

# MARKETING PUBLIC ART: USING PROJECT BASED LEARNING TO TEACH CREATIVITY AND ENTREPRENEURSHIP

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## Abstract

This paper deals with the pedagogical aspects of a collective project carried out by students of the MISB programme at ISCAP, as well as describes its design, methodology, management and outcomes. In addition, it focuses on (1) Project management issues related to the Google Arts&Culture Platform; (2) Criteria and methodology definition; (3) Information regarding the collection contained in the Santo Tirso International Museum of Contemporary Sculpture; (4) Pedagogical considerations and outcomes.

**Keywords:** Intercultural studies, Public Art, Technology, Google Arts&Culture, Teaching

## Resumo

Este artigo descreverá as questões pedagógicas subjacentes a um projeto levado a cabo por alunos do MISB lecionado no ISCAP, refletindo sobre seu design, metodologia, gestão e resultados, com foco em (1) Questões de gestão de projetos, relacionadas com a plataforma Google Arts&Culture; (2) Critérios e definição da

metodologia; (3) Informação sobre a coleção do Museu Internacional de Escultura Contemporânea de Santo Tirso; (4) Reflexão e resultados pedagógicos.

**Palavras-chave:** Estudos Interculturais, Arte Pública, Tecnologia, Google Arts&Culture, Ensino

## 1.Introduction

In 2016, the Porto Accounting and Business School (ISCAP) launched an innovative Masters programme, consisting of in-depth training focused on the business world, in order to develop practical, analytical and critical skills for effective communication between cultures, thus fostering the profitability of knowledge and entrepreneurship in the field of culture. Lectured in English, the Masters in Intercultural Studies for Business (MISB) trains professionals capable of an autonomous, efficient and integrated performance in intercultural environments, and who are also able to introduce into business practices initiatives for intercultural management, in line with the new epicentres of economic flows and their agents, as well as to understand culture as a profitable commodity. For the entire first term of their second year, students were engaged in an interdisciplinary and collaborative project, involving all the students and four subjects – French, German and Spanish Culture for Business III, and Intercultural Communication Technologies. The MISB students and respective teachers actively participated in the design and curation of a virtual exhibition hosted in the Google Arts & Culture platform. Through a pedagogical strategy of project-based learning, aimed to encourage the reflection on both cultural heritage and the transformation of cultural assets into marketable products, this virtual exhibition has the added value of advancing the Portuguese cultural heritage.

MISB teaching strategies encourage an approach to intercultural studies that goes beyond the mere exchange of information about nation states or the reference to

the negative implications of cultural differences. Instead, the focus of attention is re-directed towards the fruitful exchange of knowledge between cultures, taking into account their differences and similarities within business environments in the contemporary global scene. Both as a tool for economic growth and as a business product, culture is increasingly seen as a profitable commodity that adds value to any business seeking international markets.

In 2017, the Center for Intercultural Studies and the Master in Intercultural Studies for Business will count on the cooperation of the International Museum of Contemporary Sculpture of Santo Tirso (MIEC). The research project carried out by students and teachers will propose a virtual exhibition through the exceptional collection of this Museum.

This paper deals with the pedagogical aspects of a this collective project carried out by students, as well as describes its design, methodology, management and outcomes. In addition, it focuses on (1) Project management issues related to the Google Arts&Culture Platform; (2) Criteria and methodology definition; (3) Information regarding the collection contained in the Santo Tirso International Museum of Contemporary Sculpture; (3) Pedagogical considerations and outcomes.

## **2. The Master in Intercultural Studies for Business (MISB)**

New international and intercultural horizons open up for students who attend the Master's in Intercultural Studies for Business (MISB) at the Porto Accounting and Business School (ISCAP-P.PORTO). In 2016, this master's programme was granted accredited status without reservations for a six-year period by A3Es, the Portuguese accreditation agency. With a highly specialized faculty, the Master offers unprecedented curricular units (CU) that tread new paths in training and employability: Chinese (Mandarin) and Arabic Languages for Business, Culture and Development, Intercultural Economic Relations, Entrepreneurship in Culture, Technologies for Intercultural Communication, and English, French, Spanish and

German Culture for Business. The Master is fully lectured in English (ETP – English-Taught Programme), leading to increased international cooperation and mobility. In order to expand their scope even further, students can opt for a Double Diploma, due to a partnership with the Master's in Languages and Intercultural Management of the Université d'Artois, in Arras, France. MISB also has a specific ERASMUS mobility protocol with Hochschule Koblenz, University of Applied Sciences, RheinAhrCampus, in Remagen, Germany, and is a member of RESMI - Higher Education Network for Intercultural Mediation.

All the lectures take place after working hours and are distributed through three terms, followed by a fourth term entirely devoted to the preparation of a dissertation, project report or internship report. Although English is the working language throughout the programme, the language component is not under assessment, except in Chinese Language (Mandarin) and Arabic Language for Business, whereas the use of French, Spanish and German in the corresponding CU is negotiated with the class, according to their level of proficiency.

MISB has internships protocols in place with Incubitz - Business Consulting & Entrepreneurship, ACM - High Commission for Migration, ANE - National Association of Businesswomen, Editorial Vida Económica Group, EDUCOACH - Education and Social Innovation and several other European partners, particularly in Spain and Romania. In addition to these opportunities, students who wish to continue their academic studies may benefit from one of the PhD protocols signed with Spanish counterparts, and secure one of the places assigned to the MISB students: PhD in Traducion & Paratraducion at the University of Vigo; PhD in Cultural Studies: Memory, Identity, Territory and Language, or PhD in Advanced Studies in English: Linguistics, Literature and Culture, University of Santiago de Compostela; and PhD in Languages and Cultures in Contact or PhD in Social Sciences: Translation and Intercultural Mediation, University of Salamanca.

MISB targets an audience made up of graduates from all the P.PORTO study programmes, as well as of professionals from the fields of cultural heritage, arts,

communication sciences, social and human sciences, economics, languages, literatures, cultures, marketing, management, international trade, local and national administration, public and international relations, tourism, tourism and hotel management, publishers and booksellers, translators and interpreters, project managers, socio-cultural mediators, NGO staff, coaches and trainers. This target audience may be found both in Portugal and abroad, as long as the applicants have a working knowledge of English. For this reason, MISB has, from the start, received a significant number of foreign students, from Europe and Portuguese-speaking countries, as well as encouraged Portuguese students to embark on cross-border mobility as soon as the necessary credits were obtained. The program proposes an innovative approach to the humanities in line with the business labour market, based on an interdisciplinary approach and the application of new technologies. Graduates will be able to understand, use and monetize methodologies for context analysis and evaluation of cultural variables in a business environment. MISB trains professionals capable of acting autonomously and efficiently when integrated into intercultural environments, and competent in conducting initiatives to understand cultures in business practices, in line with the new epicenters of economic flows and their agents.

The learning outcomes expected include understanding the relationship between culture, communication and social, economic and political environments in the business world; the ability to assess, adapt and (trans)create information; apply multimedia tools; choosing and implementing differentiated business strategies based on non-standard cultural knowledge; research and practice in culturally specialized areas. Graduates should be able to use interdisciplinary skills and knowledge to facilitate the implementation of international projects; to identify and address the needs of different cultural environments; to improve communication between different business cultures; to deal with intercultural situations effectively, balancing integration and growth; to develop culturally aware and sustainable businesses; to know local customs, their opportunities and obstacles to the global business

environment; and to promote research skills with a solid practical, technical, theoretical and methodological basis.

### **3. The Google Cultural Institute and the Google Arts&Culture platform**

The Google Cultural Institute was created in 2011, following the launch of the Google Arts & Culture, formerly known as Google Art Project. It aims at disseminating cultural material and making cultural heritage digitally available and accessible to everyone.

Parented by Google, the Google Arts&Culture has partnered with a number of museums around the world. By using street view technology, the platform provides free virtual visits to some of the world's most important art collections. While “rambling” through the galleries, visitors may also see high-resolution images of selected artworks from each museum.

The platform went into operation on February 1, 2011, with only 17 museums as partners at the time - the collections of the Alte Nationalgalerie and Gemäldegalerie in Berlin, the Freer Gallery of Art in Washington, The Frick Collection, The Metropolitan Museum of Art and MoMA in New York, the Uffizi in Florence, the National Gallery and Tate Britain in London, the Reina Sofia Museum and the Thyssen Museum in Madrid, the Palace of Versailles in France, the The Kampa Museum in Prague, the Van Gogh Museum and the Rijksmuseum in Amsterdam, the Hermitage State Museum in St. Petersburg and the Tretyakov State Gallery in Moscow.

According to Google, its relationship with the institutions was not ruled by any curatorial imposition, and each museum could choose the number of galleries, artworks and information to be made available. Due to copyright issues, however, some of the works captured with street view could not be used.

On April 3, 2012, the second phase of the project was launched, thus showing an enormous increase in the number of digitized collections, which grew from 17 to 151.

The platform has a special page called "Wonders of Portugal", where it explores not only Portuguese art and museums, but also the magnificent landscapes declared world heritage by UNESCO, such as the Douro vineyard or the "Passeio das Virtudes" in the historical city center of Oporto.

Soon after ISCAP signed a protocol with Google, the Portuguese state announced that it had also signed a partnership in December 2017. In a first phase, the collections of seven national museums - museums of Archeology and of Ancient Art, Contemporary-Art, Chiado Museum, Costume Museum, Theater and Dance Museum, Tiles Museum and "Coches" Museum - will be made available online and integrated into a fascinating cultural itinerary made up of more than a thousand museums and monuments ". By the end of 2018, the Portuguese state hopes that the platform will include all the palaces, museums and national monuments in the country.

By signing a protocol with Google Arts & Culture, the MA in Intercultural Studies for Business intends to provide students with relevant skills in the area of cultural entrepreneurship, fostering education for the promotion of creativity and aesthetic taste, which at the same time contributes to the dissemination of Portuguese historical, cultural and artistic heritage. For that reason, we chose the Museum of Contemporary Sculpture of Santo Tirso (MIEC) as our partner for this initiative.

#### **4. The Santo Tirso International Museum of Contemporary Sculpture**

Begun in 1990, when local sculptor Alberto Carneiro (1937-2017) put forward the idea to the City, the Santo Tirso International Museum of Contemporary Sculpture (MIEC, by its Portuguese acronym) built up a collection comprising 54 pieces by means of ten sculpture symposia, held from 1991 to 2015. Its head office -

an impressive combination of old and modern constructions designed and refurbished by Portuguese architects Eduardo Souto de Moura and Álvaro Siza Vieira - first opened its doors in May 2016, and has already become the most ambitious public art project in Portugal. Featuring artists from all over the globe, from China to Argentina, the artworks are distributed all across Santo Tirso, turning the entire town into a true open-air museum.

In addition to its undeniable artistic merits, several characteristics of MIEC made it ideal for the first Google Arts & Culture project to be developed within MISB, the main one being the intercultural nature of the museum itself. Within an area roughly covering 20 sq. km., artists of more than twenty different nationalities from four continents are represented, bringing to Santo Tirso a wide variety of discourses and providing "samples" of the most significant contemporary art trends and schools. This diversity allowed students to select a corpus directly related to the country or region under study, and to focus on the relationship between cultural assets and the economic and social advancement of a particular region.

The intercultural relationships established by the MIEC collection are not however confined to the artists' nationalities and artistic discourses. All of them site-specific, the pieces are involved in a continuous dialogue with their surroundings, taking and giving shape from and to the landscape, namely through the use of local materials (one of the requirements defined by the curators), like stone and tiles. The artworks are thus true "inhabitants" of the town, going through a symbolic process of adaptation that has allowed for growing interaction with the population.

The geographical location of Santo Tirso was also a relevant factor, due not only to its proximity to Porto (the most important urban centre in northern Portugal, and the second largest city in the country) and therefore to ISCAP, but to its position as a transitional area from Porto to the city of Braga and to the northern Minho region and Galicia, all of them connected through the A3 motorway. Consequently, MIEC may give additional visibility to Santo Tirso, turning the town from a "place for passing through" to a place to visit. The specific target audience of Google Arts &



Culture will certainly feel encouraged to get to know more and have first-hand experience of the artworks on display. The fact that Santo Tirso is not yet a tourist attraction in itself provides the possibility of assessing the impact of the project in terms of growth in the number of visitors and in the visibility of MIEC, as the venue is still a relatively new feature in the contemporary art scene, which is yet to develop its potential.

In order to fully develop that potential, MIEC has already held a considerable number of cultural events since the day of its opening. Contrary to several examples found in Portugal, in which the initial investment in infrastructure is not followed by a consistent programme of activities, MIEC has succeeded in presenting a series of initiatives, such as temporary exhibitions, educational programmes, lectures, performances, etc., the quality of which shows the commitment to turning the town into a cultural reference of more than local scope. This fact partly explains the warm enthusiasm with which MIEC has welcomed and embraced the Google Arts & Culture project, a very relevant aspect in what concerns MISB and its students, as the institutional support provided by MIEC included unrestricted access to the museum's documentary material.

As another important feature, it must be pointed out that MIEC offers suitable conditions for what has become known as "tourist experience", which, following the definition provided by Pine and Gilmore (1999: 12), includes a "set of activities in which individuals engage on personal terms". In fact, the visit made by the MISB students in October 2017 proved that both the museum and its surroundings were capable of catering for a wide variety of interests and expectations - from direct contact with and deeper understanding of contemporary art to a casual stroll through the streets and parks of Santo Tirso.

This being an ongoing project, more MISB students may become involved in it in the next school year, contributing with additional content and different viewpoints. As already pointed out, the MIEC collection currently contains 54 pieces, only 10 of which have been dealt with so far. There is plenty of room for growth, in order to

make this estate a marketable product that draws attention to Santo Tirso and includes this small and dynamic Portuguese town in a possible tourist route devoted to contemporary art and particularly public sculpture.

## **5. The project: designing a virtual exhibition on the Google Arts & Culture platform**

### *5.1. Virtual exhibitions*

Technological development and the spread of smartphones and tablets have contributed to the growth of virtual exhibitions, making it possible to overcome the limitations imposed by physical expositions and to increase users' interactivity, as it is a very efficient solution from an economic point of view. Foo (2008: 23) provides the following definition of a virtual exhibition:

A virtual exhibition (VE) is a Web-based hypermedia collection of captured or rendered multidimensional information objects, possibly stored in distributed networks, designed around a specific theme, topic concept or idea, and harnessed with state-of-art technology and architecture to deliver the user-centered and engaging experience of discovery, learning, contributing and being entertained through its nature of its dynamic product and service offerings.

If virtual exhibitions have in the past been criticized for their lack of "real experience", today, technological development allows for immersion and interactivity solutions that should not be neglected. The potential for the virtualization of national and international heritage and treasures has been already highlighted (Lester, 2006), since museums and archive collections are thus not limited by temporal, spatial, or geographical constraints. Anyone, at any time can access the contents on display, making the most of the artefacts shown to ever larger audiences.

Virtual exhibitions have the advantage of providing free access to collections that would otherwise remain unknown or hidden from view. Several museums and institutions have therefore created digital collections and virtual visits to their estates,

combining these visits with educational strategies in order to promote the institutions. These strategies often work as encouragement for the actual visit or as reminders of previous physical visits, which may thus be completed through digitized information. In fact, the mission of museums has changed dramatically over the past few years. Formerly, the main mission of Museums was the preservation and safekeeping of precious works of art, heritage or cultural heritage, whereas nowadays museums have also taken on an educational role (Gombault, 2003).

To this end, institutions must focus on strengthening their image and branding through promotional and marketing campaigns, which must necessarily use not only more traditional means, such as publications, lectures and symposia, but also through the strategic organization of properly planned and executed virtual exhibitions. Such an approach may also contribute to highlighting the institutional relevance and the social value of the organization, therefore creating a strong public profile. In turn, increasing the visibility and brand of the institution can be used to help ensure adequate funding and other resources, vital for their sustainability and future growth.

In fact, although the importance of virtual exhibitions was dismissed or neglected for several years, its current role has been increasingly highlighted, due to its multimodal character. As Foo explains:

While VEs have been critiqued in the past for its inability to provide the experience of the “real thing”, VEs can allow users to understand, discover, learn and do far more than physical exhibitions. By adopting a carefully researched user-centered design, VEs through hyper-linking supports both linear and non-linear discovery and learning pathways, creating learning opportunities that are difficult to replicate in physical exhibitions. The ability to engage in multiple forms of media (text, image, audio, sound, video, augmented reality and virtual reality components) on one page, having the ability to reverse, revisit, translate and read text tailored for different user groups, proficiencies and requirements, immersion in well-crafted theme games, etc., collectively helps to establish a deeper sense of understanding, awareness, and learning of contents than physical exhibits. VEs are therefore no longer viewed as

passing fads but an important logical companion and extension to physical exhibitions. (FOO, 2008:23)

### 5.2. *Designing a virtual exhibition at Google Arts&Culture*

Notwithstanding the various advantages of building virtual collections and heritage collections the design of a virtual exhibition also presents, as other authors have pointed out, some difficulties, namely due to the number of stakeholders involved in the process. Patel *et al.* (2005) pinpoint six groups of stakeholders who play different roles: 1) the Curator (the information keeper and the main person responsible for the selection of the artefacts); 2) the photographer, responsible for the digitalization of the images to be stored in the digital repository; 3) the cataloguer, responsible for data management, who catalogues and groups the different objects; 4) the modeller, responsible for a regularly updated description and interpretation of the object; 5) the curator of the exhibition, responsible for the exhibition as a whole and 6) the end users, or viewers of the exhibition.

Given the complexity and heterogeneity of the agents involved, virtual exhibitions must stick to a rigorous strategy, in order to achieve their objectives. It is possible to point out a set of characteristics that, according to Dumitrescu *et al.* (2014: 102), clearly seem to contribute to enhance the quality of virtual exhibitions:

- localization, that is, placing the user/visitor in context and making him familiar with the cultural elements presented;
- relevance, in order to attract as many visitors as possible, who find the exhibit appealing;
- interaction, i.e., giving users the possibility to interact with the application hosting the virtual exhibition, by zooming in or out on a picture, for instance, or by selecting something in order to get a detailed description;
- maintainability, or the possibility of being updated whenever new elements appear and must be added to the gallery, or when the authors want to expand on the descriptions or correct them;

- accessibility, to reach viewers who could never attend the exhibition in person.

The organization and execution of the virtual exhibition of the collection of the International Museum of Contemporary Sculpture of Santo Tirso on the Google Arts& Culture platform required a rigorous methodology throughout different stages: (1) knowledge and observation of the cultural assets and their sites; (2) bibliographical research and collection of materials (texts, images, objects, guides, musical works, audio-visuals, etc.); (3) going through all texts and designing the criteria (choice of images and design of the narrative of the virtual exhibition); (4) selection of images and construction of a multimodal narrative; (5) map of the virtual exhibitions; (6) creation of textual connectors to build up the script; (7) reviewing and testing to verify the validity; (8) final revision of texts and multimodal documents making up the basic contents of the virtual exhibition.

## **6. Pedagogical issues: objectives and results**

As Maurizio Forte (2018), professor of Classical Studies, Art and Visual Studies at Duke University, argues, "the importance of virtual reality systems in the applications of cultural heritage should be oriented toward the capacity to change ways and approaches to learning." Within the scope of the MA in Intercultural Studies for Business, the adoption of a PBL methodology involving the curation of a virtual exhibition of the MIEC collection in the Google Arts & Culture platform fulfills the following objectives: (1) to involve its members - MISB students and teachers - in an in-depth and collaborative research project; (2) to provide an opportunity to explore multiple perspectives of a certain topic; (3) to inform about the purpose and general guidelines of the International Museum of Contemporary Sculpture of Santo Tirso and its collection; and (4) to cooperate with others to foster communication and sharing of information and experiences, namely teachers, museum professionals, artists, etc. (Dumitrescu *et al.*, 2014: 103).

Since the course units involved in this project are optional, the teachers decided that they would share objectives, syllabus, learning outcomes, teaching methodologies and assessment methods. The objectives defined in the CUs of German, Spanish and French Culture III were: (1) to recognize the importance of the organizational culture in German / Spanish / French multinationals; (2) to understand, know and assess business models and marketing techniques in German / Spanish / French multinational companies through the study of authentic cases; (3) to improve critical thinking skills through real-world problem assessment and resolution; (4) to develop personal and intercultural skills as required for working with different cultures, such as leadership, risk assessment, creativity, interpersonal relationship building, and innovation. In order to try to meet the objectives outlined, the following syllabus was outlined:

1. Concepts and paradigms of the organizational culture of German / Spanish / French multinationals

- A. The Components of Organizational Culture

- B. Organizational Culture Values

- C. The various models of Organizational Culture

- 1.1. Organizational Culture

- A. The Role of culture in business management

- B. The limits of Organizational Culture

- 1.2 Case studies of organizational culture of German / Spanish / French multinationals

2. Culture, Arts and Business

- 2.1. The management of cultural and creative industries: how to market culture

The aim of the course is to develop the professional skills needed to understand the importance of French, Spanish and German languages and cultures in a global business world. To this end, teaching methodologies are active and include oral and written practical assignments in specific business-related contexts, dealing with

particular needs through authentic case studies. The teaching component is delivered in theoretical-practical classes with a workload of 3 hours per week, according to the curriculum plans of the respective course.

Theoretical points of the program are followed by a reflection and critical analysis of examples, leading to the development of practical work. Students will learn, by exploring and applying the acquired concepts, through autonomous and group work. Practical work is the subject of personal and group reflection, self/peer evaluation following a perspective of future learning and integration of the technologies and approaches developed throughout the semester. Particular importance is given to continuous assessment that allows student to demonstrate the competencies acquired with their work. This regime values competences and knowledge shown by students at the level of preparing individual/group assignments with written and oral presentations; carrying out practical exercises; participating in learning activities, projects and academic assignments; evaluating and discussing those assignments and analyzing and resolving problems arising from theoretical and/or practical reflection.

The objective of these subjects is to develop professional communication skills necessary to understand the importance of the French/German and Spanish Culture to enter the global business world. Methodologies and coursework includes written and oral proposals in business specific contexts, addressing particular needs and audiences via authentic business communication cases through a corpus-based lexical syllabus within a language-teaching context.

The proposed assessment methods include the final examination and the continuous assessment methods, the latter demanding attendance at 75% of the classes and based on the following parameters: for the Google Arts & Culture Project has a relative weight of 40% in the final grade, whereas the case studies carried out in class, punctuality and attendance, and proactivity account for the other 60%.

When choosing a PBL strategy, we in fact attempted to meet one of the general objectives of the MA in Intercultural Studies for Business, namely the development of

entrepreneurship skills linked to the creative industries, in which culture is seen as a profitable commodity. PBL, as has been shown in the literature, is an effective teaching-learning, student-centered strategy to promote active and in-depth learning by engaging students in real research and a collaborative environment. As Stephanie Bell argues:

Project-Based Learning (PBL) is an innovative approach to learning that teaches the multitude of critical strategies for success in the twenty-first century. Students drive their own learning through inquiry, as well as work collaboratively to research and create projects that reflect their knowledge. From gleaning new, viable technology skills, to becoming proficient communicators and advanced problem solvers, students benefit from this approach to instruction (Bell, 2010: 39).

Eleven students participated in this project (Table 1), ten of which carried out research and curation of one of the 54 sculptures of the MIEC collection, of their choice, and one student dealt with the MIEC head office:

<b>Student's Name</b>	<b>Sculpture chosen</b>	<b>Author of Sculpture</b>	<b>Sculptor's Nationality</b>
Alexandra Mechsheryakova	<i>The Guardian of the Sleeping Stone</i>	Mark Brusse	Netherlands
Ana Filipa Lopes	MIEC Headquarters		
Diana Fernandes	<i>Le Nom d'un Fou se trouve partout</i>	Paul Van Hoeydonck	Belgium
Diana Kruma	<i>The Nature of the Stone</i>	Reinhard Klessinger	Germany
Hugo Costa	<i>Diagonally Correct</i>	Leopoldo Maler	Argentina
Goreti Araújo	<i>Piège à Ciel</i>	Pierre Marie Lejeune	France
José Pereira	<i>Fetus</i>	Josep Maria Camí	Spain
Luísa Silva	<i>Razorblade</i>	Philippe Perrin	France



Sara Barros	<i>Cube</i>	Jacques Villeglé	France
Tiago Gonçalves	<i>Le Porteur de Vide</i>	Denis Monfleur	France
Vera Vieira	<i>Untitled</i>	Peter Klasen	Germany

Tab. 1 - Students involved in the Project and their chosen pieces

Self-assessments of the students and the opinions they shared anonymously by the end of the term demonstrate that, although still at a very early stage, this project may indeed be considered a success.

On the one hand, students expressed their enthusiasm for pursuing a real project, with a platform of great visibility such as Google:

"From the start I felt involved with this project. I found that to produce something that can be accessed, in 'real life', was so interesting and that it could serve as a great experiment and experience".

On the other hand, the possibility of making their work known to a wider audience also seems to have been a strong motivation:

"Overall, I considered the 'MIEC for Google Arts&Cultures' project quite interesting, since I was not very familiar with this particular product of Google and it sure made me more aware of all the potential it has. It was also a matter of pride, I guess, because not every day we are presented with the possibility to share something that comes from Portugal with the whole wide world."

Students were equally able to recognize the importance of collaborative work not only in research but also due to the feedback they received from their peers, which allowed them to improve their own work:

"Regarding the process and dynamics of the project, I believe that receiving feedback from some of my colleagues and giving feedback was of the uttermost importance since I could have an idea on how to follow a common pattern."

However, they also took a critical stance towards the project, suggesting improvements and changes:

"A few suggestions that I want to transmit are related with the evolution of the project throughout the semester. I feel that the addition of more small assignments will show the class and the professor a sense of development, mainly if it is related with the accomplishment of small tasks, such as 'presenting a few pictures, texts, ideas', and having debates with all the professors in a joint class. Also, I feel that the addition of more masterclasses related with the subject would be an extremely positive point, as the students would be able to get a better understanding on tools such as 'video, audio and image editing', if possible."

Overall, the final assessment of the project appears to have been clearly positive, as one of the students involved points out:

"Overall, I must say that my expectations didn't fall short from the reality. I admit that in the beginning of this project I felt a little bit lost, not knowing what path to follow or what direction this assignment would take, but soon it all changed, when we received the material from the museum, as I had plenty of information to rely on, and some general guidelines from the professors involved. A huge factor that played an important role on the making of this project was the visit we took to the museum. In my opinion, it was the tipping point where we students, as a whole, could figure out what we were headed for. Seeing the sculptures live and hearing the explanation of the museum's guide really made me more comfortable and motivated to work on this assignment. Nonetheless, the communication between the professors and students could not have been more balanced, as all of us, in my opinion, had the time to express their vision and outlook on certain aspects and receive feedback, both from the professors and the students. Also, the professors were very appreciative of the ideas and feedback students had to offer. Generally, the outcome of this project was exceptionally positive. I will certainly be glad to be part of this project in a near future, as I feel that I want to accomplish and see, in fact, the information being uploaded to the Google Arts & Culture, with the input that I've developed."

## 7. Conclusions

Faithful to a job creation policy, the MA in Intercultural Studies for Business envisages the knowledge of culture as a profitable area, indispensable to any company, both as a tool and as an agent of economic growth. The comparative study of cultures allows the graduates to adapt and develop professionally in the most diverse environments, articulating intercultural studies with economics, communication, politics, history, management and the media, to create a professional profile with increasing demand in business, publishing, communication, management and political and administrative organizations in different fields, and institutions within the global context. MISB was designed not only to respond to the market needs, but also to fit the mission of ISCAP-P.PORTO: the specialized training in business sciences. For this reason, the career prospects are linked to communication, cultural planning, marketing and advertising, international management and trade, local and central authorities, public and international relations, tourism, hotel and hotel management, publishing and book trade, translation, international project management, socio-cultural mediation, NGO, teaching and coaching.

In this sense, the implementation of an interdisciplinary PBL approach, involving students, teachers and external institutions – such as the International Museum of Contemporary Sculpture of Santo Tirso, - in the design of a Virtual Exhibition in the Google Arts & Culture platform, tries to correspond to the needs of a training that responds to the demands of the market and engages students in the creation and management of a project that combines cultural entrepreneurship and creative industries. Taking as a starting point MIEC's exceptional collection, students were challenged to investigate in a deeper way the concept of public art and its relation with the surrounding space and the target audience. In addition, they had to create a narrative that would support the presentation and curation of a virtual exhibition, with the objective of promoting and making accessible the collection of this Museum to a wider audience. Most especially, they have experienced the sense of

accomplishment provided by participating in a genuine project and carrying out a real task with measurable effects in publicizing the Museum. As Bell claims:

Real-world tasks run the gamut in terms of necessary skills. It is important to remember that even though a project may be based in one curricular area, it crosses over into all areas of traditional academic studies. Evidence exists that through PBL, students become better researchers, problem solvers, and higher-order thinkers (Gultekin 2005). Research supports that students using PBL perform better on both standardized assessments and project tests than students in traditional direct instruction programs, and that they learn not only real-world application of skills, but also analytic thinking (Bell, 2010:42).

The team that promotes the project intends to give it continuity, with the cooperation of MIEC, but also to extend the initiative to other museums and institutions and eventually encourage the creation of a possible roadmap for public art in northern Portugal.

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