na escola? Das aulas de Perspectivas Artísticas Contemporâneas...”

I: Ah...

PPT_11: “...porque, agora, não vou a (inaudível). E aquele ritmo, todas as semanas íamos a um lugar, todas as semanas viemos a uma exposição, todas as semanas tínhamos que falar sobre ela, debater o que tínhamos visto. Tenha uma saudade... É coisa de que eu tenho mais saudades.” Isto é muito curioso.

[00:44:46]

I: E é—é impressionante, faz parte da formação, e se a gente não faz lá na formação, fica muito difícil mesmo realizar na vida adulta, infelizmente...

PPT_11: Oh, Lisa. Nós temos muitos alunos que vivem na periferia de Lisboa e que não têm hábitos culturais. Eles querem ser artistas, mas a grande maioria deles nunca foi à Gulbenkian, nunca foi a um concerto. Eventualmente foram a concertos pop rock, e acho muito bem que o façam, mas são experiências que não são as experiências das artes visuais. Gostam todos muito de cinema, de videojogos, ou seja, de tudo o que tem a ver com—com o entretenimento, as indústrias do entretenimento. E então eles ainda não perceberam onde é que se querem encaixar enquanto artistas. E esta disciplina permite-lhes conhecer o território que vai ser o seu território de trabalho e as suas referências profissionais. E a intenção é criar também hábitos de vida. O ir. O estar presente. O socializar-se. O conhecer os outros que são da sua geração e que também estão, no fundo—que criam aquilo que é o sistema. E o sistema em que todas as partes são interdependentes, não é? E eles querem participar, mas não sabem. Ainda não sabem. [Risos]

I: Ainda não, mas eles estão a aprender, não é?

PPT_11: E que aprendam...

I: E muito mais fácil do que, talvez, eu e a professora, de como foi o nosso aprendizado. Na marra.

PPT_11: Eles não terão partido nenhum. Porque eu digo-vos assim “mas vocês foram—deixaram o vosso portfólio. Tiraram o contato do diretor da galeria para o poderem convidar nas exposições que vocês fizeram no futuro? E mesmo durante o tempo da escola...” Estou-lhes sempre a dizer isso:

“Vocês têm que ser proativos. Porque vocês estão a divulgar o vosso trabalho. E então esta disciplina existe justamente para vocês começarem os vossos primeiros contactos neste sistema e tirarem partido deles no futuro. Em que vocês podem dizer: fui com a universidade, com o professor tal, e ao seu encontro vi a exposição tal, gostei muito, depois voltei, depois tornei-me um seguidor no Instagram, no whatever...”

Esse lado de “eu quero pertencer a isto. Eu já pertenço, de certa maneira, mas quero mais. Mostrar esse interesse, esse entusiasmo.” E eles não—não são muito... São muito pequeninos. Na cabeça deles ainda estão no mundo dos sonhos. O que é, por um lado, ainda bem, mas por outro lado não conseguem tirar o potencial que as disciplinas, estas disciplinas, têm no seu trabalho. Mas, é assim, nós também não podemos fazer mais.

I: É muito, já é um...

PPT_11: Eles têm que crescer, não é? E o crescimento é uma coisa biológica. O facto de nós chegarmos—deles chegarem a nós e nós chegarmos a eles em momentos muito diferentes, não é? Eles têm sempre 18 anos. [Risos]

I: [Risos] Todos os anos eles tem 18.

PPT_11: E nós vamos ficando velhos. [Risos] Então, a nossa experiência de vida é... Quando vejo os alunos pela primeira vez, no primeiro ano - e eu acompanho os alunos ao longo do curso todo - é muito engraçado porque eles são muito pequeninos ainda, muito miúdos. E quando

terminam no terceiro ano, alguns já estão adultos, efetivamente, ou chegaram mesmo a um período de adultez. Alguns.... E não se consegue antecipar esse crescimento. É uma coisa biológica.

A experiência ou a falta dela [Risos], neste caso, o facto de nós dizermos “olha, comigo foi assim” para eles é uma história. Eles têm que passar por aquilo para perceber e compreender, com o corpo todo - não é só a ouvir a história - perceberem com o corpo todo a implicação das coisas. Então, colocá-los em situações mais profissionalizantes permite antecipar um bocadinho algumas coisas, essa tomada de consciência. Mas, vai até um ponto, não passa daí porque eles continuam a viver na casa dos pais, continuam a ter a sua mesada, continuam a ter ou a sonhar com uma vida de artista que eu não... Tem lá uns contornos que eu não sei quais são...

I: Sim. É verdade.

PPT_11: Para uns, é a vida de artista “eu vou fazer uma peça, vou vender aquilo e vou ser o homem mais rico do mundo”. Para outros “eu quero viajar pelo mundo e ser um artista no mundo. Onde eu vou, faço uma exposição.”

I: Mas isso—é bonito isso, também, não é?

PPT_11: É, claro, e eu não quero destruir isto de maneira nenhuma. *Eles têm que ter o seu tempo de conquista e de aprendizagem, de experiência das coisas, para depois também poderem, eventualmente, pensar “ah, pois é, isto foi uma coisa da qual me falaram e que eu não tinha percebido ainda, agora é que estou a perceber”.*

I: Isso é—é uma das coisas que me encanta pela educação, também. Cada dia mais... Ouvindo a professora, também, com a vossa experiência... É um caminho que tem me inspirado... A professora, realmente, me inspirou, mesmo. Pessoalmente, não só para a pesquisa. Então, eu queria muito agradecer, mesmo, o vosso tempo.

PPT_11: Lisa, foi um gosto.

I: Muito obrigada, mesmo. E quando eu for a Portugal, a Lisboa, eu aviso. Eu tenho que ir para defender a minha dissertação, mas aviso também, e se a professora quiser também um *summary*, um—desculpa—um resumo, também, do que eu encontrei, também, se tiver interesse, nos três países... Pois, eu estou verificando como é na Itália, como é em Portugal e como é na Dinamarca. E é muito interessante, pois na Dinamarca, por ter tido direcionamentos da Direção Geral da Educação e do Ministério da Cultura, lá, todos os cursos, eles são mais—tem um corpo—um corpo pensando nesse sentido. Em Itália, em Portugal, nem tanto ainda, pois são iniciativas muito—como a professora...

PPT_11: Individuais.

I: Individuais. “Eu tive essa experiência, portanto, valorizo.” Então...

PPT_11: Porque em Portugal funciona ao contrário, isto é, enquanto há países onde as propostas são dos professores e as práticas pedagógicas são dos professores e as agências que

legitimam os cursos recebem. Aqui não, aqui as agências impõem aos professores determinados parâmetros e procedimentos, e nós não conseguimos fugir muito daí.

Lisa, eu consegui submeter uma licenciatura, e é a primeira em Portugal, na área da ilustração e do desenho. E a primeira proposta que eu fiz não foi aprovada porque não existia nenhuma em Portugal.

I: Uau...

PPT_11: Ou seja, tem que haver um histórico. Então, nós funcionamos com essa bagagem do passado... E isso torna muito difícil a inovação. E os países mediterrâneos têm este problema, porque têm estas histórias de peso. Que é muitas vezes esmagador e impede que outras ideias se sobreponham, a não serem projetos mais privados, que não têm resposta. Mas, depois, também não têm a legitimação, por exemplo, de um grau académico. Então, tu tens formações de ilustração por imensos lugares, nas próprias Universidades, mas não são graus académicos. E a ilustração é uma profissão.

I: Com certeza. E cada dia mais.

PPT_11: Mais, exatamente. Então eu pergunto “como é que não há uma profissão? Ou uma formação em ilustração? Como não?

I: Mas, agora, foi aprovada ou ainda não?

PPT_11: Foi, foi. Está funcionando. Este ano vão sair os primeiros finalistas.

I: Ah, parabéns.

PPT_11: Foi duro. Foi muito duro.

[00:55:01]

I: E essa formação, ela também carrega—também tem unidades curriculares que falam sobre a formação profissional, ou não?

PPT_11: Tem. Tem de outra maneira, ou seja... Por exemplo, eles têm uma disciplina que se chama Portfolio e Entrevistas, que preparam - porque os ilustradores funcionam de uma maneira diferente dos artistas visuais, o sistema é diferente. Portanto, eles tem—podem ser ilustradores para ilustração científica, portanto, estão muito ligados ao livro, à publicação, à banda desenhada, ao álbum ilustrado... E depois nós temos uma coisa que tem a ver com cenários, com máscaras, com figurinos e com tatuagem. Portanto, tudo isso são profissões onde existe um papel da ilustração. Mas eles funcionam, o sistema, o mercado dos ilustradores, é parecido com o mercado dos designers. Então, é outra lógica de trabalho.

I: Ah...

PPT_11: Eles não têm os mesmos problemas que nós.

I: Perfeito.

PPT_11: É um outro circuito.

I: É mais técnico, né? Uma profissão mais técnica. Não tão com esses sonhos, né? Sonhos menos objetivos, né?

PPT_11: Eles também têm, mas, por exemplo, quando eles fazem, por exemplo... Gostam todos muito de mangá. E então, dos bonequinhos, com os olhos aqui... E gostam todos e fazem muitos desenhos de mangá e criam os seus personagens e as suas histórias. Como é que aquilo depois se dá a ver? Com autocolantes, os *stickers*, não é? Com impressões que têm uma tiragem, como se fosse gravura. E existem mercados para estas coisas, que são uma espécie de feiras onde todos partilham os próprios produtos que fazem. Pode ser um saco com uma impressão estampada. *Eles criam produtos, efetivamente. O que é diferente daquilo que são os artistas. Há aqui um nuance que faz toda a diferença.* E a cabeça deles também funciona de uma maneira diferente. É muito engraçado.

I: Uau... Isso é muito importante para—até—para a minha concepção, mesmo, da... Por que eu escolhi também as artes visuais as artes performativas? E [por que], de alguma forma, eu coloquei ali as artes de mídia, que tem o cinema também? Mas eu... É muito interessante a Professora também fazer essa consideração porque foi algo que eu fiz também. Eu falei “não vou olhar, por exemplo, cenografia, porque cenografia é claramente set designer, é outro campo.”

PPT_11: É. O design e a arquitetura são outra coisa. O design de moda é outra coisa porque o objetivo é criar um produto, não é uma obra de arte. E a ilustração também entra nesse campo. Eles querem criar alguma coisa que é efetivamente comercial, só tem—e também tem outros valores, não é? Mas o objetivo é a relação de utilidade. E o objeto artístico é inútil por definição...

I: [Risos] É verdade.

PPT_11: Mas podia não existir...

I: Exato. [Risos]

PPT_11: Ele existe porque os artistas não conseguem deixar de o produzir. Mas podiam ter ido dormir... Ninguém...

I: Ninguém ia fazer...

PPT_11: Ninguém ia passar fome. Ninguém ia ficar sem casa se os artistas deixassem de fazer alguma coisa. Iam ficar mais infelizes...

I: Ah, sem dúvida.

PPT_11: Porque o mundo sem arte, o mundo sem cinema, sem literatura, sem bonecos, sem imagens, seria angustiante.

I: Angustiante e chato, né?

PPT_11: Muito aborrecido. Aborrecido.

I: Pensa... Na pandemia... O que fazíamos, né, se não tivesse a arte?

PPT_11: É verdade...

I: A música, a possibilidade de ler um livro, a possibilidade de assistir a um filme, de ver exposições online... As pessoas—os museus transferiram... Então, realmente... E olha... Para mim, ficou marcada a vossa—o vosso texto—o artigo, né? E guardo com muito carinho, espero que em 2030... Olha, acho, talvez ainda não teremos o teletransporte.

PPT_11: Que é o meu sonho de infância. Atenção, eu acho que já se inventou tanta coisa e o teletransporte ficou perdido, alguns, nos planos do futuro. E era tão bom! Então, para as viagens ao Brasil. Ui, que maravilha!

I: Sim, e para poder vir e fazer muitas exposições. Espero poder ver o trabalho da Professora, também, como artista... Próximo... E quando eu for a Portugal, certamente vou a buscar também.

[01:01:12]

PPT_11: Obrigada, Lisa. Cá estarei.

I: E quando vier a São Paulo. ..

PPT_11: Sim, obrigada. E muito sucesso para a tua investigação. Espero que corra tudo lindamente.

I: Muito obrigada. Olha, uma boa noite para a Professora.

PPT_11: Obrigada para ti também, Lisa.

I: Obrigada.

PPT_11: Um beijinho. Foi um gosto.

I: Todo o meu...

PPT_11: Olha, para sair, como é que eu faço?

I: É só apertar aqui na portinha. Aqui embaixo, na portinha...

Interview #10

Participant: PIT_02

Interviewer: Lisa Kalil de Almeida (I)

Date of Interview: June 16th, 2025

Written Interview: [Participant_10](#)

Total Recording Time [hour:minute:second]: n/a

Recording Authorization: [PDF](#)

[Start of Interview]

I: Your name

PIT_02: Marianna Agliottone

I: Your Higher Education Institution

PIT_02: Accademia di Belle Arti di Carrara - PALAZZO MALASPINA, VIA ROMA 1 Carrara

I: Name your Curricular Unit *

PIT_02: Diritto, Legislazione ed Economia dello Spettacolo + Economia e Mercato della Grafica

I: By continuing and responding YES to this question, you are agreeing and consenting to participate in and authorize the recording of the survey interview for the Master's Dissertation titled "Mapping Arts Entrepreneurship Education in HEI in Portugal, Italy and Denmark," conducted by Lisa Kalil de Almeida, Master's Candidate in Management of Creative Industries at Universidade Católica Portuguesa, School of Arts.

Your participation is voluntary, and you may withdraw at any time. Your responses will be kept confidential, and your identity will remain anonymous. The data collected will be used solely for academic research, and its processing is in accordance with EU GDPR.

PIT_02: Sì.

I: Thank you for agreeing to this interview. I really appreciate your time and contribution to this study. Giving sequence to the survey, we now aim to deepen our understanding of how entrepreneurship is being taught in your curricular unit. I have prepared 5 questions + 2 extra (only if you have time to answer).

PS: Follow up questions are to help you develop your answer.

Overview of attendance: Could you tell me about how long the curricular unit has been offered at your Institution? I'm also curious about your typical class size and the students' backgrounds—are they primarily from which arts disciplines, origins, gender?

PIT_02: From three years to today - average size of 25/30 students - various origins: art high school, classical high school or scientific high school.

I: Preparation and Training: How did you prepare yourself to teach this unit? Have you received specific training or do you follow a particular framework such as the EntreComp?

Follow-up: a) Does your institution provide training, resources, or support for your teaching of entrepreneurial competences?

PIT_02: I studied, graduated and specialized in management and economics of cultural heritage at the Universities of Naples and Palermo. But the fact that I personally consider fundamental is that I have been working in the field of international art for over 20 years. I work practically and write about the economy and art market, the phenomenology of modern and contemporary art collecting, private and corporate artistic heritage. I transmit to my students the applied practices and the concrete and realistic phenomenologies of this sector.

I: Preparing Students for the Future: Pedagogical Objectives: How do you believe that your Institution is preparing the students in the arts disciplines for their artistic careers in today's rapidly changing environment, particularly with developments like AI? Is your Curricular Unit part of the strategy?

Follow-up: In the survey, you mentioned entrepreneurial competences you teach. Could you elaborate on how these are incorporated into your teaching?

a) Which teaching methods do you use in this unit (e.g., lectures, workshops, case studies, project-based learning)?

b) Do you integrate real-world projects or collaborations with creative professionals and/or companies?

c) Are there guest speakers, mentors, or external partners involved in the unit? Are there collaboration with incubators, creative clusters or professional networks?

PIT_02: In addition to the frontal lessons, from this year, in my curricular unit, I have developed a program of exercises and in-depth studies, focused on the topic "Creative and entertainment cultural enterprises, and the development of artificial intelligence", in-depth studies that have also included the use of the SWOT ANALYSIS.

In the next few months I have planned seminars, with guests, related to the theme of the most recent book I have been working on (<https://www.confindustria.it/progetti/il-segno-dellarte-nelle-imprese-copia/>).

I: Challenges and Strategies: What do you consider the main challenges when teaching entrepreneurial competences to students from art disciplines?

Follow-up:

a) Have you noticed resistance from students towards entrepreneurial content?

b) Are there institutional or structural limitations that affect how you teach this subject?

PIT_02: I have not noticed any resistance from students towards entrepreneurial content. On the contrary, I have found a great interest towards the concrete aspects of art.

In Italy, there is a general academic delay towards the disciplines I teach.

I: Perceived Impact of Arts Entrepreneurship Education on Students: This final question is about your perception of the impact of teaching entrepreneurial competences to your students and how you perceive your unit help artists stand out in today's evolving creative economy?

Follow-up:

a) Have you observed any changes in students' attitudes, behaviors or career paths as a result of this unit? b) Can you share an example of student success that you attribute to entrepreneurial competences?

PIT_02: I noticed that, generally, at first, students show more resistance towards concepts of applied economics and copyright. But then with the right involvement, and making them understand that these are fundamental concepts to apply for the future management of their work, students manage to achieve excellent results. In this academic year some of my students have created excellent SWOT Analyses applied to cultural and creative companies.

I: (If you have time) Extra question:

What would you improve or add to this curricular unit if possible?

Or, how should entrepreneurial competences teaching be approached in arts disciplines moving forward?

PIT_02: I would add more hours dedicated to teaching economics and management of cultural and creative enterprises. And to the preparation of young or emerging artists also from an Economics and Rights point of view. In Italy they are still too few.