

ENTREPRENEURSHIP IN PERFORMING ARTS: TOWARDS NEW CHALLENGES IN HIGHER EDUCATION

Lucie Hayashi – Lucie Pešl Šilerová – Ingeborg Radok Žádná

Abstract

There is a lack of suitable educational approach to Entrepreneurship in Performing Arts in the Czech Republic. In this paper, the authors describe the creation of a single-semester course in Performing Arts Management to target students at the Academy of Performing Arts in Prague, specifically non-management fields of study, musicians, dancers, artists, and film-makers who aim for an entrepreneurship career in the future.

Methods: Theoretical background was acquired by comparing similar curricula and modules of major European and American arts education institutions. The local empirical background was secured from alums (two world café sessions) and pre-graduate students (three “project courses” and “speed dating” sessions). Feedback from pilot lectures and one-on-one coaching was thoroughly evaluated.

Results: Participating students identified and answered specific needs positively. Principles and professional fundraising and marketing methods were valued more than specific situation-solving. The theoretical background was reduced to the essentials. Nevertheless, the theories were implemented in practical task-solving, equivalent to music instrument routine rehearsals rather than music instrument theory. This approach enabled professionalization and successful implementation of individual projects with supervised coaching.

Conclusion: A new educational approach was theoretically prepared, applied, and evaluated within a four-year project, ready for application in other institutions educating arts professionals.

Keywords

Entrepreneurship – Performing Arts – Labor Market – Higher Education – Academy of Performing Arts in Prague – Janáček Academy of Performing Arts in Brno – Czech Republic

Background

Performing Artists in a Changing Society

Hand in hand with the development and spread of digital technologies and their infiltration into both work and private life, the form of entrepreneurship in the contemporary world is also changing. Even the artists are being forced to react to the changes the 21st century has brought (Maniura, 2020; Nathan, 2019). The arts labor market has become hybrid in nature (Menger, 1999). Artists often take on the role of employers, producers, and employees. Creation, curation, production, and performance all interweave (Revelli et al., 2018, pp. 3–6). Artists struggle with their own set of values as to whether their artistic career is their life’s purpose or their livelihood (Revelli et al., 2018, p. 18). Not only in the arts, the boundaries between work

and free time are blurred, with satisfaction from their achievements being the most valuable asset (Lewis, 2003). Artistic education produces passionately devoted workers to their work, which additionally overlaps with practice and academic disciplines (O'Brien, 2015, p. 151).

Since the beginning of the 21st century, the value of creativity on the social ladder has also been rising ("Creative Economy Report 2010," 2010). This is also evidenced by the direction of the Organization for Economic Cooperation and Development (OECD), which has begun to focus on children's creativity in testing and measuring educational outcomes (Carneiro et al., 2007). In 2018, the EU Council set a lifelong learning priority of "supporting the development of key competencies while devoting special attention to support for business competencies, creativity and sense of initiative, particularly in young people, for example by supporting opportunities for young learners to attain at least one entrepreneurial experience" (The Council of the European Union, 2018, p. 4). It emphasizes children's competencies, the so-called 'soft skills,' the ability to collaborate, present, and argue – not just the sum of knowledge that can now be found online (Hayashi, 2020, pp. 37–39). In the context of the strengthening position of cultural and creative industries in the EU, culture has, in recent years, argued its claim to existence by arguing its economic potential in inherent creativity, thus bringing added value to the national economy.

Meanwhile, at the threshold of the expansion of cultural and creative industries and their incorporation into the socioeconomic framework of Western society (often termed the 'third space'), a necessity has arisen in the field of culture for developing new, non-artistic skills (inclusive dance, 2017; Revelli et al., 2018, pp. 18–19), as well as performance and non-performance roles (Bennett & Hannan, 2008, p. 61).

Characteristics of Changes to the Labor Market in the Performing Arts

The opportunity to promote artistic work through digital marketing gave artists equal footing with other sectors using web resources ("Tech as Art," 2021). It also increases the significance of the skills of web and graphic designers, marketing, and PR experts or encourages performing artists to develop their skills in these areas. This partly explains the range of information and communication technologies (ICT) activities that are now ancillary to the Performing Arts (Eurofound / European Monitoring Centre on Change, 2006). The proliferation of digital technologies inspires artists to seek new artistic forms. They innovate with multimedia components to performances, targeting multiple senses simultaneously and speaking to new audiences with changed perceptions and expectations. The theatre no longer waits for its viewers to come to the stage. It goes out to them, taking over public space and endeavoring to incorporate its activities into the everyday life of inhabitants (Lišková, 2013, p. 12), not even fearing to invade their privacy – through the screens of devices, it is learning to be part of their world and life in these new times as well (Hayashi, 2021). The Czech Republic is not a place in Europe where new trends in audience development are discovered. However, it can be seen in recent years that it is taking notice of foreign trends and learning to be accessible and sellable. We see the most significant innovations in the activity of festivals – which, as stakeholders, are generously subsidized entities, as in our country, they wield the position of providers of foreign experiences – and often also curators and agents exporting the arts abroad. Their marketing strategies thus significantly affect other entities and individuals in the given field (Hayashi, 2020, p. 42).

The European agency Eurofound characterizes five primary areas where the **performing arts labor market** (hereinafter “PALM”) has changed, with the political, economic, and technical aspects contributing to this transformation the most (Eurofound / European Monitoring Centre on Change, 2006). PALM is characterized by a high density of part-time and short-term jobs and self-employment, with micro-enterprises predominating in terms of business size. At the same time, technological progress offers artists new, simple instruments that allow them to promote their activity and work better. There is a growing danger on the internet of a possible shift in the power of the gatekeepers and magnates from traditional mass media.

Another problem is the frequent occurrence of fixed-term contracts, part-time jobs, seasonal employment for artists, and two or more concurrent jobs for people with a university degree. The study “Employment in the cultural and creative sectors,” drawn up for the European Parliament and based on cultural labor market data, provides insight into the nature of employment and living conditions for professional artists. According to the study, the number of professionals in culture is increasing, but their employment situation is increasingly less stable (Pasikowska-Schnass, Magdalena, 2019, p. 1).

Eurostat statistics on employment in the cultural sector from 2019 show that the ratio of workers making a living as self-employed or entrepreneurs is more than double that of the whole economic sector. The industry is characterized by high numbers of workers with a university education and a relatively high percentage of self-employed persons or entrepreneurs. A specific attribute of the cultural sector mentioned in the statistics is an overall lower number of employees with a full-time job (EUROSTAT, 2020).

A new LinkedIn study has shown that young people are far more likely to change jobs than their parents. The norm for millennials is four different jobs within the first ten years of graduation. Young people frequently change jobs in the media, entertainment, government, and non-profit sectors (Long, 2016).

This is a crucial problem for the field of culture and the arts. A **portfolio career** is a combination of multiple types of employment, multiple types of professional activity, and multiple professions and types of jobs. Artists naturally create portfolio careers for themselves (Making a Mark, 2017).

Many musicians’ main professional musical contract is often not playing concerts but teaching, mentoring, technology, business, or management (Bennett, 2008, p. 44). Only a minority of graduates have a contract with an orchestra, and a “portfolio career” is typical for music graduates (Bishop and Tröndle, 2017).

This is also demonstrated by a British study conducted in 2001, which states that 23% of workers are only part-time (ibid). A similar study mentions that 81% of musicians work two jobs. 41% work three jobs at once, i.e., they have a “portfolio career” (ibid) (Dawood, 2014; Maniura, 2020; Thomson, 2012).

In the field of dance, the situation is even more alarming, which is related to the long-term underfunding of dance in the Czech Republic, as dance is not included in the elementary school curriculum here, and thus creates a deep distance from everyday social life, being restricted only to the dance fans – which is reflected in the culture policy as well (Apjok et al., 2021, pp. 160–251). We mainly observe personnel crises in the field, especially in production, fundraising, and management. Dancers often accumulate projects (e.g., one performer in 1–5 projects simultaneously, one production in several companies) and functions (e.g., choreographer manager, fundraiser, teacher, performer), and we observe the burnout

syndrome of important personalities and potential leaders of industry argumentation (Matysková, 2020, pp. 33–34).

Artistic Higher Education in the Changing Conditions of PALM

PALM conditions work in **Higher Educational** (HE) institutions in major European cities (e.g., Barcelona, Belgrade, Cardiff, Groningen, Helsinki, London, Porto, Tallinn, Vienna) and others worldwide. The authors made a systemic overview of the approach and content of analogous courses to analyze the genesis of the need to teach Arts Management to performers (detail sub-types in chapter 2.1.5). Among the essential competencies we all need for personal development, employment, social integration, and a happy life, the **European Qualifications Framework** (EQF) names digital competence, individual and social competence, and entrepreneurial competence. Entrepreneurial competence means creativity, critical thinking and problem-solving, working with others, and planning and managing projects with cultural, social, or financial value. For young people, the EQF recommends getting experience in the form of an internship or visit to entrepreneurs in educational institutions, training in the form of competitions, founding start-ups, simulating the business environment, or instruction based on business projects (The Council of the European Union, 2018, p. 11).

A significant task for artistic HE is thus finding a proper balance between two principles – drilling practical skills applicable in practice following one’s studies on the one hand and developing more general intellectual and social skills, allowing graduates to react to new situations in the labor market and society on the other (Bennett & Hannan, 2008). Studies, research reports, analyses, and articles on the employment and employability of graduates of post-secondary art schools show that these graduates encounter specific problems or difficulties with varying bases and causes. It follows from the study “Crucial skills for the entrepreneurial success for fine artists” by Thom (2016), which focused on the essential abilities for doing business needed by artists and that the area of entrepreneurship by artists is still relatively uncharted, with no literature specifically focused on it. Thus far, no one has addressed what specific skills are essential for artists from the area of fine arts. A study based on the responses of teachers who are active artists showed that 90% of artists in the UK and Germany are self-employed, freelance, or have a small business. The authors concluded that there are seven basic skills for artists, regardless of the type of profession:

- creativity
- cooperation
- financial literacy
- marketing
- leadership
- opportunities recognition and utilization
- strategic planning and thinking

Students should acquire these abilities during their studies. The author asks how much they should be incorporated into curricula (Thom, 2016). There is no specific definition of entrepreneurship for artists. Sometimes, the word entrepreneurship is understood by artists

in a purely commercial manner, and sometimes, it is a blend of the artist's creativity with their ability to promote their work in the market. "Entrepreneurship is when you act upon opportunities and ideas and transform them into value for others. The value that is created can be financial, cultural, or social" (FFE-YE in European Commission Joint Research Centre, 2012). In connection with this, we also encounter the term entrepreneur and culturepreneur when there is a direct connection between entrepreneurship and doing business in the field of culture. In the European Commission's Eurydice 2018 study, entrepreneurship education is defined as education that develops in pupils skills and ways of thinking that allow them to transform creative ideas into business activity (European Commission/EACEA/Eurydice, 2018). In the research of HE Academy, students described characteristics of entrepreneurs as "confidence, risk-taking and high levels of motivation" with core skills such as "good commercial skills, business management skills and good communication skills" (Higher Education Academy, 2007, p. 56). They felt uneasy with the term and associated it with negative values (Higher Education Academy, 2007, p. 65).

Emphasis on the Employability of Art School Graduates – Analysis of Student Needs

The university environment must react to a changing society and economy. Interdisciplinarity, flexibility, the ability to utilize technology in instruction, and the ability to learn constantly should become the standard. Information on the employment of university graduates and the process of their transition into actual practice is vital for the development of HE institutions. It provides feedback to universities and those who run them and ideas for improvement.

Specific facts and tendencies can be traced from the research of available studies, documents, and surveys from the last roughly 20 years dealing with the employment of university graduates. However, they also mention the skills and abilities graduates need to gain in seeking employment. The results of the surveys and studies differ territorially – the situation in Europe differs from that in the USA and Canada, with some data concerning graduates of HE in general. Some studies incorporate graduates of art schools into one group along with social sciences, thus distorting the result. Studies of graduate employment do not consider all the specifics of artistic professions – for example, two or more types of employment, project-based work, and the status of self-employed persons – which can lead to a distortion of certain results concerning, for example, average salary, job satisfaction, the relationship of employment to the degree earned, and subsequent employment. There are also difficulties with the designation and classification of artistic professions and the specification of the area of study (Radok Žádná, 2021).

The Czech government regulation from 2016 (Government of the Czech Republic, 2016, p. 52) describes the general profile of a graduate of Music Arts, who should – in addition to specific artistic knowledge, skills, and competencies – demonstrate an understanding of copyright law, present their work or the performance of a whole team in public, have a mastery of the technology of the given field, conduct basic administrative tasks allowing them to successfully develop professional activities in the given field, and make their way for example as a freelance artist, as part of an ensemble or institution, or as a teacher.

Types of Education Provided on Entrepreneurship

There is a wide range of subjects, programs, courses, and other types of HE artistic education on entrepreneurship (supply side) present in major European and world-class metropolises (as mentioned above) (Bauer et al., 2011; de Queiroz Gama, 2017; Hoppe et al., 2017; Paulsen et al., 2021). Additional postgraduate courses are often available. At most schools, managerial subjects are provided by one specialized department, while some collaborate with other (economic) universities, vocational or private institutions. Both paid and free full-time or online courses are available for pre- and postgraduates. A minority of institutions directly incorporated “entrepreneurial” thinking into their study plans as an integral part of instruction. Examples include organizing one’s artistic project, where the student prepares and carries out their project based on given economic parameters, then reflects on and evaluates it. Other schools take the path of carrying out small entrepreneurial projects as part of instruction reviewed in (Toscher, 2019) – e.g., start-ups and hubs – or take the path of practicum internships with professional guidance at an external institution. Common is engaging an external professional for a specific school project (Welsh et al., 2014). Another model is mentoring or shadowing. Career and counseling centers or specialized institutes and agencies also play a role. Some subjects or courses may be shared between students of creative fields and management students. Very often, students learn what they need through practice, from colleagues or a teacher, or via the Internet (Radok Žádná, 2019, p. 93).

None of the available student feedback studies (de Queiroz Gama, 2017; European Commission/EACEA/Eurydice, 2018, 2014; Mera-Nelson et al., 2017; Pasikowska-Schnass, 2019) (demand side) conform to the local situation; thus, the authors performed a demand survey.

Research questions and aims

The project aims to consolidate a methodology for teaching management and entrepreneurial skills to artists by providing suggestions for teachers and lecturers on the content and form of education. Sourcing questions framed the process: **What skills do artists need to learn to be better armed in their future careers? How should these be taught to ensure maximum uptake?**

To answer these questions we used goals:

- To analyze the current situation and argue for the importance of Performing Arts Management for contemporary Czech students of performing arts (mainly music and dance, partly also theatre and film).
- To get an overview of the approach and content of analogous courses in the country and abroad (primarily Europe), focusing on the need for teaching arts management basics to artists.
- To characterize the demands of current students and alums in this area of education.
- To prepare and implement a pilot model course and evaluate it.
- To prepare methodological material suitable for teaching art management basics to domestic art students.

To analyze these questions and goals, we started with premises based on our assumptions and lecturing experiences and drafted the first-course concept that would respond to student demand at AMU. In the following years of research, we subjected this concept to further research steps to verify our assumptions with different methods. The study's main goal was to design a model course that would respond to artists' needs, the study curriculum at the academy, up-to-date trends in entrepreneurial education and effective methodology, and forms of the teaching and learning process.

The first concept design was a one-semester course that was named Performing Arts Management. It consisted of a combination of theoretical lectures and practical seminars to provide the essential concepts in the fields of marketing, economics, PR, fundraising, and legal environment. To be more specific, we assumed the students should learn to apply their basic skills by drawing up a schedule, financial plan, and a simple budget for a planned artistic event, as well as a strategy for financing and promoting their projects. The course was intended to be taught in English, as we believed the development of managerial skills goes hand in hand with using the correct terminology and the ability to realize productions – even outside the Czech Republic. The course was targeted at enrolled students of all three faculties of the Academy of Performing Arts (Film and TV School – FAMU, Music and Dance Faculty – HAMU, Theatre Faculty – DAMU) while taking into consideration the differences in the various fields of study and nature of the career.

The envisioned learning outcomes of the course

a) Acquired knowledge

- The student is familiar with the basic infrastructure of the art field, understands the general method of financing and marketing Czech culture, and understands the fundamental values of cultural policy in the Czech Republic.
- The student understands fundamental legal and contractual issues as well as copyright or tax issues.
- The student knows the basic marketing strategies, branding, PR, and media necessary for their field, understanding the ways of promotion for both online and offline environments.
- The student is familiar with the subsidy programs in the Czech Republic and the EU, budgeting criteria, and strategies for addressing the private sector, and is familiar with crowdfunding platforms.

b) Acquired skills

- The student can determine their managerial attitude to their artistic reality. They can design a suitable way of work or employment for themselves. They can create areas of further education they want to develop, improving their role in their professional artistic life.
- The student can design a small management project in the near future (portfolio, website, grant application) and can present this intention to the group.
- The student can define a copyright problem, integrate their project into the system of financing culture, compile their tax return, do simple accounting or project calculations, and adjust the employment contract.
- The student can implement a marketing plan, create content for communication with the media, communicate with the media, and structure their portfolio, dossier, website, or content on social networks.

- The student can create a grant application, compile a budget, design appropriate grant programs and strategies to bring the private sector to support artistic activities, and create a simple crowdfunding campaign.

c) General Competencies

- The student knows the diversity of different artistic genres and professions, respects them in mutual dialogue, and perceives the added value of interdisciplinary cooperation.
- The student understands the basic parameters of cultural policy and external conditions of the state of their field and can apply their rights and obligations.
- The student is aware of the need for networking, the ability to communicate with the media and marketing organizations, and a critical approach to presenting artistic intent to the professional community and the audience.
- The student independently masters the argumentation of their project within the field in terms of need and sustainability, originality, and innovation from an economic point of view but is also aware of its ethical dimension.

Methodology

Time Schedule and the Team Composition

The research activities took place from 2018 to 2021:

2018: The syllabus for the Performing Arts Management course was assembled. The core was theoretical analysis: literature review and a review of similar existing courses on Czech and foreign universities presented in Chapter 2.

2019: An analysis of student, alumni, and artist's needs. Quantitative and qualitative methods were employed: questionnaire surveys among students, alum meetings, and monitoring of events across the faculties. This stage is long-term and still ongoing, even as part of the pilot course and its lectures.

2020: The test module. The lecturer team created a pilot course module. During the first lessons held, AV recordings, as well as independent rewire notes, were recorded for future analysis, and evaluation of insights was collected. The attendees received a questionnaire regarding their expectations and feedback on every lecture. Some of these activities were negatively affected by the outbreak of the COVID-19 pandemic; thus, they continued individual teacher-student consultations to gain a sample of more detailed feedback about their needs.

2021 Lectures on identified core skills: social media, crowdfunding, artistic website creation, artistic branding, and legal pitfalls for entrepreneurship in arts.

The project team included professors, lecturers, and applied experts in Arts Management from the Czech Republic. The fields of music, theatre, dance, and film art were included.

Data collection

The authors wanted to verify the demand from artists and their need for this know-how, student expectations and specific demands, average level of knowledge, and the ability to learn new skills and implement them in practice.

The qualitative mode of inquiry allowed the implementation and obtaining of the outputs of the environmental analysis. In implementing the project, two groups suitable for empirical research were identified: current students and alums. Research on available literature and data from similar works were also applied. AV recording technology was used during the implementation of pilot lessons, as well as individual consultations with students with rigorous data recording. Noted and evaluated were networking activities and meetings with alumni (in the form of a ‘world café’), which we used to gain insight into the demands of students or alumni.

Quantitative research was conducted on a limited scale—three surveys were conducted at AMU, one at each faculty. A long-term follow-up of independent, comprehensive quantitative research is planned.

Data triangulation needed to be fully applied. Nevertheless, by combining techniques, we gradually verified or restructured the approach to setting up the methodological material and selecting appropriate teaching techniques.

Alumni discussions “World Café”

Three independent discussions were organized with alumni, and students were observed in networking events organized to create sustainable creative teams for their productions. Enrolled were university alums active in the field. These meetings were conducted through the ‘World Café’ method (Brown et al., 1999), which helps facilitate experience, opinion, and feedback-sharing among middle-sized groups while looking for answers to established questions. This technique was selected primarily for its suitability in creating dialogue between people who do not often cross paths. ‘World café’ opens space for previously unvoiced opinions, personal experiences, and advice. This method aims not necessarily to formulate precise findings but to facilitate opinion-sharing and an expansion of horizons (Civic Education Centre, 2021).

Discussion points of World Café:

- Personal strong and weak points;
- Knowledge and skills gained at the university;
- Professional contacts and their usefulness;
- Picture of graduates’ **employability**.

AMU Pre-graduate-demand “Quantitative Survey”

Initial input data were gathered as a quantitative survey, focused on the needs expressed by students of art programs and their self-assessment about their knowledge of various management disciplines and practical skills. The primary hypothesis was that art program students lack the knowledge and skills from the field of Performing Arts Management and could feel insecure in the economic and legal spheres connected to their future careers – although their primary interest lies in gaining more marketing skills. This hypothesis has more or less proved correct.

The questionnaire was distributed in three versions according to the fields of study – music arts, film production, and dance and drama. The content was similar for each, with slight changes in terminology according to the art form, considering the differences in performance and nature of the career. They were all answered through an online platform, with a link sent by email from the head of AMU.

Networking Pre-graduate Events “Project Bourse” and ‘Speed Dating’

In dialogue with students and graduates of artistic programs, we facilitated the creation of student teams across programs and genres, where the first idea was to ‘hunt down’ producers from the production of all three AMU departments. 2018, the first ‘project bourse’ was organized (Hayashi, 2019). Students presented their artistic goals, looking for team members. In response, the second event was organized directly by students as ‘speed dating’ (Zimmerman & Forlizzi, 2017), and a meeting was opened for students across the institution. Presenting and probing visions, artistic intentions, and projects during “turns” at the tables, each creator having five minutes to “sell themselves.” A shared cloud space was designed to store all digital materials, presentations, portfolios, or dossiers with projects and contact lists. Presenters registered through a Google form, which offered space for creativity and reassurance that even an unfinished idea is valid, and there are almost no restrictions on entry.

Feedback on the Educational Modules

After the end of each module, each attendee received a form. The authors asked for a general evaluation of the lesson, about what students enjoyed and what benefited them. On the other side were questions about whether students missed any topic and whether they were satisfied with the structure and form of the module. They also left open space for comments, observations, objections, or suggestions for the following modules.

One-On-One Coaching

The individual approach towards students was designed to allow individual methodology for various project types. Students were motivated to submit project proposals subject to consultations. Individual work on student projects supervised by lecturers. The projects were assigned according to the field and character of a specific teacher who worked with the student on the selected project through individual personal or email consultations and online communication. The consultations lasted for less than a semester (i.e., specifically 2.5 months), usually included 4 to 5 consultations, and teachers kept a diary where they recorded their comments and observations. As mentioned above, we have divided the consultation into three areas:

- Presentation of own work or career;
- Specification of a project and its further elaboration, e.g., for fundraising;

- Consultation of partial steps, especially within the framework of professional consultancy.

Results and discussion

Alumni discussions

The “*world café*” in the Dance Department in 3/2019 attracted 18 attendees, 11 of whom took part in the controlled discussion, and half were 1990s alumni (more than 20 years after graduation). Alumni pronounce topics of financial remuneration dance career advocacy as they entered the job market at a time when it was much smaller. Only limited or almost no competition was on the verge of Millenia, thus enabling relatively stable positions with a strong influence of individual contacts and qualities, such as courage, self-confidence, and ambition. The alumni feel the need for “labor unions” rather than education in project management and entrepreneurial skills. Either they are established and have support in “public relations” or do not intend to start building it. In today’s job market, it is becoming increasingly apparent that graduates lack knowledge of production and management (Inclusive Dance, 2017). At the same time, the Alumni proclaim that production or managerial roles are challenging for them. Alumni voice that “there is a lack of opportunity to cooperate with professional producers, who would enable them to focus on their artistic activity and creative projects.” Specifically, in the eyes of alums, dance production as a field is practically non-existent, creating an effect of devaluation for the whole industry.

The alums highlighted their leadership capabilities, task distribution and monitoring skills, and natural authority development. On the other hand, they lack awareness about proper body treatment regarding health, care, and relaxation. Individuals perceive a need for cooperative relations with other artistic fields, such as musicians and composers. Their studies should have included managerial qualities, thus solely empirical experience (un-professional) production work, where the quality of dance activities suffers. In practice, the artists declared substitute managerial work alone, without scholarly education, demanding extra time, and heavily curbing individual artistic activity.

The AMU Film and TV School alum meeting took place in November 2019 and was attended mainly by film production students. They saw that they could gain enough knowledge about film financing during their studies, participate in group projects as managers, and gain experience in soft skills. As deficiencies, they identified the absence of producer skill-oriented courses during their undergraduate program. Representatives from the Department of Documentary Film expressed their perceived lack of legal literacy courses (contracts, rights, and obligations of authors or producers). Because they often lead their projects themselves, they do not have experience with relations and psychology within the crew – in other words, they lack some form of a mentoring program or leadership coaching. Alums of the Department of Directing see their most significant weaknesses as their chances of actual employability after graduation – they are missing the knowledge to set up their trade license and how to pay taxes. They would like to enhance the sharing of know-how inside the producer practice, hone their argumentation skills, and cooperate more across various departments and faculties. All topics confirmed that the biggest problem lies in the absence of soft skills and their link to unpublished practice (Švecová, 2019). The

Alumni acknowledged the lack of entrepreneurial education (performers, directors, and producers). The more experience they can get during their student years, the more they will benefit from it in their career.

Academy of Music and Performing Arts in Prague Pre-graduate-Demand Survey

Three surveys were conducted utilizing the same form, tailor-made for the task. The first survey was among 94 respondents. Students in the music art field acknowledged their need for more understanding regarding income security and financial funding. Lectures on fundraising and donation policies attract relatively large interest from them. Almost half of the students are convinced they have sufficient knowledge about contracts and the legal side of their business, which stems from their practical experiences.

On the other hand, an equal amount also acknowledges their limits regarding accounting and budget planning. Additionally, half of the students see weaknesses where questions of copyright, economics, and marketing (using digital platforms and communication via media) are concerned. They also feel adequate in essential production and self-management skills, whereas only a fifth need self-evaluation and procrastination. Most students feel positive about their soft skills and communication abilities, usually acquiring these abilities through self-improvement. The Arts Management field is most attractive to them for its agencies and professional organizations.

The same team conducted the second dance and drama survey, of which 95 students participated. A handful of them already practice art professionally alongside their studies. Almost a third of these students operate in an independent scene, while a fourth is engaged in pedagogy. About a third have already been exposed to some management course, usually at AMU. Close to two-thirds of the respondents' most significant knowledge gaps lie in the area of contract work, where their artistic activity is concerned.

Fundraising is another unknown quantity for most respondents, especially when securing funding outside the grant system (crowdfunding and sponsoring). Less than a fifth see their understanding of grant politics positively – namely, those exposed to professional experience already. Two-thirds perceive their knowledge of tax obligations, the Civil and Labour Code, and project accounting as inadequate. Respondents also feel a deficiency in understanding copyright law and financial management, and most students perceive soft skills and self-management capabilities as insufficient.

The third survey was conducted at the Film and Television Faculty of the Academy of Music and Performing Arts in Prague, with 48 students participating. Half of them assess their knowledge as a freelancer as insufficient. Only a third of these students had been exposed to economic subjects during their previous high school education, which helped them orient themselves to freelance careers. An area of great concern is financial literacy. As many as three-quarters of respondents evaluate their accounting and tax skills as insufficient, and two-thirds see their knowledge of project management, grant politics, and copyright as weak. Almost all of the addressed students were interested in taking a course that would allow them to master presentation skills, time management, written communication, networking, and working with other people. The research team also utilized data from a previous qualitative study among AMU's international students, conducted by Veronika Hilbertová in 2018, among six international students from three different faculties,

collecting responses about the skills most needed in their future careers. The most common response was “communication skills, fundraising, and leadership” (Hilbertová, 2018).

Networking pre-graduate events results

The initial *project bourse* event enjoyed total capacity attendance and feedback, with approximately ten students presenting a short pitch. Based on this positive reception, the same event was scheduled for another year. Nevertheless, students took over the activity by arguing that it is perceived as a forced activity controlled from above if teachers or staff members organize the networking events. This argument is also found in the UK survey, saying that “the networks appear to work well because they are fluid and responsive and frequently operate informally, distanced from the formal structures of the HE institution (Higher Education Academy, 2007, p. 55). *Fateful Encounters* received twice as many attendees than scheduled capacity, and presenting tables never had a vacant spot for long. The students, therefore, had to present for 90 minutes without a break (Hayashi, 2019).

In January 2021, the Theatre Faculty organized another year of *Fateful Encounters* – this time online – but the initiative hit a wall in the imbalance between high time intensity and low interaction possibilities. The first call was answered by ten projects, the second by 15, and the third by 20. In all three years, the objects of headhunting were mainly producers, managers, fundraisers, or students with PR experience from production departments of all three faculties. This clearly points to the gap for such roles in the teams and underlines the absence of systemic or structural support for student projects across the faculties. Part of the demand was also for interpreters, musicians, scenographers, designers, or script editors. These observations showed that speakers not only had a chance to strengthen their team or establish new contacts, but more importantly, they gained priceless experience in having to specify and present their intention in a condensed form – make delivery in both English and Czech and practice self-presentation and elevator pitches. Since (especially musical and dance) artists often feel more comfortable in their physical expression than verbal, such an experience was invaluable for many of them.

Pilot Semester Course for Performing Arts Bachelor and Master Students

In the summer semester of the 2019/20 academic year, a pilot elective course, “Performing Arts Management,” was opened for all students of performing programs and fields at the Academy of Performing Arts in Prague, taught in English. The course was oriented on expanding managerial knowledge, hard and soft skills, and competencies. According to the HE research in the UK, around 50% of assessments of entrepreneurship-related learning outcomes are based on applied learning together with learning in the workplace, suggesting that teaching, learning, and assessment activities relating to entrepreneurship education in art, design, and media curricula are being carefully planned (Higher Education Academy, 2007, p. 41).

A total of 30 students enrolled in the course, of which 25 were from the Music and Dance Faculty (HAMU), two from the Theatre Faculty (DAMU), and three from the Film and TV School (FAMU). Due to the outbreak of the pandemic and the need to convert the course

online, only 17 students completed the course (13 from HAMU, two from FAMU, and two from DAMU). The second year of the “Performing Arts Management” lectures received more than 23 students, most of whom were from the Faculty of Music and Dance.

Feedback on the First Module

Twenty-three evaluation forms were answered. The course received an overall grade of 1.74, i.e., ‘B’. Students positively evaluated both the concept and format of separate modules, the interfaculty and interdisciplinary element, and thus the added value of networking between artists from different faculties. Highlighted was the value of the information on possible funding sources, self-management, the position of freelance artists, management terminology, and methods of presenting one’s project or person, which were all evaluated positively. Students also appreciated that the lectures were provided in English. One unaddressed objection commented, “content may have been too general, introductory, and vague.” Another general comment was that the “topic was too complex and detailed, and thus in some parts incomprehensible.” Similar dissatisfaction was also given to “too much” / “too little” space for discussion.

Students frequently highlighted the need to present their projects while maintaining artistic and aesthetic standards and working with social networks. Students would appreciate further practical advice and examples and work on a specific project. It turned out that students expected specific and practical advice from the course, especially concerning fundraising and marketing. They do not want to memorize data but prefer details about creating a portfolio, distributing posters, or promoting a concert on social networks.

Based on this feedback, the research team realized the pitfalls of school-wide subjects, where the starting position of each artist is entirely different and differs based on experience, employment, maturity, age, genre, and field. At a joint briefing, the team agreed to add more space for individual consulting and coaching and to implement practical instructive exercises within the workshops. Due to the sudden lockdown and the pandemic situation – which made it impossible to continue with physical lectures – the team decided to consult student projects individually and online. This turned out to be very effective and positively evaluated by students.

One-on-One Coaching

Twenty-six students enrolled, while 23 projects remained active, with some focusing on the public presentation of their art, creating a portfolio, website, or social network profile, and a video presentation. Other projects focused on sustainability and fundraising (preparation of the budget and vision of an art magazine, music festival, networking event) or the marketing plan of a cultural entity. In one case, establishing a dance ensemble was also a legal consultation. Successful projects included the foundation of a dance group, a magazine, a film synopsis, a movie trailer, the organization of a music festival, and a marketing plan for an opera project.

A) Presentation of Own Work or Career

Initially, it was essential to conduct consultations so that students first realize the presentation's purpose and audience. A text or visual document was selected based on the definition of the target group. Roadmap questions were, e.g., "Is the text document in dossier format usable for different occasions?" or "Is a short PowerPoint presentation more appropriate?" "Will it be easier to create and maintain a website or a profile on a social network?" At this point, it is also necessary to consider the costs of further administration, updating, and communication. The specified format and platform then better define its scope and content. Artists often only deal with the image of a presentation more than practical issues and functionality. From a teacher's point of view, it is necessary to encourage students to share each other's presentations, listen to each other's speeches, and provide feedback.

Lecturers observed that the artist draws their self-portraits when creating a portfolio. They approach it very sensitively, even anxious, compared to the creation process of an artifact. The artist's self becomes a subject of their creating process. Doubts and shame of authenticity – usually hidden behind an art piece – come into play. Not only do they have to sell their work, but they must also be able to sell themselves – as a brand, a persona, and an artist. The lecturer can suggest that a student approach their portfolio or presentation as an art piece. Students often doubted the choice of a given format and had a problem with a more comprehensive grasp of content. The challenge is to become an object of one's artistic authenticity.

B) Specification of a Project and its Further Elaboration

Area B was mainly the specification of a project and its further elaboration for the possibility of fundraising, sustainability, or realization. Students came for a consultation with relatively straightforward ideas, visions, and enthusiasm. They were willing to work entirely on their concept, which had often lain dormant in them for a long time. However, it was difficult for them to view the event or activity from a distance – to "zoom out." They tended to see the details and not the whole. It was necessary to guide them from the details to the overall concept, look for Unique Selling Points, and highlight them. We had to look together for an implementation strategy and an action plan to answer the WHO? WHAT? HOW? WHEN? WHERE? WHY? and to propose a specific procedure and schedule for implementation. We lacked organization, time management, discipline, and team leadership skills. Many of these projects ended with a broader outlook, as students only gradually realized how much work still needed to be done before they stepped up to realization.

Within the framework of art education, it is necessary to slowly and gradually transfer more responsibility for partial tasks to artists. To teach students to meet deadlines, hustle for opportunities, and work "artfully" and creatively. It is necessary to make artists understand how to do it and how to do it with them, step by step, to become their guide, supervisor, and partner. Artists must touch new knowledge and abilities with all their senses – to listen, feel, and instill. The sensitive feeling sensors are involved in every work activity; they, therefore, have to get acquainted with these emotions, learn how to work with them, and benefit from their sensitivity.

C) Consultation of Partial Steps Within the Framework of Professional Consultancy

The third area was a specific consultation of the partial steps within the already launched marketing campaign or legal advice to emerging companies. In many cases, lecturers could

witness marvelous projects in various stages of realization. Students could establish a small enterprise or organize a festival based on intuition, team enthusiasm, and vision without a professional member, employee, or the necessary economic and legal knowledge. Nevertheless, there needed to be more knowledge of the environment, terminology, and principles of entrepreneurship. Students mainly lack reliable and accessible entrepreneurship knowledge and where to find answers to specific questions. Often, this is because they need to classify their requirement. Significant consultation time was spent analyzing the particular problems, requirements, and project status. In today's digital age, there has been a change in values, access, and availability of information. We no longer have to teach students details and facts but how to search for information.

Conclusions

The basic art management skills course was evaluated as more than relevant for art students. Due to rapid digital change in entrepreneurship, students and alums artists realize more than ever before the need for their shift in mindset. They have started seeking new means for audience development, promotion, and even performance, as cultural activities were eliminated for the public during COVID-19. This was especially true in the fields of dance and music, which were previously dependent on performance and are the fields where we observe the biggest boom in the portfolio career. The artists realized the strength of digital media and the urge to master it.

Our research shows that students must acquire new skills, abilities, and competencies to acquire knowledge. However, the hunger for education in entrepreneurial skills is more robust for a freelancer/portfolio career. The demand for specific skills emphasizes marketing skills less than expected. The most significant lack of knowledge is felt in an economic context. Artists actively seek information and activities in networking or communication strategies where they feel they need to catch up. They would instead welcome legal or economic advisory services or consulting during their active career after graduation. Research from European universities shows that such centers and courses aimed at alums – as a supplement to education – are in great demand. Professional artists believe that entrepreneurial skills are necessary for an active portfolio career. Mastering the legal, financial, and technical aspects of independent performance is essential. Thus, education in this area plays a vital role in preparation for a change in the mindset towards self-management abilities.

The entrepreneurial mindset is very challenging – “to sell myself and to think about how to sell.” There is no need to learn many methods to prepare a marketing strategy—instead, it is best to stay natural. General lectures do not have such an effect. It is much more critical to help students in their current situation, to help them embody entrepreneurial thinking, and to observe the impact themselves. It is this mindset that is crucial for their future careers.

We summoned these findings when entering the last research stage to prepare methodological material suitable for teaching art management. Rather than group lectures, it is necessary to approach students as individually as possible. Everyone has different settings and input knowledge, but listed above are skills that predetermine the right mindset. In the course, the first lecture should be devoted to discussing labor market changes and the need for a shift in attitude towards entrepreneurship, as this is the crucial preparation for portfolio career practices. While every artist knows their creative talent, they must discover

their talent in entrepreneurship. Individual consultations on projects have proven to be an essential form of education. While working on the project, students realized the complexity of separate management skills and methods, such as the need to combine economic knowledge, marketing strategies, and communication skills. At the same time, they find the coaching useful, and verifying the impact on practice is possible. Because they work on “their” project, they work with passion, creativity, and enthusiasm. The involvement of experts from practice is a benefit and a necessary added value. Just as each student is an individual, a more significant number of lecturers is also a huge benefit, and the possibility of consulting multiple perspectives on the same project could broaden students’ horizons considerably.

The learning process must become balanced, as it requires theory and practice. One possibility is to guide students through the individual topics of management skills by applying them directly to their projects. We offer a personal approach, creating space for consultations and tailor-made guidance by various lecturers. On the other hand, enrolling students across a variety of study programs strengthens the networking between artists from different fields.

The learning outcomes must be a challenge – a crucial target. Essential is selecting complex projects that will develop specific skills based on theoretical knowledge beyond its original scope. A challenge is to form a new experience, enabling the regular application of theoretical knowledge towards a particular task. This approach becomes the ultimate change in an artist’s entrepreneurial mindset. The extensive and long-term dialog between the student and lecturer is essential. It must be incorporated into institutional education programs as a clue to answer the questions of extensive societal change.

Resources

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About the Authors

Lucie Hayashi is a Czech dance writer and culture manager based in Prague, associate professor, and head of the Dance department at the Music and Dance Faculty of the Academy of Performing Arts in Prague. This is where she completed her master's and doctoral studies in Choreology and Dance research. Additionally, she received her master's degree in Japanese Studies at Charles University in Prague, devoting her academic research to dance in Japanese society and culture. In 2006 she co-founded *Taneční aktuality* [Dance News Magazine; online] where she works as an editor and manager. She has also worked as a PR manager in *Laterna Magika*, and as an assistant director of the National Theatre Opera in Prague for ten years. She is a member of the expert grant committees of the City of Prague and the Ministry of Culture for dance, festivals, and foreign culture affairs, and also is a member of various dramaturgical boards.

✉ lucie.hayashi@hamu.cz

Lucie Pešl Šilerová is an associate professor and head of the Department of Music Production at the Faculty of Music of Janáček Academy of Performing Arts in Brno. She also serves as a head of the Music Production Doctoral Board and the guarantor of the Bachelor's, Master's, and doctoral degree programs there. In 2018, she founded the Open House Brno festival. In 2021 she was at the birth of the New World Student Festival, which was part of the Moravian Autumn International Festival. She is a member of grant evaluation committees (e.g. of the Ministry of Culture of the Czech Republic), a member of the board of directors of the *Opus Musicum* magazine, and a member of the Music Production Doctoral Board at the Academy of Performing Arts in Prague.

✉ silerova@jamu.cz

Ingeborg Radok Žádná has worked at the Music and Dance Faculty of the Academy of Performing Arts in Prague since 2010, first as vice-dean and vice-rector for International and Artistic Activities, and currently as rector. She teaches at the Department of Music Production. She is a researcher and coordinator of projects in the field of creative activity, evaluation of the quality of education, and artistic activity. As a former active musician, she is interested in career opportunities for graduates of art schools, especially musicians. Since 1996 she has held production and management positions in cultural institutions. 2000–2002, she was the executive commissioner of the Office of the General Commissioner of the Czech Season in France 2002 project at the Ministry of Culture of the Czech Republic. Since 2002 she has worked as head of production and since 2004 as head of the Prague State Opera.

✉ ingeborg.radokzadna@hamu.cz