

A Work Project, presented as part of the requirements for the Award of a Master's degree in Impact Entrepreneurship and Innovation from the Nova School of Business and Economics.



BRINGING CULTURE & ARTS INTO NOVA SBE:

Creating Dialogues & Supporting Humanistic Education

Abstract: Rethinking the role of culture and arts in business and economic universities is essential to foster the education of humanistic leaders capable of addressing the complex and unprecedented challenges facing our world today. This research explores how Nova SBE can promote dialogues and support humanistic education through the development of a cultural program. Findings reveal significant community interest and willingness to engage in such a program. The study also identifies practical strategies to ensure the program's sustainability and long-term impact, emphasizing the vital connection between education and cultural enrichment.

Keywords: Culture, Arts, Education, Cultural Program, Leadership, Future of Work, Multidisciplinary, Nova SBE, Community, Dialogues

This work used infrastructure and resources funded by Fundação para a Ciência e a Tecnologia (UID/ECO/00124/2013, UID/ECO/00124/2019 and Social Sciences DataLab, Project 22209), POR Lisboa (LISBOA-01-0145-FEDER-007722 and Social Sciences DataLab, Project 22209) and POR Norte (Social Sciences DataLab, Project 22209).

Acknowledgements: First and foremost, I would like to express my immense gratitude to Professor Anne-Laure Fayard for her time and constant commitment, guidance, motivation, and suggestions, which highly elevated the level and quality of this work. I would also like to thank Vera Pinto and Madalena Borges de Sousa for their constant interest, support, and guidance and DESIS Lab @ Nova SBE for the help gave organizing the workshop. Finally, I would like to thank all interviewees and workshop participants for their time, interest, and invaluable insights.

1. Introduction

“C’est l’histoire d’une société qui tombe et qui au fur et à mesure de sa chute se répète sans cesse pour se rassurer: Jusqu’ici tout va bien, jusqu’ici tout va bien, jusqu’ici tout va bien. L’important c’est pas la chute, c’est l’atterrissage.”

“It’s the history of a falling society which, as it falls, repeats over and over to reassure itself: So far, so good. So far, so good. So far, so good. The important thing is not the fall, it’s the landing.”

This quote belongs to the last seconds of the French movie *La Haine* (1995) directed by Mathieu Kassovitz, which explores the life in Paris’ suburbs. It acts as a metaphor to the constant negligence of the French government towards the poverty and life conditions in these suburbs. The cover page image of this thesis is a frame of *La Haine* that depicts a scene where Saïd, one of the main characters, notices a poster and writes the letter “n” over the “v” turning a light “the world is yours” into a heavy “the world is ours”. A message on how the responsibility of caring for our world should fall on everyone. The world we live in is on the brink of being in shambles. We, as a society, are free falling, so all we can do is act and fight for a better landing. Every day. This movie, which received the *Cannes* award for best director, is relevant to this thesis, not only because of its social commentary, but also because it created a lot of conversations, and still does nearly 30 years after, illustrating how art can trigger important societal conversations.

In this thesis, I argue that culture and arts can complement business education and help forming future leaders better prepared for today’s challenges, leading to a stronger and more united world. I explore how art and culture could be weaved in the current extracurricular of Nova School of Business and Economics as a cultural program dedicated to creating dialogues and supporting humanistic education. Hence, contributing to Nova SBE’s mission of fostering a community of

thinkers, changemakers, and innovators. This thesis is an applied research project, and was developed in closed collaboration with Nova SBE's Community Engagement department.

2. Literature Review

This section explores the historical development of education, the impact of culture and arts in business and economics education and consequently in leadership, and how some business and economic universities have been trying to incorporate culture and arts into their structures.

2.1. A reflection on education, and how its goals and methods evolved over the last centuries

Classical Education's - which first appeared 2500 years ago - purpose was to provide an "holistic" education. It aimed to teach children how to think and learn autonomously while incentivizing curiosity by transmitting tools to strengthen their mental capabilities (Moore n.d.). As Dorothy Sayers (1984) put it, the mediaeval education (Trivium and Quadrivium) subjects - the so-called liberal arts - when properly studied and mastered, were believed to help shape "the free man".

The word "Education" has two Latin roots: *Educare*, which means teaching and forming, and *Educere*, which means leading. The former sees education as a way to preserve and transmit knowledge through generations, so that the youth can follow their parents' steps, and the latter sees education as preparing new generations to the changes that are to come, training them to solve unknown problems. *Educare* is more connected with memorizing, automatizing, and practicing, while *Educere* asks for critical thinking, curiosity, and creativity (Craft 1984). When analysing the current educational system, Randall Bass & J. Good (2004) discussed how standardized testing, as the go-to evaluation strategy, and stigmatizing mistakes, has shifted the educational system's focus from providing a complete and well-rounded education to individuals, to properly prepare students to pass a standardized test. This has the unfortunate consequence of "educating people out of their

creative capacities” (Robinson 2006). It is important therefore to reflect upon the importance of balancing *Educare* and *Educere* in education. In universities, it is not only important to learn the *métier*, the technic, and the work ethic, but also to be taught tools that instigate curiosity, interest, and critical thinking. Only a balanced education, touching on multiple fields and encouraging reflection, will prepare the future generations to face challenges to come. As Sir Ken Robinson (2006) put it simply: “it’s education that is meant to take us into this future that we can’t grasp.”

Through technological and scientific advances, the educational method changed through the years, until we reached the current educational system. Since the 1920's, cultural and students' associations played a key role in universities, representing the *Educere's* facet of education, as it counterbalanced the focus of curricular education associated with *Educare* (Santos 2019). In the Baby Boom Generation or Generation X, young people constantly got together to discuss and scrutinize subjects, and there was a universal esteem for idea exchange and debate. Cultural initiatives held in universities (such as conferences, theatre, and debates) allowed young people to get together, serving as starting points for discussions, movements, and changes. This cultural and communitarian participation shaped these generations (Santos 2019). Hence, *Educare* and *Educere* were more balanced in the education of these generations, as the dedication people put into learning the *métier*, matched their commitment to discussing ideas and varied topics with their peers.

Recently, Miguel Esteves Cardoso (2024) – a Portuguese writer, critic, and journalist - wrote about how the current generation of young people has lost the capability of sharing, and consequently of discussing (to reach agreements, people always had to discuss). The quick and easy access to mobile devices where individuals listen to music, watch series or movies, or share opinions online, has created significant distance between people. People stopped feeling the need to compromise, bargain, or find common grounds. University campuses have dispersed through cities (Observador

2024), students lost contact with other areas of knowledge, and interactions between people are more digital and individual than ever (Rato 2024). Consequently, society has shifted from collective participation in shared spaces to individual and digital engagement. It can be argued that the high intensity and fast-paced lifestyle that we all currently live leads to an insatiable spirit that has changed people's priorities. Universities and schools, whose purpose is to cultivate, educate, and ennoble the youth (Figueiredo 2024), must find ways to foster more participation, unity, discussions, and moments of reflection in their communities. In a world where most universities chase *Educare* - everything has to do with rankings (Altbach 2012), and education institutions struggle to produce critical thinkers (Flores, et al. 2010) - it is of the utmost importance to chase *Educere*. A cultural program can help achieve this balance.

2.2. Impact of culture and arts in business & economics education and leadership

In a recently published report on European competitiveness, Mario Draghi's (2024) stressed the many issues Europe is facing, pointing to the increased need for leadership. The political and ideological foundations on which Europe was built are now being questioned, there is a significant productivity gap between the EU and the US, wars start every year, and far-right political forces are gaining traction across Europe. The future is uncertain and, more than ever, the EU needs to re-think its strategy and work collaboratively towards one direction. This requires leadership at its highest level. With employee engagement and retention levels going down each year, and societal challenges becoming more sensitive and complex, the importance of a more interdisciplinary and humanistic approach in education is clear (Núñez & Thomsen 2023). Consequently, business & economic universities must improve their capability of educating highly prepared future leaders. These need the technical knowledge normally taught in business & economic universities (*Educare*) but also a more profound sensibility and understanding of everything that surrounds

them, which can be attained through frequent contact with the most varied topics from an artistic and humanistic perspective (*Educere*). Martim Sousa Tavares (2024) put this into words: “I believe the primordial function of art is the improvement of the man in the individual and collective sense ... it unravels mechanisms of reasoning, reflection, curiosity, and sensibility that can be traduced in what we can call “education through art” and produce in us a growth like the one that can be reached through the exercise of philosophy or mathematics, but also of socialization and debate of ideas.”

One result of mixing business and humanistic education is that future leaders learn to practice a more holistic management style with a strong focus on emotional awareness, shared perspectives, empathetic leadership, tolerance, flexibility, authenticity, and integrity (Mele and Sanchez-Runde 2011). For instance, Freeman, et al. (2015) conducted an experiment to study the effect of including humanities and performing arts into the curriculum of business & economics education. They found that business students exposed to literature and theatre developed a deeper understanding of questions of character, motivations, values, and belief. The group of students also connected more deeply, showed more vulnerability, and put more emphasis on listening, observing, and experiencing. Additionally, introducing culture and arts into the management curriculum is believed to encourage creativity, critical thinking, and deeper understanding of topics while improving the learning experience (Ryman, Porter and Galbraith 2009). Culture and arts can help individuals and communities welcome different perspectives, learn from them, bring people closer, and make communities stronger and better prepared for the future.

2.3. Universities that already integrate culture and arts into their structures

There are several universities already integrating culture and arts into their structures and evaluating its results. Some universities have been developing work to incorporate culture and arts into the student curriculum. In 2013, Riga International School of Economics & Business

Economic developed an experiment around ABI's (Art Based Initiatives). They created four different courses where students planned and executed a performance, directed two movies, planned and participated in a musical or in a theatre performance. It was proven that creativity, imagination, empathy and tolerance increased, and that the impact created followed a snowball effect: individuals influence the community, which on their turn influences the organization (Malesko and Tjurdju 2016). Other universities have been putting their efforts on including culture & arts into their campuses, students' daily lives, and surrounding communities. Stockholm School of Economics (SSE) runs the Art Initiative program with the goal of embedding arts & culture into their community. They host workshops, exhibitions, talks and debates, and book clubs, collaborate with artists to develop art installations reflecting on societal problems, and have a Centre for Arts, Business & Culture where academics explore how to bridge these fields together to solve societal problems. Universities such as Ivey Business School in Ontario, Canada have their art collections exhibited throughout the campuses, to incentivize their student's curiosity and interest (Weybrecht 2022). These approaches facilitate moments of community, creativity, dialogue, and evolution.

3. Research Setting

This section presents Nova SBE, the cultural offering in its surroundings and the Community Engagement department.

3.1. Context

Nova SBE's is the Business and Economics faculty of *Universidade Nova de Lisboa* (UNL). Its mission is to "create a community where talent, knowledge, collaboration, and co-creation of ideas flourish" (Nova SBE 2024). As of 2022/2023 academic year, Nova SBE's very diverse and multicultural internal community was composed of 283 staff members, 6289 enrolled students, and

199 faculty members (research unit). Along with this, there were 37 operational student clubs with over 650 active student members (Coimbra and Silva 2024).

3.2. Nova SBE surroundings

It became important to study the cultural offerings (cultural institutions, equipment, groups, or initiatives) around Nova SBE. In fact, there aren't many: two somewhat inactive auditoriums that belong to the municipality, an old cinema temporarily closed (*Atlântida Cine*), two centres dedicated to the consumption of culture (SMUP and *CriArte*), three active theatre groups, and some cultural associations (see **Table 1** for a clearer overview). In the immediate surroundings of Nova SBE (see purple area in **Figure 1**) there isn't one regularly active place dedicated to cultural consumption. This highlights the potential impact that creating a cultural program at Nova SBE might have on the cultural life of the neighbourhood.

3.3. The Community Engagement Department

In 2022, Nova SBE started thinking about what a cultural strategy might look like. Consequently, the Community Engagement department was created in 2023, with one of its key responsibilities being the integration of culture and arts into Nova SBE. Vera Pinto (head of Community Engagement) and Madalena Borges de Sousa (executive director for Community Engagement & Alumni Relations) oversaw this thesis, as this dissertation aims to strengthen and complement the work they have been developing. In the past year, the Community Engagement department organized several solo initiatives: three concerts, an artist residence that resulted in an exhibition on irregular migration, and three other exhibitions. The department also worked on regular initiatives such as Nova SBE X FNAC Metro Sessions, drawing sessions with Cascais Drawing Club, and a cinema cycle in partnership with DESIS Lab @ Nova SBE and Nova SBE Innovation

Ecosystem (IECO) (see **Table 2** for a more complete overview of these initiatives). From my conversations with Vera and Madalena, three main challenges emerged: the very limited budget of the department, lack of human-resources (as Madalena also oversees alumni relations), and not having support in the areas of design, communication, and funding securement.

4. Methodology

4.1. Research Approach

To better understand what a cultural program at Nova SBE could look like, I engaged in a qualitative study that involved secondary research, interviews, a qualitative survey and an ideation workshop.

4.2. Data Collection

The Data Collection section outlines the process and methodologies employed for gathering data.

4.2.1. Secondary Research

The secondary data reviewed covered several topics, including the type of cultural programs offered by universities in Portugal, the United Kingdom, and Brazil, their cultural strategies and policies, how they develop their cultural program, and the communication channels they use. It also addressed the mechanisms of funding from the EU and Portuguese government, as well as the strategies and tools created by *Plano Nacional das Artes*. These findings served as a basis of my research, helped me preparing my conversations with experts and shaping my argument, and were fundamental for me to reflect on how Nova SBE could develop a cultural program.

4.2.2. Interviews

In total, I conducted 31 interviews with a diverse group of people who allowed me to understand the different perspectives involved in developing a cultural program in a business school. First, I conducted 17 interviews with experts from various sectors such as municipal representatives, curators, cultural programmers, university deans, directors of cultural programs from universities, pro-rectors of culture, and directors of cultural institutions. I also did 10 interviews with staff, faculty, and administrative members of Nova SBE. Lastly, I had 4 conversations with residents (see **Table 3** for more details on all interviews). Geographically, the interviews covered Lisbon, Cascais and Porto, Portugal; London and Oxford, United Kingdom; and Minas Gerais and Rio de Janeiro, Brazil. The interviews were semi-structured. With some experts, I focused on topics such as how to develop a cultural program in a business & economics school, or how to attract and secure funds to finance such operation, while with other participants, I covered themes such as how to fit a cultural program into the governance structure of Nova SBE. These conversations were fundamental to gather insight, and to get a complete overview of the different areas influencing this project. All interviews, which ranged between 45 to 60 minutes, were recorded. 16 interviews happened virtually and the remaining 15 happened in person.

4.2.3. Design Research

To gain a deeper understanding of the Nova SBE community, I engaged with them in a participatory manner, involving them in my research through a survey, an ideation workshop, and the analysis of a cultural initiative organized by the Community Engagement department.

4.2.3.1. Survey

To comprehend the habits and preferences of cultural consumption from the different members of the Nova SBE community I developed a qualitative survey that I administrated in 2 formats:

through an interactive board and as an online survey (displayed on **Figure 2**). It was put on a board in the KPMG gallery, a central area at Nova SBE from the 8th until the 15th of October. People passing by were invited to respond to the questions. I collected 91 answers (see interactive installation on **Figure 3**). The same survey also circulated online as a google forms survey and 92 answers were collected. The results from this study were diverse and representative of the target audience (staff, faculty and students participated in it).

4.2.3.2. Ideation Workshop

The workshop took place on the 28th of October with the support of the DESIS Lab @ Nova SBE (see images of it on **Figure 4**). During the session, participants were invited to envision what a cultural program at Nova SBE could look like. First, they were asked to select six cultural initiatives they would program over the course of one month, deciding on the specific days of the week for each activity. Next, they were challenged to further develop three or four of their chosen initiatives. This involved brainstorming potential narratives, partners, timing, locations, pricing, and suitable communication channels for each initiative. The group of 7 participants was very diverse: 2 staff members, 1 alumnus, 1 local resident, and 3 students (see **Table 4** for the list of participants).

4.2.3.3. Cultural Initiative Observation

To better understand how Nova SBE community engaged with the already existent initiatives organized by the Community Engagement department, I decided to analyse how people interacted with the screening of the movie *Common Ground* within the scope of Nova SBE 2024/2025 sustainability filmmaking cycle, a collaborative initiative between the Community Engagement department, DESIS Lab @ Nova SBE, and IECO to promote a dialogue around sustainability. After the screening, there was a panel discussion with different professionals from the areas of

sustainability and regenerative agriculture. The screening happened on Teresa e Alexandre Soares dos Santos Library on the 14th of November. I decided to observe the event as I wanted to know if students showed up, if the library was adequate for the screening, and if people enjoyed the initiative. For that, I engaged in observation and developed a short survey which participants were asked to fill in at the end of the panel discussion (see the questions from the survey on **Table 5**).

4.4. Data Analysis

I analysed the interview data and workshop data thematically. I listened to all conversations, transcribed the key aspects of each interview, and started coding emergent themes. I went through an iterative process to articulate the themes, going from the interviews to the benchmark. Eventually, I developed thematic categories that helped understand the main elements and steps required to successfully develop a cultural program. The survey data from steps 4.2.3.1 and 4.2.3.3 were analysed using analytical and statistical methods.

5. Findings

This section presents the findings that emerged from my findings. I first present a benchmark analysis of different cultural programs and their benefits for students. I then present 4 main learning regarding cultural programs: governance, designing the cultural program, funding and communication.

5.1. Benchmarking of Cultural Programs

I studied the cultural programs and policies of several universities from Portugal, the United Kingdom and Brazil: Oxford, London College of Fashion (LCF), *Universidade Federal de Minas Gerais* (UFMG), *Instituto Federal do Rio de Janeiro* (IFRJ), *Universidade do Porto* (UP), *Escola das Artes* (EA) and *Universidade Nova de Lisboa* (UNL). While all cultural programs of these

universities promote concerts and conferences, some curate exhibitions (EA, UP, UFMG, UNL, LCF), some also organize cinema cycles or film festivals (EA, UP, LCF, UFMG) and only a few present theatre, dance, and comedy performances (Oxford, UP, UFMG). Interestingly, a few universities have crafted more site-specific and dialogue inducing initiatives. UP and EA have tested in-house artist residencies to reflect on university space and other topics through artistic practice, while Oxford, UP, and UNL have established interesting dialogues between their research departments and cultural initiatives, giving another dimension, visibility, and presentation to their academic research. Moreover, UP has also been introducing culture and arts into the curriculum through CTT courses and the Cultural Fruition curricular unit. Most of these universities believe cultural programs should be free for their communities. Oppositely, Oxford and UNL rectory charge a symbolic price for some of their initiatives to highlight that culture should always be paid for (see **Table 6** for more details on each cultural program).

5.2. Benefits

Exploring the benefits emerging from these efforts revealed insights into their impact. All the experts emphasized how cultural initiatives impact individuals positively, through the development of critical thinking, curiosity, and creativity, and how they change the relationship of the individuals with society and foster a more accurate and complex understanding of their surroundings. Another benefit that several interviewees mentioned is how cultural initiatives help connecting (physically but also mentally and emotionally) different members of the university community. Fátima Vieira¹ explained how *Casa Comum* was the first common meeting point for all students of UP. Adding onto this, Sérgio Mah² emphasized how initiatives related with arts and culture can “*have certain*

¹ UP's Vice-rector of culture and museums

² Curator, professor, and deputy director of MAAT

characteristics that ask for the reorganization and rearrangement of the social relationships of the people that make the University community". According to John Fulljames³, this is particularly important in today's context, where there is a radical diversification of social, political, demographic, and economic backgrounds among students who share the same spaces. A few experts also mentioned how a cultural program can help bringing new (or bringing back) people to the university and to its community. Nuno Crespo⁴ highlighted how *Escola das Artes'* Cultural Program successfully brought back old alumni's to Católica University.

5.3. Governance Models

My analysis uncovered the existence of various governance models for cultural programs, which varied in terms of centralization. Below I present the different models used by the programs I studied and by UNL.

5.3.1. Other Universities

In universities, cultural programs are organized in various ways regarding who initiates them and manages them. The governance model varies particularly in terms of the role of the Rectory vs. specific schools. They can be initiated and managed by the rectory of the university (UP), by the rectory and remaining faculties (UFMG, IFRJ) or by one specific faculty of the university (EA, LCF, Oxford). For example, at UFMG, the pro-rectory of culture is responsible for the cultural programming of the main square of its campus and of the Medicine & Health campus, but all other UFMG faculties have their own cultural production. A different approach is taken by UP's vice-rectory of culture, which produces a cultural program for the whole university community, centralized in one common space: *Casa Comum* (see **Figure 5** to understand different governance

³ Director of Oxford's The Cultural Programme

⁴ EA's Dean, curator, professor, critic

models). While universities (UP, UFMG, IFRJ) usually have cultural programs that range several topics and areas of interest, faculties (EA, LCF, Oxford) often have more subject-specific programs. For instance, EA's Cultural Program has a strong emphasis on the 4 main departments of the school (Conservation & Restauration, Visual Arts, Cinema, and Sound Arts and Sound Design). Often, cultural programs in universities have dedicated teams with directors, cultural producers, curators, press officers, designers, and fundraisers (UP, UFMG, LCF, Oxford, IFRJ). Nonetheless, there are exceptions. EA's Cultural Program is managed and curated by professors and faculty members that are experts in the areas of action of the program. The informants all seem to be satisfied with the model used in their university. This suggests both approaches can be successful.

5.3.2. UNL and its Faculties

UNL's rectory manages its own cultural program (*Nova Cultura*), centralized on its campus, while other UNL faculties also run their own. In 2022, UNL appointed Clara Rowland as pro-rector for culture, leading to the creation of *Nova Cultura* in 2023. The absence of an institutional cultural strategy in the rectory until 2022, combined with the significant geographical distances between UNL faculties across Greater Lisbon, prompted many of these faculties to independently develop their own cultural programs. Nova *Faculdade de Ciências Sociais e Humanas* (FCSH) has a sub-director for culture, and Nova *Faculdade de Ciências e Tecnologias*' (FCT) library oversees their cultural program. Nova SBE recently created the Community Engagement department, which is responsible for bringing culture and arts into Nova SBE. This creates a distinct governance model, with several cultural programs originating not only from the rectory but also from specific (though not all) faculties (see **Figure 6** to understand UNL's governance model).

5.4. Best practices for creating and managing a vibrant cultural program

The analysis of the different cultural programs underlines three main best practices that seem central to developing and managing a vibrant cultural program in a university context.

5.4.1. Thinking and Creating the Program

How a cultural program is thought and created will define its relevance. In my conversation with Sérgio Mah – curator, professor, and MAAT deputy director - he argued “*Cultural programming, lots of times, is done on the premises of doing something different of what is being done in another places, you want to do what has not been done yet, you want to occupy new spaces.*” Following this thought, the importance of bringing unexplored discussions and dialogues into the university space becomes clear. Therefore, the focus should not be entirely on the objects of the cultural program itself - whether a movie, a play, or an art exhibition – but rather on how these can generate conversations, spark new ideas, foster community encounter, and promote growth. For example, Oxford’s Cultural Programme recently organized a season featuring over 20 public events exploring human consciousness. These initiatives facilitated dialogues between Oxford’s Medical Humanities research and work of engineers, artists, musicians, cinematographers, poets, and comedians. This cultural season was seen as an opportunity to create dialogues across disciplines.

My analysis also highlighted the importance of co-designing the program with various groups. Group reflection and common interests should always be the starting point of a cultural program. In a university community there are several key stakeholders (students, faculty, staff, administration, residents) and it is important to ensure that all of these take part in the reflection and design of the cultural initiatives. For example, at LCF, the cultural program team collaborates with a group composed of students and staff to share content, ideas, and themes. While this style of programming is often lengthy and time-consuming, it is also more democratic.

Building on this topic, during conversations with several experts, they emphasized the importance of giving space for student groups, faculty, or staff to propose collaborative projects for the cultural program. This not only lightens the programming load for the cultural program team but also encourages active participation of the wider university community. For instance, in UP, around 75% of the 285 yearly initiatives held at *Casa Comum*, are suggested and planned by individual students, student groups or external entities. On a related note, in UFMG and IFRJ there are internal notices (*editais*) where students, faculty, and staff can apply and receive budgets to develop cultural projects in the university.

5.4.2. Funding the Program

Creating a cultural program that is serious and systematic is costly. The costs are varied – human resources, artists and collaborators, production & technical support, equipment, communication and design, among other things. Despite the high costs associated with running a full cultural program, it's possible to start with a small budget. In fact, most programs begin on a small scale. Filipa Oliveira⁵ emphasized how “*the dignity and the quality of what is being presented is really important*” and how it is better to do less, but to do it well. Hence, efforts are often focused on securing funding to produce and present initiatives that are of high quality, dignified, and executed with professionalism. One of the ways to do so is to look for public funding. For instance, in Portugal, it is possible to obtain financing for cultural through a government body called *Direção-Geral das Artes*.

Other possible sources of funding are private institutions. Although in the UK or USA, patrons are common, in Portugal these are rare. Nonetheless, universities continue to direct efforts towards

⁵ Curator and Visual Arts programmer for Almada Municipality

securing sponsorship opportunities for cultural initiatives. They often target companies whose DNA and values align with culture and the arts, and whose audiences and customers tend to resonate with the cultural initiatives they support. Interestingly, Marco Espinheira⁶ noted how these acts of sponsorship often work as communication strategies, that allow to “*work press, public, and published opinion*” of the sponsoring brands. In his opinion, to increase chances of securing a sponsorship for cultural initiatives, these opportunities should be presented to sponsors as integrated communication projects, with cultural initiatives at their core. Essentially, the impact and reach of the communication plan, need to justify the sponsorship.

Oxford, and LCF are examples of institutions with a long-standing tradition of alumni giving back and supporting specific projects and programs. As Andréa Falcão⁷ mentioned, alumni can also be potential funding streams for a cultural program. Furthermore, practices like this one could encourage new generations to view patronage in a different light.

5.4.3. Communicating the Program

In my conversations, a recurring topic was the challenge of effectively communicating a cultural program to ensure it reaches its intended audience. Several experts emphasized that using dedicated websites, press officers, social media, and local communication channels enables both effective and efficient communication with students and residents. For example, at UP, *Casa Comum*'s program is advertised in Porto's Cultural Agenda, which seems to draw in many locals and regular culture enthusiasts to their initiatives. In contrast, the absence of social media channels or a dedicated website to share Nova SBE's cultural activities seems to create significant challenges in communicating them to students and neighbours. Another best practice is the use of dedicated and

⁶ Fundraising specialist at Nova SBE

⁷ Professor and former deputy director of IFRJ's Cultural extension plan

captivating newsletters for sharing cultural initiatives inside the university. On one hand, Nova SBE, has a generic and universal weekly newsletter that is difficult to navigate, causing many students to ignore it. On the other hand, Fátima Vieira, UP's vice-rector of culture, writes *Casa Comum's* weekly newsletter, which is dedicated exclusively to their initiatives. Fátima's newsletters are personal and captivating, making them highly appealing to readers. Consequently, it's no surprise that *Casa Comum* activities are often sold out. Other effective way to directly communicate the existence of a cultural program to students is by visiting their classrooms and briefly presenting the program and its initiatives. Lindsay Pentelow⁸ explained that this approach was the most practical and successful method for directing students to LFC's Cultural Program social media channels and online agenda. Moreover, almost all interviewees emphasized that teachers should take on more active roles as cultural educators and communicators for their students.

5.5. Nova SBE – Today & Tomorrow

In this section I will present the results and conclusions that emerged from the direct interactions I had with Nova SBE community through various means (a survey, an ideation workshop, and observation of an existing cultural initiative).

5.5.1 Nova SBE Today – Cultural Consumption

Nova SBE community (students, staff, and faculty) was surveyed to specify what type of cultural initiatives they consumed regularly and there were 183 respondents. There was a list of pre-chosen initiatives, but the participants had the possibility to include new options. Nova SBE community prefers to attend concerts, movie screenings, art exhibitions, and public talks/debates. This survey allowed to understand that most people from this community usually attend 1-3 cultural initiatives

⁸ Director of LCF's Cultural Program

a month. It also turns out that students, staff and faculty believe that there could be a higher cultural offer on campus and that activities having a price might demotivate people from participating in them. Interestingly, the initiatives that these are more willing to pay for are concerts, movie screenings, theatre performances, and art exhibitions (see survey answers in **Table 7 & Figure 7**).

5.5.2. Nova SBE Today – Observation of a Cultural Initiative

I observed and gathered feedback from the screening of the movie *Common Ground* to better understand how Nova SBE community engaged with it. The screening was held at Teresa e Alexandre Soares dos Reis library. It was open to everyone and free of charge (see **Figure 8** for images of the initiative). Despite the event being fully booked on the registration platform, more than a third of those who enrolled did not show up. The three organizing departments (Community Engagement, DESIS Lab @ Nova SBE and IECO) noted that this pattern was common across the activities they organized. Notably, no students showed up to the screening. Two or three students passing by stopped briefly to watch the movie for 5-10 minutes but left shortly afterward. A key factor contributing to this event's success was the collaboration with the external organization *Casa Mendes Gonçalves*⁹, which brought in 25 attendees. Without this, the initiative would likely have been empty. One important piece of feedback concerned the seating arrangements, which many found uncomfortable and unsuitable for such a long screening. However, the participants emphasized how much they appreciated the post-screening discussion and enjoyed both the movie and the opportunity for reflection (see the full feedback in **Table 8**). One of the organizers noted that partnering with an external organization (just like *Casa Mendes Gonçalves*) could be a good strategy for future events, especially given the absence of students—a recurring challenge noted by organizers of cultural programs in other schools. A few students later stressed that the screening

⁹ Varied sauces and spices Portuguese brand

(17h30) was inconvenient and that they did not view the library as an appropriate space for such initiatives, as they primarily associate it with studying. To attract student participation, more research needs to be done to understand students' perception, constraints and needs.

5.5.3. An ideation workshop to imagine Nova SBE Tomorrow

The ideation workshop aimed to invite members of the community to give inputs on what a cultural program at Nova SBE might look like. Nine people enrolled, and seven participants (students, staff, and residents) joined. This high turnover (which, as noted above, differed from the turnover generally experienced at Nova SBE) suggests that people are interested in collaborating on the creation of Nova SBE's Cultural Program. The workshop participants were divided into two groups and tasked with envisioning a month's worth of cultural initiatives at Nova SBE. The selected initiatives included cinema, concerts, art exhibitions and hands-on workshops with local craftsmen and craftswomen. The participants showed a preference for scheduling activities for locals on the weekends, and for students on weekdays to align with their respective availability. Participants who lived in Lisbon explained that they weren't prone to come to Nova SBE on weekends. Interestingly, no events were scheduled on Friday's, the day when Nova SBE tends to be emptiest (see **Figure 9** & **Table 9** for the results from Part 1 of the workshop). During the second part of the workshop, participants brainstormed key elements such as the narrative, timing, and communication channels for some of their chosen initiatives. One group developed initiatives aimed at creating dialogues between the Nova SBE community, local businesses and craftsmen (such as potters or gardeners). The other group focused on initiatives for students to showcase their musical and artistic talents through activities like music jams and collaborative exhibitions. Both groups underlined the importance of respecting the schedules (study and work) of both students and residents, suggesting initiatives should be scheduled after 19h00 on weekdays and during the day on weekends.

Additionally, participants expressed dissatisfaction with Nova SBE's current "What's Up" newsletter and the agenda on the school's website. They strongly advocated for more efficient use of the website, dedicated social media channels, and the development of an ambassador program (see **Figure 10 & Table 10** the ideation workshop results).

6. Discussion

This section provides a summary of the findings, followed by a discussion of future steps for an implementation of a cultural program at Nova SBE.

6.1. Summary of Key Findings

The findings show a clear interest in the development of a cultural program at Nova SBE, with some community members expressing interest in collaborating with the Community Engagement department to craft the program. Nonetheless, creating and managing a cultural program entails several challenges, such as: communicating directly to the right audience and attracting their interest, funding the initiatives, and hiring human resources. To overcome these obstacles some solutions are direct communication channels, evaluation and analysis of initiatives, and attracting partners who can bring in the expertise, talent, and the funds that currently don't exist at Nova SBE. A cultural program, if run professionally, has the potential to strengthen Nova SBE's international brand and raise the bar of what business schools should and could be.

6.2. Future Steps: Bringing Culture & Arts at Nova SBE

To address the challenges faced by universities - particularly business schools - that might not view culture and arts as their core offering and operation, it is important to develop a comprehensive, multi-faceted strategy. To establish Nova SBE as a player in the field of "Culture & University" the Community Engagement department might consider consolidating its current initiatives and

developing a clear strategy. This strategy would guide decisions on which initiatives to support, how to create a consistent offering, and how to build a strong network of partners. Therefore, the Community Engagement department could consider nurturing the relationship with *Nova Cultura's* (UNL's Cultural Program) team, and with those responsible for the cultural programs in the remaining UNL faculties, particularly Nova FCSH and Nova FCT. It could also be interesting to start conversations with *Plano Nacional das Artes*¹⁰ and Paulo Pires do Vale¹¹, who is highly interested in having points of contact and collaborators in faculties across Portugal. The Community Engagement department may also ponder actively engaging with CRUP's Art and Culture commission¹² and start participating in the National Encounter of University and Culture¹³ to foster dialogue and build relationships with the other professionals in the field.

As highlighted in my findings; to develop a successful cultural program, it is important for universities to develop a strong governance structure that welcomes input and participation from all stakeholders. Therefore, the Community Engagement department could consider forming a *committee* or advisory board composed of students, staff, faculty and residents, to discuss progress and future plans. This approach would ensure the direct and institutional involvement of Nova SBE's diverse community members in its cultural program, fostering trust and collaboration.

Building on the insights from several conversations, to make sure that Nova SBE's Cultural Program creates relevant dialogues that touch all stakeholders, the Community Engagement might consider co-designing the program along with the proposed *committee*. This would enable the Community Engagement department to become a facilitator who brings together the interests and

¹⁰ Portuguese national plan for integrating Culture and Arts into the education system

¹¹ PNA's commissioner, professor and curator

¹² Commission from the council of rectors of Portuguese Universities dedicated to Arts and Culture

¹³ National encounter that brings together professionals working in the intersection of Culture and University

aspirations of students, faculty and knowledge centres' research themes, and the interests and ideas of the staff and residents. As it was discussed with several experts, this intersection of interests, could result in enhanced and richer initiatives and dialogues. For instance, the Community Engagement department could explore establishing an artist residency in partnership with AiR 351¹⁴, Nova SBE's NOVAFRICA Knowledge Centre, and the NOVAFRICA Student Group. This collaboration could facilitate an open dialogue on Africa's economic development, featuring an African visual artist, interacting with Nova SBE's community and campus. Such a collaborative initiative could contribute to fostering a stronger, more connected community. The possibilities for such initiatives are endless, and so are the results (see **Table 11** for additional examples of co-designed and collaborative initiatives).

As noted earlier, cultural programs are costly, making funding a critical issue. Therefore, the Community Engagement department might consider securing funding and sponsorship to ensure the sustainability of the cultural program. These resources will help expand the team and produce future initiatives. Moreover, to maintain high quality, dignity, and professionalism, it is essential that all collaborators, artists, and professionals are paid for their services. It is important to note that most university cultural programs are free. Thus, the Community Engagement department might consider designing a cultural program that remains free for its community, with exceptions for special and high production cost initiatives. Furthermore, cultural initiatives and their narratives offer significant communication value for potential sponsors – either cultural institutions like the Goethe Institute or for-profit organizations. Therefore, the Community Engagement department, could consider crafting cultural initiatives that foster dialogues aligned with potential sponsors' communication strategies.

¹⁴ Artist residencies program held in Cascais which was created by Luís Campos e Cunha

My research found that reaching both student and resident audiences has been difficult. Some possible approaches to improve and optimize communication include creating a weekly direct newsletter about the cultural program (similar to the one from *Casa Comum* at UP), visiting students' classrooms to inform them about the program (as done at LCF), and partnering with student clubs to build stronger connections with the student community (as done at UNL). These efforts could help the Community Engagement department communicate its initiatives more effectively, and, as a result, attract larger audiences.

Based on insights from the workshop, it is crucial to ensure that the initiatives are scheduled at times and spaces that do not interfere with students' academic activities. Therefore, it is important to schedule initiatives targeting students primarily during the week, after 18h30/19h00, in open, welcoming spaces to not disrupt those studying.

Finally, it is crucial to consider how to evaluate the impact and results over time (starting internally and gradually involving external evaluation teams). This requires time, continuous iteration, learning, and ongoing dialogue with the various groups within Nova SBE's community. The Community Engagement department might consider using existent tools, such as CISOC, to assess its social impact and establishing an evaluation system with KPIs for each initiative. Additionally, a weekly cultural program newsletter could include a section dedicated to feedback and evaluation.

6.3. Final Considerations

In summary, universities need to prioritize the development of cultural programs that foster dialogues across diverse fields and subjects, while supporting a more humanistic education. This approach, will, in turn, cultivate future leaders, who are better equipped to address all the complex problems our world faces and will continue to face.

7. References

Altbach, Philip. 2012. “The Globalization of College and University Rankings.” *Change*.
<https://www.tandfonline.com/doi/epdf/10.1080/00091383.2012.636001?needAccess=true>

Bass, Randall. Good, J. 2004. “Educare and Educere: Is a Balance Possible in the Educational System?” *The Educational Forum*. <https://files.eric.ed.gov/fulltext/EJ724880.pdf>

Coimbra, Bárbara. Silva, Carolina. 2024. “Nova SBE Road to Impact Report – 2023.” Nova SBE.
https://www.novasbe.unl.pt/Portals/0/Files/Reports/Road-to-Impact/EN_Nova%20SBE_Impact%20Report_2023-S.pdf

Craft, Maurice. 1984. *Education and Cultural Pluralism*. London: Routledge.
https://www.routledge.com/Education-and-Cultural-Pluralism/Craft/p/book/9781138228078?srsId=AfmBOoqO_DUfCwT7pxMeHDrhLBP6lyUQdrJOdR2uZ4KFtg3htdInpiZ8

Draghi, Mario. 2024. “The future of European competitiveness. Part A – A competitiveness strategy for Europe.” EU. https://commission.europa.eu/document/download/97e481fd-2dc3-412d-be4c-f152a8232961_en?filename=The%20future%20of%20European%20competitiveness%20_%20A%20competitiveness%20strategy%20for%20Europe.pdf

Esteves Cardoso, Miguel. 2024. “À volta da aparelhagem.” *Público*.
<https://www.publico.pt/2024/09/26/opiniao/opiniao/volta-aparelhagem-2105454>

Figueiredo, Isabela. 2024. “Facas nas escolas.” *Expresso*. <https://expresso.pt/opiniao/2024-09-26-facas-nas-escolas-5d052b31>

Flores, Kevin. Matkin, Gina. Burbach, Mark. Quinn, Courtney. Harding, Heath. 2010. Deficient Critical Thinking Skills among Graduates: Implications for leadership. Research Gate. https://www.researchgate.net/publication/230035001_Deficient_Critical_Thinking_Skills_among_College_Graduates_Implications_for_leadership

Freeman, Edward. Dunham, Laura. Fairchild, Gregory. Bidhan, Parmar. 2015. “Leveraging the Creative Arts in Business Ethics Teaching.” UST Research Online. <https://core.ac.uk/download/pdf/232602534.pdf>

Malesko, Jelena. Tjurdju, Olga. 2016. “Arts Based Initiatives As A Holistic Solution In Business Education.” CBU. <https://ojs.journals.cz/index.php/CBUIC/article/view/779/871>

Mele, Domenec. Sanchez-Runde, Carlos. 2011. “Towards an holistic understanding of management.” Research Gate. https://www.researchgate.net/publication/235267195_Towards_an_holistic_understanding_of_management/citations

Moore, Terrence. n.d. “A Classical Education for Modern Times.” TV Academy. <https://www.tvcademy.org/wp-content/uploads/2018/10/A-Classical-Education-for-Modern-Times.pdf>

Moreira Rato, Maria. 2024. “A dependência do telemóvel afeta miúdos e graúdos, mas jovens têm maior risco.” Jornal Sol. <https://sol.sapo.pt/2024/07/03/a-dependencia-do-telemovel-afeta-miudos-e-graudos-mas-jovens-tem-maior-risco/>

Núñez, Alberto. Giménez Thomsen, Cristina. 2023. “New trends in leadership for the 21st century.” Esade. <https://dobetter.esade.edu/en/trends-leadership-humanistic-21-century>

Observador. 2024. “Novas instalações de quatro escolas da Universidade Nova de Lisboa concluídas até 2030.” Observador. <https://observador.pt/2024/10/16/novas-instalacoes-de-quatro-escolas-da-universidade-nova-de-lisboa-concluidas-ate-2030/>

Pinto dos Santos, Mariana. 2020. “Manuel Amado, o teatro do vazio.” In MANUEL AMADO Pintura sem Alibi, 23-13. Lisbon: Documenta.

Robinson, Ken. 2006. “Do schools kill creativity?” TED. https://www.ted.com/talks/sir_ken_robinson_do_schools_kill_creativity?subtitle=en

Ryman, Joel. Porter, Thomas. Galbraith, Craig. 2009. “Disciplined Imagination: Art and Metaphor in the Business School Classroom.” *International Journal of Education & the Arts*. <http://www.ijea.org/v10n10/v10n10.pdf>

Sayers, Dorothy. 1948. “The Lost Tools of Learning.” *E.T. Heron*. <https://www.pccs.org/wp-content/uploads/2016/06/LostToolsOfLearning-DorothySayers.pdf>

SBE, Nova. 2024. “Our Mission.” Nova SBE Website. <https://www.novasbe.unl.pt/en/about-us/our-mission>

Sousa Tavares, Martim. 2024. *Falar Piano e Tocar Francês*. Lisbon: Livros Zigurate.

Weybrecht, Giselle. 2022. “Teaching Business Through an Artful Lens.” AACSB. <https://www.aacsb.edu/insights/articles/2022/11/teaching-business-through-an-artful-lens>

Appendix of Section 3 – Research Setting

Table 1: Overview of Cultural Offer in Nova SBE surroundings and its proximity.

Institution Name	Current Activity	Proximity
Nova SBE choir (1)	Nova SBE’s choir is open to any member of Nova SBE’s community and rehearses in the campus with regularity.	0.0 km
<i>Auditório Municipal Maestro César Batalha</i> (2)	This auditorium belongs to Oeiras municipality, and currently screens movies but the scheduling is not frequent. The movies are often screened on Tuesdays at 15h30.	1.1 km
<i>Atlântida Cine</i> (3)	Atlântida Cine is a very old cinema, with two screening rooms, which supposedly has a very simple but good programming. Unfortunately, they are under renovations since the end of May.	1.6 km
CriArte (4)	Cri Arte is a Cultural space in Carcavelos that hosts concerts, music jams, stand-up comedy shows, and other things. Young people are encouraged to present their talents at CriArte.	1.8 km
<i>Teatro Independente de Oeiras</i> (5)	Teatro Independente de Oeiras is a professional theatre company with their own auditorium. They produce their own pieces, but they also rent the auditorium for any kind of corporate event.	2.0 km
<i>Auditório Municipal Eunice Munõz – Dramax</i> (6)	Dramax is a theatre company which is based on Auditório Municipal Eunice Munõz in Oeiras, where they present their productions which tour nationally and internationally (in Spain).	2.1 km
AO-MO Gallery (7)	Art Gallery that exhibits artists in Oeiras	2.2 km
Grupo Teatro Musical Religioso (8)	Musical and Religious Theatre Group in Parede.	2.9 km
Palco da Tua Arte (9)	Space & Association dedicated to music, theatre, dance and visual arts where young people can experiment and explore their creative potential.	3.2 km
SMUP (10)	SMUP is Sociedade Musical de União Parendense and it is an century old musical association with a very interesting programming with concerts, cinema, stand-up comedy, theatre, dance and music festivals	3.2 km
<i>Atelier Carlos Botelho – CASA – Laboratório de atividades criativas</i> (11)	CASA is an association that aims to promote cultural and civic development of society through promotion of creative activities related to performative arts.	3.3 km

Table 2: Activities developed by the CE department in the last year

Name of Initiative	Description of Initiative	Place it occurred
Concert to celebrate the opening of Marvão's International Music Festival	Nova SBE hosted the opening ceremony/concert of Marvão's International Music Festival.	Jerónimo Martins Great Auditorium
"Fora da Caixa" Concert	"Fora da Caixa" concerts are an initiative organized by Vila Galé at Nova SBE, in partnership with Metropolitan Orchestra of Lisbon	Jerónimo Martins Great Auditorium
"Ópera da Crescendo" Concert	Crescendo is a school of music located in Estoril, and they organized a concert in GA with its students.	Jerónimo Martins Great Auditorium
"Lugares de (Im)permanência" Exhibition	Exhibition resultant of the creation of artistical residences in peripheric neighbourhoods in Lisbon (Talude and Quinta da Fonte). The artist residencies were directed by the artist association Maisuno+1 and the focus of the project was put into the themes of immigration and gentrification. The project resulted in one exhibition, four workshops, and one debate.	Teresa e Alexandre Soares dos Santos Library
"Capítulo Perfeito" Exhibition	Photography Exhibition held at Nova SBE to celebrate the 10 editions of the Billabong powered surf championship Capítulo Perfeito.	CTT Terrace and Foodcourt
"Art for Freedom: Unseen Civilians" Exhibition	Exhibition in partnership with Ukraine embassy in Portugal about stories of Ukrainian prisoners. The goal of the exhibition was to mobilize international pressure on Russian authorities to release these prisoners and honour their human rights.	Hovione
"Voo da Diversidade" Exhibition	Exhibition developed in partnership with Fundação LIGA, an organization that capacitates people in vulnerable situations, particularly with disabilities. This exhibition aimed to give more representativity to artists with disabilities and to raise funds for Fundação LIGA to continue developing its work.	KPMG Gallery

Nova SBE x FNAC Metro Sessions	Sessions where emergent bands, musicians, DJs, magicians and other talented people would present their talents, just like musicians busk in the metro. This initiative was organized in collaboration with FNAC, as these have a large contact network with emergent artists.	Food court
Drawing Sessions	These Drawing Sessions are organized by Cascais Drawing Club where people have the opportunity and materials to draw live models for two hours. The participants are incentivized to pay a donation of 5€, to support the costs of organization.	KPMG Gallery
Sustainability Cinema Cycle	Cinema Cycle about Sustainability developed by the Community Engagement Department, DESIS Lab @ Nova SBE, and Innovation Ecosystem to promote a dialogue around sustainability. After the screening, there was a panel discussion with different professionals from the areas of sustainability and regenerative agriculture.	Teresa e Alexandre Soares dos Santos Library
Post Graduation experience	The Community Engagement department developed an effort along with Professor Ricardo Zózimo and the Post Graduation of Sustainability to try and include more Art and Culture into the curriculum of Nova SBE courses. They ended up establishing a partnership with a Curator who brought her input and some interesting insights about how to improve this Post Graduation.	Classroom

Appendix of Section 4 – Methodology

Table 3: Overview of Interviews with Experts and Nova SBE Community Members

Experts			
Expertise	Name	Occupation	Summary of Key Insights
Culture in Schools and Universities	Paulo Pires do Vale	Curator and Plano Nacional das Artes (PNA) commissioner	<ul style="list-style-type: none"> - All professors should and could be cultural agents within the university. - Interesting approach of bringing artists into universities in the context of Artist Residencies. How can the arts and artists give an answer to the necessities of the University and its environment? The artist should be in the University Environment to develop his projects while helping the community. Example of Fernanda Fragateiro’s action on Liceu Camões. - It is not enough to have the intention of approximating culture and arts of the University community, it is important to have a hierarchical structure, a strategical plan, and a budget to do so. - If this generation of students is educated about and understands the importance of access to culture, then the future managers and leaders of our world will value and fight for access of culture. - From 2024 to 2029 PNA is also putting its efforts into bringing culture and arts into universities.
Cultural Programming in Universities	Lindsay Pentelow	Director of London College of Fashion’s (LFC) Cultural Program	<ul style="list-style-type: none"> - It is really important to organize cultural initiatives in spaces that are open and that have a low-entry barrier, and it is also important to guarantee that the University has those kinds of spaces. - It is really important to co-design and consult the community when creating a Cultural Program.

			<ul style="list-style-type: none"> - Cultural Programming is a process of trial and error. The most difficult thing is to reach and grab the attention of students. - Try to involve students in as much as possible. Involve them in the programming and give them space for them to propose initiatives. - Go and know on classrooms and request to present the Cultural Program project in order to introduce the project to the student community.
	John Fulljames	Director of Oxford's Cultural Programme	<ul style="list-style-type: none"> - Interesting reasons why Oxford decided to pursue a Cultural Program: 1) showing impact of their humanities research; 2) need for the University to have a place where the community could connect to the cultural life of the city; 3) establishing Oxford as an incubator for new cultural productions, and 4) support students journeys. - The University needs to know how to create space for union between all the different and diverse groups of students. - The engaged in weekly conversations with the community that lasted 6 months. And they had a theatre director leading these conversations to guarantee that the public interest was really understood and protected. During these 6 months, the group of public grew from 5 people to 60 people. - Engaged in a very interesting cultural season about consciousness where they established lots of different dialogues between artists and researchers. -75% of the participants in Oxford's music society are not studying music. - Oxford's Cultural Program is not entirely free. Some initiatives are paid.

			<p>- “A Cultural Program is very bespoke, specific and it emerges from conversations nurtured over a long period of time, and that professional skill is important that we have it and use it in the team.”</p>
	Nuno Crespo	Curator, Critic, Professor, <i>Escola das Artes</i> (EA) Dean, and responsible for the Visual Arts department of EA’s Cultural Program	<p>- The University only fulfils its whole purpose regarding investigation if it is able to create externalities with the civil society and present those areas of action and research results to society.</p> <p>- How EA’s Cultural Program resulted in alumni’s returning back to Católica, to its facilities and ecosystem, and how it united the different students of Católica in Porto community.</p>
	Fátima Vieira	Vice-rector of Culture and Museums for <i>Universidade do Porto</i> (UP)	<p>- Casa Comum was the first common meeting point between all different UP’s faculties.</p> <p>- Its central location helps create a larger audience that also includes lots of local residents.</p> <p>- Casa Comum, after 5 years of operations, manages to have an 8-people team, which is incredible.</p> <p>- Casa Comum always insists on paying artists, musicians, and collaborators (even though the fees are small, they believe that it is better to pay a small amount, than not paying at all. It is a matter of philosophy. That and the program being 100% free for everybody.</p> <p>- Creation and implementation of CTT’s (<i>Competências Transversais e Transferíveis</i>) at UP - an 3ECTS curricular unit where students go and work with cultural institutions to better learn more about the specific area and their operations.</p>

			<ul style="list-style-type: none"> - Creation and development of <i>Fruição Cultural</i> curricular unit – and 3ECTS courses where the students must consume 25h of cultural initiatives and present an report on it. - Creation of Nacional Encounter of University and Culture – a moment directed to the presentation of the work developed by the different Portuguese universities in the field of culture. - 75% of the 285 initiatives <i>Casa Comum</i> plans during the year are organized by students, student groups or other associations. The rest are organized by <i>Casa Comum's</i> team.
	Fernando Mencarelli	Pro-rector of Culture for <i>Universidade Federal de Minas Gerais</i> (UFMG)	<ul style="list-style-type: none"> -The goal of the pro-rectory of culture of UFMG is to “produce, articulate, and spread the cultural production of the university. It is not to centralize all cultural actions, but to create a politic and to articulate all those actions”. - UFMG’s pro-rectory of culture also manages 7 cultural spaces across Minas Gerais. -UFMG’s pro-rectory is responsible for the programming of the initiatives that happen in the main square of the rectory campus. - Importance of being aware of what are the interests of the students. - <i>Emendas Parlamentares</i> in Brazil are also a good source of funding.
	Andréa Falcão	Professor and former deputy director of IFRJ’s cultural extension plan	<ul style="list-style-type: none"> -IFRJ has been developing a central cultural policy, and now the next step is to create an art and culture nucleus and cultural plan in each campus of IFRJ. - Even without a cultural policy, there are professors and staff that had cultural projects going on in their campuses.

			<ul style="list-style-type: none"> - Importance of creating new experiences for the students. - Importance of stimulating the creation of permanent student and alumni groups of theatre, dance, cinema, and visual-arts production. - In the field of engineering and management there are alumni who create funds for the student projects they worked at while in the University that are then used by the current students.
	<p>Clara Rowland, João Albuquerque Carreiras and Catarina Portugal</p>	<p>Pro-rector of Culture for <i>Universidade Nova de Lisboa</i> (UNL) and professor at FCSH (CR) / UNL's Culture and Event Support Unit Coordinator (JAC) / Cultural Producer and Communication at UNL (CP)</p>	<ul style="list-style-type: none"> - Rectory of UNL create the pro-rectory of Culture in 2022, and <i>Nova Cultura</i> was created by Clara Rawland in 2023. - The goal is to “communicate from the inside out what the university is doing, through culture”. - <i>Nova Cultura</i>'s Program is built on opportunities that keep arising, mostly from groups, associations, and research institutes, that are interested in developing collaborative initiatives. - They have lots of difficulty with communication, and one of their main difficulties is attracting the students. - Some initiatives by Nova Cultura are free, but concerts and performances often aren't. They do this to guarantee a certain audience's reliability in their events and activities and because they believe that people should always pay for attending cultural initiatives, even if it is a symbolic value. - Importance of constant communication with all Research Centres of UNL. - Initiatives should take place in spaces where students circulate. - UNL's pro-rectory of culture could have created a discussion group with members

			<p>that represent all faculties, but they decided not to do so because in some Universities there are already being directed efforts towards the development of Cultural Programs. There is an effort to try and collaborate with all faculties.</p> <p>- <i>Nova Cultura</i> is willing to share other Nova faculties cultural initiatives on their website.</p>
Cultural Programming	Fátima Marques Pereira	Cultural Programmer, Curator, Cultural Strategic Planning, Freelancer	<p>- Learning process that we all go through should always be accompanied in parallel by a cultural education.</p> <p>- The dialogue between different areas and fields of study is very important.</p> <p>- A University which has different faculties that organize their own cultural initiatives should put a big focus on establishing a collaborative work method, so that the Cultural Programming of the University lives sustainability and so that the initiatives proposed by one faculty doesn't overshadow ones organized by others.</p> <p>- Consumption of culture, well-being, and mental health are all intrinsically connected.</p> <p>- Importance of using the result of the work and research developed in the University as the raw material of the Cultural Program.</p> <p>- EA's Cultural Program ranges the four areas of action of the school (conservation and restoration, visual arts, cinema, and sound art and sound design).</p> <p>- Instead of existing a dedicated team who is in charge of the Cultural Program, professors and colleagues that are experts on the different areas of action of the program are in charge of the curation and programming.</p>

			<ul style="list-style-type: none"> - Cultural initiatives have indeed the capacity of creating externalities that are, sometimes, highly valued by certain companies (possible future sponsors). - A Cultural program in a University must be systematic and it normally helps communicating the school in a very good way. A Cultural Program should be part of the development strategy of any school.
	Professor Salvato-Teles de Menezes	Director for Culture in Cascais Municipality and Fundação D.Luís I Administrator and President	<ul style="list-style-type: none"> - Cultural Programming should be done having two things in mind: 1) Presenting culture that will be actively interesting to all groups and type of people that exist in Cascais and 2) presenting culture that will be stimulant enough to elevate the level of cultural understanding and education of people. - <i>Fundação Luís 1º</i> is an example of an effort directed by the government to attract private sponsors and partners to fund cultural initiatives. - Cultural Programs should be look at as something that must be “comprehensive” and inclusive. - People need to be aware of the extreme amounts of work that are produced to present culture which has quality, relevance and dignity, and that work should always be valued (and paid for). - It is very important that professors constantly stimulate students to consume culture. Teachers have a platform that should be used to disseminate this message, among other of course.
	Manuel Cardoso	General Director of Brotéria	<ul style="list-style-type: none"> - Cultural Programming can be born of the worries, questions, and concerns of the people that belong to the community where the programming is focused on. The dialogues around these topics can

			<p>then lead to programming. Brotéria really believes in interdisciplinarity.</p> <ul style="list-style-type: none"> - It is really important to listen to the people that belong to our community. - There are lots of companies that are willing to sponsor and fund cultural initiatives that can benefit their staff. - “It is about participation. It is about going and getting the people where they are and building from there”. - Never neglect importance of external motivation when you are trying to attract students attention and interest.
	Sérgio Mah	Curator, Professor, and Deputy Director of MAAT	<ul style="list-style-type: none"> - Importance of the knowledge that exists behind the artistical practice. That knowledge, and research behind art and culture is what allows the emergence of different notions and realities about certain phenomena. - Importance of exploring how to relate academic research and culture and arts. - Culture and arts can be a tool to unite the different groups and communities of students. “There are events or happenings that have a certain characteristic that can ask for a reorganization of the social relationships of the people inside your university”. - Managers and students from the business school can help artists achieving funds and producing their projects, as artists are often people that have bad management skills. - Nova SBE can collaborate with countless cultural institutions and have students helping these developing their projects. Students gain sensibility and learn about the world of art and culture

			<p>and institutions benefit from the help they normally need in this management field.</p> <ul style="list-style-type: none"> - When asking for funding to a sponsor it is always important to account for the ratio between people which the initiative reaches and the value of the sponsorship, because it can be a very helpful number to compare to other promotional actions “productivity”. - It is not important to program according to what think people will like or to what they already know, it should be new, different from what is being done in other places, and it should be an act of discovery and wonder for the participants. - Importance of presenting simple, clear, and straight to the point dossiers.
	Filipa Oliveira	Curator, and Visual Arts Programmer for Almada Municipality	<ul style="list-style-type: none"> - High importance of paying all people that are involved with the Cultural Program (collaborators, programmers, producers, artists, curators) – therefore valuing the work developed. - Anything presented by the Cultural Program must have dignity and be of quality. - The important is not the artistic object itself, but how it creates dialogues and externalities, how it generates discussions, and how a certain object can unite people in a certain time and space with the goal of reflecting about x topic. - Always try to involve students in the process of creating and thinking the Cultural Program. - Metrics based on numbers are easily manipulated and dangerous.
Cinema Programming	Susana Serro	Cinema Programmer and Producer for	-Most of the cinema cycles held at Casa Comum in UP, are proposed by external entities.

		Casa Comum (UP's Cultural Program)	<ul style="list-style-type: none"> - When programming a cinema cycle you need to be aware of two costs: the cost of having the copyright to screen a movie (which you can obtain from the producer or distributor of the movie) and the cost of the license to screen the movie publicly (which you normally treat with IGAC) - Festivals often have whole catalogues of movies to whom they buy the copyrights for the whole year and are maybe willing to facilitate you the copyright to screen certain movies from their catalogue for free or for a certain fee. - When developing cinema cycles always try to choose a topic as it becomes easier to choose movies and discussants/presenters. - Embassies and international institutes are very good partners for cinema cycles. - The schedules that work the best for cinema programming at <i>Casa Comum</i> are Friday at 18h or 21h30 or Saturday at 18h. - <i>Casa Comum</i> communicates its agenda in <i>Agenda Cultural do Porto</i>, which helps attracting a larger audience.
Consultants	Isabel Salema	Journalist for Público and History of Art Graduate	- Very good conversation to think about how to structure this thesis and this work.
	Bernardo Vaz	DJ, Professor, Collector, and Thinker	<ul style="list-style-type: none"> - All over the world it is possible to notice the disappearance of academic courses related to Arts and Humanities. New Zealand is terminating some History of Arts course, Japan is devaluing Humanities courses. - Students desperately need to have more time and space for reflection, and they need to be in contact and educated about

			<p>the humanistic, artistic and historical fields.</p> <ul style="list-style-type: none"> - It is more and more difficult to captivate people's attention, and people are more and more less interested in other topics, exhausted by work, and by the constant blast of information that comes through the phone. - The way we measure success needs to be re-thought. What is success? Having an event with large audiences but no concrete impact or changes or is success producing a workshop or an initiative with a not large audience but where the participants are clearly touched and impacted by the initiative? - Spaces of reunion, interest, and dialogue should be chased and protected every day because they are disappearing.
Evaluation of Results and Impact	Raquel Ribeiro dos Santos	Participation Programmer in Culturgest, specialized in education, mediation, and publics in museums and art centres.	<ul style="list-style-type: none"> - Impact is measure on a long timeframe. It is very important to include the phase of the evaluation of a project when planning it. - Importance of ensuring the data being evaluated has good quality. - Impact cannon be measured with precision and attributed to a specific measure or event as it is measured through long periods of time, there isn't only on single thing that is responsible for impact, but a group of measures and variables. - Biggest challenges when measuring impact are lack of money, time, and projects that were not properly planned and designed.
Nova SBE Community Members			
Expertise	Name	Occupation	Summary of Key Insights

Communication	Filipa Luz	Brand, Communication, and Marketing Executive Director at Nova SBE	<ul style="list-style-type: none"> - By 2025, Nova SBE is planning to do a new diagnostic of the brand, to improve it and adapt it to all the changes that happened in the last 6 years. - There was a project in the past – efforts directed by Daniel Traça – to try and think how to create a cultural dynamic in Nova SBE, but it didn't move forward. - The guidelines towards the creation of social media channels for different departments are very strict.
Innovation	Miguel Pinha e Cunha	Vice-Dean for Innovation and Impact at Nova SBE	<ul style="list-style-type: none"> - Importance on how to bring arts and culture into the classrooms. - Importance of creating a cultural program that is self-sustainable and that is not a weight for the school. - How can Nova SBE incentivize students producing culture and art? How can Nova SBE facilitate that? - How can arts and culture help improve the social elevator in Cascais? How can the kids from poor neighbourhoods be welcomed into and participate in Nova SBE, so that these aim to study there one day?
	Miguel Alves Martins	Assistant Professor Adjunct and Strategy Advisor for the Dean	<ul style="list-style-type: none"> - Culture and arts are very important for developing leadership skills. These can be a tool of development for the students. - Importance of thinking about how to introduce arts and culture into the curriculum of the students. - Importance of establishing partnerships with institutions and associations that can cover certain costs or that produce the talent of the cultural initiative, so that Nova SBE can create a Cultural Program, with the least costs for the school possible.

			<ul style="list-style-type: none"> - Importance of guaranteeing that the academic calendar is respected, understanding how a Cultural Program can be compatible with all events that happen on campus, guaranteeing high quality, crafting narratives that boost the school for each initiative, and establishing KPI's for each initiative.
Community Engagement	Maria Guimarães	Community Manager at Nova SBE Innovation Ecosystem	<ul style="list-style-type: none"> - Importance of openings students' horizons. - With a Cultural Program “we would love to deepen certain topics and support investigations and creating new mechanisms of support to arts on the management level”. - Importance of trying to find partnerships which will help with the costs.
	Beatriz Bento	Community Manager at DESIS Lab @ Nova SBE and Teaching Assistant	<ul style="list-style-type: none"> - The process of getting to know the community and gaining their trust takes lots of time and its very slow. - It is important to try to find key people who can act as communication funnels for the rest of the local community. - Importance of a page on Nova SBE's website where it is possible to consult the complete program.
	Vera Pinto and Madalena Borges de Sousa	Head of Community Engagement at Nova SBE (VP) / Executive Director for Community Engagement and Alumni Relations at Nova SBE (MBS)	<ul style="list-style-type: none"> - The Community Engagement department has been having lots of trouble reaching students and does not have permission yet to have a social media communication channel. - They need back up efforts regarding communication, design, and fund raising. - Difficulty in finding supports for exhibitions, for securing a person to guard the exhibition, and for covering the costs of the insurance of the works.
Fundraising	Marco Espinheira	Fundraising Executive Director at Nova SBE	<ul style="list-style-type: none"> - It would be important to study if the Cultural Programming in any way is impacting academic success, if it is benefiting Nova SBE's image, if it makes

			<p>students more interested in studying there, if it would bring a larger audience to the school for the initiatives, and if it proved to improve the inclusivity between different student communities in Nova SBE.</p> <ul style="list-style-type: none"> - Importance of partnerships with embassies and institutes that promote the dialogue between different nationalities. Being Nova SBE a very international school, where sometimes it still lacks dialogue between the different communities of students, partners like these, can help creating interesting cultural initiatives that approach international students. - Culture can be looked at as a communication tool, that allows you to work public opinion. So, it is important to find the partners whose brands would benefit highly from a communication standpoint for supporting certain cultural initiatives. Basically, selling integrated communication projects to companies, that on its core/base, have cultural initiatives. The communication plan needs to have enough impact that it justifies the investment in the cultural initiative. - Importance of having a commercial team that helps dealing with this.
Multimedia & IT	Cláudio Silva	Multimedia & Studio Head at Nova SBE	<ul style="list-style-type: none"> - Use of GA has two costs: 1) related with the use of the space, and the 2) related with the use of the equipment and of the team that works and manages GA. - It is never free to utilize GA. - Everything could be done on the GA (theatre, concerts, cinema, dance), but each project needs to be adapted to the space that exists.

			<ul style="list-style-type: none"> - Several places at Nova SBE with led walls are GA, Westmont Institute, Haddad, Library and alumni Lounge. - It is really important to understand what the community wants. - Always address a number, a value, a cost for each sponsorship you request.
Administration	Leonor Colaço	Nova SBE Administrator	<ul style="list-style-type: none"> - Importance for Nova SBE students to live in a space that is diverse, multicultural, with people from the most varied realities and backgrounds. - Importance on balancing the conjugation of having a campus that is for students to study, but also for community engagement. - Maybe it is possible to attract some brands which are Nova SBE partners such as RTP, who do the debates at Nova SBE. While that is good for the communication of the schools it does not benefit the students, because they can't attend or watch the debates, and it actually steals them their space. Consequently, if the proposal is well drafted and the narrative makes sense, brands such as RTP, might be interested in also sponsoring initiatives that actually benefit students. - The biggest challenge is to do the conjugation between academical agenda and the cultural agenda, because the cultural agenda, must in any scenario disturb the academic agenda.
	Daniel Traça	Former Nova SBE Dean and General Director of Esade	<ul style="list-style-type: none"> - People grow the most on spaces of surprise and discomfort. - Introducing arts and culture into the small 0.5 ECTS modules (Skill Accelerators) that students need to complete in order to graduate.

			<ul style="list-style-type: none"> - The student body will transform if you can do this change and introduce culture and arts into Nova SBE. - To ensure administration support it is important to guarantee that Nova SBE's audience is drawn and interested by the cultural initiatives, and that the Cultural Program is indeed creating a big dynamic amongst the community.
Local Residents	Jorge Ledo	Local Resident	<ul style="list-style-type: none"> - Feels the offer of cultural initiatives around Nova SBE is not enough. - Suggested that some of the communication of cultural initiatives was also directed towards local radios: <i>Marginal</i> or <i>O rock da linha</i>.
	Valerie Ponomareva	Local Resident	<ul style="list-style-type: none"> - Feels like there could be a Facebook group to communicate with for Nova to communicate directly to local residents.
	Carolina Ramos and Laura Casanova	Local Residents and Nova SBE bachelor students	<ul style="list-style-type: none"> - Feel like Nova SBE communication is very confusing and not properly directed at the students. - They would love it if Nova SBE hosted cinema sessions.
	Bozidara Pellegrini	Local Resident	<ul style="list-style-type: none"> - There is high interest from the local residents to create more cultural initiatives at Nova SBE - The local residents really liked having an open coffee on Nova SBE on the weekends. - Slovakian community meets at Nova every weekend for Slovakian and Czech classes. - Importance of having better channels to communicate to local residents. - Complained about the lack of cultural offer in the surroundings of Nova SBE

Table 4: Overview of Ideation Workshop Participants

Group	Name	Relationship with Nova SBE
1	Marco Pedrosa	Local Resident
	Laura Ferreira	Master Student and Nova SBE staff (Project Manager at <i>Finanças para Todos</i>)
	Luca Heid	Nova SBE alumni
	Andrea Manzano	Master Student
2	Spela Strucl	Master Student
	Guadalupe Neira Manzano	Master Student
	Susana Atalaya	Nova SBE staff (Project Manager at Westmont Institute of Tourism & Hospitality at Nova SBE)

Table 5: Questions from the survey presented after the screening of movie *Common Ground*

Q1: “Name_”
Q2: “Age:”
Q3: “Nationality:”
Q4: “Relationship with Nova SBE:”
Q5: “How did you learn about this initiative?”
Q6: “Mood before entering the screening room:”
Q7: “Primary reason to attend the movie screening:”
Q8.1: “Did the space (library) meet your needs for seating, sound, lighting, and overall quality of screening?”
Q8.2: “If not please briefly specify why:”
Q9.1: “Was the screening schedule convenient?”
Q9.2: “If not please suggest a preferred schedule:”
Q10: “Thoughts on the discussion session:”
Q11: “Favourite aspect of the initiative:”
Q12: “Mood upon leaving the event:”
Q13.1: “Did this movie change your perspective on sustainability?”
Q13.2: “If yes please briefly explain why:”
Q14: “Do you have any suggestions on how we could improve future cultural initiatives like this one? Are there any topics that you would like to see explored?”
Q15: “Current personal commitment to sustainability (where 1 is no commitment and 10 is full commitment):”

Figure 2: Cultural Consumption Interactive Installation

Bringing Culture & Arts into Nova SBE

For my Master's Thesis, I intend to study the importance of the presence of Culture and Arts in the environment of Business & Economics Universities, and how to bring these two universes closer through the creation and implementation of a Cultural Programme at Nova SBE, managed by the faculty, for its community. It could involve Exhibitions and Installations; Performances; Film Screenings and Festivals; Workshops and Creative Classes; Lectures, Panels, and Discussions; Interdisciplinary Events; Community Projects; Cultural Heritage Programs and Interactive or Immersive Experiences.

We want to study our target audience better, so we wanted to ask you a few questions. Please put the dots near the answers you agree the most with. Feel free to write any suggestions or ideas.

1) What kind of Cultural Initiatives do you like and attend the most? (select three max please)

Art Exhibitions	Movie Screenings	Creative Writing Workshops
Concerts	Theater Performances	Artistic Workshops
Panel Discussions	Dance Performances	Interactive Installations
Public Talks or Debates	History and Heritage Initiatives	Lectures
Community Based Art Projects	Business and Art Collaborative Projects	Science and Art Collaborative Projects
Language Programs	Literature Programs	Podcasting Initiatives

2) When was the last time you went to a Cultural activity?

Yesterday	Last Weekend	Last Week
Two Weeks Ago	Three Weeks Ago	One Month Ago

3) How many times a month do you attend to Cultural activities?

I don't attend	1-3 times	4-6 times
7-10 times	+ 10 times	

4) Do you think the campus and its surroundings offers enough Cultural Initiatives?

Yes	No
-----	----

5) Does the price of Cultural Initiatives influence your choice? If the Cultural Initiative is not free, are you less likely to go?

I am still attending	I am less likely to attend	I am not attending
----------------------	----------------------------	--------------------

Nnnooo

6) What Cultural Initiatives are you most willing to pay for? (select three max please)

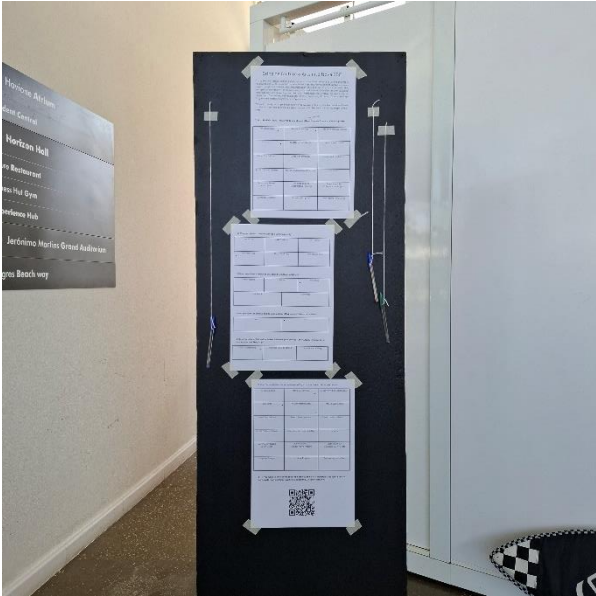
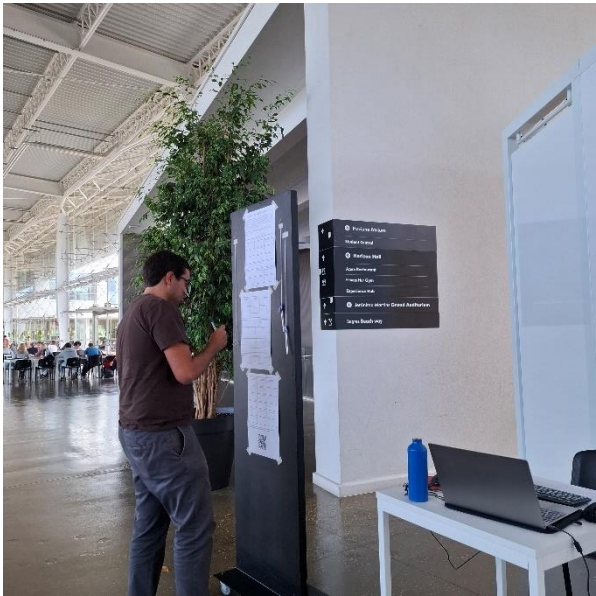
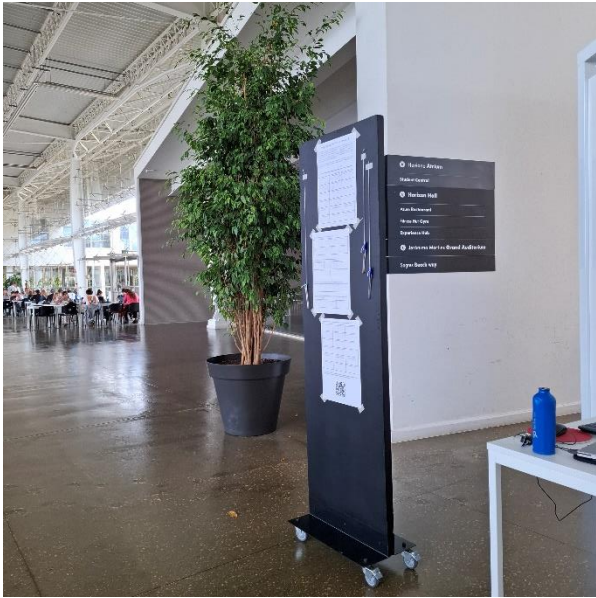
Art Exhibitions	Movie Screenings	Creative Writing Workshops
Concerts	Theater Performances	Artistic Workshops
Panel Discussions	Dance Performances	Interactive Installations
Public Talks or Debates	History and Heritage Initiatives	Lectures
Community Based Art Projects	Business and Art Collaborative Projects	Science and Art Collaborative Projects
Language Programs	Literature Programs	Podcasting Initiatives

8) If you want to know more about the project, think it is important, and would like to participate in an interactive workshop, check this QR code. Thank you :)



Note: In this interactive installation, participants were free to suggest new options other than the ones presented.

Figure 3: Interactive Installation



Note: These images were captured between the 8th and the 15th of October – the time during which the interactive installation was present in the KPMG gallery.

Figure 4: Ideation Workshop



Note: These images were captured during the ideation workshop on the 28th of October.

Appendix of Section 5 – Findings

Table 6: Details on each analysed Cultural Program

Cultural Program	Details on each Cultural Program	Governance structure
The Cultural Programme from the University of Oxford	<p>Oxford Cultural Programme is very diverse, and they have already started building relationships with partners and testing some programs, seasons, and initiatives. This specific program uses different places and rooms across Oxford to host their initiatives. Next year, the new building for the humanities - Stephen A. Schwarzman Centre for the Humanities – will be ready. This place will receive all the humanities faculties, it will be an open building for the public for varied cultural initiatives and it will receive the Institute of Ethics for AI.</p> <p>The goal of the Cultural Programme is to show the impact of humanities research, to connect more with the city and its citizens, to create a safe space and tools where people can develop new productions, and also accompanying and sporting students growth individually and personally, and where these can thrive. The team of the Cultural Programme has 13 members.</p>	Cultural Program is created and managed by the Humanities Division at the University of Oxford
The Cultural Program from London College of Fashion (University of the Arts London)	<p>LCF’s Cultural Program has three galleries and three floors of their campus that are entirely open to the public. They try to work with student groups and local cultural associations to develop work. Their team of their cultural program has three members. They do surveys in every event and exhibition, to better understand how to improve. They are constantly reaching out to other people and organizations, and invite them to their initiatives, and after these come once, and enjoy the experience, these often want to collaborate in future initiatives.</p>	Cultural Program is created and managed by one specific faculty of University of the Arts London – London College of Fashion
The Cultural Programs from <i>Universidade</i>	UFMG Cultural Programs are distributed across all faculties and campuses, which have their own spaces and infrastructures for	Cultural Programs are created and managed independently by the

<p><i>Federal de Minas Gerais</i></p>	<p>cultural initiatives. The pro-rectory of culture has the role of producing, articulating and spreading the cultural production of the university. The rectory is responsible for the cultural policy of the university, for the cultural production of their campus, and for the management of seven cultural and historical spaces. These spaces have their own teams and cultural producers. One of the spaces “<i>Espaço do Conhecimento</i>” works around topics such as sculpture, arts and science. In 2023 they had 100,000 visitors, and 30% of it was public from schools. They have “<i>editais</i>” where students, professors, and staff can apply and propose programs and projects. The team of the pro-rectory of culture of UFMG has 26 members.</p>	<p>rectory of UFMG and by all remaining faculties and campuses</p>
<p>The Cultural Programs from <i>Instituto Federal do Rio de Janeiro</i> (IFRJ)</p>	<p>IFRJ has 16 campuses. The pro-rectory of extension of IFRJ has been working on a central cultural policy for the university, and now their focus is on creating art and culture nucleus with a structure and a cultural plan in each campus of IFRJ. Despite there was not a central cultural politic during lots of time, there were professors and administrative staff that had lots of cultural projects going on. The management of these Art and Culture Nucleus will be indicated and composed by professors and students.</p>	<p>Cultural Programs are created and managed independently by each faculty and campus of IFRJ</p>
<p>The Cultural Program from <i>Escola das Artes</i> (Universidade Católica Portuguesa)</p>	<p>EA’s Cultural Program aims to approximate <i>Universidade Católica Portuguesa’s</i> community. They have an auditorium and an exhibition room. They have an internal advisory board, and their cultural program is managed and curated by the professors and faculty members that are experts on the areas of action of the program. They also have artists residencies, and the cultural program is seen as a strategy of development of the school.</p>	<p>Cultural Program is created and managed by one specific faculty of <i>Universidade Católica Portuguesa – Escola das Artes</i></p>
<p>The Cultural Program from <i>Universidade do</i></p>	<p><i>Porto</i> has 14 faculties dispersed through the city and 48 research centres. Casa Comum, UP’s Cultural</p>	<p>Cultural Program is created and managed</p>

<p><i>Porto – Casa Comum</i></p>	<p>Program, become the first common meeting point for the whole community of UP. They have 1 auditorium and 2 exhibition rooms, and their team has 8 people. In addition to Casa Comum’s cultural program, the vice-rectory of culture of UP also directs its efforts towards the development of CTT courses (Competências Transversais e Transferíveis) where students have the opportunity to experiment and get to know the working environment, practices and daily routines of different cultural institutions for a whole semester in Porto (<i>Teatro de São João, Casa da Música, Museu Nacional Soares dos Reis, or Jardim Botânico do Porto</i>). These courses are open to any UP’s student. The vice-rectory of culture is also working in the Cultural Fruition course where students will have possibility of transform 25h of participation in cultural activities in 3ECTS, according to a submission of a dossier with a report and reflexion about their experience. The vice-rectory of culture of UP was also fundamental in the creation of the National Encounter of University and Culture.</p>	<p>by the rectorry of <i>Universidade do Porto</i></p>
<p>The Cultural Programs from <i>Universidade Nova de Lisboa – Nova Cultura</i> (UNL rectorry) / <i>Biblioteca Nova FCT</i> (Nova FCT) / <i>Repentinhas</i> (Nova FCSH) / Community Engagement (Nova SBE)</p>	<p>UNL’s Cultural Program (<i>Nova Cultura</i>) has a three people team, it is based on UNL’s rectorry, and they have a big auditorium and a small exhibition space which they use for their cultural initiatives. They put a big focus between creating interdisciplinary dialogues between the research centres of UNL and culture and arts, to present the work developed by these in different mediums. Their website communicates their agenda, and the programs of the remaining UNL faculties.</p>	<p>Cultural Programs are created and managed by the rectorry of the University and by some specific faculties (not all)</p>

Table 7: Answers to cultural consumption survey (there were 183 participants)

Q1 - What cultural initiatives to you attend the most?	
Concerts	18.9%
Movie Screenings	16.1%
Art Exhibitions	9.1%
Public Talks or Debates	7.2%
Theatre Performances	5.8%
Dance Performances	5.2%
Podcasting Initiatives	4.7%
Community Based Art Projects	3.9%
Artistic Workshops	3.7%
Language Programs	3.7%
Business and Art Collaborative Projects	3.6 %
Creative Writing Workshops	3.6%
Interactive Installations	3.3%
History and Heritage Initiatives	2.5%
Lectures	2.5%
Science and Art Collaborative Projects	1.7%
Panel Discussions	1.5%
Literature Programs	1.2%
Watching Sports	1.0%
Drag Shows	0.4%
Markets	0.3%
Stand-Up Comedy	0.1%
Q2 - When was the last time you went to a cultural activity?	
One Month Ago	27.9%
Last Week	21.9%
Last Weekend	19.1%
Two Weeks Ago	13.7%
Three Weeks Ago	9.3%
Yesterday	7.6%
Don't Remember	0.5%
Q3 - How many times a month do you attend to cultural activities?	
1-3 times	71 %
4-6 times	12.6 %
I don't attend	12.6%
7-10 times	2.2%
+10 times	1.6 %
Q4 - Do you think the campus and its surroundings offer enough cultural initiatives?	
No	76%
Yes	24%
Q5 – Does the price of cultural initiatives highly influence your choice of attending?	
Maybe - I am less likely to attend	72.7%

No - I am still attending	22.3%
Yes - I am not attending	5%
Q6 - What cultural initiatives are you most willing to pay for?	
Concerts	25.5%
Movie Screenings	16.1%
Theatre Performances	10.4%
Art Exhibitions	7.8%
Artistic Workshops	7.1%
Language Programs	6.7 %
Dance Performances	4.8 %
Public Talks or Debates	4.6%
Interactive Installations	2.9 %
Creative Writing Workshops	2.1 %
History and Heritage Initiatives	2.1 %
Business and Art Collaborative Projects	1.9 %
Podcasting Initiatives	1.9 %
Community Based Art Projects	1.5 %
Lectures	1.3 %
Science and Art Collaborative Projects	1.3 %
Literature Programs	0.8 %
Panel Discussions	0.6 %
Watching Sports	0.6 %

Note: The results present on this table come from a qualitative survey that I administrated in 2 formats: through an interactive board (91 answers) and an online survey (92 participants).

Table 8: Feedback from *Common Ground* movie screening participants (25 respondents)

Q2 - Age gap from participants	
18 - 24	0
25 - 34	5
35 - 44	13
+45	7
Q3 - Nationality	
Portuguese	25
Q4 – Relationship with Nova SBE	
Students	0
Faculty	0
Staff	1
Neighbour	1
Partners	5
Visiting Guests	18
Q5 – How did you learn about this initiative?	
Company invitation/email	18
Nova SBE communication	7
Q6 – Mood before entering the screening room:	
Curious	19
Relaxed	6
Q7 – Primary reason to attend the movie screening:	
To learn	5
To gain inspiration	7
To reflect on sustainability	10
To see a movie	2
To network/socialize	1
Q8.1 – Did the library meet your needs for seating, sound, and overall quality of screening?	
Yes	22
No	3
Q8.2 – If not why?	
<ul style="list-style-type: none"> • The seats • Setting of puffs and chairs should be reviewed • Chairs • Comfort is essential for longer initiatives 	
Q9 – Was the screening schedule convenient?	
Yes	25
Q10 – Thoughts on the discussion session:	
Very relevant and informative	23
Somewhat relevant	2
Q11 – Favourite aspect of the initiative:	
Movie choice	18

The moment itself	5
Discussion	2
Q12 – Mood upon leaving the event:	
Inspired	13
Thoughtful	6
Relaxed	4
Same as before	2
Q13.1 – Did this movie change your perspective on sustainability?	
Yes	13
No	12
Q13.2 – If yes, please explain briefly why:	
<ul style="list-style-type: none"> • It empowers me • Action needed to reconnect with and nature • Showed another perspective on agriculture and various options to be more sustainable • Very inspiring. It makes you really want to share the message and do different • The change depends on small individual steps • It is very inspiring, and it changes the way you look at certain topics 	
Q14 - Do you have any suggestion on how we could improve future initiatives like these:	
<ul style="list-style-type: none"> • Share these initiatives more on LinkedIn, social media, and with more companies • Do more movie cycles about other topics. For example: industrial exploration; climate change; food systems, memories and cultures. • Invite more people • Improve the seating setting, maybe get better chairs, or use the Grand Auditorium. • Have students participating in the initiative • More communication inside Nova SBE 	

Note: The results present on this table present the feedback of participants about the screening of the movie *Common Grounds*. The feedback was obtained through a Google Forms survey.

Table 9: Results ideation workshop part 1

Group 1	
Planned cultural initiatives	Day of the week it was scheduled
Market/Fair	Sunday (1 st of the month)
Concert	Thursday (1 st of the month)
Performance (Performative Arts)	Wednesday (2 nd of the month)
Community Project	Sunday (3 rd of the month)
Debate/Pizza Topic	Thursday (3 rd of the month)
Cinema	Wednesday (4 th of the month)
Group 2	
Planned cultural initiatives	Day of the week it was scheduled
Cinema	Wednesday (1 st of the month)
Art Installation + Performance	Tuesday (2 nd of the month)
Tiny Nova Desk – Jam Session	Thursday (3 rd of the month)
Book Club	Monday (4 th of the month)

Note: The results present on this table show what both groups came up with after being tasked with envisioning a month’s worth of cultural initiatives at Nova SBE.

Table 10: Results ideation workshop part 2

Group 1	
Further developed cultural initiatives	Observations
Market/Fair - Sunday (1 st of the month)	<p>Initiative summary: Little market/fair to promote local and small businesses from Nova SBE’s community (food trucks, craftsmanship, student start-ups, artists). This initiative aims advertise local businesses that co-exist in Nova SBE surroundings, to connect them, and present these to the remaining members of the community.</p> <p>Location and timing: This initiative could either happen indoor on the KPMG gallery or outdoor in the Navigator Park. This initiative would occur between 10h00 and 16h00.</p> <p>Communication channels: Newsletter, Website, Residents Association, Parish Council. Facebook Groups.</p>

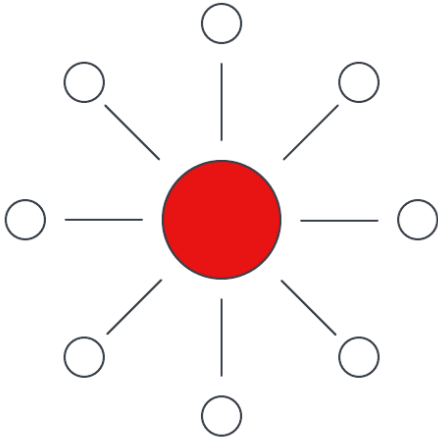
	<p>Cost for participants: Free for participants but each business that was selling things would need to pay a registration fee of 10€.</p>
<p>Community Project - Wednesday (2nd of the month)</p>	<p>Initiative summary: Monthly 3-hour workshops focused on manual crafts like gardening, carpentry, and pottery, taught by local craftsmen and craftswomen. These workshops would teach community members practical skills they can use to contribute to improving the community for everyone.</p> <p>Location and timing: Nova SBE's Community Garde, Leroy Merlin, Ceramist shop in Oeiras. These workshops would happen between 10h00 and 13h00.</p> <p>Communication channels: Newsletter, Website, Residents Association, Parish Council. Facebook Groups.</p> <p>Cost for participants: Free for participants.</p>
<p>Cinema - Wednesday (4th of the month)</p>	<p>Initiative summary: Movie screenings to present more cinema to Nova SBE's community, and to create dialogues around certain topics. Popcorn would be available for everybody to buy.</p> <p>Location and timing: The screening could weather happen outside (open air) if the weather permits so, or inside in Great Auditorium or Hovione Atrium. These screenings would happen between 19h00 and 22h00.</p> <p>Communication channels: Newsletter, Website, Residents Association, Parish Council. Facebook Groups.</p> <p>Cost for participants: Free for community.</p>
Group 2	
Further developed cultural initiatives	Observations
Cinema - Wednesday (1st of the month)	

	<p>Initiative summary: Movie screenings to present more cinema to Nova SBE’s community, and to create dialogues around certain topics. Popcorn, food, and drinks would be available for everybody to buy. Students would be able to vote which movies would be screened through surveys.</p> <p>Location and timing: Navigator Park (on summer) and Great Auditorium (on winter). The movie screenings would always start between 19h00 and 20h00.</p> <p>Communication channels: Student Union channels, Posters, Digital Boards, Email, Instagram, Ambassadors.</p> <p>Cost for participants: Normal price: 5€ / Discounted price for Nova student: 3€</p>
<p>Art Installation + Performance - Tuesday (2nd of the month)</p>	<p>Initiative summary: Collaborative exhibitions with photographers, designers, visual artists and ceramists. These exhibitions would be a space for both professionals and amateurs. Nova SBE students would be encouraged to develop and present their artistic talents in this exhibition.</p> <p>Location and timing: The exhibitions could be held at KPMG gallery, Westmont Institute, Library, Executive Education. No hours were suggested for this initiative by G2.</p> <p>Communication channels: Instagram, Digital Boards, “What’s Up” Newsletter, LinkedIn, Student Union communication channels, and Carcavelos Parish Council.</p> <p>Cost for participants: 8€ for students / 10€ for staff, faculty, and outside community.</p>
<p>Tiny Nova Desk – Jam Session - Thursday (3rd of the month)</p>	<p>Initiative summary: Concerts that would have two parts. First, an 1h concert by an emergent artist, and after an 2h open jam session.</p>

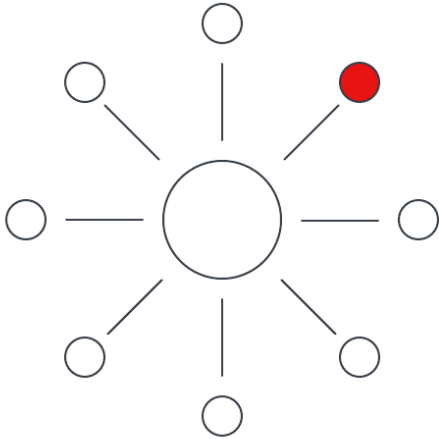
	<p>Location and timing: KPMG gallery, outside of Great Auditorium, Westmont Institute.</p> <p>Communication channels: Student Union channels, Posters, Digital Boards, Email, Instagram, Ambassadors.</p> <p>Cost for participants: 2-3€ to watch the artist concert. The jam session entrance is free to everybody.</p>
<p>Book Club - Monday (4th of the month)</p>	<p>Initiative summary: Book Club that would meet once a month to discuss the monthly book in an organized and structured way. The members of the book club that were Nova students would have discounts when buying the books at Nova SBE's FNAC. This book club would also often promote book launches of emergent authors.</p> <p>Location and timing: Library.</p> <p>Communication channels: Student Union channels, Posters, Digital Boards, Email, Instagram, Ambassadors.</p> <p>Cost for participants: Free entrance for everybody. The only cost for participants would be the cost of the book.</p>

Note: The results present on this table show what both groups came up with after being tasked with brainstorming key elements such as the narrative, timing, and communication channels for some of their chosen initiatives.

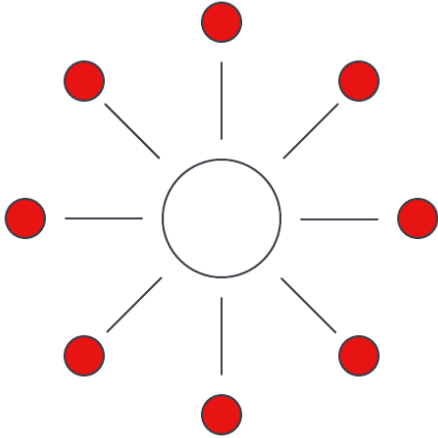
Figure 5: Governance Models of different Cultural Programs



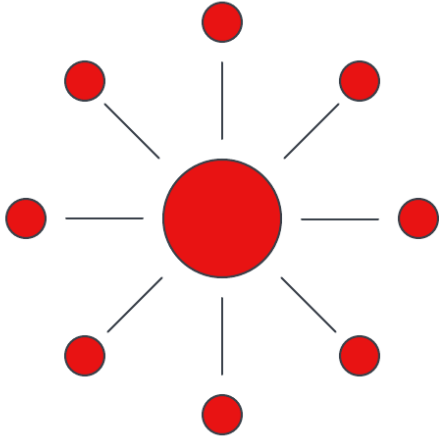
UP - Cultural Program is created and managed by the rectory of the University



EA / LCF / Oxford - Cultural Program is created and managed by one specific faculty of the University



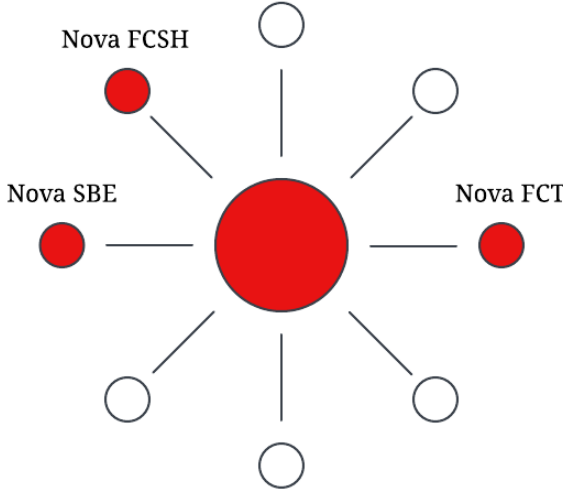
IFRJ - Cultural Programs are created and managed independently by each faculty/campus of the University



UFMG - Cultural Programs are created and managed independently by the rectory of the University and by all remaining faculties/campuses

Note: The following diagrams aim to clarify the different governance models of different cultural programs, particularly in terms of the role of the rectory vs. specific faculties. The big circle aims to represent the rectory of a university while the small circles aim to represent the faculties that are part of that said university. The colour red dots signal the existence of cultural programs.

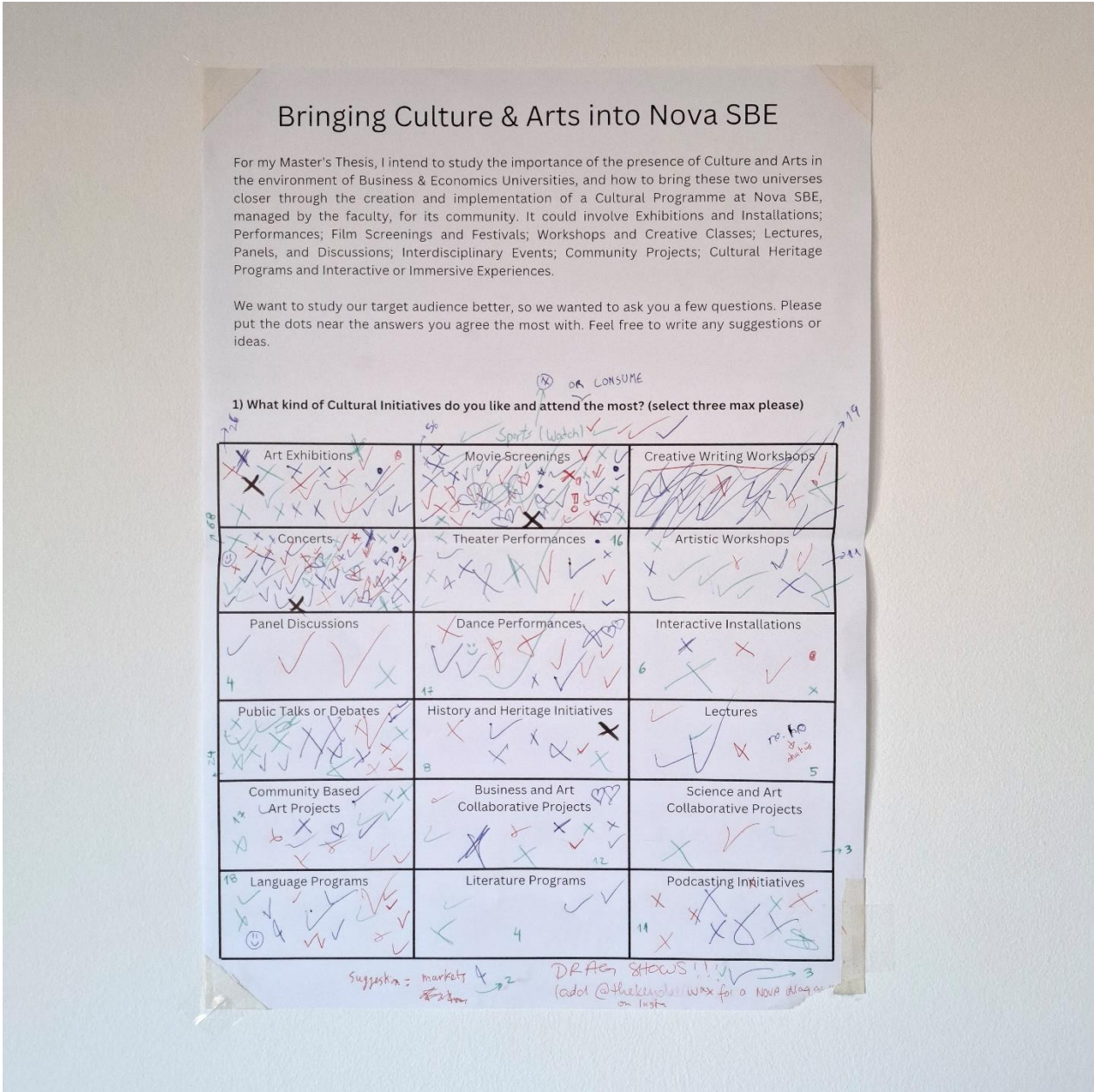
Figure 6: Governance Model of *Universidade Nova de Lisboa*



UNL - Cultural Programs created and managed by the rectory of the University and by some specific faculties (not all)

Note: The following diagram aim to clarify the governance model of UNL's cultural programs, particularly in terms of the role of the rectory vs. specific faculties. The big circle aims to represent the rectory of a university while the small circles aim to represent the faculties that are part of that said university. The colour red dots signal the existence of cultural programs.

Figure 7: Answers from cultural consumption survey (interactive board part of the survey)



2) When was the last time you went to a Cultural activity?

Yesterday ⑦	Last Weekend ⑩	Last Week ⑫
Two Weeks Ago ⑫	Three Weeks Ago ③	One Month Ago ⑥

3) How many times a month do you attend to Cultural activities?

I don't attend ⑮	1-3 times ⑤	4-6 times ⑭
7-10 times ①	+ 10 times ②	

4) Do you think the campus and its surroundings offer enough Cultural Initiatives?

Yes ⑬	No ④
----------	---------

Too much, work!

5) Does the price of Cultural Initiatives influence your choice? If the Cultural Initiative is not free, are you less likely to go?

I am still attending ⑥	I am less likely to attend ③	I am not attending ⑦
---------------------------	---------------------------------	-------------------------

depends! :

Figure 8: Screening of *Common Ground* at Teresa e Alexandro Soares dos Reis Library



Note: These images were captured on the 14th of November during the movie screening of *Common Ground* & discussion that followed.

Figure 9: Ideation Workshop results Part 1 (Group 1 & Group 2)

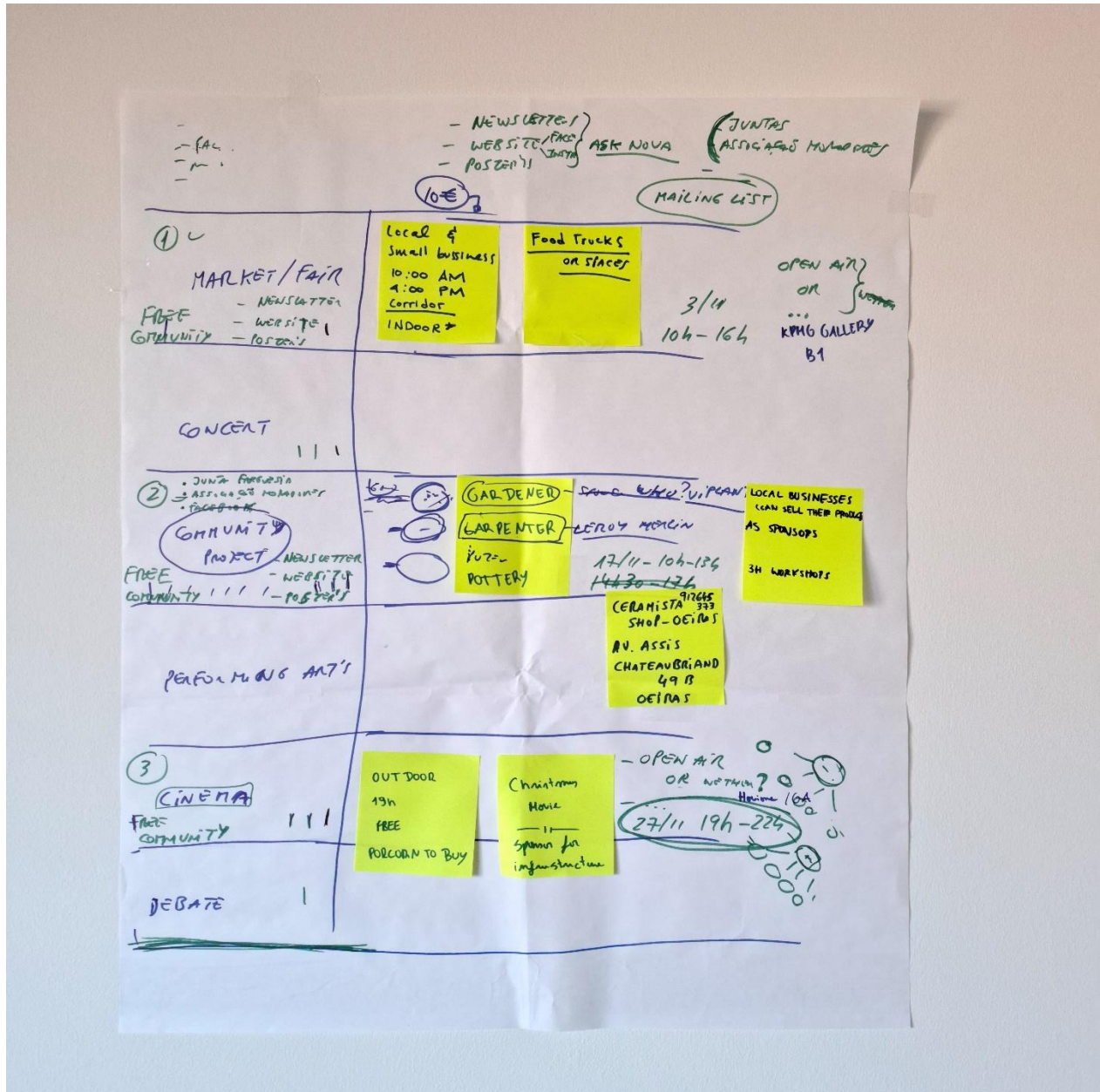


Note: This image shows what Group 1 came up with after being tasked with envisioning a month's worth of cultural initiatives at Nova SBE.

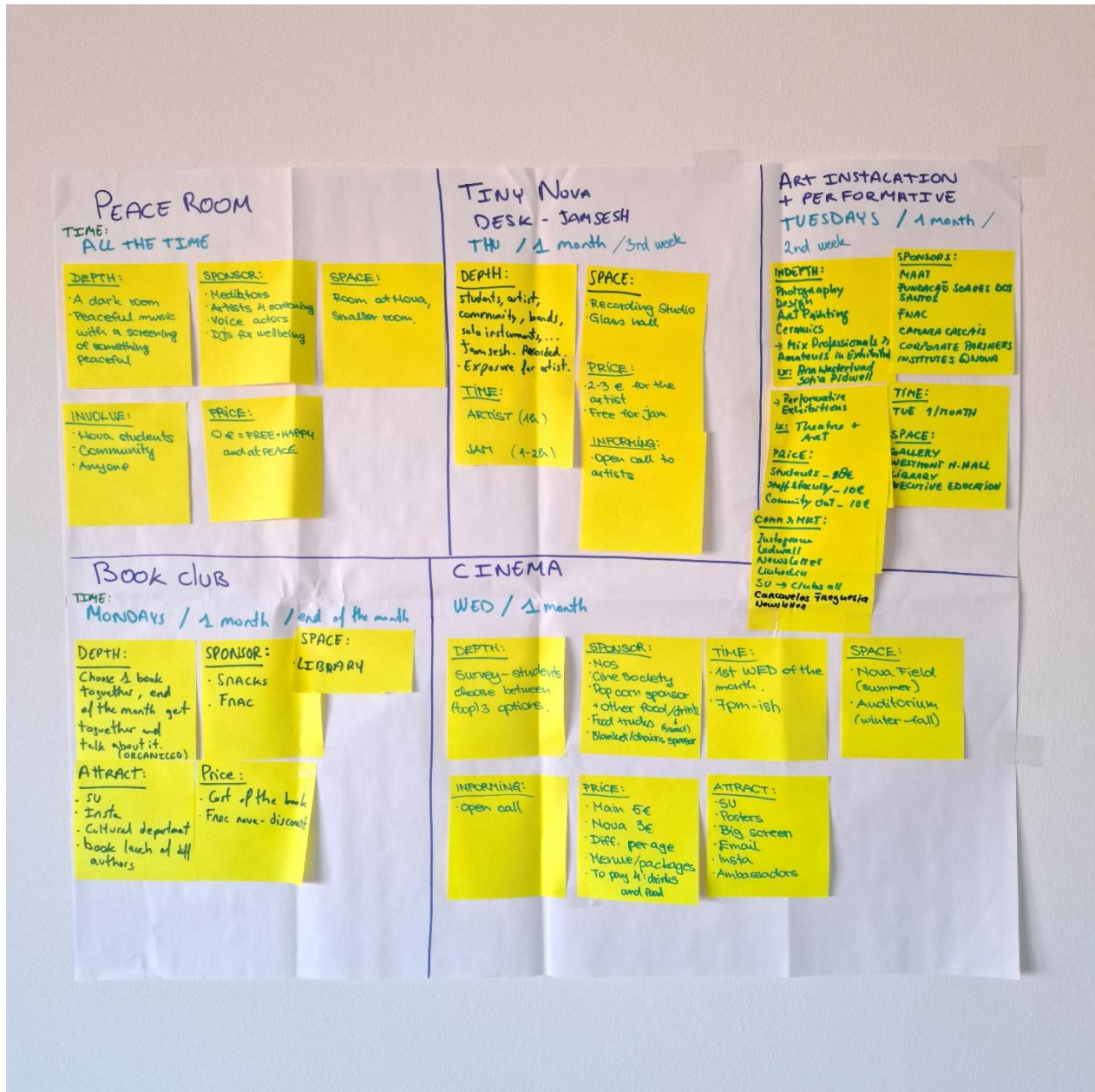


Note: This image shows what Group 2 came up with after being tasked with envisioning a month's worth of cultural initiatives at Nova SBE.

Figure 10: Ideation Workshop results Part 2 (Group 1 & Group 2)



Note: This image shows what Group 1 came up with after being tasked to brainstorm key elements such as the narrative, timing, and communication channels for some of their chosen initiatives.



Note: This image shows what Group 2 came up with after being tasked to brainstorm key elements such as the narrative, timing, and communication channels for some of their chosen initiatives.

Appendix of Section 6 – Discussion

Table 11: List of other possible Cultural Initiatives

Type of Initiative	Possible Partners	Description of Cultural Initiative	Possible space
Intimate concerts	Nova SBE Music Student Club	Collaborating with Nova SBE Music Student Club to create and curate small and intimate concerts at Nova SBE to promote and present the work of Portuguese musicians and bands to Nova SBE's international community.	Westmont Institute of Tourism & Hospitality
Movie screenings	LEFFEST, Doclisboa, and IndieLisboa	Collaborating with different cinema festivals to offer a few of the screening of the festival at Nova SBE's. This would allow to present international and national cinema to a multi-cultural group of students who is not often in contact with it, but also to the residents would love to be able to attend LEFFEST, Doclisboa and IndieLisboa without needing to go to Central Lisbon.	Jerónimo Martins Great Auditorium
Movie cycle about Africa	NOVAFRICA Student Group, Nova SBE NOVAFRICA Knowledge Centre, South African Embassy in Portugal, African Institute of Development	Collaborating with NOVAFRICA Student Group, Nova SBE NOVAFRICA Knowledge Centre, South African Embassy in Portugal, and African Institute of Development to create a broader dialogue about the history of Africa through the cinema medium, with discussions and presentations after each screening. This would also allow to present the research and findings of the research developed on this topic at Nova SBE to a broader public. And suddenly with such initiative, you are involving students, staff, and residents in the research that is developed at Nova SBE, which is great.	Westmont Institute of Tourism & Hospitality or Jerónimo Martins Great Auditorium
Music festival	SMUP	SMUP (Sociedade Musical União Paredense) is a centenary musical association in Parede. Nowadays they are a very active cultural centre in Parede with live music, stand-up comedy, dance and theatre. They have a festival called Micro Clima, which presents emergent artists. Maybe it would be possible to create a collaboration with SMUP so that one of the days of the festival (maybe the opening day – happens at Nova SBE). This would bring a new audience to SMUP and Micro Clima, creating a better relationship with the local cultural institutions, but it would also	Jerónimo Martins Great Auditorium Or Outside Space.

		bring a new audience to Nova SBE. Everybody would benefit, and Nova SBE would have the opportunity to receive an interesting festival that promotes emergent Portuguese music.	
Children Cinema	<i>Cinemateca Portuguesa, Cascais Municipality, Cascais Cultura</i>	Residents complained that there were not a lot of offers around educational children cinema in the surroundings of Nova SBE. Nova SBE could develop a collaboration between <i>Cinemateca Portuguesa</i> , Cascais Municipality, and <i>Cascais Cultura</i> to offer a weekly or bi-weekly children cinema cycle to children from the neighbourhood during the Winter. This initiative would promote weekend gatherings of all children from the neighbourhood, foster community, and it could also be an opportunity to create educational programs that would run along with the cinema cycles. In a Saturday morning or afternoon, the children would see a movie, and afterward engage in a workshop session to reflect and work the topics discussed in the movie they watched. These sessions could also be directed to children from neighbourhoods around Cascais that don't have a big contact with Nova SBE, to early on starting to create bridges between these children and Nova SBE.	Teresa e Alexandre Soares dos Santos Library

Note: This table aims to present some ideas of possible collaborations between different Student Clubs, Knowledge Centres, local cultural institutions and Nova SBE partners to foster dialogues about important topics and that include all members of Nova SBE community.