

SIMULATION INCUBATOR AS AN ACTIVATION METHOD OF MUSIC MANAGEMENT TEACHING AT THE FACULTY OF EDUCATION

Soňa Bařtipánová

Abstract

The paper aims to show the reader how to use an economic-manager instrument in the shape of an incubator in the teaching process at the faculty of pedagogy. The research on the importance of using a simulation incubator as an activation teaching method is integrated into the subject Introduction to Management in Music and further subjects – Grant Projects in Culture (taught at the Department of Music at the Faculty of Pedagogy in Plzeň). These subjects should prepare the students for the future role of a project manager in the sphere of culture and art projects. Students acquire theoretical knowledge and terminology they can later use to realize their own project in a simulated incubator – the former Jesuit College Refectory in Klatovy. The method of teaching Introduction of Music Management stems from Graham Wells' theory and his art of thinking, which is the methodology basis of research.

Keywords

Arts management – Graham Wallas – Incubator – Introduction of Music Management – Jesuit College – Klatovy – Refectory – Simulation methods

*Preparation. Incubation. Illumination. Verification.
The aim of the art of thought is an improved coordination
of these elements in the process of thought.¹
(Graham Wallas: The Art of Thought)*

Starting points

Activating simulation methods are related to real problems in professional or scientific practice. They work with specific, difficult phenomena that call for being dealt with, which reflect reality, a certain bunch of relations and circumstances, and conflicts of interest. The method of a *simulation incubator* stimulates students towards active social learning, and application of theoretical knowledge in real time and space, and simulates practical life including emotional or conflict areas.

The paper introduces the research conducted on the use of the simulation incubator as an activation teaching method at the university, involved in the teaching of the courses

¹ Wallas, Graham. 2014. *The Art of Thought*. Kent: Solis Press, p. vi.

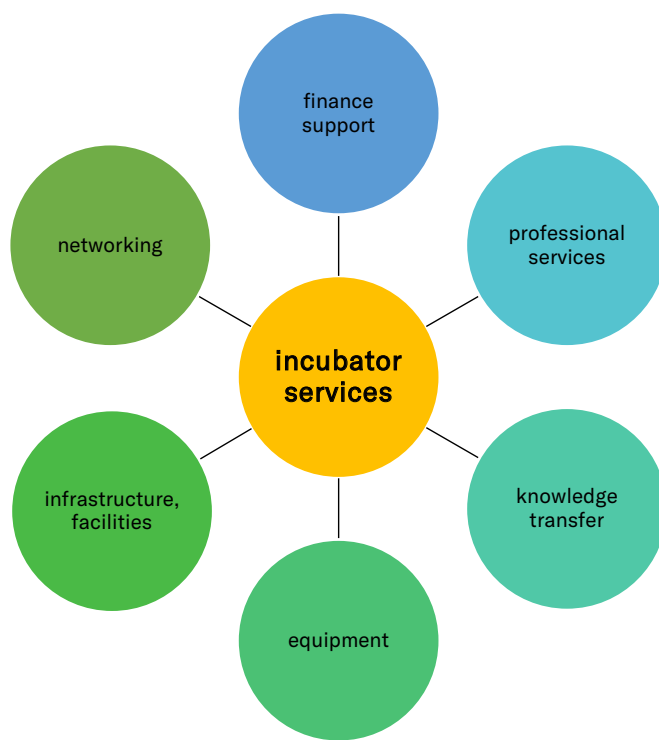
Introduction of Music Management and Grant Projects in Culture, taught in the Bachelor's degree program Music with a focus on Education of the Department of Music Education and Culture of the Faculty of Education of the University of West Bohemia in Pilsen. Courses are based on the application of the basic principles of the dual system of education in combination with the creative process according to the theory of **Graham Wallas**.

The complex educational system set up in this way is realized in the environment of the simulation arts incubator, which is represented by the **Refectory of the Jesuit College in Klatovy**, where the spaces, related services and the expertise for artistic activities development and artist project realizations are provided efficiently under the conditions of compliance with the organizational and management mechanisms of artistic management and with respect for the structure and internal order of the provider of the simulation spaces. It is a symbiotic relationship through information energy, knowledge, experience, and artistic value flow in both directions, aiming at enriching both parties involved and also providing a cultural service to the public. The teaching method implemented as **"learning by doing"**² **with the principles of Graham Wallase's learning** in the teaching environment of the Faculty of Education (*learning*) and the Refectory of the Jesuit College in Klatovy (*by doing*) is integrated into the educational system as its important element, through the education of the student is directed towards the fulfillment of the teaching goal. It is information-bearing, i.e. it conveys full information and skills, unbiased in content, which can be tested in practice with all the consequences and pitfalls that implementation may bring.

An *incubator*,³ in the context of the research, is an instrument helping young arts management students in their theoretical and practical education. It employs direct support at the beginning of their music management practice and in the managing art projects strategy. Incubator as an economic tool is developed largely in the business sector. Culture and art are considered hybrid business environments – partly linked to state financial support, and partly dependent on its own resources. So, we suppose that certain characteristics of working of an incubator can be transferred into basic art management studies including culture projects realization, i. e. subjects lectured at the faculty of pedagogy. Research of the usage of a simulation incubator as an activation method is integrated into the subject of Introduction of Music Management taught at the Department of Music at the Faculty of Pedagogy in Pilsen.

² Learning by doing means learning from experience resulting directly from one's activities, as opposed to learning by observing the activities of others, reading someone else's instructions or descriptions, or listening to someone else's instructions or lectures.

³ A business incubator is an organization that helps startup companies and individual entrepreneurs to develop their businesses by providing a fullscale range of services starting with management training and office space and ending with venture capital financing. The National Business Incubation Association (NBIA) defines business incubators as a catalyst tool for either regional or national economic development. NBIA categorizes its members' incubators by the following five incubator types: academic institutions; non-profit development corporations; for-profit property development ventures; venture capital firms, and a combination of the above. In: *Wikipedia.: Bussiness incubatore*. Online. Available from https://en.wikipedia.org/wiki/Business_incubator#cite_note-1.



Model of Business Incubator by Petra Taušl Procházková⁴

The present study focuses on two lines of research, culminating in a public presentation of original research and development results in the field of arts and arts management.

These lines are:

1. Modern approaches in the teaching of arts management in the Faculty of Education.
2. Musical and performing arts activities of students of the Faculty of Education and possibilities of their support and development.

Graham Wallas and The Art of Thought

The first in time I shall call Preparation, the stage during which the problem was 'investigated ... in all directions'; the second is the stage during which he was not consciously thinking about the problem, which I shall call Incubation; the third, consisting of the appearance of the 'happy idea' together with the psychological

⁴ Taušl Procházková, Petra. 2011. *Podnikatelský inkubátor jako nástroj podpory malého a středního podnikání*. Západočeská univerzita v Plzni, Fakulta ekonomická. Available from <https://theses.cz/id/729exi/>, p. 85.

*events which immediately preceded and accompanied that appearance, I shall call Illumination. And I shall add a fourth stage, of Verification which Helmholtz does not here mention.*⁵

Graham Wallas (31 May 1858–9 August 1932) was an English social psychologist, educator, and co-founder of the London School of Economics. He studied individual behavior, thoughts and feelings as they are influenced by social situations and, after forty years of teaching experience, proposed the first complete model of a creative process, which he described in 1926 in a book entitled **The Art of Thought**. For Graham Wallas, it became the primary basis for learning, the foundations of which had already been described in 1891 by the German physician and physicist Hermann von Helmholtz. His model originally included three phases of the creative process, namely **preparation, incubation, and illumination**; Wallas added a **fourth phase, which is verification**. To introduce this phase, Wallas was inspired by the French mathematician and physicist Henri Poincaré.⁶

In the **preparation phase** (= to be investigated in all directions) we gather information, the preparation is aimed at learning, improving the basics and circumstances of the problem or need, aiming at a comprehensive problem understanding, so that it can be well defined at the beginning of the creative process. The aim is to obtain as many facts as possible so that appropriate associations can be made in the later stages. The creative ideas generated in this phase are always the result of solved a problem or need.

In the **incubation phase**, the individual consciously withdraws from the issue at hand, the mind relaxes in this regard and unconsciously processes the problem. It is a process of free thought association – the open mind, preoccupied with other processes or work, internally processes these very insights to create a network of solutions without the need for the individual to consciously intervene.

In the **illumination stage** (= flash of genius) the individual realizes that they have found one or more solutions to a problem, Wallas speaks of this being preceded and accompanied by a flash of enlightenment that occurs when the individual realizes their solution. Wallas complements this flash with a moment called intimation (initiation) that precedes or accompanies the flash of enlightenment. This is the unbounded feeling or intuition helping to chain the associations of a problem, and to cultivate its solution. In **Gestalt psychology**, this phase is referred to as the *AHA experience*, and along with incubation and illumination, it is referred to as the intuitive stage of the thinking process.

In the **verification phase**, ideas or solutions to problems are evaluated, analyzed, and implemented, and through conscious work the result is tested in the real world to verify the effectiveness and feasibility of the idea and whether the solution meets the needs of users and the objectives set in the preparation phase. Ideas are evaluated, analyzed, and the outcome is refined to the point where we can be confident that it is useful and novel.⁷

Our method of teaching Introduction of Music Management stems from Graham Wallas' theory and his *art of thinking*, i. e. from the method of connecting ideas. Later it was developed by David A. Kolb in his cycle of learning (experience learning). The experience

⁵ Wallas, Graham. 2014. *The Art of Thought*. Kent: Solis Press, pp. 37–38.

⁶ Ghinda, Lucian. 2020. *Creative Problem Solving – Wallace [Wallas] Model from 1926*. Online. Available from <https://ghinda.com>. 2020.

⁷ Račková, Mariana. 2011. *Management tvorivosti*. Pezinok: Via Bibliotheca, pp. 58–60.

and experience learning are a great methodical path for realizing projects in the simulation incubator. It contains all four Wallas steps for the successful realization including feedback. It does not work with elements of research as isolated objects but with a concrete situation of many problems in practice. We presume that any connection of a research element with practice cannot be done without non-abstract contents. In social science, we understand that opinions on learning and science methodology will always imply an undescribable element which in humanities will express the scientist's approach to the research topic of his/her choice. Without this passion, as described by the Hungarian philosopher Michael Polanyi, without the famous *sparkle*⁸ no problem of science would become so interesting to be explored and objectified.

The experience and experiential learning in question are a suitable methodological basis for the implementation of arts projects in the simulation incubator.

In the beginning, an abstract arts management system (a pure and fundamental theory of arts management) is worked with and the assumption is formulated that students specializing in music with a focus on education can develop arts management skills in a simulation environment located in an active arts house. The basis of the course is mixed – it starts with general management theory (terms, terminology, methods, organization, time management, crisis management, promotion, marketing basics, financing) and then moves on to the creation of art projects according to a pre-prepared curriculum, which at some point in the course includes the preparation of the content and the organization of the masterclass/workshop, prepared together with other lecturers and persons from the art management practice (mentors).

Introduction to Music Management – contents of the subject

The bachelor course Music with Focus on Education is a step toward the master's program in Music for Comprehensive and Middle schools at the faculties of pedagogy. The program comprises grounds of specialized subjects, developing subjects, and arrangement skills subjects. The whole program aims to prepare graduates qualified for further teaching, artistic, scientific, or organizational activities in the sphere of musical education, musical art, and organization.⁹

The course called Introduction to Music Management intends to make the students familiar with terms from the area of management, arts management, art, culture, and marketing; it focuses on the specific management and marketing of cultural institutions, culture business, regional culture possibilities and making content plans for various events. Introduction to Music Management is followed by other courses, namely Grant Projects in Culture 1. Thanks to this connection, Introduction to Music Management can deal with management theory, terminology, activation methods, etc., and can make students speak up in discussions in course sessions or study prepared materials with pre-thought questions or problems to discuss.

⁸ Demjančuk, Nikolaj. 2002. *Filosofie a vědecké myšlení: proměna obrazu vědy v analytické tradici*. Dobrá Voda: Aleš Čeněk, p. 185.

⁹ The official Annotation of Music with Focus on Education is available from www.portal.zcu.cz.

The teaching of management, defined as a process of systematic planning and organization, precise decision-making, a process directed towards the management of people, in which there is continuous control and continuous coordination of resources to achieve a set goal, is an appropriate and effective teaching content aimed at helping to fulfill the goal of the Music with Focus on Education degree program. The combination of management and art adds value to the learning process, further developing student's creativity and ability to deliver a high quality artistic or professional performance. *Thus, part of the professional training is not only the experience of the great challenge of pedagogical creation but also the courage to implement new approaches, not to be afraid.*¹⁰

We believe that teaching of arts management should take into account the latest trends in the field, and so the theoretical teaching focuses in particular on:

1. History of general management.
2. The basic trends of modern management including creative industries.
3. Management and organization structure.
4. Relationships and roles in management, relationships and roles in the organization, management theory.
5. Levels of management, and managerial functions.
6. Management skills, division of management according to professional competence.
7. Project in general, its features and processes, interrelation with management.
8. Determination of objectives, content, measurable outputs, and logical framework of the project.
9. Culture, aesthetic value.
10. Art and its impact on society.
11. Art management, art project, and its specifics.
12. Project risk and change management.
13. Marketing an art project.
14. Marketing and public communication, branding, visual, social networks, fundraising.
15. Financial management of the project, project economics, and cash flow statement (income, revenue, expenditure, cost).
16. Project financing, project budget.
17. Grant applications and projects.
18. Program and project relationship.

The aim of teaching music management at the Faculty of Education in the profile area of music education is to expand the interdisciplinary knowledge and skills of the teacher to be able to manage processes not only in music education but also in cultural society. The tool of teaching music management represents motivation, self-knowledge, and dialogue learning for music education students. Music management thus opens up the possibility for music education students to get to know themselves and others in the organizational structures of an artistic project, how the means of management and leadership work, and communication, all of which are very necessary for their further professional life as a music educator in the sign of openness to music education, its instruments, whose organization is

¹⁰ Lukášová, Hana. 2000. *Pedagogická tvořivost studentů učitelství: tvorba pedagogických projektů studentů a řešení pedagogických problémů*. Ostrava: Ostravská univerzita, p. 76.

the result of systematic and concentrated work with people, information, culture, and art, with place and time.

Active learning, based on cooperation among the student, the teacher, and the expert in the field, but also on cooperation among students, is an appropriate approach meeting the European Union's call for improving the higher education quality. In such teaching, a space is given to modern teaching methods such as the problem-based method, heuristic methods, the project method, group teaching, cooperative learning, situational methods, and staging methods. In these, we emphasize the manifestation of creativity of the expressive student capable of self-presentation, critical thinking, and discussion, provided he/she is properly educated in the field that is the subject (substance) of these processes. Students are encouraged to verify knowledge and its sources, to think in deeper contexts about a topic, and to be able to situate it in current social, cultural, economic, political, and regional events.

Project realization in simulation incubator

Basics from the Introduction to Music Management subject can be fully developed in the subjects Grant Projects in Culture 1 and Grant Projects in Culture 2 and are helpful for the student's own projects. One of the basic principles of higher education is the condition of motivating students of individual disciplines not only through the basic classified duties according to their field of study, but also by supporting their creativity, all the more so in disciplines that we consider to be highly creative (art education), the result of which is an original and original expression or product of the student. Expressive disciplines are expected to represent creativity as an act of creation and to make something new, as a natural component of the creative process. However, this must be shaped too. A student of an expressive field specializing in education is endowed with specific personality traits that oscillate from freedom of expression – i.e. art – to absolute order and organization – i.e. pedagogy and management.

Basic competence conditions for the realization of the projects in the simulation incubator are:

- students have gained substantial knowledge of project and music management;
- students are oriented in the project administration and various project participant roles, can coordinate projects operatively including gathering a project team;
- understand how an art project works (organization, coordination, risks, finance, technological support, dramaturgy, stage design, promotion);
- actively follow cultural events on state and regional levels;
- can take an artist part in a project;
- can evaluate the current state of a project, can find critical connections and influences on the project realization;
- work and find out about in-project activities, as well as external ones (politics, epidemic situation);
- define risks and uncertainties and choose tools to minimize them, find errors in realization, and solve them;
- work with a financial plan including multi-source financing, understand the cash flow within the projects;

- know the conditions for successful termination of the project, can control and monitor the project as well as the team and the contents of the projects;
- can present and evaluate the project realization;
- know how to make reports and follow the donors' conditions for contributions;
- operates basic project marketing strategies and promotion tools and their convenient use.

Equipped with the theoretical basis of the subjects taught at the Faculty of Education in the field of music education and theory, the students develop their skills in the environment of the art house, serving as a simulation space, in three lines:

1. **the dramaturgical and scenographic line**, combining the acquired knowledge of theory, cross-cutting subjects, and knowledge of the profile areas towards the realization of a quality artistic program (project content);
2. **the project/production line**, i.e. learning how to ensure the preparation of a project, including its financing. Because projects are compulsorily multi-fundable, students also learn the principles and conditions of the different grant incentives at the municipal and state level and their interdependent relationships (eligible costs, co-funding, content and program lines of grant programs, etc.);
3. **lines of artistic education**, i.e. to be an active participant in a masterclass or workshop and within the framework of these programs to acquire theoretical and practical skills for a better artistic experience and performance, to realize this in the environment of an art house in front of the public.

The aim is, therefore, to prepare for the students not only high-quality theoretical teaching, in all cross-cutting areas, which are interconnected and applied in the environment of the simulation incubator, but also the content and form of the projects carried out in the simulation incubator, and to ensure their overall organization.

Simulation environment – the Jesuit college refectory in Klatovy

The refectory of the former Jesuit college in Klatovy works, after its conversion, as an art and education center. Besides Plzeň, Klatovy is the largest cultural center of the Plzen region; in history, the Jesuit order built here a large complex of a college and seminary. The refectory of the former college is a suitable venue for art, workshops, project lessons, lectures, or conferences. It is equipped with technology for all kinds of projects and students taking part in the simulation incubator can try project management directly on the spot of the concert venue.

The inner space, architecture and technology wise, is adapted to holding conferences, exhibitions, project days for schools, etc., it is barrier free. The space with its remarkable inner arrangement (cloister corridor, a small lecture room, and a large hall) is convenient generally for education purposes (from pre-school to university education), including art schools (the cloister corridor is equipped with a gallery system). The simulation incubator is based on the lecturer's cooperation with the Municipal Library of Klatovy, which is in control of the premises.

The teaching method in the simulation environment: approach students as good managers who know the techniques of planning and leading, controlling and marketing, public relations and personal management, and financial direction. Knowledge should be acquired on both theoretical and practical levels.

The first session of the Introduction to Music Management course contains structured interviews between a teacher and students. These map the students' state of education (its type) so far in art and music branches and active music performance experience to get better information about the group subjected to teaching and their whole competence. Based on these interviews and a questionnaire posed at the end of the Introduction to Music Management course it is possible to create a target group of both active and passive members of the project in a simulation incubator. It is necessary to find out about these competencies to set a suitable project realization in the simulation incubator environment, which will be based on compulsory courses of the branch Music with Focus on Education. In the simulation, students should be able to connect their knowledge from other courses or subjects lectured by the faculty of pedagogy. The common ground of these subjects will create a common ground for the simulated environment. From the compulsory block of courses (of the branch Music with Focus on Education), these courses are organology, musical history of the southwest region, history of music, contemporary music events in the region, and copyright in music. This knowledge will help choose a suitable dramaturgy direction for the art project regarding the region or its audiences. In the simulated environment, a concentrated core will be created where knowledge from other courses of the pedagogical faculty will intersect. An example can be the topic of *Action of the Jesuit order in the region and its influence on its education and art*. In such topics, students deal not only with general history, but also with regional history, history of art (Baroque), music and presentation of the period, selection of convenient dramaturgy stage design, and speech for performances. This improves abilities to concentrate on a topic and work in a team.

We formulate the hypothesis that music education students can develop their management skills in a simulation environment through the implementation (management) of artistic projects and their artistic activities added to it. We will start with general theory (terms, terminology). In the light of Graham Wallas' theory, this is a phase in which students have a certain assessment – some critical moments of the project or assessment are named, analyzed, and processed. Then students use their intuition (Wallas: *incubation*) and store the data in their minds. Wallas says that in this incubation phase, the situation moves into the subconscious, where it is confronted with subconscious analysis. The solver (student) becomes an explorer. Students are motivated to generate a concrete idea thanks to previous logical and subconscious approaches. They become discoverers (Wallas: *illumination*). According to Gestalt psychology, an 'AHA-moment' appears.

The last phase according to Wallas is *verification*, where the assessed and analyzed system is tried in practice. Depending on students' approaches received from the questionnaires at the end of the Introduction to Music Management course, a project is selected and the student's specific roles in the team are determined. Also, their skills as artists are screened. So, the simulation incubator environment comprises a team of artists and managers. The aim of this is to improve the role and competence of students towards better presentation and communication skills and artistic performance.

In the simulation incubator, there is a system of rules suitable for systematically acquiring or presenting theoretical knowledge or for rational arrangement of practical activity.

The aim is to move students toward their project thinking, towards creativity that can develop their cultural surroundings and themselves, too.

Example

An example of simulation incubator realization is the project named **Illumination**, which took place in the refectory and was concluded with a concert on the subject of teaching Introduction to Music Management students. It was based on a student's project selected for realization in the simulation incubator by her colleagues. The project was dramaturgically oriented to music of various eras from Baroque to jazz. Piano evenings were accompanied with creations of art students linked to specific styles. The primary idea of composed evenings gradually developed in a project image including the reservation of artists, technical support, coordination, and funding. The concluding concert was on behalf of the students – they made a composed evening where they performed and also presented by themselves. They split their roles into managing and performing ones, and so they developed their competencies. Together they created the program, stage design, and promotion, and arranged all necessary equipment. They oriented well in the time possibilities and coordination plan. They also made a promotional video to inform the broad public and academics about their activities/activity. The video was placed on the university website.

What we consider vital in the simulation incubator method used in arts management at the faculty of pedagogy is the living experience and broadened ability of self-presentation. The role of physical as a perspective of *appearance of the world* – ‘the world opens itself in language’. The physical experience is rooted in the culture as well, there is some interaction of the person and the environment. We share the need to look for what unites our various life experiences *to add coherence to life, we look for our personal metaphors to give sense to our lives. Metaphors also influence our aesthetic experience, new metaphors can create new understandings, and so, new facts.*¹¹

Conclusion

The education method implemented as “learning by doing with the principles of Graham Wallace’s learning” in the teaching environment of the Faculty of Education (learning) and the Refectory of the Jesuit College in Klatovy (by doing) is incorporated into the educational system as an important element through which the education of the student is directed towards the fulfillment of the learning objective. It is information-bearing, i.e. it conveys full information and skills, unbiased in content, which can be tested in practice with all the consequences and pitfalls that implementation may bring.

Education at university is characterized by the following attributes:

- quality of teaching and influencing students' learning interests;
- concern for students, respect for students;

11 Lakoff, George and Mark Johnson. 2014. *Metafory, kterými žijeme*. Brno: Host, pp. 250–251.

- appropriate assessment and feedback;
- clear goals and intellectual stimulation;
- independence and active involvement of students in learning;
- learning from students.¹²

It was found that the Introduction to Music Management course can strengthen and develop the student's competence in the area of management, being nothing more than *arrangement* (of time, people, means, contents). The primary hypothesis is that *with an individual approach, the student's competence can be developed in all areas – management, dramaturgy, presentation, creativity, organization, and production* using analysis of the students' personalities as future managers. Their strong and weak points were analyzed, their abilities to lead, assess risks, and operative thinking. The tutor ensured strengthening the students' competence as managers mainly through motivation, practical examples, removing stress in public presentation of opinions, discussion, and evaluating philosophical/aesthetic thoughts over study texts. Contents variety of seminary papers was also voted for because of different students' specializations (there are students of gymnasiums, lyceums, or conservatories).

Learning at the university level, and in expressive education in particular, is dependent on the transmission of information and energy from the course teacher, who is endowed with professional knowledge, skills, practical experience, and attitudes. Teaching style in this context is understood as the sum of the teaching method, the perception of the student's personality, the knowledge of the curriculum, the understanding of the objectives, and the relationship between the teacher and the students, favoring interactive methods of university study while respecting the individuality of the expressive student for whom the teaching is prepared and implemented. The core competencies of this expressive student are those seeing increasing demands for conceptual, procedural, formative, and attitudinal knowledge, i.e. the competencies of knowing – knowing how – knowing how to do – wanting to do and the associated process of education as a multidirectional flow of information, knowledge, skills, practice and also responsibility. Learning is considered an active process of the learner, which is carried out as a result of his/her perception and acquired knowledge and the overall context of learning both in theoretical education and in practice, represented here by the simulation arts incubator (see the following page).

It was verified that the Refectory of the Jesuit College in Klatovy is a suitable simulation space for the implementation of teaching at the Faculty of Education in the field of expressive education, both musical and artistic. It combines the offer of an incubation environment with all the services offered and a maximum support portfolio for students, at the same time with the *genius loci* influenced by the history of the place with a touch of the past times, whose legacy thanks to the successful reconstruction and the way of use still breathes today. Last, but not least, the Refectory can offer an already established and accustomed audience that attends events held there on a scale beyond the proportions appropriate to the location. It is a place where people come together to benefit of cultural productions and educational or multidisciplinary events. We have evaluated the operation of the Refectory both in terms of the public cultural service it provides, but also in terms

¹² Slavík, Milan. 2012. *Vysokoškolská pedagogika*. Praha: Grada, p. 229.



Model of Arts incubator: Jesuit college refectory in Klatovy

of the value of using such spaces for activating teaching methods with elements of the dual system of education. The outcome of the research process has produced an analysis of the relationships developed in the Refectory environment, depicted above (Model of Arts incubator: Jesuit college refectory in Klatovy). It was found that in the refectory, compared to a classical business incubator, additional sessions are needed for learning by doing systems to crystallize. These have a direct link to the Faculty of Education's arts education in expressive disciplines and provide suitable facilities for learners. These are namely:

- creative space;
- equipment technology and systems;
- advice;

- audience;
- professional support and experience.

The anchoring of relationships among students, mentors, teachers, refectory, and the university is the basis for the functionality of the so-called “third role of the university”, whose reach beyond the primary educational function of the education university is to **act in society**, namely towards the public through cultural and artistic communication. The public then, with the experience already gained under such production, is the demander subject of a repeated public cultural service under the curatorship of the Refectory with the participation of the university students and identifies the cultural service thus provided as a familiar and experienced phenomenon and identifies with the cultural brand offered, the bearers of which are all the actors of such conditioned relations (students-university-Refectory-teacher/mentor). Thus, thanks to the fact that during the time the Refectory has been operating as a cultural center, the Refectory has found its audience, the university students and the university itself can benefit from this phenomenon for their own productions realized in the Refectory, offering a new artistic brand in proven spaces. This way, students and the university become carriers of aesthetic and creative values, which they embody in artistic productions outside the university’s headquarters but under its auspices.

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About the author

Soňa Bařtipánová holds a degree in Law and Legal Science from the Faculty of Law at the University of West Bohemia in Pilsen. She completed her doctorate in the same field in 2007. In 2023, she received her PhD in Music Theory and Pedagogy after successfully defending her dissertation *Applied Musical Art and Project Management*. As a violin player, she is passionate about authentic interpretations of Baroque and Classical music, including pieces discovered in the archives of West Bohemia. Bařtipánová has been a member of the Pilsen Consortium Musicum since 2004. She has also been involved in arts project management since 2007 and has been part of the organizing team for various music festivals such as the Festival of Sacred Music Šumava-Bayerischer Wald and Haydn Music Festival. Bařtipánová also serves on the editorial team of the *Opera PLUS* website. Over the years, she has been involved in more than 300 musical productions, both as a performer and as a manager.

✉ bartipan@fpe.zcu.cz