



UNIVERSIDADE  
CATÓLICA  
PORTUGUESA

CULTURGEST: MANAGING AUDIENCE(S) IN A  
MULTIDISCIPLINARY SPACE

Internship Report to Universidade Católica Portuguesa to  
obtain a Master's Degree in Management of the Arts and  
Culture

By

Tiphaine Duchâteau

Universidade Católica Portuguesa

(May 2023)



UNIVERSIDADE  
CATÓLICA  
PORTUGUESA

CULTURGEST: MANAGING AUDIENCE(S) IN A  
MULTIDISCIPLINARY SPACE  
INTERNSHIP REPORT

Internship Report to Universidade Católica Portuguesa to  
obtain a Master's Degree in Culture Studies, Management  
of the Arts and Culture

Tiphaine Duchâteau

Under the supervision of Joana Oliveira de Almeida  
Bacelar Moura

(May 2023)

# Abstract

Numerous cultural institutions are actively engaged in seeking ways to broaden their audience, recognizing that this effort is not solely a matter of financial sustainability, but lies at the heart of their democratic and social responsibility. Culturgest, a key player in Lisbon's cultural landscape, provides an ideal case study for audience development. This internship report first defines the terms surrounding the object of research, develops a comprehensive theoretical framework around cultural institutions, and focuses on the field of audience development. This further allows for an analysis of Culturgest's identity and communication strategies, concluded by tailored suggestions for building new audience development strategies.

**Keywords:** audience development, cultural institution, Culturgest

Várias instituições culturais estão activamente empenhadas na procura de formas de alargar as suas audiências, reconhecendo que este esforço não se resume a uma questão de sustentabilidade financeira, estando também no cerne a sua responsabilidade social e democrática. Culturgest, uma instituição-chave no horizonte cultural de Lisboa, é ideal como caso de estudo sobre desenvolvimento de audiências. Este relatório de estágio começa por se debruçar sobre a definição de conceitos adjacentes ao objecto de investigação, desenvolvendo um quadro teórico compreensivo de a instituições culturais, com foco na temática do desenvolvimento de audiência, abrindo caminho para uma análise da identidade e estratégias de comunicação da Culturgest, concluindo com deliberações sobre formas e estratégias de construção de audiências.

**Palavras-chave:** audience development, cultural institution, Culturgest

# Contents

<b>Introduction</b>	<b>2</b>
<b>I Theory</b>	<b>6</b>
<b>1 Definitions</b>	<b>7</b>
1.1 Communication . . . . .	7
1.2 Art centre vs museum: . . . . .	10
1.3 Public and audiences: . . . . .	13
1.4 Contemporary art defined by audiences . . . . .	15
<b>2 Museums as Actors and Mirrors of Societal Evolution</b>	<b>19</b>
2.1 From modernity to postmodernity . . . . .	20
2.2 The museum today: different approaches . . . . .	23
<b>3 On Audiences</b>	<b>30</b>
3.1 Bourdieu, the habitus, and the report on Portuguese cultural habits . . . . .	30
3.2 Understanding the omnivorous audience . . . . .	41
3.3 Background of audience development . . . . .	43
3.4 Some audience research models . . . . .	51

<b>II</b>	<b>Analysis</b>	<b>57</b>
<b>4</b>	<b>Shaping the Image of Culturgest</b>	<b>58</b>
4.1	Historical background . . . . .	58
4.2	Culturgest's portrayal of itself . . . . .	63
4.2.1	Webpage presentation . . . . .	63
4.2.2	Staff opinion . . . . .	65
4.2.3	Culturgest's public . . . . .	68
4.3	Culturgest's communication . . . . .	71
4.3.1	Digital . . . . .	73
4.3.2	Physical . . . . .	84
<b>5</b>	<b>Further Possibilities for Development at Culturgest</b>	<b>92</b>
	<b>Conclusion</b>	<b>98</b>
	<b>Bibliography</b>	<b>109</b>
	<b>Annexes</b>	<b>111</b>
<b>A</b>	<b>Programming of April, May, June, July 1995</b>	<b>111</b>
<b>B</b>	<b>Interviews</b>	<b>116</b>
B.1	Catarina Medina . . . . .	116
B.2	Mark Deputter . . . . .	144
B.3	Paula Tavares Santos . . . . .	162

# List of Figures

3.1	The field of cultural production in the field of power and in the social space (Bourdieu 1996, 124) . . . . .	32
3.2	Bourdieu’s theory of cultural change and the ‘inverted U-curve’ (Hilgers and Mangez 2014, 12) . . . . .	33
3.3	People who went to the cinema, sorted by sociographic characteristics (%) (Pais, Magalhães, and Antunes 2022, 34) . . . . .	36
3.4	Sociographic characteristics of the visitors of museums, historical monuments, archaeological sites and art galleries (%) (Pais, Magalhães, and Antunes 2022, 29) . . . . .	38
3.5	Leading Change for Audience Diversification model (Glow, Kershaw, and Reason 2021, 136) . . . . .	52
4.1	Evolution of the public per area 2016-2020 (Culturgest 2021) . . . . .	69
4.2	Culturgest’s target audience (Medina 2022, 60) . . . . .	70
4.3	Past logo of Culturgest . . . . .	72
4.4	Current logo of Culturgest . . . . .	73
4.5	Screenshot from Culturgest’s Instagram profile on August 3rd, 2022 . . . . .	75
4.6	The evolution of Culturgest’s instagram (Medina 2022, 59) . . . . .	77
4.7	Evolution of Culturgest’s Facebook page and Instagram page followers (Culturgest 2021, 111) . . . . .	78
4.8	Screenshot of the landing page of Culturgest on August 18th, 2022 . . . . .	80

4.9	Screenshot of the landing page of Culturgest on June 11th, 2018, before the rebranding . . . . .	80
4.10	Evolution of Culturgest’s website traffic (Culturgest 2021, 112) . . . . .	82
4.11	Screenshot of Culturgest’s agenda (season 2021/2022 - February to August)	85
4.12	Culturgest’s facade, August 2021, Google Street view . . . . .	86

# List of Tables

2.1	Essential developments in modern, postmodern and transformative understandings (Nielsen 2014, 27) . . . . .	26
3.1	People that attended shows and concerts in the 12 months before the start of the pandemic, by income and professional class (%) (Pais, Magalhães, and Antunes 2022, 36) . . . . .	37
3.2	Different Types of Audience Development (Kawashima 2000, 8) . . . . .	44
3.3	Product-led vs. Target-led Approaches . . . . .	49

All texts have been translated by me, unless noted otherwise.

# **Introduction**

The Culturgest foundation was created in 1993 and is considered one of the biggest and most influential art centres in Portugal. As a multidisciplinary space, it offers a wide range of programming, focusing mainly on contemporary arts. Located in Lisbon, the foundation also has a smaller branch in the city of Oporto (with mostly visual art exhibitions)<sup>1</sup>. This report was initially motivated by a personal reflexion on the democratic and social roles of cultural institutions; as a student, I wanted to delve into the underlying structures that govern such institutions, to better understand how they may serve the greater good, or conversely, perpetuate social inequalities. While the attainment of perfect practice may be elusive, engaging in such a critical exercise helped me define principles to guide my future professional endeavors. As such, this report provides a broad perspective on audience development and applies it to the specific context of Culturgest, where I spent six months as an intern. Being a key actor in the cultural landscape of Lisbon, the institution constitutes an ideal case-study to investigate the problematics raised by audience development, and my own personal experience as an intern has afforded me the opportunity to engage in phenomenological research within this context.

The first part of this report lays a comprehensive theoretical framework to allow a proper analysis of Culturgest's audience development strategy. Within this part, a first chapter contextualizes the matter of this report: audience development for art institutions. A deeper understanding of the terms communication, art centre, museum, public, audience and contemporary art reveals the complexity of their interrelations and the evolution of their meanings. Communication, for instance, has taken on new forms in the postmodern era, as it is no longer limited to the transmission of information from a sender to a receiver but is now a complex process that involves multiple parties with different interests and perspectives. Art centres and museums have also undergone a transformation. The lines separating them become more and more blurry, taking characteristics of one another, in a postmodern fashion. Ultimately, Culturgest is analysed as an art centre/cultural institution, a place where art is exhibited and consumed, but also as an active agent that shapes and reflects cultural and social values.

1. This report does not make references to the branch of Oporto.

The second chapter of the first part is dedicated to museums and their evolution. Museums have followed the progression of society and developed new ways of operating along their existence: they have been greatly influenced by modernity and still reflect its impact, even as they adapt to the changes in society that are theorized by postmodernism. One of these changes is the focus on audience development, as art institutions have to be more inclusive, pushed by financial and social imperatives. Therefore, the shift from modernism to postmodernism is not merely a historical event, but an ongoing process that affects the way we perceive and interact with art and culture. New terminologies are also proposed by some scholars to designate today's museum and try to decipher the ways in which we are directing ourselves.

The third chapter is dedicated to audiences: retrieving from the field of sociology, it explains how art consumption is linked to different sociological factors, such as one's social condition, and is illustrated by the report on Portuguese cultural habits, providing quantitative data. It also analyses the field of cultural production, how actors play out in that field, and the patterns behind cultural consumption. An updated take on Bourdieu's work on social distinction dwells on the omnivorous cultural consumption displayed by a significant proportion of the population, which can also be linked to the postmodern shift. This analysis is fundamental to better approach an institution like Culturgest, that holds multidisciplinary and artistic contemporary creation at the core of its identity. Furthermore, a thorough look at the field of audience development is proposed, in which the shift from modernity to postmodernity reveals again itself to be important, as it has shaped the very notion we have of culture and the consequent cultural policies and institutions that we have built. Following this section, two approaches to audience development are explored: the target-led one (informed by sociology) and the product-led one (based on cultural universalism). This report advocates for a holistic approach to culture, which rejects the historical advocacy for cultural universalism. Cultural institutions, more than just displaying and producing art, have an inherent democratic role, and it is only by reflecting on the historicity of the museal field, on sociology, that they can contribute actively to the well-being of society and its progression. As there are always more nuances to add, this section presents some of the debates and nuances inherent to this field. Lastly, some audience development models are shown and are used to reflect

on the existing strategies at Culturgest, but also to point at possible improvements.

The second part of this report is the case-study of Culturgest, where I spent six months as an intern. This experience helped me get a better understanding of the institution strategies, identity and functioning, but also allowed me to interview the artistic director Mark Deputter, the head of communication Catarina Medina, the head of production Mariana Cardoso de Lemos and the archivist, Paula Santos de Tavares. This collection of interviews, used as qualitative data, provides inside perspectives on the institution's strategies and identity. My own experience also constitutes a form of qualitative research, in a phenomenological fashion, that pushed me to investigate more some specific points, and showed me more intimately the functioning of such an institution. A first section presents a brief history of the institution, providing important context to better understand its position within Lisbon's cultural landscape. The historical overview is intended to show the evolution of Culturgest, which has established itself as a key actor in Portugal's cultural scene over the past three decades. By tracing its roots, evolution, and current status, this section aims to offer a comprehensive understanding of the factors that have contributed to Culturgest's success, as well as the challenges that it has had to face and overcome in order to maintain its relevance and appeal to diverse audiences.

Culturgest's identity and communication is then analysed, using archives, journal articles, data retrieved from Culturgest and the interviews, constituting both quantitative and qualitative data, showing how the institution presents itself (its core values) and how does the staff perceive the institution. Subsequently, this allows for a better understanding of its audience and of its objectives in terms of audience development. It also relates the profound changes the institution has undergone since the arrival of the current artistic director, Mark Deputter. The positive outcomes from the implementation of new communication strategies by the current head of communication, Catarina Medina, testify to Culturgest's adaptability and willingness to evolve with the times. However, despite these strengths, the institution still faces challenges such as a formal and rigid perception by the public, which can hinder its growth and expansion.

Overall, this mixed-method approach offers several advantages. On one hand, qualitative data is crucial in the field of audience development as it captures individual experiences

and subjective perspectives which are essential in understanding the nuances that are associated with a cultural institution's identity, artistic direction, programming, and communication. On the other hand, qualitative data helps establish cause-and-effect relationships. Aside from the report on Portuguese cultural habits that serves as a tool for contextualization, the outcomes of the policies implemented by Culturgest's current artistic direction can be seen in the various figures provided in the institution's annual reports.

In the final chapter of this internship report, research-based suggestions are presented for Culturgest's audience development. These suggestions take into account the institution's identity, challenges, and opportunities, and aim to promote an innovative and inclusive audience development strategy, complementing the institution's contemporary characteristic.

**Part I**

**Theory**

# 1 Definitions

To begin with, some notions have to be laid out in order to establish a framework and global understanding of audience development and its problematics. This section offers a definition of communication, explains the differences between the art centre versus the museum, public versus audiences, and a definition of contemporary art from an audience perspective. This choice draws on the reflection of the title and object of this report: audience development for an art institution. Considering that audience development aims at gaining more visitors, communication is necessarily a part of this goal. It also calls for a definition of what is an audience, what is an art institution and what are the purposes of a said art institution. As Culturgest mainly focuses on artistic contemporary creation, the definition of contemporary art (from an audience perspective) is essential to understand the frame of the institution's audience.

## 1.1 Communication

Communication is a broad concept that can be sometimes difficult to pin down to a single understating but is, ultimately, at the core of museums: museums communicate, engage with their audiences and with society. Thus, conducting an analysis by looking at museums as communicators can bring out some interesting points for this report.

In the foundations of communication theory, we find Lasswell with the following definition: in the act of conveying information, there are one or several emitters (E), one or several receivers (R) and they communicate through a channel (ECR model) (Lasswell 1948). This general concept can be expanded to machines, animals and social life (Desvallées and

Mairesse 2010, 28).

Lasswell further theorizes communication through a model that suffers from several issues: it is unilateral, in an E to C to R fashion, it "is based upon technical processes, and ignores the social and cultural aspects of these processes" (Hooper-Greenhill 2000a, 15). As such, it is far too simplistic for the complexities of the human reality. It can be defined through terms "such as 'imparting', 'transmitting', and 'sending'" (15). Moreover, Hooper-Greenhill adds that it is strongly linked to modernity (which will be explained in more details in the second chapter), and as such, holds problematic moralistic components:

The secular metaphors of transmission, for example, hide the links to religious practices, those of evangelism and conversion. Movements of people in space were frequently impelled by desires to extend 'civilisation' through the implantation of Christianity. This moral component, of purportedly improving patterns of life, of making things 'better' for others by the giving of new information, is deeply embedded in this understanding of communication. It can be found in 19th-century paternalism, in gender relations, in forms of education. (15–16)

The other common definition of communication relates to an interactive one, meaning, communication done in a reciprocal fashion (Desvallées and Mairesse 2010, 29).

Hooper-Greenhill calls this understanding of communication the "cultural approach", "focus[ing] more closely on how meaning is made, [seeing] communication as an integral part of culture as a whole [which] insists on the constructed character of both culture and communication" (Hooper-Greenhill 2000a, 20–21).

This shift from a unilateral to an interactive type of communication in museums will be further explained in the second section of this chapter, as it accompanied and is representative of their evolution of museums (from the modernist to the postmodern museum). To sum it up, by the end of the 20th, museums underwent a profound re-orientation: they started to deploy new communication tools and investigating their audiences (with visitor studies and surveys) resulting in consequent investments in their communication departments but also in a paradigm shift in regard to the way in which they apply this communication. Many reasons explain this change, whether they be political, financial, social, cultural or educational (Hooper-Greenhill 1994; Hooper-Greenhill 2000b; Nielsen 2017).

The 2022's definition of museums by ICOM<sup>2</sup> emphasized communication as being

2. "ICOM" stands for "International Council of Museums"

one of the core function of museums: "A museum is a [...] permanent institution [...] that researches, collects, conserves, interprets and exhibits tangible and intangible heritage [...]"<sup>3</sup>.

Beyond a mere presentation of the objects and collection, museums' audiences have now access to (some of) the research and information surrounding these exhibitions. ICOM thus presents the communication as being twofold, as it

"emerges both as the presentation of the results of research undertaken into the collections (catalogues, articles, conferences, exhibitions) and as the provision of information about the objects in the collections (the permanent exhibition and the information connected with it)". (Desvallées and Mairesse 2010, 29)

As a result, Hooper-Greenhill (1994) draws parallels with the field of mass communication: the unilateralism mentioned above has several consequences. Just like when we are watching television, in a classic exhibition display in a museum, the spectator has no way to answer back. These "mass communication" methods are unnatural ways of communicating and, as one party is absent, it is difficult to evaluate the success of the communication (35). Furthermore, the curatorial team can be compared to the TV-programmer team: both are interested in creating a captivating message for the recipient, and both are absent when the message is delivered (36). However, this does not mean that the spectator does not engage with the work or the object, both in the situation of a museum display or when watching television (Hooper-Greenhill 1994; Livingstone 2005).

In this light, having a more audience-based approach can mean bringing the curatorial team (which was absent) back to the communication momentum, interacting with the audience, for example with "natural communication, through talks, guided tours, meet-the-curator sessions, demonstrations, handling sessions, enquiries, discussion groups and social events" (Hooper-Greenhill 1994, 37), thus distancing itself from a mass communication method. There are many ways in which museums can experiment with communication, as several solutions/strategies can co-exist (36–37).

After Lasswell, several other models of communication have arisen which have introduced the idea of power in this discussion, developing a more complex and reflexive understanding of the production of exhibitions (Cameron 1968; Miles 1986; Knez and Wright

3. International Council of Museums (ICOM), Museum definition, <https://icom.museum/en/resources/standards-guidelines/museum-definition/> accessed on the 25th of August 2022

1970 qtd. in Hooper-Greenhill 1994, 46). Macdonald (1998) has proposed a thorough analysis in her book *The Politics of Display*, which "explores museums' celebrations and silences, their life behind the scenes, and the consequences of their 'weight'. It looks at the processes involved in, and the political consequences of, museum display" (xii). Museums are not neutral, although they "have most frequently presented themselves as, and been thought to be, outside –or above– politics" (xii), and the communication via the display consequently needs to be questioned.

Finally, the digital means have brought a new paradigm of active participation between the institution and its public. For Jenkins (2006), the 21st century can be considered a convergent media culture, with the interaction of old and new media creating new forms of communication, the emergence of participatory culture and the creation of collective intelligence, where problems are resolved through communication with different partners who contribute to a whole, each in their own ways. This means that the chronic lack of interactivity in museum communication –which has been a critique developed along this section–, is now an addressed issue. Cultural institutions are shifting from a transmission model (thus, unilateral), to a more participatory one, where they can fulfil the function of satisfying the requirements of leisure and enjoyment, fundamental to the construction of communities' representations and identities (Centeno 2021, 328).

These new exciting changes did bring museums to a more participatory and interactive model but some, like Hodge (2011), argue that the revolution has not really taken place since fighting against linearity presumes the continuation of linear communication models (Nielsen 2017, 5).

## **1.2 Art centre vs museum:**

A starting point in this project is to categorize the object of my internship report. What is Culturgest? An art centre, a cultural institution, a museum? "Cultural institution" is a broad term that can include both art centre and museum, but also and not limited to "live performance institutions, libraries and community cultural centres" (OMC Working Group

et al. 2014, 14)<sup>4</sup>. The OMC working group adds that they chose not to have an exclusive definition of cultural institution and art. In their report, they decided to focus on publicly funded institutions working in the field of culture. This approach to cultural institutions varies between countries, but the publicly funded institution is the prevalent system in Latin European countries, which includes Portugal (Desvallées and Mairesse 2010, 70–71). In light of this broad definition, it is safe to say that Culturgest is a cultural institution.

As for which type of cultural institution Culturgest is, an analysis on the terminology surrounding museums has to be conducted. This terminology is constantly evolving, and the museum itself has undergone a significant transformation in recent decades. Rather than the rigidity and exclusivity of the past, museums today are reinventing themselves to become more open, accessible, and community-oriented. The International Council of Museums (ICOM) updated its definition of the museum in August 2022<sup>5</sup>:

A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.

Compared to the 2007 version<sup>6</sup>, ICOM added crucial elements of ethics, participation of communities, accessibility, diversity, inclusivity and sustainability, effectively reflecting the debates surrounding the civic role of museums.

On one hand, De Carli and Luckner suggest that although museums are distinct from cultural institutions, their evolution has had a significant impact on the concept of cultural institutions as a whole. Despite their differences, museums and cultural centres share some common characteristics such as being non-profit, permanent institutions serving society, open to the public, and committed to the development of society. Furthermore, the distinction between cultural centres and museums has become increasingly blurry over time, with museums

4. OMC stands for "Open Method of Coordination"

5. International Council of Museums (ICOM), Museum definition, <https://icom.museum/en/resources/standards-guidelines/museum-definition/> accessed 15th of February 2023

6. "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment." To see previous definitions: "Icom Museum Definition," Embassy of Culture, March 7, 2022, <https://embassy-of-culture.com/project/icom-museum-definition/>.

conducting activities beyond their permanent or temporary exhibitions, and art centres having their own collections and exhibition halls (De Carli and Luckner 2012, 17).

On the other hand, art centres also influenced the definition of museums. They were originally<sup>7</sup> thought and conceived as a counter places to museums: non-conformist places, at the service of the community, showing other types of art, less restrained on their cultural and artistic programming than a museum, and not holding any permanent exhibition (Maurício 2016, 128). To a certain extent, art centres are reflections of the changes that the 1970s and 80s have seen in the discourses on museums and their display: "Art centres contributed with new space configurations and new ways of designing and curating avant-garde exhibitions, possibly as a direct consequence of the characteristics of the alternative locations that they initially occupied – old abandoned factories, warehouses, or even schools." (129).

Currently, according to Spanish museum studies scholar Luis Alonso Fernández, the primary difference between art centres and museums lies in the fact that art centres do not have the responsibility of collecting or preserving works of art. Instead, they prioritize community engagement and entertainment as their main goals (Fernández 2001 qtd. in Maurício 2016, 128).

De Carli & Luckner follow the same direction, by putting the emphasis on culture for cultural/art centres, as in promoting cultural values "among the members of [their] communit[ies]", and with a structure that is "based on broad spaces" with a variety of cultural manifestation that enrich the social fabric of the local population (De Carli and Luckner 2012, 17).

Overall, the definition of a "cultural institution" is up for debate among scholars, with a prevailing notion of hybridity where each type of institution (museum or cultural centre)

7. The genesis of the art centre can be traced back to the German *Kunsthallen*: "The Kunsthalle, as a temporary exhibition space, is an institutional building devoid of compromise largely associated with the collecting or selling of art. It came to existence in German speaking regions in the 19th century, its intent was to bring art to the city and its people; it was conceived as a place to show contemporary art and to discuss contemporary issues within its society, thus introducing "art" to a broader audience. In short, the Kunsthalle can be summarized as a building typology dedicated to delivering "Kunst für alle" art for all. This public building has always been an important typology throughout history, still today the Kunsthalle is a prominent institution in the theory and practice of contemporary art that sets it apart from other art institutions around the world. From the start its aim was to promote art with an international focus, this impetus towards a global scene has been maintained." (Prieto 2016)

takes on characteristics from the other. As for Culturgest, I argue that it can be considered as a museological space and as such, the field of museology fits in its analysis. The foundation has a private and permanent collection<sup>8</sup> that it displays at times, but its hybrid format (conference space, gallery, community centre, artistic residency) is best described as a cultural or art centre.

### 1.3 Public and audiences:

In everyday language, the terms public and audience are usually interchangeable. As the focus of this report is on audiences, it is necessary to investigate the nuances of both concepts so to arrive at a better understanding of the object of study.

The ICOM defines the term "public" in two different ways, depending on whether it is used as a noun or adjective<sup>9</sup>.

When used as a noun, the word "public" refers to the museum users, the museum public. The definition is not limited to the actual user public, but also encompasses the whole population addressed by the establishment (Desvallées and Mairesse 2010, 71–72). This notion of public is central to the definition of museums<sup>10</sup>.

As seen previously, museums have evolved in the 20th century by shifting towards a more participatory approach in engaging with visitors, and the current ICOM definition of museums emphasizes this shift by prioritizing diversity and inclusivity. This growing presence of the notion of the public can be seen in the development of exhibition critics (who sometimes present themselves as "public advocates" or "for the voice of the public") and the use of a wide synonym vocabulary: "people, public at large, non-public, distant public, disabled or frail; users, visitors, observers, spectators, consumers, audience, etc." (72).

8. "Coleção Da Caixa Geral De Depósitos," Culturgest, July 5, 2022, <https://www.culturgest.pt/pt/colecao/>

9. Briefly said, the adjective "public" in "public museums" clarifies a legal situation: public museums are financed and administered by the people and are considered public services. They must follow rules and ethical principles, and cannot be run as commercial enterprises. The 2022 ICOM's definition of the museum emphasizes notions of diversity, accessibility, inclusivity, and presupposes the museum as being non-profit and ethical.

10. ICOM states various countries and their laws on museums where the word "public" is used: for example, in French law, it is a "collection... the conservation and display of which are of public interest and intended for public knowledge, education and enjoyment" (Legifrance 2002 qtd. in Desvallées and Mairesse 2010, 72)

Since the end of the 1980s, we can also observe a turn towards the public in museal action, showing the crescent importance of museum visits as well as the needs and expectations of visitors, that can be put in parallel with the "commercial trend of museums" (Desvallées and Mairesse 2010, 72). This shift has already been aforementioned in this report and will be further investigated.

To distinguish the word public and its many synonyms (in which we find "audience"), several points can be made that draw their body of theory mainly from media and communication studies. In *On the Relation between audiences and public*, Livingstone (2005) argues that the two words "do not refer to wholly separate realities" but rather that "in a thoroughly mediated world, audiences and publics, along with communities, nations, markets and crowds, are composed of the same people" (2). The terms are ambiguous to start with, but the small differences and what they entail are worth investigating.

It is actually common to see them in opposition, where 'public' is viewed positively, and 'audience' is viewed negatively. 'Public' refers to the society, the civic, as in 'public debate', 'public good'; the publics are critically engaged, politically significant. 'Audience', conversely, usually relates to the private domain, and is viewed as a consisting of a mass of trivial, passive, anonymous individuals.

Hartley also defined audience through the anonymous mass:

The term audience is used to describe a large number of unidentifiable people, usually united by their participation in media use. Given the varying demographics of this group, not to mention variations between nations, the concept itself is a means by which such an unknowable group can be imagined. Naming an audience usually also involves homogenising it, ascribing to it certain characteristics, needs, desires and concerns. The audience is a construction motivated by the paradigm in which it is imagined. (Hartley 2002, 11)

Other authors have a definition closer to the one of the public, such as McQuail:

[An audience is] a collectivity which is formed either in response to media (channels and content) or out of independently existing social forces (when it corresponds to an existing social group or category or the result of activities by a social group to provide itself with its own channels of communication media). Often it is inextricably both at the same time (McQuail 1987, 215).

Some even go further, such as Michael Warner. In *Publics and Counterpublics* (2005) he distinguishes between *a* public and *the* public. When we refer to *the* public, it is understood

as a kind of social totality, the people in general, organized in a community (the nation, the city etc.). By calling it *the* public, we assume that others exist, but they are assumed not to matter. When we refer to *a* public, it can refer to the concrete audience, the people actually facing the performance. It also has a sense of totality, as the individuals making up this public are all bound by the experience of the event, physically sharing the space. But Warner gives us a third definition: the public that comes into being only in relation to texts and their circulation (as the public of this report). As such, for Warner, the notion of public is bigger than the notion of audience, there could be an infinite number of publics in the social totality (Warner 2005, 48–51).

As shown here, there are various points of view on the subject, but audiences, public, users, visitors, spectators, all refer to the core subject of this report. As the field I am relating to the most in this report is *audience* development (and not *public* development, which would be ambiguous), I chose to mainly use the word audience in the rest of this report, although its synonyms are also valid and present throughout this work.

## **1.4 Contemporary art defined by audiences**

As Culturgest defines its programming around contemporary art creation, it seems essential to define what is contemporary art, and if it is not possible to define it clearly, at least to have an overview on the debate surrounding the term, its uses, but most importantly, the vision that the public has of contemporary art. This could help better define the identity of the cultural institution, consequently affecting the way it envisions its communication and programming, as well as its relation with the audience.

Regarding the definition of "contemporary creation", Culturgest does not offer a precise definition of the term, as shown in my interview with Mark Deputter. The artistic director mostly defines the concept of "contemporary art" through temporality and not as a genre, as it is "difficult to defend that it is a genre because it is [...] so diverse" and he admits not having "a good answer to that". For him, a "certain distance" will be needed "to see [what] is in all this diversity, because it [grows] in various directions". In the interview, he then recalled the start of his career, when "this international thing [...] was just at the beginning", when

people ”found it already incredible for performances to go to Amsterdam from Brussels or to Paris”. He further stated the situation has rapidly changed in the last decades: ”nowadays, [contemporary art] is so multinational” and the ”evolutions are different also in different parts of the world”.

From an audience development perspective, the question of contemporaneity has been addressed by Pitts and Price, in their study published in *Understanding Audiences for the Contemporary Arts* (2020)<sup>11</sup>. From this study, they have retrieved several key-points that define what ”contemporary art” means to the participants (keeping in mind that their ”re-search has been with current attenders of contemporary arts events – the people one might expect to feel comfortable and at home in their theatre seats or wandering around a gallery” (Pitts and Price 2020, 194)):

1. Artwork that is made recently, or since 1970, or by living/young artists.
2. Artwork in which the artist is seeking to experiment, break boundaries and push the art form forward, taking a risk that it may not work, often strange and bizarre
3. Artwork that responds to or says something about our times, often prompting the audience to confront their own existing beliefs.
4. Artwork that sits outside the mainstream, often deliberately rejecting ideas of entertainment and mass appeal. (42)

Furthermore, the adjective ”contemporary” applied to an artistic discipline evokes different tropes: for film, the term is ”rendered meaningless with genre distinctions (romcom, horror, action) and differences in production (Hollywood, arthouse, independent) taking on greater significance” (43), almost similarly to as with music, where ”new music stereotypes were difficult to pin down, since contemporary music was often interpreted as popular music” (45)<sup>12</sup>.

11. They have conducted the ”largest qualitative study of contemporary arts audiences in the UK to date. Stretching across disciplines, a wide range of arts organizations, and four cities, this study draws out the insights provided by 187 individual interviews and the detail of over 1.5 million words.” (Pitts and Price 2020, xiii).

12. To explain this lack of description through the adjective contemporary for these two art forms, the researchers point out to technology, as having ”a strong role in shaping the relationship between contemporary

The strongest stereotypes against contemporary art are to be found in dance, with the participants "struggl[ing] to see the skill or any beauty in the dancers' movements", emphasizing the "weirdness in the way in which dancers are dressed and in the way they move, potentially being different for the sake of it", interchanging contemporary dance with the term interpretative dance, and echoing it to "the music used for contemporary dance [deemed as] weird and 'off-beat'" (Pitts and Price 2020, 45).

For contemporary visual art, participants were divided in their appreciation of the artistic skill of some artists, but many related the perception of skill to beauty (45).

Contemporary theatre is the discipline with the "fewest stereotypes" compared to visual art and dance, "perhaps because the continued popularity of musical theatre gave an awareness that new works could still be accessible and enjoyable", although some participants expressed anxiety about the participatory and experimental setting that contemporary theatre can have (46).

Overall, two common stereotypes about contemporary art are highlighted: a perceived lack of *skill* in the artwork being produced, and difficulty in understanding the artist's message (the *meaning* of the artwork). Participants expressed frustration towards artists that they considered as putting little effort into their work, "designated 'art' simply because it was made by an artist", as well as frustration in incomprehensible works (47). This critique was not held against classical art, which suggests "that it is something about the artwork being experimental or weird that causes participants to search for a reason for its strangeness" (47). The researchers thus suggest that participants attach an important to (high) skills in their consideration of what is art, and that art "being a source of communication is an important part of participant's evaluation of whether or not something can be called good art" (47).

For Culturgest, who holds "contemporary creation" as inherent to its identity, understanding that contemporary arts are perceived by some as "a niche and arguably elitist segment of the arts" (195) is essential, as well as investigating the different stereotypes the public holds against each discipline. Some handbooks for audience development even advise avoid-

---

and classical within each art form: the more prominent a role technological advancement plays in the development of an art form, the more the art form seems to orientate towards new work" (Pitts and Price 2020, 44).

ing using terms such as "contemporary, history, arts centre and museum" as they "can most put people off coming to cultural events" (Pitts and Price 2020, 41).

## 2 Museums as Actors and Mirrors of Societal Evolution

While a general definition of museums as distinct from cultural centres was provided in the preceding section, the aim of this section is to delve deeper into the current state of Western cultural institutions and museums, exploring their past, present, and emerging challenges.

Western scholars have analysed the history of museums to gain insights into past and upcoming challenges, identify how museum professionals worked and approached visitor communication. As museums hold power as institutions that preserve collective memory and present themselves as community-driven, they have a crucial role in building cultural memory. The choice of which artworks to display, when and how to display them, also has discursive power and necessarily involves exclusion. As such, art is not only a reflection of culture, but also actively shapes its social and historical context, impacting social organization, production of value, and relating to questions of equality, belonging, and identity (Maurício 2016, 114–115).

Museums' evolution follows the progress of society, and they should be seen as both actors and mirrors of this evolution. The artworks themselves represent and express the shared cultural understanding of the meaning of existence, in a twofold fashion, as they give "to things their look and to [people] their outlook on themselves" (Heidegger 1971, 42). Furthermore, art museums "play out" and "reinforce" social hierarchies: they become "spaces of ritual" where visitors play the ritual; the museum, with its sequenced spaces and arrangement of objects, its scenography, its architecture, "furnishes both the stage set and the script" (Duncan 1991 qtd in Maurício 2016, 116). If museology is now a well-documented and re-

searched field, this was not always the case, as Culture<sup>13</sup> has benefited from a certain aura that made it unquestionable. Culture still benefits from this aura, although being now more challenged, with critiques brought by culture studies.

## 2.1 From modernity to postmodernity

The terms "modern", "modernity", "modernism", "modern age", "postmodernity", "post-modernism" can all be ambiguous, as they all have the same root "modern", but mean different things. This section aims to clarify some of these notions, without engaging excessively in the contentious semiotic debates surrounding them.

### **Modernist museum:**

The modernist museum is a reflection of the principles of modernity<sup>14</sup> and modernism<sup>15</sup> in its design, function, and exhibitions. For Hooper-Greenhill the "modernist museum" finds its "intellectual roots in the Enlightenment", and its "institutional form to the European public museum that emerged in the nineteenth century"<sup>16</sup> (Hooper-Greenhill 2000b, 16–17). Other authors, such as T. Bennett (1995) and Duncan (1995), have also explored the impact of modernism on museum theory and practice, in the same vein as Hooper-Greenhill, analysing how museums contribute to the production and maintenance of dominant cultural narratives. Bennett focuses more on the historical and social context of the museum's development, whereas

13. Culture" with a capital "C" refers to the arts, and "culture" with a small "c," is to be understood in the anthropological sense of "a whole way of life." (Gallagher 1992, 82)

14. Briefly said, *modernity* refers to a historical period characterized by social, political, and cultural changes that emerged in the 17th century and continue to shape the world today. These changes are rooted in the Enlightenment, the Industrial Revolution, and other significant historical events. Modernity is characterized by a belief in reason, science, and progress, individualism, a separation of church and state, and a capitalist economic system (Jerath 2021). Hooper-Greenhill's vision of modernity is marked by the rebellion of the avant-garde, the "industrialization, secularization and urbanization", but also "the exclusion of women from the public sphere", the "imperialist colonization" and its genocides and "the introduction of disciplinary institutions" (Hooper-Greenhill 2000b, 17).

15. *Modernism*, on the other hand, is an "artistic and cultural movements that arose primarily in response to wide scale changes in the society on account of industrialization in nineteenth and twentieth centuries" (Jerath 2021, 84). It was characterized by experimentation, innovation, and a rejection of traditional forms and conventions. Modernist art and literature often focused on subjective experience, symbolism, and abstraction (Jerath 2021).

16. Both modernity and modernism are encompassed in *The Modern Period*, which generally refers (as theorists may disagree) to the period from the 17th century to the present day (Jerath 2021).

Duncan examines how the museum is shaped by broader cultural values and ideologies. Bennett is also more concerned with the museum as an institution and how it reflects societal power dynamics, while Duncan focuses on the role of the museum in shaping individual experiences and subjectivities. Although these authors may approach differently the question of the modernist museum/modernism and the museum; there is a common understanding and agreement on its main characteristics: a powerful institution that aimed to unify and rationalize, displaying only the European world-view, in an apparent neutral, harmonious, unified and complete way, which further legitimized particular attitudes and conceptions, giving them "the status of truth" (Hooper-Greenhill 2000b, 151).

### **The shift towards postmodernity:**

After mentioning modernity and modernism, both influencing the birth of the museum, it is necessary to engage with the concepts of postmodernity and postmodernism to be able to grasp the state of the museum today. Briefly said, postmodernity is a historical period, while postmodernism is a cultural and intellectual movement. Postmodernity refers to a historical period that emerged in the late 20th century (usually dated in the 1970s), characterized by a fragmented, pluralistic, and relativistic world-view that challenges the principles and values of modernity. Postmodernism is a broad intellectual and cultural movement that emerged as a critical reaction to modernism and its grand narratives (Jerath 2021, 90–91)

As for the key features of postmodernity, Jerath (2021) names five of them: "globalization, the media, a world in Fragments (due to Dynamism: rapid social change), consumer society: individual freedom to choose one's lifestyle, cultural diversity and hybridity". The 1970s, marked by these features, were a period of new challenges for museums (and not just art museums) all over the world, which led them to profoundly change their ways of operating (Maurício 2016, 117).

The modernist museum had an outdated transmission approach to communication and education (as mentioned in the first chapter), mainly using display as their form of communication (Hooper-Greenhill 2000a, 14). As such, the necessary change of approach to communication has been a driving force of change, including and engaging the audience in the

process. With this new narrative-driven approach, museums now appear to be less pompous and more committed to their democratic role, fostering discussions about art and its role, in this "postmodern globalized society" (Maurício 2016, 117).

### **Contemporaneity through the museal lens:**

What is truly contemporary art is not a new debate. The past section has offered some insights on how the public defines what is contemporary art, but has not approached the debate from the lenses of the museums, how do they approach this concept and portray their "contemporaneity". Claire Bishop proposes several definitions of the term in her book *Radical Museology*. These definitions have their pros and cons, but the major drawback is that they are always operated from a Western purview, and therefore are "unable to accommodate global diversity. Most recent theorists have therefore positioned it as a discursive category" (Bishop 2013, 18).

Her thinking, to recap it briefly, revolves around different philosophical and art historical approaches to understanding contemporaneity and its relationship to temporality. After citing different approaches and scholars to contemporaneity, its relationship with modernity, postmodernism, and the shift of paradigm on the perception of temporality (Groys (2009); Osborne (2013); Agamben (2020); Smith (2009)), she argues that a "more generative approach is to view contemporaneity as a disjunctive relationship to temporality", which "allows us to move away from both the historicity of modernism, characterized by an abandonment of tradition and a forward propulsion towards the new, and the historicity of postmodernism, equated with a 'schizophrenic' collapse of past and future into an expanded Present" (Bishop 2013, 19). As for how contemporaneity is conceived and applied in museums, Bishop suggests that museums can avoid presentism by developing historical collections that can be revised and curated in various ways to counter the chase for novelty and position the museum as having a strong engagement with both the past and the future. She also calls for a more political understanding of contemporary art, and urges museums to analyse "why do certain temporalities appear in particular works of art at specific historical moments" (23). By understanding the dialectical relationship between past and present, museums can develop

their discourses on the long-term and engage with their political commitments.

Surely, Culturgest, as a cultural centre that also shares characteristics with museums, could develop a unique and interesting take on this dialectical contemporaneity by engaging with its own history and condition –which are mentioned in its presentation (the relationship to the bank, the building, its birth in the specific context of the 90s in Portugal...), and connecting it with the political urgencies of our world, as the institutions claims to do in its presentation: ”and all this with a careful look at what is happening at home and abroad.” (Culturgest 2022). Moreover, as will be shown in the analysis, this cultural responsibility is something that audiences are demanding more and more, and Culturgest holds an important position in the culturalscape<sup>17</sup> of Lisbon.

## 2.2 The museum today: different approaches

As seen previously, ”the ways in which museums work today are based on ideas that emerged in nineteenth-century Europe - many of these ideas are no longer relevant. The idea of the museum is changing; it is being transformed and re-imagined” (Hooper-Greenhill 2000b, 1). Hooper-Greenhill calls this new museum form the ”post-museum”, its development being driven by questions of meaning (1).

### **Post-museum:**

The post-museum is ”a new idea that is not yet born, but whose shape is beginning to be seen” (8). Hooper-Greenhill characterizes it as a process or an experience, that can take different architectural forms, and focuses on communities, their spaces, concerns and ambitions. Its development could even ”represent a feminisation of the museum” in the sense that the new values attached to the post-museum (”responsiveness, encourag[ing] mutually nurturing partnerships and celebrat[ing] diversity”), are characteristics deemed feminine in the Western culture, oppositely to the ”masculine” values of the modernist museum (”ob-

17. ”The term culturalscape aims, thus, at summarising the varied levels of differences, similarities, and contrasts, which make up the ongoing complex transformation of an urban space vis-à-vis its artistic, socio-cultural, and museological realities throughout history.” (Maurício 2016, 8)

jectivity, rationality, order and distance”) (Hooper-Greenhill 2000b, 153). Hooper-Greenhill also mentions another paradigm shift, in which the ”intellectual development of the post-museum” will likely ”take place outside the major European centres which witnessed the birth of the modernist museum” (153), which relates to the ”cultural diversity” and ”rapid social change” key features of postmodernity. She defines this new philosophy as follows: ”The great collection phase of museums is over. The post-museum will hold and care for objects, but will concentrate more on their use rather than on further accumulation. In addition, the post-museum will be equally interested in intangible heritage” (152). Here lays a term particularly interesting and difficult to pin down: ”intangible heritage”<sup>18</sup>. It was added to the museum’s definition by ICOM for the first time in the 2007 version.

Many museums understand ”intangible heritage” as part of visitors communication, involvement or participation, but the concept has rarely been thoroughly defined in museums’ strategies. For Nielsen, it is precisely this ”intangible heritage” that is the predominant characteristic of the postmodern museum<sup>19</sup>, as it shifts the focus on collections and objects to a focus on visitor learning, activities and interaction (Nielsen 2014, 23). Nielsen argues that it has ”especially affected the role of the curator” (23), who needs to be more polyvalent than ever and engage on every front: ”the use of technology and social media, the need for forming new partnerships, and the expectations and needs of visitors among other factors are putting the curatorial role under pressure and change, and in doing so new responsibilities have been created for curators” (Nielsen 2017, 2).

Other concerns arise, noticeably brought by postcolonialism, on the museum’s responsibility: its production of knowledge, its representativity and its political involvement. For example, what should ethnographic museums do with their collections? Many of them are already working with the concerned communities to negotiate solutions for each problematic that arises. It may be this addition of solutions that will lead the path to new ways of working (Hooper-Greenhill 2000b, 152). As mentioned before, the intellectual development of

18. ”It is a living form of heritage (oral traditions, performing arts, social practices...) inherited from our ancestors and passed on to our descendants, providing a sense of identity.” Retrieved from ICOM, ”Intangible Heritage,” International Council of Museums, June 22, 2020, <https://icom.museum/en/our-actions/heritage-protection/intangible-heritage/>

19. Not to be confounded with the ’postmuseum’ of Hooper-Greenhill. Nielsen’s postmodern museum is the museum existing in postmodernity.

museums is not centred around Europe anymore, and it is in this celebration of diversity, of responsiveness and relationship nurturing that the museum reinvents itself (Hooper-Greenhill 2000b, 153). This dimension is now visible in ICOM 2022's definition of the museum, that recognizes the different experiences of communities, but furthermore celebrates and fosters this diversity, in a postmodern fashion.

Nowadays, the museum does not transmit grand narratives about art and culture, but is challenged by the multi-narrative approach of postmodernism. This has also been reinforced by globalization (one of the key features of postmodernity, as mentioned above), which validated and made space for multiple voices and multiple interpretations, revisiting the cultural meaning of art and narrative making (Maurício 2016, 255).

Other authors have written about the current state of museums and cultural institutions and consequently have proposed other terms, namely the "transformative museum" that will be explained using the work of Nielsen, and the "participatory museum" of Claire Bishop. They all have entanglements with postmodernity.

### **Transformative museum:**

Nielsen uses the term "transformative museum" as being part of "a development to the postmodern museum [...] in order to form a new methodological way of thinking about museum transformations" (Nielsen 2014, 26). She links it to several notions and concepts, namely futurology and the "T-Cycle"<sup>20</sup>, that will not be examined in detail here. In the centre of her reflexion lies the term "transformation" and what it implies for the cultural sector.

In the museal field, the term transformative museum<sup>21</sup> can be used to talk about changes in the museum: physical changes, mission statement changes, or for learning and exhibition practices (25). As previously mentioned, the museal field is undergoing changes that demand more and more flexibility from its professionals. Other changes have stormed on the

20. The Transformative Cycle contains 4 steps: Breakdowns of meaning; Re-Conceptualisations; Conflict and Negotiation; Selective Legitimation (Slaughter 2004 qtd. in Nielsen 2014, 22)

21. The term "Transformative Museum" was first used as a conference title in 2012 in connection with a conference held by DREAM (Danish Research Centre on Education and Advanced Media Materials): DREAM - Danish Research Centre on Education and Advanced Media Materials: The Transformative Museum Conference: <https://www.dream.dk/sites/default/files/communication/TheTransformativeMuseumProceedingsScreen.pdf>

profession: the use of technology, requirement of direct visitor participation and the need for changing display designs are bringing museums forward to an era of innovation, flexibility and transformation (Nielsen 2014, 26). Transformation can happen in small or big scale changes. Museums need to stay relevant for all generations, which requires the ability to talk at many levels simultaneously. The same object can be presented in different ways, tailoring the right communication strategy is therefore essential to reach a specific audience (26).

Nielsen then takes the epistemological lens: "modernism was about making sense and using reason, postmodernism has been about creating relevance or making that sense and reason relevant" (26–27). Transformation, in her approach, is more about a way of being, doing, for a museum, a process, rather than an end-goal. Transformation allows museums to stay relevant and re-invent themselves every day, through "flexibility, discussion and participation" that can be embodied in "new practices and methods of communication such as, for example, storytelling, social media and museological debates" (27). This requires a constant alertness and flexibility from the professionals of the museal field who need to retrieve inspiration from everywhere, would it be space or time wise (27).

The following table 2.1 shows concisely the three stages of the evolution of museums and their main characteristics:

<b>Modern</b>	<b>Postmodern</b>	<b>Transformation</b>
Instructive Learning	Visitor Interaction	Visitor Influence
National Focus	Global Focus	World-Wide (Web)
Chronology	Storytelling	Participation
Objectivity	Subjectivity	Flexibility

Table 2.1: Essential developments in modern, postmodern and transformative understandings (Nielsen 2014, 27)

For Nielsen, the transformative museum can be seen as an "update" of the post-modern museum, its continuation. If the first two columns (modern and postmodern) have been explained in the previous sections, a brief recap on the characteristics of the transformative museum can be explained as the following: the transformative museum prioritizes audience interaction and participation, in response to technological advancements, particularly the World-Wide Web, which has changed the way we communicate, access information, and

interact with cultural institutions. With the rise of digital tools, visitors are encouraged to invest more emotionally, and participation has become central to new approaches in communication and education. Museum staff are also expected to be flexible and multitask, with changes in hierarchy and distribution of tasks. This shift towards flexibility has also been extended to visitors, who are now free to engage with exhibitions in various ways, express their opinions, and be more active participants, rather than passive observers (Nielsen 2014, 27–28).

These current debates are part of the evolution of museums, as they provide analytical tools for professionals to reflect on museums. Obviously, they are not sufficient, and actual practice needs to be conducted (which is also one of the core principles of the transformative museum). As there is no consensus on the notion of postmodernity and the boundaries of the postmodern museum, the transformative museum appears as a mere rebranding of the latter, although it gives an updated look on some notions, namely on the importance of digital tools. Flexibility, diversity, hybridity were already pinned down as key features of postmodernity, the transformative museum adds a layer on them, but a true framing of what is the museum today can only be done in the future, with a certain distance. Moreover, postmodernity is also characterized by rapid social changes, it seems then that the transformative museum lies primarily in this unfixed feature, which fits the "process" definition that Nielsen attributes to it.

### **Participatory museum:**

Nina Simon, in her book *The Participatory Museum* (2010), gives us similar guidelines and encourages the cultural field to work with "community members and visitors to make cultural institutions more dynamic, relevant, essential places"<sup>22</sup>. Rather than a cold institution, she advocates for something closer to a community centre, something not *about* people, nor *for* people, but *with* people. Rather than a top-down structure, her participatory museum is more based on democratic processes. This change might appear inevitable, as technological evolution has changed paradigms about visitor participation. Audiences now

22. Retrieved from <https://www.participatorymuseum.org/>, last accessed on February 12th, 2023.

seek more interaction –that can be provided with the new technological tools–, and the right to co-opt and redistribute institutional content, rather than being somewhat passive by just looking at it. Rather than an uniformizing and hegemonic culture, people want to be represented in their unique interests, but connected to sympathetic communities around the world (Simon 2010, 350–351).

Contrary to Nielsen, Simon is more ”community” focused, and considers that the relevancy of a cultural institution lies in the good it provides for the people it is physically close to. Nielsen has a more ”globalized” conception of the museum, where boundaries can be taken down through digital means. Nielsen calls for flexibility but does not clearly mention an overthrow of hierarchy, whereas Simon has a more explicit political point of view on the matter.

These complex relationships to globalization and communities and culture in museums are tackled by the postcolonial critique, essential to the development of these new (or postmodern) forms of museum (whether we call it transformative, participatory or more simply post-museum). Because it never forgets the politics of display, the postcolonial critique replaces museums as instruments of power and brings some uncomfortable truths to the table.

For example, Williamson has pointed out the broadly liberal discourse of the arts, that eventually always refers to national boundaries which end up framing our mind: an artist is referred to its country of origin, or to the places they currently live at (Williamson 2017, 94). This neoliberal agenda wants, in appearance, to initiate ”cross-cultural understanding” as a mean to create a cohesive multicultural society, which at the same time, does not acknowledge nuanced individual narratives (94). The very vocabulary used, the taxonomies, are all inherited from this modernist past and, as such, based on the supremacy of the West. This can mean that, in an artistic context, the artist’s voice runs the risk of being overshadowed by the curator’s positioning, who is functioning as a cultural translator (95).

This paradox is seen elsewhere, for example in what is sometimes called ”art washing”: an art institution is usually identified with and through the art it displays (as it is supposed to be the focus), but that does not mean that the art institution operates according to its art. The institution may very well show anti-capitalistic art pieces, but that does not mean it will operate in an anti-capitalistic way. The same goes for racism: displaying anti-racist art proves

that the institution has practitioners from diverse backgrounds (Choi and Heide 2017, 91). This critique is also laid out in the next chapter, by tackling the implications of such a vision of culture on the participation of visitors.

## 3 On Audiences

*There are in fact no masses; there are only ways of seeing people as masses.*

(Williams 1958, 319)

Before delving in the domain of audience research, some sociological perspectives are employed to provide insights on the topic of cultural consumption. This sociological approach is further illustrated by some sociodemographic information on the population of Portugal and its cultural habits.

### 3.1 Bourdieu, the habitus, and the report on Portuguese cultural habits

Bourdieu posits that in the cultural field<sup>23</sup> (see 3.1 for a visual representation of the cultural field), the specific required capital<sup>24</sup> is artistic prestige.

The habitus of an individual represents their socio-economic background and influences their speech, thoughts, and actions, among other things. The habitus is closely linked to the position held within a field, as the agent internalizes the objective rules that govern the social world during their socialization (16–17). As such, the notion of habitus is crucial to understand how individuals form their tastes and distastes, which ultimately signals their

23. A field is "a structure of relative positions within which the actors and groups think, act and take positions". Each field consists of two poles, namely autonomous and heteronomous, based on its internal rules and relations to the field of power (Hilgers and Mangez 2014, 8). The fields of economics and politics, when joined together, form the field of power, which has a direct effect on other fields (10).

24. Bourdieu claims that there are several capitals: economic, cultural and social. All forms of capital can be converted into economic capital, but this conversion comes at varying costs (Van Maanen 2009, 60).

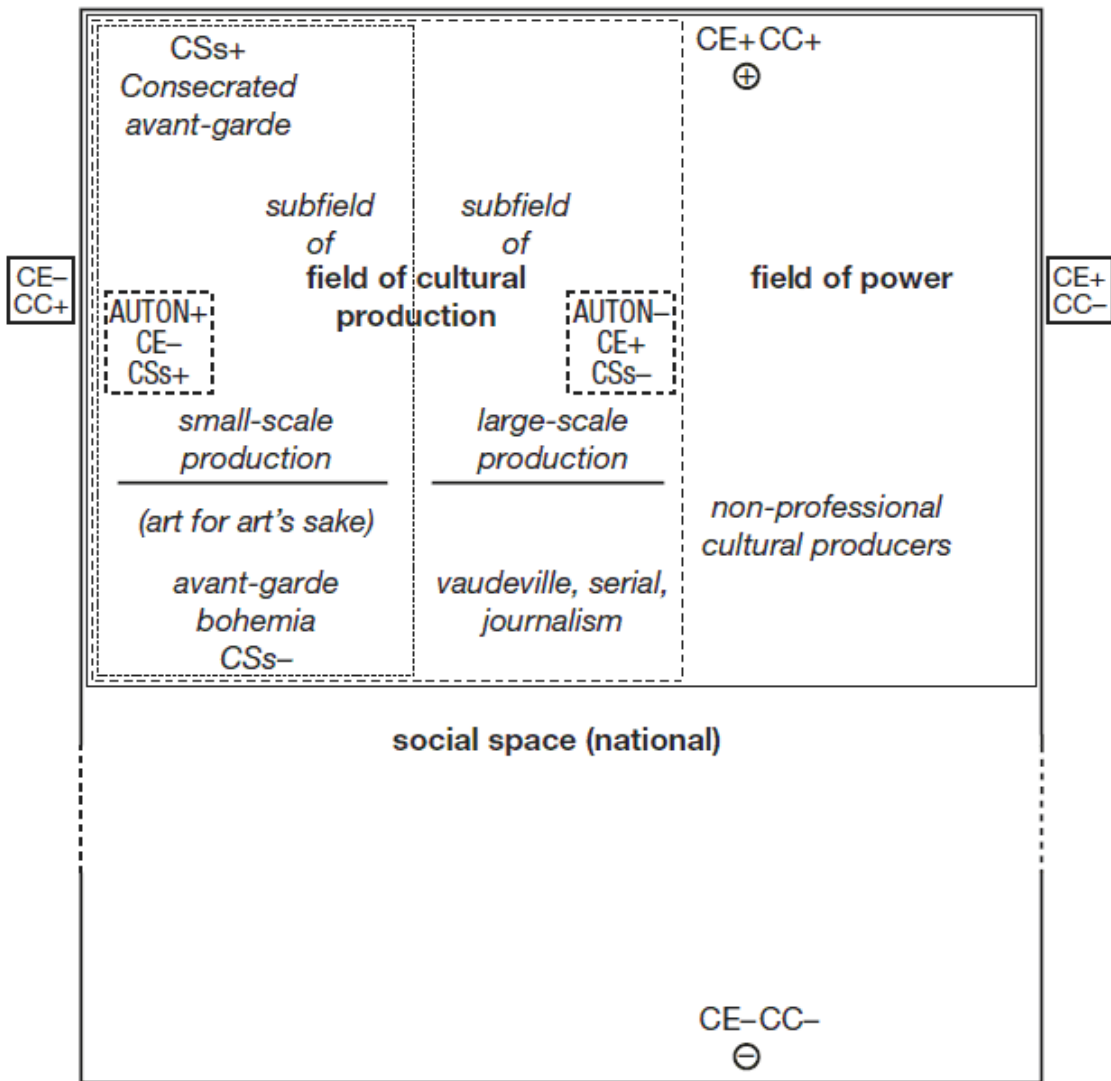
position within the field.

Not every agent has the same position in the field and therefore, they pursue different interests. Well established agents tend to have an interest in maintaining the status-quo, therefore maintaining the established order. Newcomers have more interest in being disruptive, as it would otherwise mean that they would suffer a symbolic violence by recognizing the legitimacy of the symbolic order and their dominated position within it (Van Maanen 2009, 61). As such, a well-established agent (like Culturgest), will strongly influence the other agents, which gives the former even more symbolic power and legitimacy (Hilgers and Mangez 2014, 11).

Bourdieu's theory of cultural change explains how "innovative cultural goods are usually first produced by an avant-garde situated at the lower level" of the autonomous pole of their field, seeking recognition by their peers and trying to distinguish themselves from more established figures of their field (11). As the avant-garde gains recognition, it becomes the "consecrated avant-garde" by the process of "consecration", and some members may "sell-out" to outside interests, causing a change in the cultural product's characteristics to appeal to a wider audience. This leads to the masses imitating the product, resulting in a change in its characteristics and focus on external interests rather than internal requirements of the field (figure 3.2).

In the light of this theory, Culturgest would position itself in the realm of the avant-garde/consecrated avant-garde. As a cultural agent, Culturgest also has some kind of power by giving artists an institutionalized recognition, therefore reinforcing their cultural capital and, ultimately, their position in the cultural field.

The institution is well aware of its role in promoting Portuguese artists worldwide and the validation it provides for artists. As one of the biggest scenes of contemporary performance art in Portugal with more than 30 years of existence, it is also one of the few places where one can find an auditorium of this range with more than 600 seats and a good acoustic. In the interview I conducted with Mark Deputter, the artistic director of Culturgest, he said that he was not looking for "very young or inexperienced contemporary artists" or "artists that left school two years ago", arguing that it was not because he "find[s] [showcasing their work] unimportant, on the contrary, [...] but [it is not] the profile [the artistic direction is]



**Key**

- |           |                                    |        |                              |
|-----------|------------------------------------|--------|------------------------------|
| —         | Social space                       | CE     | Capital – economic           |
| —         | Field of power                     | CC     | Capital – cultural           |
| - - - -   | Field of cultural production]      | CSs    | Capital – symbolic, specific |
| - - - - - | Subfield of small-scale production | AUTON+ | High degree of autonomy      |
|           |                                    | AUTON- | Low degree of autonomy       |

Figure 3.1: The field of cultural production in the field of power and in the social space (Bourdieu 1996, 124)

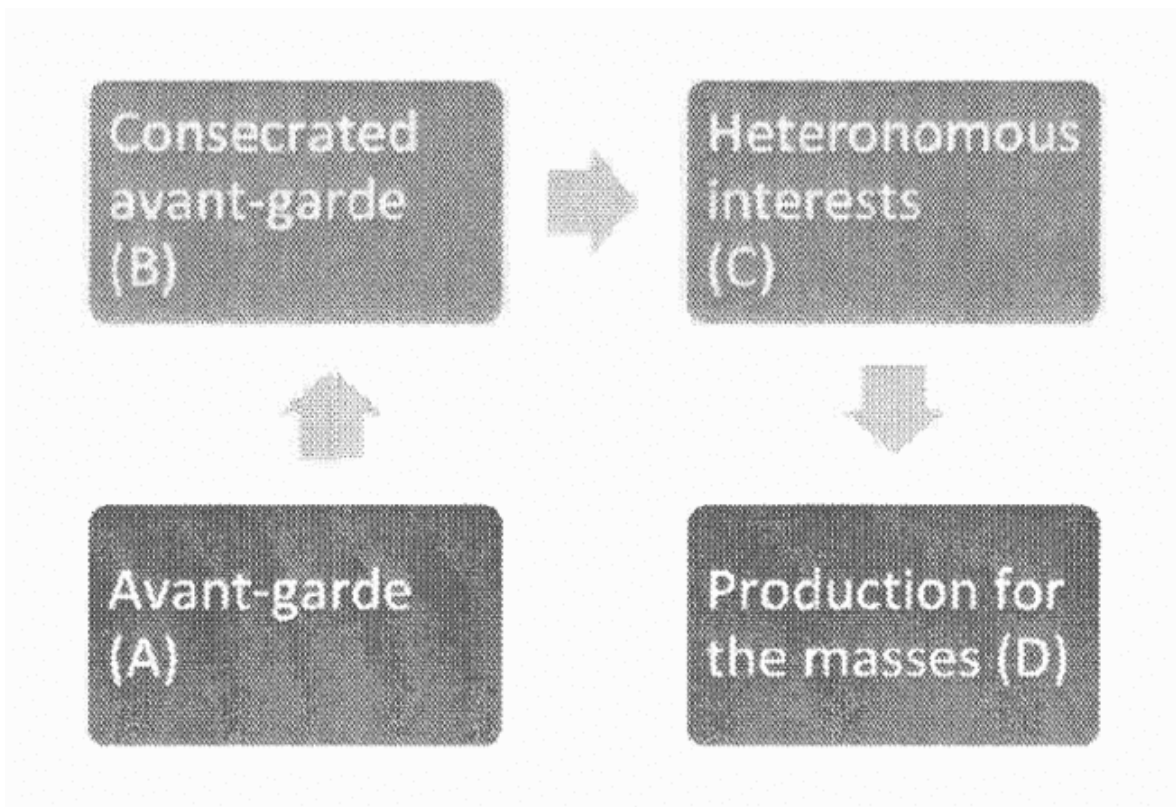


Figure 3.2: Bourdieu's theory of cultural change and the 'inverted U-curve' (Hilgers and Mangez 2014, 12)

making for [Culturgest]”. The artistic director mentioned how in the past, Culturgest used to have ”some things [that] were really very much niche” (too avant-garde), which the institution now ”want[s] to avoid”, as ”there are other places in [Lisbon] where this can be done, that have a clear option for this type of work”. As such, Culturgest works with artists ”that are clearly contemporary, but that are more experienced, that are maybe mid-career and not in the beginning of their career, [but] a level in their career or level in their development as an artist to be seen by wide audiences”. Culturgest applies this principle ”in all areas” (i.e. in all disciplines). As such, ”there are a lot of artists that have their first [...] global exhibition at Culturgest” (which can be understood as the process of ”consecration”). Additionally, the artistic director wants Culturgest to be a ”proactive” space, that ”invit[es] artists, [...] challenging them to do something here, be it an exhibition or a new concert, or launch a new CD or make a piece for the big space that they’ve never done before”, which he sees as important ”in the whole art sector in Portugal”.

The following presentation of the report *Inquérito às Práticas Culturais dos Portugueses 2020* (survey on the cultural habits of Portuguese people) was commissioned by the Fundação Calouste Gulbenkian to the Instituto de Ciências Sociais (ICS) and aims to provide cultural institutions with a reading grid on their current and future audiences in order to contribute to the production of innovative public policies (Pais, Magalhães, and Antunes 2022, 1). This report shows how cultural participation is defined by sociodemographic factors, which illustrates Bourdieu’s notion of habitus. As such, it presents a detailed portrait of the ways in which the Portuguese population uses the Internet, watches television, listens to the radio, reads books, goes to libraries and archives, visits museums, galleries and historical heritage, goes to the cinema, local festivals and parties, or cultivates amateur artistic practices. The survey was conducted before the pandemic and, as such, it does not take into account the deep changes caused by the pandemic that particularly affected the cultural sector (UNESCO and United Arab Emirates Department of Culture and Tourism 2022). This report was conducted by 57 interviewers, between the 12th of September and 28th of December 2020. Comprising 2000 Portuguese individuals above the age of 15, the panel was selected using

the random route method<sup>25</sup> to ensure a representative sample.

In this group, the proportion of "answers" is 39%, meaning 39% of the respondents agreed to complete the questionnaire in relation to the total number of those who potentially should have been in the sample. The "co-operation rate" –the proportion of respondents who agreed to answer the questionnaire in full to those who were actually contacted– was 55% (Pais, Magalhães, and Antunes 2022, 5).

For the sake of providing a brief summary of this survey, this chapter will focus mainly on two parts of the survey, the one about museums, historical monuments, archaeological sites and art galleries, the second being about cinema, live shows, festivals and local festivities, which are the most relevant categories to the object of this internship report, as they correspond to the activities of Culturgest.

Table 3.3 shows us which type of people went to the cinema in the 12 months prior to the start of the pandemic, sorted by socio professional categories.

The report tells us that between all the sub-categories of cultural events, the one that gets the higher participation rate is the cinema: 41% of the respondents (N=2000) went to the cinema in the 12 months preceding the pandemic (34).

This activity seems to be particularly enjoyed by young people, but the percentage of participation drops as people get older. The employment/socio-professional status is also an important factor to consider: the highest rate of participation (86%) is found in the liberal and "big business"<sup>26</sup> (*grandes empresários*) professions, followed by sociocultural professions (66%), whereas blue-collar workers have the lowest rate of participation (25%).

Table 3.1 denotes an important heterogeneity among the population as to which type of cultural activity they attend to, depending on their socio-professional background. To sum it

25. "The random route method is a broadly applied procedure for sampling households for in-person surveys. [...] The random route sampling enables contact to populations without a register. Since this technique is used when no complete list of households is available, it is intended to create equal selection probabilities. [...] In the early stages of selection, sample points, which typically correspond to urban units, small cities, or voting districts, are randomly chosen. Within these selected areas, interviewers receive a starting position, which is an address or a household. Beginning at his starting location, the interviewer starts walking along the route determined by the specific random route instructions. These routing specifications are an algorithm telling which streets and crossroads to enter" (Bauer 2014, 520–521).

26. In Portuguese, the class of "grandes empresários" refer to directors of companies employing more than 250 people.

Pessoas que foram ao cinema, por características sociográficas (%)



Figure 3.3: People who went to the cinema, sorted by sociographic characteristics (%) (Pais, Magalhães, and Antunes 2022, 34)

up in several points:

- Festivals/local festivities are the less "discriminating" (age and income wise) cultural events; music concerts come in second place.
- For people earning above 2700 euros per month, highbrow cultural activities such as classical music, ballet and opera are preferred.
- People earning under 500 euros per month almost only attend festivals and local festivities.
- For people earning from 500 euros to 800 euros per month, there is a beginning of diversification in cultural activities. This table shows the clear correlation between salaries and cultural consumption: the widest gap encountered is between "1800 to 2700" and "2700" euros a month: "ballet or classical dance" goes from 6 to 21%, "opera" from 3 to 18%, "classical music" from 6 to 29%, "theatre" from 11 to 40%.

	Ballet ou Dança Clássica	Outra Dança	Ópera	Música Clássica	Teatro	Circo	Concerto de Música	Festival ou a Festa Local
<b>Rendimento</b>								
Até 500 euros	0	0	0	1	2	3	3	20
Mais de 500 a 800 euros	3	2	1	3	8	5	15	32
Mais de 800 a 1500 euros	2	3	2	5	9	7	17	31
Mais de 1500 a 1800 euros	3	8	4	7	15	13	26	38
Mais de 1800 a 2700 euros	6	10	3	6	11	8	48	53
Mais de 2700 euros	21	22	18	29	40	21	47	42
<b>Status socioprofissional</b>								
Grandes empresários e profissionais liberais	10	9	5	14	37	13	55	28
Pequenos empresários e comerciantes	8	8	1	6	12	9	27	39
Técnicos e especialistas	10	1	7	8	28	12	42	46
Operários	1	3	0	2	4	6	12	36
Gestores	9	10	3	18	28	8	41	45
Empregados de escritório	4	7	1	4	14	9	27	39
Profissionais socioculturais	16	13	9	17	33	8	48	47
Trabalhadores dos serviços	2	2	1	3	8	6	16	31

Escala 0% 55%

Table 3.1: People that attended shows and concerts in the 12 months before the start of the pandemic, by income and professional class (%) (Pais, Magalhães, and Antunes 2022, 36)

This shows the links between cultural and financial capital: the high-income population tends to be the biggest attender for almost every cultural activity. Only the group earning between 1800 and 2700 euros a month scores a higher attendance rate on 2 activities: local festivities (11 points of difference), and music concerts (with only 1 point of difference).

- The social professional category of blue-collar workers seems to prefer local festivities, followed by music (live concerts) and, with far less frequency, activities such as circus, theatre and other dances<sup>27</sup> (Pais, Magalhães, and Antunes 2022, 36)
- The sociocultural professionals attend mostly to local festivities (47%), live concerts (48%), theatre (33%), classical music and ballet (17% and 16%). Of all the socio professional categories shown, they are the most "omnivorous" ones, as well as being the ones who generally attend to cultural activities the most. This is not surprising as their work is related to the cultural field, showing an evident interest and more access to these events. The next section explores more in-depth this concept of "cultural omnivorousness".

27. In the survey, "other dances" refers to any type of dance that is neither ballet nor classical dance.

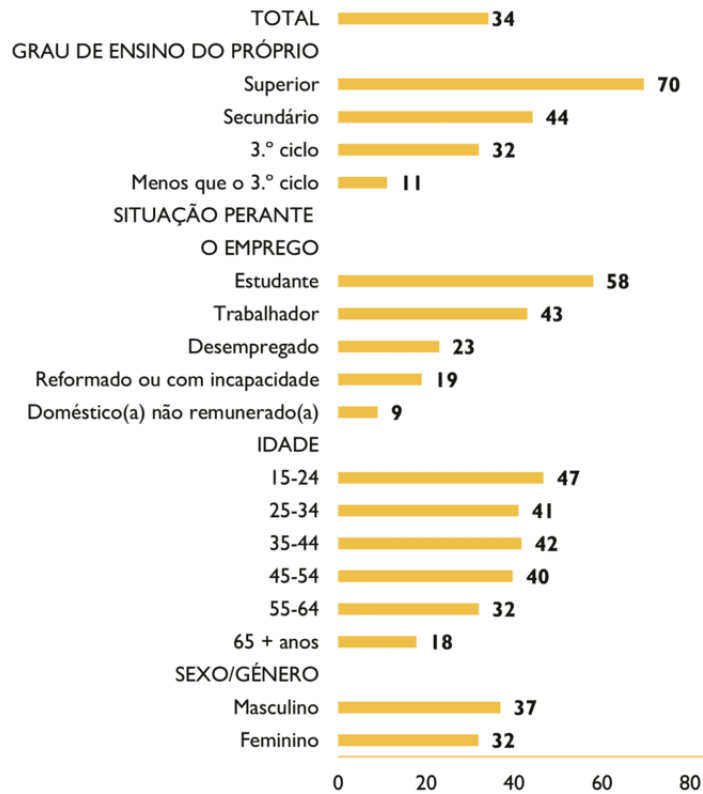


Figure 3.4: Sociographic characteristics of the visitors of museums, historical monuments, archaeological sites and art galleries (%) (Pais, Magalhães, and Antunes 2022, 29)

- The category of "big businessmen and liberal professions" attends mostly to live concerts (55%), classical music (14%), ballet (10%) or classical dance (14%), but are the ones who reported the less attending to local festivities.

The most inclusive activity (meaning, that counts the most socio professional diversity in its participants) is the local festivity, being the only one that counts in a significant amount the group earning less than 500 euros per month. On the contrary, the group earning more than 2700 euros per month is the biggest participants in almost all listed cultural activities. This table does not mention unemployed and retired people in the socio professional status, who are a particularly vulnerable population in terms of finances and sometimes mobility.

A similar pattern is observed for the visit of museums, historical monuments, archaeological sites and art galleries.

The figure 3.4 has the 12 months prior to the pandemic and after the start of the pandemic as a time frame, as 34% of 2000 roughly makes 684 (the data has been evened). To

explain in another way, from the whole answers collected (N=2000) those who answered that they visited at least one of the sites in the 12 months prior to the pandemic ("the visitors", N=684), were then asked which was the last site they visited, even after the start of the pandemic.

The next paragraphs are to be read as the following example: 34% of the total of the respondents reported having visited at least one of the following sites: museums, historical monuments, archaeological sites and art galleries, in the last 12 months before the pandemic and even after the beginning of it. For fluidity of reading and avoiding the repetition of this long sentence, I chose to sum up these 34% of respondents under the term "visitor" and use "cultural institutions" as an umbrella term to refer to the category "museum, a historical monument, an archaeological site or an art gallery".

The first category shown, higher education status (*grau de ensino superior*), shows how education is strongly linked to the frequentation of cultural institutions: 70% of people who concluded a higher education (after high school) are visitors, whereas only 11% of those who stopped before the 3rd cycle (at the end of middle school, around 14 years old) are visitors. The biggest leap is between the higher education and high-school diploma (26 points of difference). In this graph, following a higher education is the strongest factor leading to the visit of a cultural institution.

The second category, current situation; the employment (*situação perante; o emprego*) shows how employment is linked to the frequentation of cultural institutions: students are avid visitors, followed by employed people, unemployed people, disabled people and finally, unpaid stay-at-home people. The biggest leap is between employed people and unemployed people (20 points of difference).

The third category is age. Almost half of the 15-24 year olds have visited a cultural institution, while roughly 40% of people between 25 and 54 have done so. The percentage drops significantly to 18% for those aged 65 and older. One explanation could be simply the accessibility of these cultural institutions (it is tiring, after all, to stand up and visit a museum), although there is more than physical condition that explains generational differences of cultural consumption. There are cultural and behavioural differences between ages (generational differences), but this survey does not present more details that would allow for a

more in-depth approach to the matter.

Lastly, there is a small difference in the rate of men and women visiting cultural institutions: 37% of men and 32% of women<sup>28</sup> reported visiting such a site. Additionally, men and women have different preferences when it comes to cultural institutions: women tend to prefer museums and galleries, while men tend to prefer historical monuments and archaeological sites (Pais, Magalhães, and Antunes 2022, 29).

In sum, this survey provides information on which types of programming may attract certain types of audiences, but it does not provide any insight into why people choose to attend or not attend a particular activity. Similarly, some cultural activities offer a wider range of artistic quality. If every opera piece is deemed as "highbrow", movies tend to present a much wider range of artistic proposal, similarly as to music. Therefore, saying that a huge proportion of the population goes to the cinema offers little insight as to which type of movies they watch, and how it reflects their habitus. Sociology does offer explanations and shows how one's cultural capital (and therefore, cultural consumption) is the reflection of one's habitus (which is linked to one's position in the field of power). It also shows that an agent such as Culturgest has no interest in producing for the masses, as it would signify "selling-out", and therefore losing symbolic capital. However, it seems that Culturgest balances mostly between the stages of avant-garde and consecrated avant-garde. As Mark Deputter explained, Culturgest is a space that supports and "bets" on emerging artists by providing them with opportunities and a certain form of validation. It also programs established artists, such as De Keersmaecker, who may be considered part of the institutionally consecrated art or "bourgeois art" (as defined by Bourdieu) due to their fame and dominance in the contemporary dance field.

In order to gain symbolic power, cultural production has to deny any economic interest (or "commercialism"), in "favor of pure aesthetics intentions" (Van Maanen 2009, 68).

28. The remaining percentage (31%) is not explained, and cannot refer to the non-visitors, as the graph is precisely about the sociographic characteristic of the visitors. In the survey, there is no "nonbinary" gender that could be chosen. Therefore, I can only assume that this is a methodology issue, that 31% of the respondents did not answer the question on their gender, as there is no information regarding this data and its collection in the survey, nor in its annex.

However, the more popular and accessible a cultural product becomes, the more it loses its symbolic value, as the economic elite can no longer distinguish themselves from the masses.

These considerations are only scratching the fundamentals of sociology, but they offer a framework in which we can position Culturgest as a cultural agent, having an active role in the field of cultural production in Portugal (and, by extension, on an international level). Several authors have also noticed a tendency towards an omnivorous attitude in regard to the consummation of cultural products (a concept that the next section explores); in this regard, the multidisciplinary of the institution can be an asset, but also needs to be carefully analysed.

## **3.2 Understanding the omnivorous audience**

During the interviews I conducted with the staff at Culturgest, it was made clear that one of the institution's objectives for the upcoming years is to attract more young people. The head of communication, Catarina Medina, mentioned the need to research more about "a specific kind of audience that is omnivore, that consumes visual arts, consumes conferences, theatre, dance, because normally we are used to that people from theatre see theatre and nothing else, and this kind of omnivore audience profile is quite young".

This term "cultural omnivore" was first introduced by Peterson and Simkus (1992) in their study on the relationship between musical tastes and occupational status in the United States. Years after Bourdieu's work on social distinction, Peterson and Simkus updated the concept to reflect changes in the post-modern world. To investigate this cultural omnivorousness, they used music consumption, as it was (and still is) easily accessible and appeals to almost everybody, throughout the highbrow-lowbrow scale<sup>29</sup>. Briefly said, this study shows

29. Highbrow, middlebrow, and lowbrow are terms used to describe cultural tastes and preferences. The higher the brow, the more "elevated" and "cultivated" one is. It is important to note that these categories vary in time, in space, and are arbitrary. For example, jazz used to be considered as a lowbrow genre of music, whereas it is now considered to be a higher brow genre of music (Peterson and Kern 1996). Although Peterson and Simkus took a class-based approach to the study of patterns of cultural consumption, they also showed that "class is not the sole determinant of taste and that the distinction between highbrow and lowbrow is losing its significance for our interpretation of choice patterns", now tending towards an organization between "the univore taste of the lower status groups versus the omnivore taste of the higher status groups" (Eijck and Lievens 2008, 222).

that higher status groups of today are seen as appreciating a wider range of cultural products than before the 1970s, resulting in the emergence of the "cultural omnivore".

The "emergence of the cultural omnivore is a cultural expression of personal qualities that are highly valued and thus rewarded in today's complex society" (Eijck and Lievens 2008, 208). Van Eijck links the emergence of this cultural omnivore to a generational divide, which emerged in the 1970s and 1980s with the emergence of new digital forms of participation (which is also, as seen previously, considered to be the period when postmodernity emerged).

Contrary to the assumption that highbrow culture would be more appreciated with higher levels of education, the –at the time– younger generation was less inclined toward highbrow art and more familiar with popular alternatives (such as "television, pop music, internet, cinema" (209)).

However, it is important to note that omnivorousness is not an indication of indiscriminate taste, but of openness to appreciating everything. Highbrow omnivores still mark symbolic boundaries, but mostly in how cultural products are consumed rather than in their content, as exclusive taste is now frowned upon and considered snobbish (219).

For the highbrows, there has been a shift from snobbishness to omnivorousness, and the reasons for this change include changes in educational levels, income, and the emergence of new forms of participation. Overall, the emergence of the cultural omnivore reflects the changes in our society's values and expectations, and the shift from modernity to postmodernity (221). As Bauman puts it, "if the modern problem of identity was how to construct an identity and keep it solid and stable, the postmodern problem of identity is primarily how to avoid fixation and keep the options open" (Bauman 1994, 18).

This cultural omnivorousness is observable in the survey on Portuguese cultural habits: some art forms regroup more people across the socio-demographic backgrounds (cinema, festival/local festivities and music concerts being the less discriminating), and the higher status people are the biggest and most omnivorous cultural consumers.

There is more to be said on omnivorousness and which sociological significances it entails (one's value orientations, social attitudes, or leisure motivations), and some scholars have even attempted to distinguish different types of omnivores (see Eijck and Lievens

(2008)). One can always bear critique on attempts at categorization, as they will always entail some generalizations and reductions.

For a multidisciplinary institution like Culturgest, taking into account these analyses of cultural consumption patterns is crucial. A multidisciplinary institution can be considered to be better equipped to engage with diverse cultural expressions and cater to a wide range of audience types. In the light of ICOM's definition of the museum, one can argue that it is even its responsibility. By investigating and understanding the way people relate to art and how it is linked to their socio-cultural background, the institution could gain insight into its current perception among the population, and subsequently, expand its outreach to audiences beyond its current scope. The next sections present the field of audience development and propose some audience research models that may be useful to Culturgest.

### **3.3 Background of audience development**

After having laid out in the last sections a framework on cultural consumption patterns in Portugal and some of their sociological implications, the field of audience research hopefully sheds light on how to diversify an audience and which pitfalls to avoid.

What is audience research? Depending on the lens used, one can understand it as a concept and/or practice. Research on audience development in museums touches many fields: museology, sociology, psychology, leisure science, education, communications, consumer behaviour, and marketing. It is, "in short, [...] an umbrella term that covers the financial, artistic, social and educational aspects of institutional efforts to address the audience in new ways, despite their different means and methods" (Lindelof 2014, 3). The reasons of wanting to develop can be social or simply financial. On this subject, scholars like Kawashima have expressed some concerns: it seems that the current cultural policy to encourage audience development finds its foundations in the tradition of Liberal Humanist ideology, which assumes a "superiority and autonomy of the arts transcending class and other divisions in society" (Kawashima 2000, 3). This unrealistic view of culture has been proved wrong through sociology, as seen in the last section with Bourdieu: culture, in practice, is a mean to reproduce and mark social distinction (3).

These two views result, according to Kawashima, in two schools of thought on audience development: the Liberal Humanist idea of cultural universalism which unfolds in a "product-led" approach, and the sociological idea of cultural separatism which would be closer to a "target-led" approach (Kawashima 2000, 3).

Kawashima distinguishes four major aspects of audience development, which are not mutually exclusive and can overlap. The following table 3.2 is an excerpt from her paper:

Table 1. Different Types of Audience Development

	<i>Target</i>	<i>Form</i>	<i>Purpose<sup>(1)</sup></i>
Cultural Inclusion	People least likely to attend, eg low-income	Outreach	Social
Extended Marketing	Potential attender, Lapsed attender	The same product offered, but with improvement to cater for the target	Financial, Artistic
Taste Cultivation	Existing audience	Introduction to different art forms and genres	Artistic, Financial (and educational)
Audience Education	Existing audience	The same product offered with extensive education	Educational (and financial)

*Note:* (1) only refers to the main one(s), but not excluding the others.

Table 3.2: Different Types of Audience Development (Kawashima 2000, 8)

Kawashima defines audience development (comprising the categories of cultural inclusion and extended marketing) as distinct from arts marketing (comprising the categories of taste cultivation and audience education). Audience development focuses on non-visitors, while arts marketing targets existing audiences.

Briefly said, in audience development, cultural inclusion aims to bring in visitors who do not often go to cultural institutions, while extended marketing targets those who are likely to visit but are not yet customers. In arts marketing, taste cultivation targets already established consumers, typically from higher socio-economic status, with little concern for the demographic composition of the audience. Audience education aims to enhance the cultural experience of visitors through additional educational content, and it can encourage consumer loyalty. Albeit having different purposes, these four categories<sup>30</sup> are not mutually exclusive,

30. The first attempt at establishing this kind of categorization in audience development is attributed to Hood and her following taxonomies: the "visitor", the "non-participant" and the "occasional participant"(Hood 1983). The categories established by Kawashima can be considered to be an "update" to Hood's taxinomies.

and "audience development" can be understood as an umbrella term (Kawashima 2000, 10). This can be seen at Culturgest. For example, the institution has a special department called *participação*<sup>31</sup> dedicated to audience education, which can be considered a form of either cultural inclusion or audience education. Culturgest's student day<sup>32</sup>, can be seen as a form of extended marketing: higher education students are more likely to visit cultural institutions (as seen in the previous section), thus, catering a special day to students is an attempt to increase their interest in the cultural institution. Lastly, the institution regularly proposes an interdisciplinary programming<sup>33</sup> (for example, a piece of theatre related to a conference), which can be considered to be a strategy of taste cultivation.

The question of how people decide to visit or not an art institution is at the core of audience development. To explore these reasons, Hood (1983)<sup>34</sup> stresses the importance of the process of choice making when picking a leisure activity, and the importance of socialization and childhood influences in the direction of potential visitors' choice, which relates to the concept of the habitus described previously (51).

Since the first studies on non-visitors conducted by Hood in the 1980s, the field has considerably expanded itself. Many museums have now an audience development sector and have developed certain strategies in order to have more diversity, inclusivity, and overall a greater number of people in their audience. Some museums have also conducted more in-depth analysis on the motivations for visiting an art institution, "for example, price, habit, psychological barriers, expected relevance and family status interact in more or less complex processes of resource management among specific interests groups" (Lindelof 2014, 6). It is also a matter of survival for the arts: there is more than ever a competition on the leisure market, audience is ageing, and a pessimism is floating regarding the future of the funding of the arts (Kawashima 2000, 17), even more so after the Covid crisis that strongly impacted the cultural sector (UNESCO and United Arab Emirates Department of Culture and Tourism

31. Meaning "Participation". This department will be further referred to as "participation"

32. Culturgest. 'Dia Estudante'. *Culturgest*, 2022. <https://www.culturgest.pt/pt/programacao/dia-estudante/>

33. Culturgest's cycle of colonial memories offered a programming with theatre pieces, conferences and debates, performances, and cinema. The full programming is available at this link: <https://www.culturgest.pt/pt/programacao/ciclo-memorias-coloniais/>

34. It is worth noting that Hood has conducted one of the first studies done specifically on non-visitors (Hood 1983)

2022).

Kawashima (2000) mentions several psychological barriers as to why people don't frequent art institutions. It is fairly common that non-attenders do not feel welcome in the arts, that they may feel like it is a snobbish or irrelevant activity, or that they believe they would not understand the art work. Some are also concerned about the museum codes that they are not familiar with, and therefore would rather avoid any unnecessary embarrassment. Lastly, another psychological barrier lies in the very architecture of cultural spaces (museums, arts galleries, theatres, concerts halls) that can come off as intimidating, imponent and therefore unwelcoming (this point will be further addressed in the report, as it is a characteristic of Culturgest's building) (Kawashima 2000, 18).

To understand the psychological barriers mentioned earlier, it is important to examine social exclusion, social inclusion, and their connections to culture. Audience development originated from a wider context of public social policy, as a mean to promote cultural democracy. Social exclusion<sup>35</sup> and inclusion refers to perceived inequalities in areas such as income, job opportunities, education, and housing (17).

Cultural participation (but also sports and other recreational activities) are still viewed as effective ways to combat social exclusion by developing the individual's potential and building community identity. The positive social effects of arts participation are the primary reasons for encouraging public funding of the arts, whereas Kawashima mentions the economic contribution as being the primary argument in the 1980s (17).

There are several underlying assumptions and assertions regarding cultural inclusion. Kawashima gives three, which are the following:

1. Culture should and can be made accessible to all people.
2. If only we remove the physical, geographical, economic and psychological barriers, culture will become accessible and currently under-represented segments of the population will have a higher profile in the audience.
3. Culture can contribute to the combating of social exclusion. (19)

35. The European Commission and its member countries have progressively preferred the term social exclusion to poverty or deprivation since the 1980s (Kawashima 2000, 17).

The first assumption is that culture should and can be made accessible to all people. This assumption is based on the ideology of "culture as having a universal value" (Kawashima 2000, 19), which comes from the Liberal Humanist tradition of British and European cultural policy. However, this view of culture has been challenged, and scholars (such as O. Bennett 1997, or Vestheim 1994) have raised doubts about its universality, especially in terms of the culture of particular social groups being representative of the nation as a whole. Similarly to Hooper-Greenhill, they denounce this heritage of the Enlightenment and modernity. Although the notion of culture has been contested in recent times, with discussions around the priorities of cultural policy and a new interpretation of what should receive public assistance, it appears that cultural policy has not undergone a total transformation (Kawashima 2000, 19). Even present-day cultural policy, which is more inclusive and postmodern, can still assimilate these changes or take up various cultures into its mainstream. Kawashima highlights that the so-called ethnic arts are examples of how exotic cultures are "appropriated or domesticated" by the dominant culture, echoing the postcolonial critique (19–20).

The second assumption is that the removal of barriers will improve access to the arts. However, as seen before with Bourdieu's concept of habitus, artistic education is crucial for cultural consumption, and people who have an appreciation for the art and cultural consumption have been trained to do so from an early age. These very sociological factors explain mainly why the typical arts attender is "well-educated, well-to-do" and why cultural inclusion is so difficult, since it is such a long-term enterprise (21).

Furthermore, Kawashima mentions Dimaggio and Useem (1978), who have argued that even providing life-long learning opportunities in cultural appreciation would be fruitless, since people simply "do not want to share the same culture with 'others'" (Kawashima 2000, 21). Culture is used to enhance "individual and group identities"; to define oneself or the group – "Us" –, is only possible in opposition to the "Other(s)". To quote Kawashima:

Distinction by culture is an inevitable social force, and when a new group catches up with the culture which has so far been the domain of the established class, the previous owners of that culture move on to generate another culture so as to freshen up its identity and solidarity (Bouder-Pailler 1999: 8). The prospect of social cohesion through the use of culture works insofar as it is a disguised form of social control which promises access to the culture of the ruling class. But the permit is always half-hearted and tokenistic, and by the time the access becomes substantial, the privileged class will have established another culture with which to identify themselves and exclude others. (22)

This quote shows that culture, instead of combating social exclusion (the third assumption), is arguably having the opposite function (Jordan and Weedon 1995). It can be put in parallel to Bourdieu's above-mentioned theory of cultural change and the 'inverted U-curve', with the constant self-actualization of the elites to distinguish themselves from the masses (figure 3.2, see last section). This quote also heavily criticizes the Liberal Humanist vision of culture, disguising social control behind the idea of one Culture<sup>36</sup> for all (which is, in reality, the culture of the ruling class) and of Culture as a way to tackle social exclusion. In sum, audience development, as it has been done, has been largely based on the Liberal Humanist idea of culture which is, as we have seen, "inconsistent with sociological studies and views on culture and society" (Kawashima 2000, 20). The tension between audience development and the external sociological perspective is also internal, as Kawashima argues that the consequences of this Liberal Humanist view on cultural policies have been largely ignored (20).

To explain this internal tension, it is necessary to refer to product-led approach and target-led approach marketing strategies presented in the following table 3.3, based off Kawashima's writings (Kawashima 2000).

Essentially, the product-led approach involves creating a product first and then finding a suitable audience, while the target-led approach involves identifying a target audience and then creating a product that meets their needs. When the main objective is financial, these two approaches collide, since the current audience is usually the best target for continued sales. However, when the objective is more social, the two approaches bifurcate. The target-led approach is more suited in that case, as it involves identifying the needs of different groups of people and delivering the product accordingly (which may involve a complete change in the product itself<sup>37</sup>). On the other hand, the product-led approach primarily focuses on better communication of the existing product and removing barriers. While the product-led approach assumes cultural universality and that the same cultural products will be relevant to

36. Culture written with a capital "C" which refers to the arts, and "culture" with a small "c," which is to be understood in the anthropological sense of "a whole way of life." (Gallagher 1992, 82)

37. On that note, Kawashima writes that it is not about "compromis[ing] artistic quality", although she does not define what precisely constitutes artistic quality (23)

	<b>Product-led</b>	<b>Target-led</b>
<b>General definition</b>	Makes a product first and then finds the right segment of the population that would be interested in.	Determines a segmented target and then finds the right products for this group.
<b>Approach to culture</b>	Follows the idea of cultural universalism/Liberal Humanist idea of culture (i.e., we all have the same potential for cultural consumption and the same cultural products will be relevant to everyone).	Understands that different groups represent different cultures that have different needs that should be represented.
<b>Arts marketing (existing audience and audience with a strong potentiality)</b>	Focuses on better communicating the existing product. Few changes are made to the product itself.	Takes into account the varying levels of cultural capital and different responses to arts organization products and communication, rejecting the idea of cultural universality.
<b>Audience development (the 'not easily available audience', people outside the core market)</b>	Focuses on barrier removal. Few changes are made to the product itself.	Identifies the needs of the segmented target and delivers the product consequently (which might signify a complete change of the product, here understood broadly).

Table 3.3: Product-led vs. Target-led Approaches

everyone, the target-led approach acknowledges varying levels of cultural capital and different responses to arts organization products and communication, rejecting the idea of cultural universality (Kawashima 2000, 23–24).

For Kawashima, big arts organizations should tailor their products to specific audience groups to avoid cultural universalism. This can be achieved by offering a wide range of programming catering to different audiences, which Culturgest does to some extent, primarily focusing on contemporary production.

Lindelof adds nuances to Kawashima's arguments and points out the inherent contradiction in audience development's relation to cultural policy. Lindelof's argument addresses the tension between artistic quality and civic equality, and the allocation of resources: what is the aim of the policy? To "enlarge the audience, change its demographic composition or [to] challenge the established criteria for discussing artistic quality"? (Lindelof 2014, 8). Lindelof further argues that a strictly target-led approach runs the risk of removing artistic quality (again, what constitutes artistic quality is not defined) as a cultural policy objective, and that seeing the audience only through demographic characteristics can be essentialist and thereby reinforcing of categories (7).

Another critique of this target-led approach to audience development is that it "overlook[s] the personal and aesthetic value-making that lies at the heart of more disciplinary-rooted studies", or, in other words, to "see generalisability in arts consumption" (Pitts and Price 2020, 14–15). In that sense, the multidisciplinary of Culturgest complicates the analysis of its audience development, as it would require to dive into the specificities of each art form which are also curated by different people, but this multidisciplinary also offers more opportunities to explore for audience development.

To conclude, we have seen that the concept and practice of audience development is not as straightforward as it may seem, filled with conflicting views. The new practices and projects brought on these past years may move audience development towards a more holistic understanding of culture and can impact cultural policy on national levels.

### 3.4 Some audience research models

To diversify the social profile of audiences according to their cultural background, age, disability, class and geography is a major concern for governmental institutions (such as the city of Lisbon (Guerra et al. 2017, 158), but also more internationally (as stated in Bollo et al. (2017)) as well as for the arts and culture sector.

To achieve this goal, several scholars and researchers have proposed models of audience development. As seen with Kawashima, organizations often rely on a "product-led" approach using marketing and communication techniques, but real change requires a deeper understanding of the issues and a willingness to make significant organizational changes. Organizations also tend to conform to established industry norms, leading to a homogeneous audience. To overcome this, external forces are needed to destabilize established practices and facilitate the introduction of new ideas and innovations. Understanding cultural specificities and taking into account the opportunities and constraints of each institution is crucial to attain this goal. Although there is no universal recipe for successful audience development, a successful and comprehensive practice often requires important organizational changes and reflection on practices and goals (Glow, Kershaw, and Reason 2021, 133).

As it would be difficult to present all the models that have been created, this report mainly retrieves from the ones of Glow, Kershaw, and Reason (2021), Harlow (2014) and Smyth (2004), highlighting their similarities. An example is given in the following figure 3.5.

- To diversify its audience, an art organization should first acknowledge the need for change and then identify a target audience. Successful audience diversification requires a target-led approach to arts marketing and audience development, based on a detailed knowledge of audiences (Glow, Kershaw, and Reason 2021; Harlow 2014).

- To understand the audience and the obstacles to its involvement, the art organization should conduct inquiries or any other type of research that could provide more information about the audience(s). Qualitative and/or quantitative information can be gathered about the target audience through surveys, interviews, or other methods. Several strategies can be used to understand the audience, including setting up customer circles, evaluating exhibitions with

**Table 2. Leading Change for Audience Diversification model.**

<b>Stage</b>	<b>Activity</b>
1	Recognising need for change
2	Identifying a target audience
3	Researching this audience and their barriers to participation
4	Programming that is responsive to the target audience
5	Developing a relationship with target audience and building multiple connections between the audience and arts organisation
6	Gaining broad organisational commitment to audience development
7	Undertaking evaluation and reflective practice
8	Changing the organisation's usual way of operating

Figure 3.5: Leading Change for Audience Diversification model (Glow, Kershaw, and Reason 2021, 136)

front of house staff, collaborating with other venues to pool audience data, and involving the team by having every staff member working on the main desk front of the house (Smyth 2004, 34). This is something that the head of communication at Culturgest acknowledges, as she regularly engages in informal talks with people from the audience in order to retrieve their impressions, and has also participated in customer's circles in the past.

- To build a relationship with the target audience, the institution can call cultural intermediaries or brokers to act as the middleman between them and the target audience (Glow, Kershaw, and Reason 2021). These middlemen create culturally sensitive relationships between the audience and the art organization, driving "organizational change through their capacity to function as institutional entrepreneurs" (Battilana, Leca, and Boxenbaum 2009 qtd. in Glow, Kershaw, and Reason 2021, 138). These brokers may be external to the institution and are called upon for specific missions. For instance, Culturgest organized the cinema festival *Ampla*<sup>38</sup> with the strong will to make the institution more accessible for people with specific needs (visually-impaired, hearing-impaired, wheelchair users, neurodivergent people). At this occasion, several changes were made in the institution: in the building itself, to be accessible to wheelchair users, but also with Culturgest staff, who were taught good practices with these specific audiences.

However, the head of communication at Culturgest believes that the opening of a ded-

38. "Ampla - Mostra De Cinema," Culturgest, 2022, <https://www.culturgest.pt/pt/programacao/ampla/>

icated "department of audiences" in the institution would be even more helpful, as there is too much work for one cultural mediator to handle, given the multidisciplinary nature of the institution and the challenges it presents (various disciplines, themes, and target audiences).

Other scholars proposed other ways to build a relationship with the audience. For example, Smyth suggests involving the audience in decision-making, changing delivery format of the products, collaborating with partners, and accommodating space for everyone as strategies to make the institution more audience-friendly (Smyth 2004, 34). To create a welcoming atmosphere, the institution must view its spaces as "access tools rather than income generators [...] this means things like providing good, cheap kids meals in the café" (46). These strategies are particularly relevant to Culturgest and will be further analysed in the second part of this report.

Harlow (2014), advocates for providing multiple ways in to help new audiences get familiar with the art offered by an art organization in a less formal way (which can be analysed as a product-led approach). For instance, teenagers may feel intimidated about attending arts events when they don't know how to discuss it with their friends. Following a clear narrative like *Romeo and Juliet* can help to overcome this barrier (Harlow 2014, 49–54). Digital communication can also be leveraged to foster interactivity with the users and make the art institution more accessible (which, as will be further analysed, as been a strategy employed by Culturgest's communication department).

Smyth (2004) echoes Harlow's suggestion by emphasizing the significance of familiar points of reference and giving priority to general press coverage, which results in improved exposure and greater audience understanding (Smyth 2004, 40). Smyth also stresses the importance of language in communication: by involving team members and seeking multiple perspectives from other departments and audience members, the institution has better chances to avoid off-putting language. On these particular points, Culturgest has a tradition of clear and editorial language (which is further discussed in the second part of this report), as well as partnerships with several journals, where for example, they schedule six months in advance interviews with the institution, or where they would have a special kind of deal where Culturgest rents out its auditorium, free of charge, in exchange for publicity.

- To gain broad organizational commitment is a critical step in building dynamic capa-

bilities. To achieve this goal, creating multidisciplinary teams can be a solution, as having a more diverse (but committed) team can only be beneficial to understand the diversity inherent to the public (Glow, Kershaw, and Reason 2021, 138).

Harlow (2014) aligns with this perspective, highlighting the importance of gaining organizational commitment. His study<sup>39</sup> indicates that some organizations treated audience development as peripheral projects, receiving little attention outside of the marketing or education departments (3). This lack of cross-departmental coordination prevented them from gaining momentum and achieving their goals. Smyth's (2004) report also emphasizes the importance of building multidisciplinary teams and fostering a company culture that prioritizes people and challenges the status quo. It advocates for closer collaboration between the marketing/communication, education and management departments to fulfil the institution's social and democratic roles. Additionally, it stresses the significance of hiring a broad range of staff to match the desired audience makeup (Smyth 2004, 19–24).

- Conducting evaluation and reflective practices helps organizations learn, acquire new skills, and adapt to changes in their environment by developing dynamic capabilities (i.e. an organization's ability to adjust its processes, resources, and knowledge in response to changes in the environment) (Glow, Kershaw, and Reason 2021, 138). To understand the audience and their subjectivities, various techniques can be utilized, and it is important to consider the advantages and disadvantages of each method. For instance, an open-ended questionnaire is likely to yield more qualitative responses than a tick-box questionnaire. A reflective and analytical method enables organizations to adjust or create new processes that help them gain a deeper insight into their target audience and their perspectives (138).

Similarly, Harlow encourages flexibility for arts organizations (Harlow 2014, 65). Rolling several small initiatives instead of a big one is advised in all the models studied here, as it helps the organization learn more and spend resources more wisely. Consequently, changing the organization's usual way of operating might be necessary (Glow, Kershaw, and Reason 2021, 139). However, this process may lead to discomfort within organizations, as it re-

39. These organizations were among 54 arts groups in six U.S. cities that received funding from The Wallace Foundation's Wallace Excellence Awards (WEA) initiative. The effort, which ran from 2006 to 2012, gave grants to arts' organizations to devise and carry out audience-building efforts of their own design" (Harlow 2014, 3).

quires stepping out of familiar practices: in order to effectively diversify audiences, the way organizations operate must continuously evolve, with changes happening at all levels, from individual practices to overall strategies.

On the last stages, Harlow mentions that if successful, the audience development strategy can severely strain organizational capacity, and the increased responsibilities can bring a heavier workload on the staff. This can also negatively impact the experience of newcomers and alienate the current audience, impacting the identity and integrity of the organization (Harlow 2014, 78).

Other models have worked at the consumer level, to try to decipher what are the internal and external forces to prevent or make someone participate in the arts. For example, the MAO<sup>40</sup> (Wiggins 2004, Kemp and Poole 2016), stemming from the RAND<sup>41</sup> model (McCarthy and Jinnett 2001), aiming at understanding the different layers at play in decision-making for art's attendance. The MAO model was used to answer the problematic of the audience decrease for live performance art, not as an institutional critique. As such, it draws a general picture of the problem of audience development for the arts, but is too generic to dive into sociology, history and other academical fields that usually bring a critique of the cultural world.

As such, the reflexion on identity is the very first step the institution should undertake, which calls for a holistic and transdisciplinary approach to audience development. Understanding where our contemporary cultural world stems from, its inherited problems and biases—noticeably the myth of the Liberal Humanistic ideology of culture—, and the different tools offered by sociology and other fields, are crucial to produce a cohesive framework of audience development in arts institutions.

What are the values the institution wants to promote? Is it a democratic/social audience development, with a target-led approach? Or an audience development led by financial concerns? What are the needs of this audience, and the needs of the institution? What are the priorities? What are the effective means the institution has to achieve these goals?

Culturgest has effectively engaged with some of the audience development strategies

40. Standing for Motivation, Ability and Opportunity

41. The name comes from the RAND Corporation

mentioned above, noticeably in its communication. The previous sections provide theoretical knowledge on different aspects of the field of audience development, which are used in the second part to conduct an analysis of Culturgest's identity and communication. Based on this analysis, specific suggestions for audience development strategies are proposed.

**Part II**

**Analysis**

## 4 Shaping the Image of Culturgest

In order to dive into the analysis of Culturgest's identity with a focus on audience development, this section presents a brief history of the institution which will help to better understand its position as an active actor of Lisbon's cultural landscape, as well as the challenges it faces today. This analysis is based on a combination of qualitative and quantitative data retrieved from various sources, including interviews conducted with the staff, data provided by Culturgest, as well as journal articles. Additionally, it draws upon my experience as an intern at the institution<sup>42</sup>.

### 4.1 Historical background

Culturgest is located in the neighbourhood of Campo Pequeno, which gives it a central position in the city and makes it easy to access. It occupies a corner of the pharaonic building of the CGD, where roughly 4000 people work every day. On the inside, there is one main auditorium (with 652 seats), a small one (with 150 seats), several workrooms (of various dimensions) used for workshop or as rehearsal spaces, 2 galleries for the visual arts, a library, a roof garden (rarely used), an entrance, as well as several parts not accessible to the public. The entrance has been recently modified (in May/June 2022) to have a cafeteria and a library (a specific section of this part deepens these points).

Culturgest's history begins on January 10th 1992, when the constitution was proclaimed.

42. From mid-September 2021 to February 25th 2022, I worked at Culturgest as a production intern, under the supervision of Mariana Cardoso de Lemos. The production team is responsible for organizing events in Culturgest, and I learned about the challenges of the position. These challenges range from long-term planning to short-term arrangements, such as organizing catering, but I was also assigned to do paperwork, some hands-on work, and tasks related to the front of the house. Due to the particular situation of Covid-19, the production team also had to ensure hygiene measures were implemented and respected.

The new company, *Culturgest - Gestão de Espaços Culturais, SA*, had a capital of 20000 accounts and was owned by three different actors: the *Caixa Geral de Depósitos* (who had 51% of the shares), the *SGPS, SA*, (39%) and the *Fundação Luso-Americana para o Desenvolvimento-FLAD* (10%) (Caixa Geral de Depósitos 1992). Its social objective was to "manage cultural spaces, as well as the promotion and development of cultural, artistic and scientific activities, namely the organisation of expositions, shows and congresses" (Caixa Geral de Depósitos 1992).

The institution has had a multidisciplinary characteristic since its beginnings, welcoming artists from all over the world, in the fields of visual arts, dance, theatre, music; airing movies and presenting debates and conferences, organizing workshops and fulfilling a more educative and participative role through its department of participation (which used to be called *Serviço Educativo*<sup>43</sup>). The international dimension is visible in the first program aired (from October until December 1993) which contains shows of Portuguese performers, but also American, French and Centrafrican<sup>44</sup>.

According to Carvalho (2020), the history of the foundation can be divided in three phases, corresponding to the three different artistic directions it held (7). This section (corresponding to the first phase) uses a collection of articles and archives.

Culturgest started off with a small human resources team: Manuel José Vaz, Fátima Ramos, and Luís Santos Ferro in the board of administrators, António Pinto Ribeiro as the artistic consultant, Eugénio Sena as the technical director, and two secretaries. The foundation was considered as the offspring of Emílio Rui Vilar<sup>45</sup> –then president of CGD– because of his will to open the space to the public, and not exclusively to the workers of CGD; at the time, it was the biggest commercial building in Europe and its construction deeply influenced the life of the neighbourhood. As such, Culturgest was created with the aim of attracting the public and preventing the depopulation of the neighborhood after the workers of CGD returned home (Pomar 1993, 68–71).

43. Meaning "Educative Service".

44. See annex A

45. He is a prominent figure of post-revolution Portuguese politics, known to be a patron of the arts, worked as secretary for Europália, as a vice-president for Fundação Serralves, and as an administrator for the Fundação Calouste Gulbenkian (Pedro Lains in Caixa Geral de Depósitos n.d.).

The initial exhibitions of Culturgest showcased renowned artists and performers, elevating the institution's public image. For instance, between October and December 1993, 300 photographs commemorating the 50th anniversary of the Magnum agency as well as a hundred watercolours by Egon Schiele were on display. A strong willingness to encourage Portuguese artists and artistic creation were also two core facets part of Culturgest's identity, present from the beginning. In the program of April/June 1995 (see annex A), we can read the following:

During the period of April to June, Culturgest will showcase a series of works and activities that will have recurring themes throughout the 94/95 season. The dialogue between artistic works from the American continent, such as music and dance, and those from the Mediterranean, such as visual arts, will persist. Additionally, the programming will continue to present influential choreographers from the 20th century. Finally –as part of the public discourse on "multiculturalism and the new mix of cultures"–, there will be a set of puppet shows, theatre and dance performances by contemporary Chinese artists. This programming aims to highlight the creative productions in the country, which grapple with conflicts between the modern and the ancestral, and express themselves in unique and innovative ways.

The basic principles and values that Rui Vilar wanted for Culturgest, namely "interdisciplinarity", "multiculturalism", "Portuguese contemporary creation", "reflexion oriented towards Humanities" (Pomar 1993, 71) still hold up to this day, although after three decades and three different artistic directions, strategies concerning the audience, the programming and the financial state of the foundation have evolved.

Culturgest opened its doors at a time when the offer for contemporary creation in Portugal was emerging, "with a number of cultural institutions surging up in Lisbon's cultural-landscape" (noticeably the Centro Cultural de Belém (CCB) in 1992), but also during "an increase in the number of art galleries and in the number of private performance arts' production companies" (cf. Ribeiro qtd in Maurício 2016, 205). The emergence of these new spaces dedicated to culture can be considered as being the product of "the (possibly unfulfilled) modern/postmodern short-circuit reflecting the transformations of a postdictatorial, postcolonial, post-revolutionary society coming to terms with a new cosmopolitan reality where both heritage and contemporary production play a crucial role in the representation of a cultural identity" (232)<sup>46</sup>

46. For a deeper analysis of the shift from modernity to postmodernism in Portugal, see Maurício (2016)

In that context, Culturgest quickly became one of the most important cultural institutions in Portugal, as it was one of the first and only spaces of that size offering a programming dedicated to contemporary arts.

In 2004, Culturgest entered its second phase: Miguel Lobo Antunes<sup>47</sup> replaced Fátima Ramos as vice president of the company. Pinto Ribeiro announced his departure a month after the arrival of Lobo Antunes, leaving the latter in charge of both management and artistic direction (B. Reis 2004). Lobo Antunes decided to adopt a similar programming strategy to that of CCB and hired three programmers: Gil Mendo for dance, Francisco Frazão for theatre and Miguel Wandschneider for visual arts; leaving cinema, music, conferences and debates to Lobo Antunes (Rato 2004).

During this phase, new institutions dedicated to contemporary arts emerged and Culturgest lost its privileged position: audiences stagnated and Culturgest struggled to reinvent itself (Carvalho 2020, 11).

A number of changes occurred: in 2006, the management of CGD's collection was transferred to Culturgest which, although demanding more staff and funds, had no decisive impact, the model of the collection's touring and loaning staying the same (Culturgest 2006, 10). In 2007, Manuel Vaz passed away and CGD bought back his 10% shares, Luís Santos left the board of administration, changing the organizational structure. On the same year, Culturgest became a foundation (being originally a for-profit organization): as the financial results had been negative since 2004<sup>48</sup>, the process of becoming a foundation held substantial benefits, although this was not stated as being the reason for this change (Carvalho 2020, 12).

This period coincides with the early signs of the subprime crisis in the United-States, that resulted in a global recession period. The impact of the crisis was particularly severe on Portugal, as the country was already experiencing an economic downturn from 2000 to 2007, which was compounded by a sharp crash in 2008 (R. Reis 2013). It culminated in 2011 with the application of bail-out programs and this period—known as the *troika*— would only end in 2014, with the re-appearance of economic growth<sup>49</sup>.

47. Miguel Lobo Antunes initially holds a degree in Law but switched to a career in cultural management and occupied leadership positions in Instituto Português de Cinema, Europália 91, and CCB (Franco 2018)

48. The financial results of the Culturgest are available through the different audit reports

49. "Portugal Assinala 10 Anos Desde a Troika Com Contas Públicas Fragilizadas Pela Pandemia," Dinheiro

This period was particularly challenging on a financial level for the foundation, being under the threat of closing its door: a 2012 inquiry mandated by the Ministry of Finance stated that Culturgest was completely dependent on public funding, was spending too much on staff and had a weak patrimonial situation (Ribeiro 2012). The Portuguese government also drastically reduced subsidies to cultural institutions. As the current director, Mark Deputter, explained, "there was a vote of the law which said that all the cultural institutions linked to the government had to reduce their subsidies by 40%. And then there was an extra reduction of another 10% which was applied in Culturgest as well."

This difficult financial situation would last until 2018 with the arrival of the new artistic director, Mark Deputter<sup>50</sup>, corresponding to the third and present period of Culturgest. He explained in our interview that "two years before [he took the artistic direction of Culturgest], there was a yearly deficit of 600,000 euros", which was "absolutely impossible to sustain".

Because of Culturgest's particular status (it is not officially considered as a government institution since it depends on CGD), the cut imposed a decade ago on cultural institutions still applied to Culturgest. The foundation, which underwent this cut of subsidies, did not benefit from the reopening of public funding after the end of the troika. To solve this issue, Mark Deputter explained that they "had to go to the parliament to speak to the responsible for culture [...] and [to] different political parties to explain that Culturgest should also be exempted". The artistic director stated this challenge as being his "big job in the first month": to put back the foundation afloat on a financial level. Since his arrival, this situation has been crucially improved, as the annual reports show (Culturgest 2021).

The second action taken on the financial level was to find extra financing, soliciting the help of European funding, embassies, the Fidelidade<sup>51</sup> program for individual arts, and so on (a complete list of all the extra financing received until 2021 is available on the website of Culturgest<sup>52</sup>). The third action was to "try to continue [what] the previous direction had

---

Vivo (Dinheiro Vivo, April 6, 2021), <https://www.dinheirovivo.pt/economia/portugal-assinala-10-anos-de-troika-com-contas-publicas-fragilizadas-pela-pandemia-13531644.html>

50. Mark Deputter was born in Belgium and moved to Lisbon in 1995. He held various prestigious cultural management positions: he was in charge of dance in CCB and Teatro Camões, directed the Festival Alcantara and the Teatro Municipal Maria Matos (Compania Nacional de Bailado 2021)

51. More information about this program is available on their website: <https://www.fidelidadecomunidade.pt/a-nossa-sociedade/>

52. "Apóios Financeiros Recebidos Até 2021," Culturgest (Culturgest), accessed August 21, 2022, <https://www.culturgest.pt/apoios-financeiros-recebidos-ate-2021/>

done [by] trying to reduce the costs”, as Mark Deputter explained. The goal was clear: ”to break even in the [...] accounts at the end of the year”, and Culturgest successfully managed to improve its financial situation. Although living through difficult times, the institution has had a well established position since its beginnings, being one of the most influential actors in the cultural landscape of Lisbon.

## 4.2 Culturgest’s portrayal of itself

In this section, the identity of Culturgest is analysed, by reviewing its history and its present communication. It provides a more ”inside” perspective, as I make use of the interviews I conducted, but also of different intern documentation and archives I had access to. Understanding how Culturgest portrays itself is a crucial part to understanding its identity and, consequently, the way it engages with the audience(s).

### 4.2.1 Webpage presentation

As to how Culturgest communicates its identity, several key points can be retrieved from the presentation on its website<sup>53</sup>:

Culturgest – Fundação Caixa Geral de Depósitos, situated at the Caixa Geral de Depósitos head-office building in Lisbon, is dedicated to contemporary creation. Culturgest presents a regular programme of Performing Arts, Music, Visual Arts, Cinema and Contemporary Thought aimed at a diverse public, which includes schools, children and young people, invited to enjoy national and international first-rate programmes and to partake in attractive and inspiring cultural activities.

Culturgest opened to the public in October 1993 and has since played a significant role in the artistic scene of both city and country. Culturgest follows the career of theatre directors and choreographers, producing new creations and presenting them to an eclectic audience; commissions visual artists to create works and organises solo and collective exhibitions; presents music concerts of many genres and supports and hosts major film festivals. In addition, Culturgest also offers a programme of lectures and debates, a wide variety of workshops, guided tours, meetings and initiatives for schools and families. And all this with a careful look at what is happening at home and abroad.

Culturgest is a private foundation set up by Caixa Geral de Depósitos, the Portuguese state-owned financial group. Caixa supports Culturgest by means of an annual allocation of funds and by making available the spaces and facilities it uses to hold its activities.

Culturgest actively collaborates with other cultural organisations and institutions, festivals, schools and faculties, companies, civil society organizations and government

---

[//www.culturgest.pt/media/filer\\_public/8f/60/8f60042a-6f8b-4efc-993e-6374b5fd1a5c/apoios\\_financeiros\\_recebidos\\_ate\\_2021.pdf](https://www.culturgest.pt/media/filer_public/8f/60/8f60042a-6f8b-4efc-993e-6374b5fd1a5c/apoios_financeiros_recebidos_ate_2021.pdf))

53. Retrieved from <https://www.culturgest.pt/en/the-foundation/>, last consulted on May 9th

institutions. It is also part of several formal and informal international programming and co-production networks.

The first characteristic (after its location) that the cultural institution puts forward lays in its contemporaneity: "[...] dedicated to contemporary creation." The contemporaneity debate has been addressed in the first part of this report, and different perspectives that were consequently brought could open up a reflection on the institution's current mission statement: what does "contemporary creation" entails? Is the word "contemporary" off-putting for the audience? Does it signal a certain quality of artistic practice? What is Culturgest's relation to temporality after three decades of existence?

The second stated characteristic concerns Culturgest's audience and activities. The reader is informed about the wide range of programmes ("Performing Arts, Music, Visual Arts, Cinema and Contemporary Thought") "aimed at a diverse public", offered by the institution. The participation department and thus, the educative role of the foundation, is also indirectly mentioned ("schools, children and young people"). The size, importance and quality of programming come up next, hinted in the following quotes: "national and international first-rate programmes", "attractive and inspiring cultural activities".

The second paragraph develops the foundation's history and emphasizes its importance in Lisbon and Portugal's cultural life, as well as its high reputation ("significant role", "major film festivals") and eclectic programming. The ending sentence of the paragraph ("[a]nd all this with a careful look at what is happening at home and abroad") can be read through a political lens, by confirming the role that cultural institutions have in shaping a more democratic society, and the active understanding of their position in it.

The last paragraph emphasizes the international dimension of the institution and suggests its democratic role through the proposition "part of several formal and informal international programming and co-production networks", and the enumeration of its partners: "cultural organisations and institutions, festivals, schools and faculties, companies, civil society organizations and government institutions", with which it "actively collaborates."

The rest of the webpage informs us about the current administrative counsel and provides various documents regarding the foundation's finances and status.

This presentation webpage is intended to be a summary of Culturgest's identity that

we could condense with the following key points (in order of appearance): contemporaneity, multidisciplinary, intended wide audience, national and international scale, long-lasting presence and reputation, quality, intellectuality, connected to the world, financial state, active collaboration in the social fabric of the city and abroad. Written in a clear language, with anaphors ("Culturgest" at the beginning of each paragraph), it is intended to provide the reader with a quick but thorough presentation of Culturgest's identity, relevance, missions and broad programming. The use of descriptive language conveys the purpose and scope of Culturgest's work, whereas the transitional phrases and cohesive devices connect the different ideas presented in the text, making it more coherent. Overall, the text effectively communicates Culturgest's mission and activities in a clear and engaging manner, making it a good example of informative writing (which is, as seen in the first part, an important point of effective communication for art institutions).

#### **4.2.2 Staff opinion**

The staff interviews conducted are coherent with the textual presentation previously analysed.

When asked to give the key points that define the institution, Catarina Medina, the head of communication, said: "contemporary, multidisciplinary also, another word that can be quite strange, but I can explain it is like human, more emotional, because I think that [...] is the thing that we need." Mark Deputter wants Culturgest to "be a house that is definitely interested in contemporary arts" through "multidisciplinary[ity] with different art forms in the house and international" (which was already part of Culturgest's DNA in the past, as previously mentioned), "a house for contemporary arts, but for a wide audience". The "but" here is interesting to note, as it implies that contemporary arts are not meant for wide audiences. He also said that he would like for Culturgest to "mainstream a number of proposals, artists, ways of working, types of work that normally are not so well-known yet, but that we want to bring to a wider audience."

According to Mariana Cardoso de Lemos, the head of production at Culturgest, the institution's identity is defined by its "strong programming", featuring shows that are not seen

in many other places. She also noted the unique position of Culturgest in Lisbon's cultural scene, stating that "[she was] not sure if any of these cultural centres [have] the same position as Culturgest." Cardoso de Lemos suggested that this is due to smaller cultural centres having limited budgets and space for the larger productions that Culturgest can accommodate. Another important aspect of Culturgest, according to Cardoso de Lemos, is its focus on new creations by Portuguese artists. Culturgest supports emerging artists by offering them "the time and the money necessary to have a new creation." This investment often results in the artist's first "premiere of their work" and subsequent invitations to tour their production in other countries, leading to new opportunities for artistic growth.

Mark Deputter, the artistic director of Culturgest, also emphasized the role of the institution in supporting Portuguese artists, stating that "Culturgest is the place where [...] [Portuguese artists] have their first big exhibition, and big visibility." He noted that the institution's large auditorium and stage allow for more ambitious productions, giving Portuguese artists the opportunity to work on a larger scale. Despite the financial crisis from 2001-2017, which led to many artists making smaller productions with limited resources, Deputter remains committed to supporting ambitious productions, stating that he wants to "give the people more means to start again" and to "make bigger works again with many people on stage" while still retaining the artists' individual style and ideas. Overall, Culturgest's investment in new and ambitious productions has helped establish it as a unique and vital institution in Lisbon's cultural landscape.

Paula Tavares dos Santos (responsible for the archives and all the English translations of textual contents) developed similar points as the ones raised by Deputter, Medina and Cardoso de Lemos, noticeably on the importance of Culturgest as one of the first contemporary institution in Lisbon: "We had the sense that whatever was happening in the world could, and many times did, come to our auditori[um] or galleries. It was also acknowledged the unique nature of Culturgest's mission and programme, as it was the only cultural venue in Lisbon that offered an exclusively contemporary programme of performing and visual arts, as well as debates and lectures." She also emphasized the international dimension of the cultural centre: "[...] Culturgest's forever motto, or at least its guiding philosophy, a saying that at one point was part of the logo: "Uma casa do mundo" (which literally means "a house of

the world”); to which she added: ”Yes, it is a Portuguese house. A Portuguese house looking at and welcoming the World.”

To summarize, all of them mentioned ”contemporary” and emphasized on Culturgest’s role in promoting Portuguese artists at the international level. Medina and Deputter both used the term ”multidisciplinary” to characterize the programming. These three points are completely aligned with Culturgest’s presentation on the website, and we can consider them as being the core of the institution’s identity.

As to the specificity of being multidisciplinary, Mark Deputter said that it ”has to do with the fact that [he thinks] it’s important to have respect for the specificity of each art form”, although Culturgest is ”always looking for resonances between the different art forms or moments where they can really be links directly between music and visual arts or between a conference and a theatre performance or between a theatre, performance and exhibition”. Culturgest is ”a house that gives [...] its full attention to different art forms and each one has [its] own rhythm of programming, [its] own inner logic of organizing”. In order to do so, regular meetings are organized with the programmers of each department (to which I also participated as an intern).

Catarina Medina has also produced a document on the institution’s communication that she presented to the audience during an open class for the student day at Culturgest. She summed up Culturgest’s program and identity with the following positive key-words: contemporary, multidisciplinary, unique, excellence, trust, reflexive/future, notoriety/prestige, legacy/credibility, national/international; and the following negative key-words: distant/cold, institutional, inaccessible, rigid, bank/safe (as the bank vault), lacking humanity, unfamiliarity, expensive (Medina 2022, 46–47).

Both the positive and negative keywords show that the staff is aware of the strengths and weaknesses of Culturgest. The webpage presentation, the interviews and this choice of positive keywords are all coherent and demonstrate a stable identity, one of a cultural institution that exists for more than three decades. The weaknesses (and negative keywords) will be further discussed in the third part of this chapter (in ”further possibilities for development at Culturgest”).

### 4.2.3 Culturgest's public

The presentation on cultural communication made by Catarina Medina gives us information on the public of Culturgest. It is diverse, urban, active, composed of university graduates, mainly between 30 and 45 years old (which, from my observation as an intern, resembles their staff). As it is a multidisciplinary institution, it is more coherent to examine the audiences depending on the department –especially since each department has its own programmer– than taking a general one. Culturgest could benefit from having more demographic information about its audience (which is a standard practice among large art institutions), but according to Catarina Medina, the data is not yet fully established and is largely based on the retrieved data from the institution's social media.

The following figure 4.1 is a representation of the public's division between each discipline from 2016 until 2020. The significant drop in 2020 is obviously linked to the pandemic and the closing of the building. We can also see that 2017 was marked by a significant drop (especially for visual arts, pinned under the term *exposições*) but that the institution was recovering in 2018 and 2019, increasing its number of visitors, before the pandemic arrived. The substantial changes in the team and the new communication strategy established in 2018 have been beneficial for the institution, which would have otherwise probably kept losing visitors. On the top categories, the exhibitions and the cinema are the disciplines that are clearly the most popular. Between 2018 and 2019, there is a significant growth in interest for debates (+60%) shows (+30%) and music (+20%). It is always risky to make any assumption based on few numbers, but one can assume that this growing interest in shows is also due to the change in programming by the artistic director, Mark Deputter, who adopted a different strategy than the one of his predecessors, preferring big-scale shows: "at the time it seemed logical that Culturgest would do the whole: small, small scale and medium and big scale, because there was no other place where the [artists] could go, [...] but [...], many years later it doesn't make sense anymore because there are different small spaces."

Furthermore, it is important to keep in mind that each discipline does not retrieve audi-

54. Translation (bottom, from left to right): Shows, music, cinema, conferences and debates, participation, exhibitions.

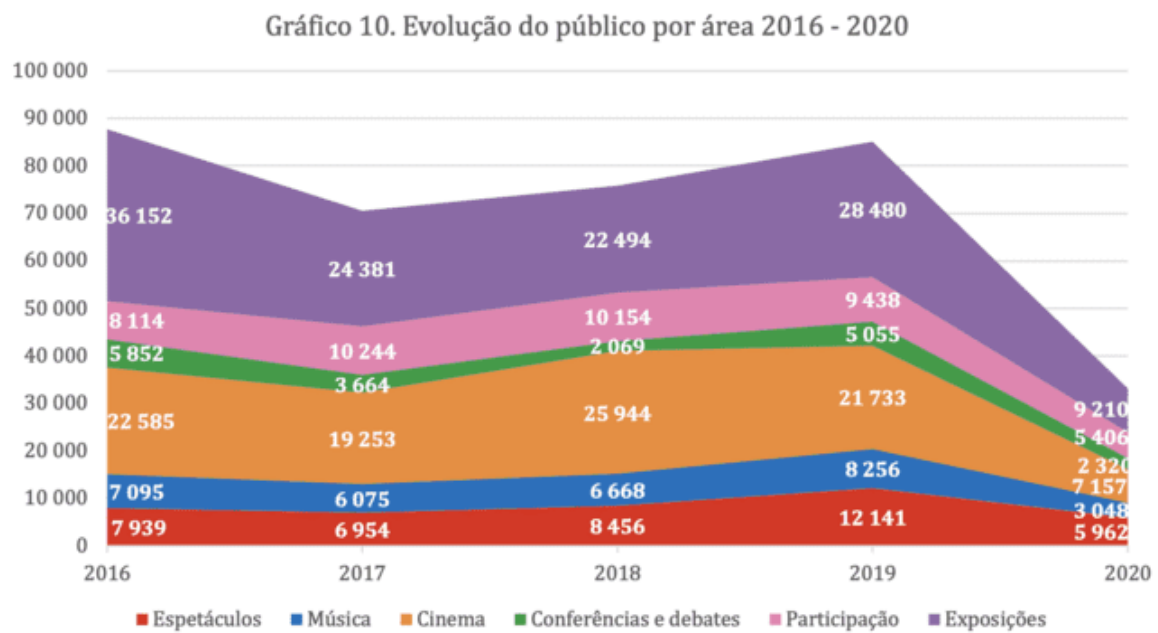


Figure 4.1: Evolution of the public per area 2016-2020 (Culturgest 2021, 108)<sup>54</sup>

ence in the same way: an exhibition has a very different timescale than a show (thus explaining the high numbers for exhibitions), the department of participation relies on partnerships with schools (thus explaining the stability), and for cinema, Culturgest hosts different film festivals that usually have several screenings per day.

There is much more data when we take a look at their digital communication. As Susan Anderson points out, "The museum's 'audiences' now include all those who interact with the institution online, onsite and remotely – including those who may not explicitly seek out the museum's content but interact with it regardless" (Anderson 2018, 81). The consequent investment done by Culturgest in its communication strategy has proven to have positive effects as, since its implementation, the number of visitors on the website has risen tremendously (which is can also be partly attributed to a general growth of online cultural consumption caused by the pandemic and the closing of many places). However, analysing this data is tricky, as web visitors are not necessarily on-site visitors and vice versa. As such, getting a good analysis of online data is rather complex, since it requires significant refinement before analysis can take place (Bermejo 2009 qtd. in Anderson 2018, 88). Online presence is a wonderful and necessary online communication tool, but it does not bring any

revenue (there is rarely any type of paid ad on this type of websites) and it certainly does not replace the on-site activities of such a cultural institution.

Culturgest's target audience is described by the head of communication as the following:

Portuguese people and foreigners, living in Lisbon, between 25 and 65 years old, with the core between 30 and 45 years old. Urban residents, with their own professional project, well-balanced. They value a well curated cultural offer and the feeling of community in the city. Interested as much in the content as in the form, with little permeability to mainstream projects, they can be alert, but they filter the information according to what makes sense to them. They like to understand the experience that they can have in the space and the rationale that is behind it."

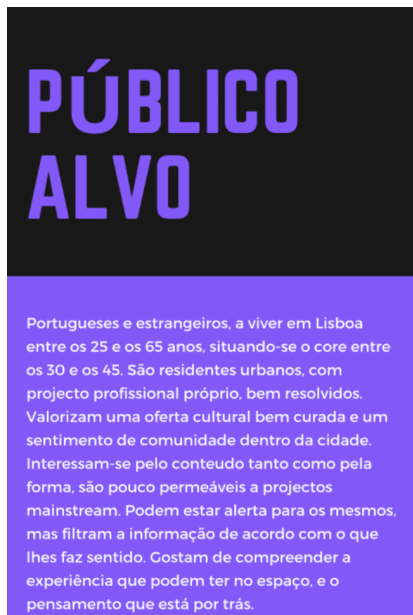


Figure 4.2: Culturgest's target audience (Medina 2022, 60)

From the outset, Culturgest re-affirms its national and international reach, by targeting foreigners and locals. According to Censos2021<sup>55</sup>, foreigners make up almost 9% of Lisbon's inhabitants as well as being a fast-growing group (their number increased by 40% in the last decade in Portugal). Deputter also mentioned in the interview his wish to expand Culturgest's reach on the international scene, which necessarily catering to the foreign population.

Culturgest wishes to attract Lisbon residents, thus acknowledging its place in the social fabric of the city. The age range targeted is technically wide (from 25 to 65 but with the core being between 30 and 45 years old), although Catarina Medina admitted in the interview that the "audience is quite old, like 35-45". The offer does not target children and teenagers (despite being the audience of the participation department, which tailors programs specifically for this demographic) and is mainly focused on adult professionals. The institution also seeks to attract people with an existing artistic education ("value a well curated offer", "little permeability to mainstream projects", "like to understand the experience that they can have in the space

55. Censos2021 available on [https://www.ine.pt/ngt\\_server/attachfileu.jsp?look\\_parentBoui=535518738&att\\_display=n&att\\_download=y](https://www.ine.pt/ngt_server/attachfileu.jsp?look_parentBoui=535518738&att_display=n&att_download=y), last consulted on August 13th

and in the thought that is behind it”).

As revealed by my interviews, Culturgest is actively seeking to increase its young audience, recognizing their potential as enthusiastic consumers of culture. This desire is reflected in the development of Culturgest’s communication strategy, as discussed below.

### **4.3 Culturgest’s communication**

This section proposes an analysis of Culturgest’s communication strategy, both online and offline. The institution’s identity and, consequently, its communication, went through a rebranding in the year 2018. As this report is about the current situation and evolution of Culturgest, I chose not to dwell on the past strategies<sup>56</sup>, but I do mention them, in order to give a point of comparison and show the evolution that the cultural centre has gone through over the past 5 years.

As mentioned in the first part of this report, Catarina Medina stressed the importance of language in their communication. The communication team follows guidelines ”in all the communication”, mentioning that institutional language is avoided on social media as it creates a barrier, but that the institution specializes in an ”editorial language”, that is ”a little more objective”, ”has little more adjectives than a journalist’s language that is more informative, but also has this kind of purpose. It is informative, short, because we know that in social media, people tend to read like two lines and that’s it”. The communication team avoids ”long texts” as, for Medina, they only work for ”some sort of chronicle”, but always seeks this ”relationship [...] with the present time, like the journalist”. The head of communication wishes to avoid this pretentiousness associated with art texts, considered off-putting and generally incomprehensible for many people (Pitts and Price 2020, 192–193).

The ”editorial style” of the institution’s communication overall avoids the distant art jargon that many cultural institutions unfortunately adopt, but Culturgest could also explore some options to attract newcomers. For example, ”producing a non-patronising printed beginners guide e.g. hot tips for enjoying the theatre...enjoying your visit to the gallery...10

56. More information about Culturgest’s rebranding process can be found in the interviews or in the thesis of Vaz (2019).

things you never knew about the gallery, theatre, etc”, and keep on working on its interactivity with the audience (for example, with user generated content) (Smyth 2004, 48).

The artistic director of Culturgest, Mark Deputter, said that when he arrived in 2018, “the budget for communication had been reduced drastically [...] because there was a need to reduce costs. [...] the previous management [...] decided that they would keep the money for the programming as much as possible and cut in communication.” His objective was clear: to widen the audience. To achieve this goal, they “really needed to invest again in communication” and decided as well “to program only in the big auditorium”, as before, “the big part of the program [...] was [in the] big auditorium [but] with the seating on stage” (therefore reducing drastically the number of seats used and the space of the auditorium). The rebranding process then started, and they looked “for a design that would be at the same time [...] contemporary [...] design-wise, in flavour, but at the same time, attractive for a wider audience.” This design strategy has three central elements which are: to be based on “photographs of the works and the artists that [they] present”, to be “colourful, attractive, open”, and “to work strongly on the digital communication.”<sup>57</sup>

The following two figures represent the past (figure 4.3<sup>58</sup>) and current (figure 4.4<sup>59</sup>) logo of Culturgest. They are telling of the substantial change the institution went through during its rebranding.



Figure 4.3: Past logo of Culturgest

From a graphic point of view, the new one follows what Mark Deputter said about the new graphic identity: it is colourful, open, and much more attractive than the previous one.

57. The graphic identity of Culturgest has been done by the studio Macedo Cannatà and an overview is available following this link:

Studio Macedo Cannatà, “Identidade Gráfica Culturgest,” Maria João Macedo, 2018, <https://www.macedocannata.com/pt/projects/identidade-grafica-culturgest/>

58. Retrieved from <https://pre2018.culturgest.pt/#gsc.tab=0>

59. Retrieved from [www.culturgest.pt](http://www.culturgest.pt)



Figure 4.4: Current logo of Culturgest

Its elegance will also make it durable in time, as opposed to the older one (which had an outdated font, very similar to the "Lobster" font, created in 2010 and already overused in 2015 (Petrini 2021)). It is also much simpler to use in a variety of materials, while still being easily identifiable, thus being more qualitative from a pure design point of view; as Medina said: "it can adapt between the printed materials and the video materials [...] and also work [on] the website."

The following section presents an analysis of this new communication strategy that was established in 2018/2019.

### 4.3.1 Digital

In terms of its digital communication, Culturgest has a solid presence on social media and diversifies its content on the following platforms: Instagram, Facebook, Youtube, as well as a website and a weekly newsletter. The multidisciplinary aspect of Culturgest can be challenging in terms of communication, but Catarina Medina believes in one strong uniform identity, where each discipline finds its specificity through the channels employed to advertise it:

[...] each area [is different and there are] [...] m[any] differences between visual arts and theatre and dance and [...] music I presume. [...] but they have specific channels. It's more about the distribution and, for instance, [the] media partners that you work or decided to work [with]. [T]he work that you can make with press, for instance, in theatre and dance, you [...] don't have any kind of critique.

It's quite rare, but in music you have [...] numerous [...] media online channels like blogs and Instagrams and this kind of stuff. And in visual art it's quite [...] narrow.

But [...] we do [...] also [...] this editorial work [with] the Sol magazine, the microsites [are used] specifically with visual arts, because its [otherwise] quite difficult [to get diffusion].

For instance, we have this premiere of Daniel Deware and Gregory Gicquel, [and] they don't speak a lot about their work normally. [T]hey can make this kind of description: "oh yeah, this is a word piece." [but] they don't give much context, [...] so we try to make this kind of bridge between them and their visual arts audience, that is [a] small audience and, [to be able to connect with a] larger one, for instance, we [...] saw that they work with Portuguese marble.

This quote shows the difficulty of tailoring a communication strategy depending on the discipline tackled. Some works are easier to promote than others, and already have existing channels that can be used for advertising. Visual art seems to be the most challenging discipline to communicate, as Medina argued, which explains why she and her team have developed these strategies with the microsites and the editorial work. Those channels of distribution are essential as the institution cannot rely only on its own communication tools and needs exterior communication from other actors (specialized in their own discipline) in order to attract a potential audience: the example of Daniel Deware and Gregory Gicquel (small audience) that Medina linked with Portuguese marble (bigger audience) illustrates this. As stated before, the audience for one art form or one show is different from another one.

This issue and the specificities of each channel of communication, both online and offline, needs a vigilant and substantial work from the communication team. The following paragraphs give an overview of the digital communication of Culturgest and its presence on different platforms.

### **Instagram:**

Instagram is a visually oriented social network. It was made for the sharing of pictures, although it is now possible to also display videos and publish links through the use of the insta stories. It is one of the most used social network in the world (as well as in Portugal), with almost 62% of its users being between 18 and 34 years old. As such, it is an essential tool for digital communication (Dixon 2022b; Kemp 2019).

Culturgest's Instagram profile was created in 2015 (Vaz 2019, 29). It is tagged as "Art" and displays a brief description of the institution: "A Culturgest dedica-se à criação contemporânea, apresentando programação de artes performativas, música, artes visuais, cinema e

pensamento” [Culturgest dedicates itself to contemporary creation, by presenting a program of performance arts, music, visual arts, cinema and thinking] followed by their content, which mainly consists in pictures of performers or content related to the event. There is a grid organization that creates more harmony: pictures are in groups of three (making a line), in a way that each line is dedicated to an event, rather than having just one square/post each event, as the following screenshot shows:

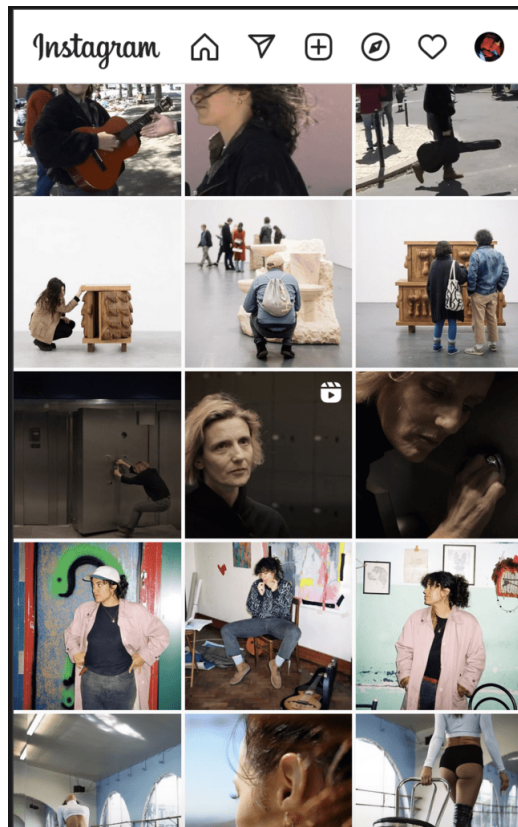


Figure 4.5: Screenshot from Culturgest’s Instagram profile on August 3rd, 2022

Obviously, the communication team needs to adapt the content to each platform, simultaneously making sure to keep a homogeneous and readable identity on every media. Catarina Medina manages the social networks of Culturgest and said that, for instance, ”Instagram, [is] much more visual. So I try to invest in contents, like in different photographers”. When she arrived, in 2019, the institution was followed by roughly ”7,000 people” (compared to 22.7k on the 14th of June 2022, see figure 4.7 for the evolution of the followers). As for the content that was used and displayed at the time, she admits that it ”was not very good”, mixing

various content without a clear message and strategy: "posters, [...] contents with graphic design, [...] promotional pictures, people with real posing and this kind of artificial content, [...] the teaser of IndieLisboa, and [...] an empty staircase". She then started this work of changing the digital communication strategy by speaking with some photographers, but it was too "mix and match", which got resolved once they contracted someone "[with] a curious profile [...], a photographer videographer, [who was also the] communication director of another institution, and [who] really wanted to work with [her]". This turned out to be beneficial and allowed to form and construct a strategic plan for Instagram, which led to a subsequent rise of the number of followers. Because of the different temporalities of each department (for example, the exhibitions are displayed for several months whereas a show will usually have less than 5 dates), Medina needs to plan the digital communication on a weekly basis, since it is "quite easy [...] to forget the exhibition". To ensure this work gets done, Medina speaks "all the time with the curators, telling them [she] needs some programming for the exhibitions [apart from] the guided tours", and in general "more content" is always good for communication.

The following figure 4.6, retrieved from her presentation, illustrates her strategy on Instagram, showing the evolution of Culturgest's Instagram and how cohesive it has become.

The distribution and promotion of content are tailored to specific areas based on the type of art, accompanied by lively pictures of people, including artists and audiences. The goal, as Catarina Medina said in another interview, is to document and show more the processes happening behind the stage (Vaz 2019, 30). For that, they have a photographer that shoots the majority of the concerts and exhibitions. Usually the artist/speaker is asked to send some pictures (which, for theatre and dance, happens more since most have their own photographer), but if they are not adapted, the communication team has to figure out another solution: if it is not about the artist/speaker, it can be something related to the performance/conference. Catarina Medina said "for instance, when you have [...] a conference about [...] astrophysics, [it calls for] this sort of images, right. [...] these are images that the astrophysic[ian] sent me, [...] I make this kind of selection and copy."

The following figure 4.7 shows the evolution of followers on their Facebook and Instagram, from 2016 until 2020. We can see a clear rise in followers on Instagram between



Figure 4.6: The evolution of Culturgest’s instagram (Medina 2022, 59)

2019 and 2020. This could be explained by the rebranding of Culturgest’s Instagram and their investment in their digital communication (Culturgest 2021, 111).

Overall, Culturgest’s Instagram has been vastly improved, but one technical feature could still be ameliorated: for example the use of generic alternative texts<sup>60</sup> (meaning, generated automatically by Instagram). This small change (as it does not require much time to implement) would tremendously better the experience of blind and visually impaired people, as well as testifying the institution’s will to be more inclusive.

### Facebook:

Like Instagram, Facebook is immensely popular and is considered to be the world’s biggest social media platform (Kemp 2022). The majority of users are older than those on Instagram (in Portugal, 22.4% of the users of the users are between 25–34 years old and 19.7% are between 35–44 years old), and if Facebook is not gaining more users, it is still

60. For more information about alternative texts: <https://www.facebook.com/help/216219865403298>

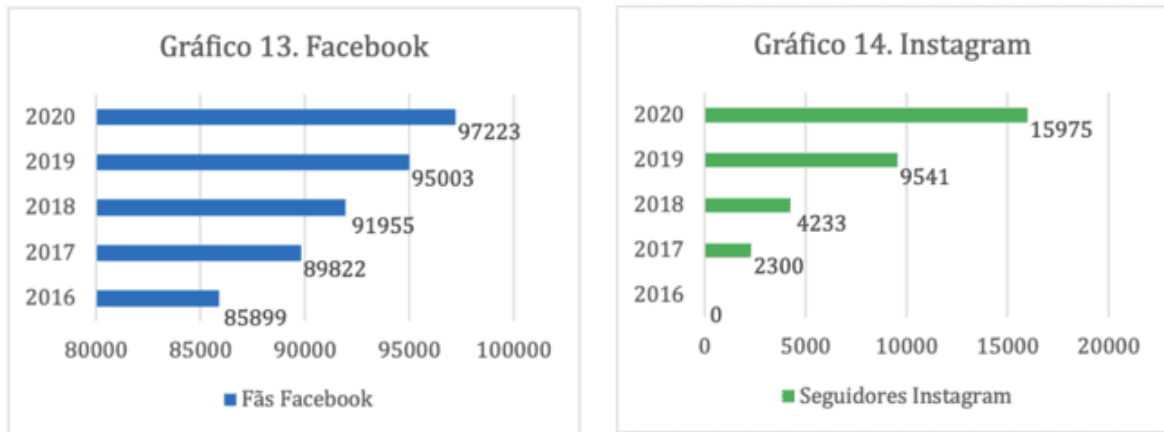


Figure 4.7: Evolution of Culturgest’s Facebook page and Instagram page followers (Culturgest 2021, 111)

a relevant and important tool for companies, as it is a way to connect with the audience, to appear more accessible, which was the intent that Culturgest’s Facebook page of Culturgest was launched with (Dixon 2022a; Vaz 2019, 27).

On June 22nd, 2022, their Facebook page had 105 785 followers. We can see on figure 4.7 that they have had a quite progressive and steady augmentation of their followers.

As a less visual social network than Instagram, Culturgest’s Facebook is mainly used to share upcoming events, even though they sometimes share content that does not come from Culturgest itself but is related to an event that the Culturgest organizes (for example, press articles). This practice has several benefits, as it creates links between Culturgest and other platforms, encouraging reposts and fostering more audience. Like Culturgest’s Instagram, Culturgest’s Facebook has automatically generated alternative texts which could be easily improved.

### **YouTube:**

YouTube is another social network giant, with almost 3 billion of active users per month (Dixon 2022a). It is a platform to watch and share audiovisual content. The user, through their account, can publish videos or follow other channels.

Culturgest publishes different types of videos on YouTube: conferences (their biggest playlist, with 60 videos), interviews (with ”Casa Forte”, which consists of short interviews

with artists inside the safe of CGD), teasers, pieces of sound. On June 24th, 2022, Culturgest's YouTube had 2,16k followers and 182 videos, which had been seen 106 907 times. It is used as a kind of deposit, where the user can access the content easily and anytime (Vaz 2019, 30).

The number of Culturgest's followers on YouTube drastically increased between 2019 (200 followers) and 2020 (1680), with 14,273 views in 2019 compared to 66,173 views in 2020, which is another proof of the success of its investment in its digital communication (Culturgest 2021, 112).

### **Website:**

The website was completely redone in 2018, as part of the deep rebranding strategy of the institution. The past one was obsolete, unpractical and not user-friendly (see figure 4.9<sup>61</sup>). The current one (see figure 4.8) is responsive (i.e. adapts to the support), has vibrant colours, and welcomes the visitor with a full screen short video or a picture about the ongoing or future events. Even if there are some criticisms towards the website (for example, because of how the website is built, it is not accessible to blind and visually impaired people through a screen reader), it is an overall success (Vaz 2019, 26). The website had twice as more visits after it's rebranding than the year before, which proved the need for such a change (26).

The rebranding of the website was crucial, especially to attract younger audiences, as Mark Deputter highlighted: "that was also a big element in the effort to open up communication. Especially, as you know, the younger generations they [...] don't look up in the newspaper anymore. They don't [watch] television anymore. They don't take up programs, they pick up their phone, and they look what's happening."

The website contains five menu sections plus the landing page: What's on, Media, Take Part, Collection, Information and the landing page. It is accessible in both Portuguese and English, but the Media tab has almost no available translation. The button to subscribe to the newsletter is made very visible to engage the user to subscribe to it: written in capitals, in a distinct colour, it is always floating which makes it visible wherever the user is on the page.

On the footer, there is another menu, which lists: The Foundation, Partnerships, Audit

61. Retrieved from [retrievedfromhttps://web.archive.org/web/20180611011358/http://www.culturgest.pt/](https://web.archive.org/web/20180611011358/http://www.culturgest.pt/)



Figure 4.8: Screenshot of the landing page of Culturgest on August 18th, 2022



Figure 4.9: Screenshot of the landing page of Culturgest on June 11th, 2018, before the rebranding

Reports, Best Practices and Privacy Policy, and on the right side, one can find the different links to access Culturgest's Facebook, Instagram and YouTube.

The year 2020 was a turning point in their digital communication: with the pandemic and the closing of the physical space, the institution had to program for an online format, and the communication team had more means to try and experiment new things, such as the microsites (on the Media tab) and the podcast. Noticeably, Medina said that during the pandemic, the communication team had more money since they were not printing any mupis. This small bit of money (5,000 euros) was put into video making "Casa Forte", and the sound magazine "O Projeto Invisível". The head of communication values these works that emphasize the "human" aspect of Culturgest (closer to its audience) and its "multidisciplinary work". Another thing that Catarina Medina mentioned is the role that the communication team played when the pandemic started: "[in] the very first day, we decided to close Culturgest for the first time. And it's quite interesting because I do believe that this occur[ed] in many, many other intuitions. It was the communication team that had to provide some kind of answers". Staying in contact with the audience was their goal, which required experimentations, and avoiding at all costs recycling their program by putting "some theatre pieces on Facebook". A content strategy was then designed for two to three months, in which the team made some content "regarding sadness"<sup>62</sup>, trying to make bridges "between the present moment and all the news that we were getting", in order to have "this kind of constructive vibe, more than a depressive one".

With 80% of the budget not being spent (as it was normally used for printed material), Medina recalls that the freedom to experiment and be creative was higher than usual: "don't get me wrong, but it was a good time for thinking about work". This work, started with the first lockdown, still continues. Catarina Medina said that she was "really pushy with all the curators and Mark [Deputter]" to continue having an online program, but that it had to be "special", meaning original content and not a mere online video display of the shows. After proposing this kind of online offer, Catarina Medina did not want to retreat and go back to business as usual. She then proposed to Mark Deputter a "strategic plan" for this new online

62. For example : <https://www.culturgest.pt/en/media/direito-a-tristeza/#direito-a-tristeza>

presence, but only "50%" of it was done.

Culturgest also mentioned in the 2020 report that "[it] invested in 2020 in its website, with the objective of facilitating the autonomous production of microsites, which are now a central tool of its communication strategy dedicated to the creation and dissemination of multimedia editorial contents" (Culturgest 2021, 112).

This strategy seems to have worked: "Despite the drastic reduction of on-site events, more than 144,000 online visits were recorded, which is fewer than in 2019, but still above the figures for previous years. In the sites indicators, mention should also be made of the average visiting time, which was up on the previous year's level (2' in 2020 versus 1' in 2019); it is likely that the 2020 figure benefited from visitors exploration of the new online content" (112).

The following figure 4.10 displays the evolution of Culturgest's website traffic:

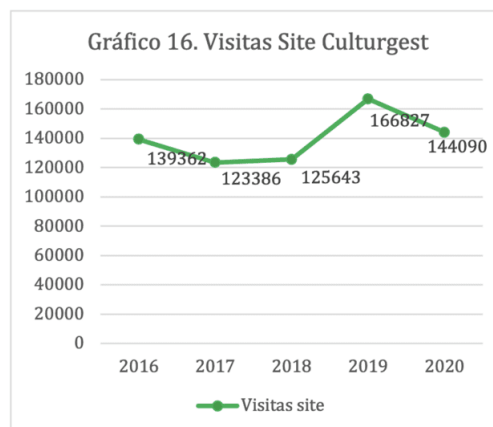


Figure 4.10: Evolution of Culturgest's website traffic (Culturgest 2021, 112)

This graph showcases the resilience of the website. The average time spent by the visitor on the website is another key indicator that demonstrates the quality of the content published and is another proof of the success of this new online strategy, which was particularly important during the lockdown periods.

### **Microsites:**

The website has different "microsites" as Catarina Medina calls them, accessible via the page "Media" on the main menu. A filter can be applied to (un)show the different sec-

tions (Editorial, Video, Audio and Photography), and another filter can be applied sorting by areas/disciplines. "Editorial" is used for articles diving a bit more into an event/artist, that can be done in different ways, compiling interviews (written or with audio answers), the description of the event, the playlist related to it, a video presentation, the specifications of the event... This work, which is a more editorial one than a communication one, started with the pandemic and the consequent investments that were done on the website. The institution bought a new module/service during the same time for the website (with the available money not spent on printed material) which allows the publishing of "modular [content], like sound, video, galleries, texts, different kind of different formats". When asked about it, Medina stressed the importance of having this kind of content to get closer to the audience, which was "quite important regarding the strategy", especially during lockdown times, to foster more interactivity with the audience. The initiatives of "Casa Forte", the sound magazine "O projeto invisível", create a closer relationship between the institution and its visitor. It also reaffirms Culturgest's multidisciplinary, which is shown through the variety of content now available through these microsites, something that the head of communication also highlighted and deems essential.

Catarina Medina also recalled how the first and second lockdown were different: "the things that we made [during] the first [lockdown] were great for that time but [did not apply to the second one] because [of] the availability", and because people were more demanding. With the second lockdown, "some new projects arrived, like the sound magazine"; she felt that "you cannot give the same answers, [...] you cannot repeat yourself", hence the need for new projects. As well as having different propositions, "you have to have some kind of contents where people can interact", and she proposed to the artistic director, Mark Deputter, "to have like this kind of curator for the online", a position that she assumes but ultimately feels that she should not.

In summary, Medina and the communication team's work were more editorially oriented during the second lockdown, with the sound magazine "O Projeto Invisível", "Casa Forte", and the microsites, and turned out to have positive outcomes: "the majority of the things that we tried, we maintained."

### **Newsletter:**

A newsletter is an informative email that uses a database of subscribed users who are sent information about the company, product, upcoming events and other useful information. The communication is regular, usually contains text, images, and other relevant links.

The newsletter of Culturgest is sent to the subscribers weekly and consists of short texts, with one foregrounded event (with a title that is also the title of the email), and small descriptions with images and links to direct to the page of the events on Culturgest's website. The title and the text are made to get the attention of the reader: a bit catchy, straightforward (clear language), and quite short (because of our short attention span for texts on the internet).

The first paragraph (more or less 100 words) thus needs to foreground the 3 main events of the upcoming week(s). Then comes the small images corresponding to the events and a link to buy the tickets (or that indicates that it is free or will be online). The two following paragraphs go more into detail about 1 event each (maximum 100 words), and present a biography (maximum 200 words) of the promoted artist of the moment, accompanied by their picture. According to Vaz, there were, at the time of the writing of her thesis, e-cards and a more personalized type of newsletter: the user could choose the area they have the most interest in and would receive, in response, a newsletter to their liking (Vaz 2019, 30). The format is now a more generalist one, as there is no box to tick when subscribing to the newsletter.

### **4.3.2 Physical**

#### **Agendas**

The agendas for Culturgest are published twice per season and follow a semester timeline, with the 2020/2021 season being an exception with three agendas published. The design of the 2021/2022 season has changed from the previous ones, with more pictures, a different paper format. These agendas are organized into 4 chapters/categories, with a colour coding system specific to each department, making it easier for readers to identify events they would like to attend, and reinforcing the coherency of the institution's visual identity. The graphic design follows the global graphic identity present on the website, on the posters and inside

Culturgest (through its signalization). It is also important to note that the texts are written in both Portuguese and English, which makes the agendas more accessible to an international audience. The following figure 4.11 is a screenshot taken from the last agenda (Season 2021 - February to August) available online<sup>63</sup>.



Figure 4.11: Screenshot of Culturgest’s agenda (season 2021/2022 - February to August)

### Posters, facade and street:

Investing in the facade (figure 4.12) and having a bolder identity was a change brought by the rebranding of Culturgest. Presently, huge posters are hung on the facade of Culturgest, showing the upcoming events and marking a difference between Culturgest and the rest of CGD’s building. The posters follow the institution’s graphic guidelines, ensuring homogeneity and cohesiveness between all the media used and giving a strong, recognizable identity.

The cost of printing and hanging posters (on the building but also in public spaces) is generally high, depending on their size and placement. In the interview, Catarina Medina explained the strategies and the process of campaigning with the posters: the budget is fixed per year, but the communication team decides the number and dimension of the posters according to the event. Monthly, the team has ”one or two campaigns like 30 to 40 to 50 [posters] sometimes in the public space”, ”the only cost that [the foundation] ha[s], is [...] the pro-

63. Accessible on this link: <https://www.culturgest.pt/pt/programacao/agenda-pdf/> last accessed on 23rd September 2022.



Figure 4.12: Culturgest’s facade, August 2021, Google Street view

duction of the mupis<sup>64</sup>, [as] the distribution [is] free”. The spaces used for displaying the posters are designated by Lisbon’s city hall. According to its strategic planning, the communication team then chooses a place from the ones allowed as well as a time frame (Vaz 2019, 33). On some occasions, the team also works with Multimedia Outdoors Portugal (MOP), the company responsible for the display of posters in Lisbon’s metro. Despite cultural institutions paying less than other sectors, the cost of those campaigns is still considerable, with an average of 3000 euros per week. Apart from urban spaces, the communication team also tries to display the posters in universities and to find the best strategies for such places, as the ”posters stay there a lot of time” and their installation is far less costly.

In summary, the communication of Culturgest, both online and physical, has immensely benefited from the rebranding and change of strategy. On the website, numerous efforts have been made to make it more user-friendly (although accessibility is not completely achieved on

64. Acronym for ”Mobilier Urbain pour l’Information” (a French registered trademark), meaning ”street/urban furniture for information”.

the website and on the social networks), as well as adding online-exclusive content through the tab Media and the microsites that the head of communication pushed forward when the pandemic started. Culturgest has now a refreshed identity, recognizable, bold in colours, more attractive to a younger audience and used cohesively on all communication materials.

### **Culturgest's building**

A crucial aspect and specificity of Culturgest lies in its building, designed by the architect Arsenio Raposo Cordeiro. Described as having a brutalist or postmodern architecture, called by some "(Saddam's) bunker", the "mausoleum", a "kafkaesque crate", with "megalomaniac dimensions" (Gomes 1992; Gil 1994), it is recognized as a weakness by the 2010's SPARK report (SPARK Arts Consulting and de Almeida 2010) and members of the team; in fact, it had already been avidly criticized before the construction finished<sup>65</sup>. As for the reasons of its construction, CGD wanted to gather all its services in one place, which was accomplished, but the dimensions went above the real needs of the bank. As of 2022, the Portuguese State now wants to occupy some parts of the building (Begonha 2022).

Catarina Medina recalled her arrival in Culturgest, mentioning her will to "cover all the building because it is hideous" in "some sort of Christo<sup>66</sup> installation [...]", she also recalled the feeling that there was "a barrier that you have to conquer" by coming here, which was emphasized by "the velvets and the big auditoriums and the big stairs" of the building. This is a difficulty that needs to be surpassed, as Medina added: "you cannot have this kind of bunker, and our main goal since the beginning is to cut the bunker open". The festival Inside Out<sup>67</sup> precisely seeks to open up Culturgest by taking the institution out of its doors, but it only happens once a year: "you have to regularly make this work and tell people that 'this is for you. This is your space. This is public service. So you are more than welcome.'"

65. For a collection of press articles on the building after its opening, see [https://oasrs.org/media/uploads/AA\\_P\\_CGD\\_II.pdf](https://oasrs.org/media/uploads/AA_P_CGD_II.pdf).

66. Christo Vladimiroff Javacheff and Jeanne-Claude Denat de Guillebon were an artist couple, famous for their gigantic installations with textile. For more information: <https://christojeanneclaude.net/artworks/realized-projects/>

67. The programming of the festival Inside Out 2022 is available on the following link : Culturgest, "Inside Out," Culturgest, 2022, <https://www.culturgest.pt/pt/programacao/inside-out-2022/>

Although "there are some people that adore the brutalist architecture", Medina admits that "if we make some kind of inquiry at this moment, people, or the majority of people I presume, will give this kind of answer: '[...] this building frightens me. It's ugly.'"

The "barrier between the visual arts and the performances" is also an issue that Medina would gladly abolish, "making it more fluid", as she "believe[s] that this [barrier] emphasizes [...] the vision of two worlds, like visual arts and performance." Basically, the head of communication wishes for a more open, lively space, with an entrance occupied by a library and a coffee shop, but also "a reception that is open [for] the seven hours that [Culturgest] is open."

The artistic director, Mark Deputter, also mentioned the connection between CGD and Culturgest. When asked about having a cafeteria space for Culturgest, he said that it was "a choice from the very beginning, it's only been very difficult to make it happen", mentioning a back and forth situation where CGD "saw the possibilities of the space and put [Culturgest's] project aside and decided to make an agency there", but this project "failed two times", with a candidate who withdrew at the last minute. The current (and adopted) solution was the "third option" that Culturgest had considered. This project took "four years and a half" to be finalized and is now finally accessible to the public. Although the bank does not "interfere with the programming", there are "some expectations [...] concerning audiences, concerning financial [...] management of the foundation because it's [CGD] who pays." When I mentioned Gulbenkian and its amazing garden, the openness that results from it, the artistic director explained that Culturgest's "building was constructed with the opposite mindset. It's a bank. So it was completely constructed as a [bank vault], [...] keep[ing] everything inside and the people outside, that's the idea of this building." Hopefully, the recently built cafeteria encourages people to stay inside before and after a show. The director admitted that they "did some experiences with [opening the café/bar which is used for corporate events] before and after the show. But that didn't really work well. [P]eople wouldn't stay after the show. They'd rather go outdoors and stay at the bar, standing up, than stay in the foyer." To keep people inside, the solution that worked was to "offer drinks" which was of course not possible with during the COVID-19. However, this is an option that Mark Deputter considers for "more special occasions, [for] a premiere, [Culturgest] would offer a drink afterwards

to maintain people here and create a bit of atmosphere.” Another proposition on which the director is working, is to get the library ”at the front, also in the *meio laranja*<sup>68</sup>”, although for security reasons, the idea is also a ”difficult one”.

Other reasons prevent the cultural centre to fully use the building and its capacity: for example, there is a nice garden on the other side, where some concerts have already taken place, as seen in the interview with Medina. Unfortunately, the artistic director explained that ”the garden has a difficulty that it is not linked to the rest of the building. It’s completely next to the building, but there is no access from there. There is a technical [entrance] that goes directly to the stage and to the technical areas. So it’s not really very easy to use that, you can use it, but it’s very controlled, always. [I]t’s not something you can keep open for the people to pass from one space to the other.”

The garden is also the property of the municipality, which, administratively and technically, is another difficulty to take into consideration<sup>69</sup>. The roof is also not taken advantage of to its full potential, although it was used one time in a garden school project with the artist Vera Mantero. Its access is strictly monitored, as Deputter explained: ”it is a small stair, staircase that goes up. So you can only go up with the very small groups. Like [...] certainly not more than 10 people at the time, also for security reasons. And [...] up there, there’s not really a railing”. The potential of the building is not fully exploited, as the director admits: ”It’s really a shame, because nobody uses [the roof] it in the building. It’s there, and it has no access by nobody. You could do something but with a bigger investment, so you would really need to create all the security things, [a] better entrance [...], but it’s not easy.”

Another issue where Mark Deputter and Catarina Medina agree on is the necessity to open up the doors of the building and have a more outdoor programming, which ”was not done at Culturgest” before the change of direction in 2018 and the deep rebranding that followed. Currently, the two main occurrences of an outdoor programming are to be found with the student’s day (a special day for students to discover Culturgest, with a variety of

68. Which refers to the half-moon shaped entrance of Culturgest.

69. ”Jardim Da Caixa Geral De Depósitos É o Novo Espaço Público De Lisboa,” *Diário Imobiliário*, June 20, 2020, <https://www.diarioimobiliario.pt/Actualidade/Jardim-da-Caixa-Geral-de-Depositos-e-o-novo-espaco-publico-de-Lisboa>

programming)<sup>70</sup> and the festival Inside Out.

However, the building has several advantages due to its location, in the neighbourhood of Alameda, and in its big auditorium, with more than 600 seats and a very good acoustic. As Mark Deputter explained, Culturgest used to produce shows in all sizes in the past, but with the emergence of small-scale contemporary institutions, it now makes more sense for the organization to focus exclusively on large productions, providing artists with the opportunity "to have a big stage to present their work".

As for the future, three main objectives are drawn by the artistic director: "the first objective is [...] the one with the audience[...] to continue to grow". He explained that he thinks "there is really a place for that in Lisbon, [there has been] contemporary programming for 20, 30 years now, on a regular basis, not only at Culturgest but in different spaces in the city, but the audience is relatively limited." He sees potentiality for the younger generations: "it has to do, of course, [...] with the evolution of the population [...], the older people did not have any relationship with [contemporary art], but the younger generations have a lot of access, [...] they find it normal, and they grow into it." The second objective is "to continue to be an important place for Portuguese artists to show their work and to make their work", and the third is to "continue to be a place –and grow in that sense also– where the international arts are present" as this international scene "used to be strong really in Lisbon in the nineties [...], beginning of 2000" unfortunately crashing in 2007, because of the crisis.

Culturgest has a strong and established identity in Lisbon's cultural landscape. It has been a pivotal part of the city's contemporary scene for three decades and remains so, despite changing its strategy and adapting to the country and Lisbon's evolving cultural landscape. As stated before, the identity of the foundation can be summed up with the following positive words: contemporary, multidisciplinary, unique, excellence, trust, reflexive/future, notoriety/prestige, legacy/credibility, national/international; and the following negative words: distant/cold, institutional, inaccessible, rigid, bank/safe (as the bank vault), lacking humanity, unfamiliarity, expensive (Medina 2022, 46–47).

70. The program of the 2022 Culturgest's student's day is available via the following link : Culturgest, "Dia Estudante," Culturgest, 2022, <https://www.culturgest.pt/pt/programacao/dia-estudante/>

Overall, its rebranding has been crucially beneficial, but there are other challenges that the institution has to face, namely in regard to the audiences (that it wishes to broaden up), and the concurrence with other contemporary art places that called for a reviewal of its programming. The building is also a weakness identified by the team, contributing to a sense of elitism and inaccessibility, coupled with the relationship with the CGD that restrains the possible decisions that could be taken to improve it. The next section will give an overview of possibilities that Culturgest could explore in order to answer these challenges.

## 5 Further Possibilities for Development at Culturgest

For its future, Culturgest has identified clear goals, as shown in the interviews with Medina and Deputter, noticeably growing its audience (especially on university audience and overall "young" audience) while keeping its identity as a house dedicated to contemporary creation. The other goals are to "be an important place for Portuguese artists to show their work and to make their work", and to be a place that welcomes the international arts, as Deputter explained.

The first part of this report has presented some audience development models. This section provides some suggestions for an effective audience development strategy, based on the specificities and identity of the institution, as well as all the above content retrieved from diverse sources that explore this field.

### **With the staff:**

The strategies mentioned in the first part of this report all agree on the necessity to revise classic internal structures, as "successful organisations model internally what they wish to express externally" (Smyth 2004, 29). Broadening the range of personnel employed by Culturgest could effectively increase the diversity of its staff, enabling a wide range of perspectives to contribute to decision-making processes and potentially offering insights into the needs of different audience demographics (Smyth 2004; Pitts and Price 2020). A reconfiguration of the organization could create mixed, transdisciplinary teams to work on some topics, such as "ideas for improving the customer interface – making the entrance to your

building more welcoming, or creating really happy relationships with the venues and other partners” (Smyth 2004, 53).

Furthermore, Culturgest could consider bringing closer the participation and communication teams to the management. This would entail reconsidering the functions of the participation team to a more holistic approach (not limited to schools) in order to involve people of all ages and backgrounds. Having a ”back to the floor day”, where a member of the back-of-the-house works directly with the visitors (at the front-of-the-house or at the ticket line, for example) could ”improv[e] relationships between back- and front-of-the house” (31).

Sharing experiences fosters a positive and constructive feedback loop, and, in that sense, Culturgest’s head of communication already does this kind of work by interacting with some audience members and asking directly their opinion about the show or the institution, as she explained in the interview.

Having an audience department or a cultural mediator would be particularly helpful, as the multidisciplinary of Culturgest has been analysed as having different audiences and thus demanding different approaches depending on the discipline or the show. To both Mark Deputter and Catarina Medina’s admission, this would be of a great help, but the finances unfortunately do not allow it at the moment.

### **With the audience:**

Fostering interactivity and involvement with the audience can take many forms, such as volunteering and participating that provides a sense of ”giving back” to the community, which is valued by a part of the audience that sees it as a form of cultural responsibility. Engaging in these kinds of activities would also make Culturgest’s ethos more visible.

Culturgest specifically wants to target students, but it could also aim for other demographics, especially as ”older audiences often feel rejected by arts organizations, who have a tendency to prioritize attracting new, younger attendees” (Pitts and Price 2020, 211). The institution could think about the ”key life transitions” (114) as opportunities: retirement and parenthood have been coined as the two biggest life changes that can ”prompt a review of arts engagement and sometimes the deliberate changing of habits and priorities” (114). Cre-

ating a specific programming for these audiences (which is a target-led approach to audience strategy) could take the form of proposing, for example, "baby-friendly activities for new parents, opportunities to socialize for new arrivals and daytime activities for those no longer working nine to five" (Pitts and Price 2020, 210). Inclusiveness and cultural responsibility are extremely valued by the public, and this would only reinforce Culturgest's ethos (97–98).

The institution could also explore the possibility of audience-circle and art-talks, where members of the audience can share their opinion on what they saw. It would provide feedback and promote an "it's ok not to like it" attitude (131–150), as "showcasing the diversity of audience responses to new work may be helpful for others to feel empowered to form their own opinion" (210), thus participating in enhancing the comfort and experience of all visitors. As shown in the interviews, this is something that the head of communication is familiar with, and would like to implement more.

#### **With the space:**

Seconding interactivity, the space itself could be more welcoming for people of all ages and conditions. Culturgest has recently improved on this point by making the space more accessible to wheelchair users, but it could be further improved. For example, not having chairs and coats hangers in the gallery space risks making older participants feel unwelcome (182). Catarina Medina has stressed how Culturgest's inside can be off-putting ("the velvets and the big auditoriums and the big stairs", "an empty building with empty rooms"), despite the efforts of the communication team to make the institution more approachable. Culturgest could invest in the foyer and have a more creative approach to it: instead of being just a waiting space, it could have a second purpose (showcasing visual art, hosting some activities) and be decorated differently, thus making the space more welcoming, less anonymous, and softening this hard divide between the visual art zone and performance zone (which is also something that the head of communication deplores). The same goes for the rooms: they are used for rehearsal and by the participation team, but could be even more used (as most of the time, they are empty), especially as many artists struggle to find rehearsal spaces. This could be another way for Culturgest to contribute to the promotion of Portuguese art creation.

The importance of liminal spaces has been highlighted earlier in this report: for the garden, if the law or the municipality allows it, could be adapted to host visual art, which is a "passive" way (as it only requires occasional presence of the staff) of promoting Culturgest's actions and cultural involvement outside its walls. The building of the café has also been another improvement that can now be assessed: how effective is it at retaining people, does it make the space more welcoming, do the visitors stay and chat about the performance they just saw...

### **In the culturalscape of Lisbon:**

Culturgest could consider conducting qualitative audience research by collaborating with similarly-sized institutions such as CCB and Gulbenkian. The positive relationship between these entities, as revealed in the interviews, presents a mutually advantageous opportunity for all parties to leverage their collective strengths.

Other possibilities with partners can include "free outdoor events and festivals [as they have] the ability to leave at any time made for a low-risk environment, meaning that the performance setting of the arts event influenced participants' willingness to try something new" (Pitts and Price 2020, 82). Moreover, these type of events "build citizen's cultural confidence and to showcase what is on offer" (211). Culturgest already participates in some festivals (DocLisboa, Ampla, Festa do Cinema Italiano, Alkantara...) and experiments with the outdoor setting (festival Inside Out), but this could be done on a more regular basis with the right project(s) and partner(s). In this kind of setting and for this type of target-led audience development strategy, the right partner can act as a cultural broker.

As shown in the second part of this report, Culturgest is invested in the cultural fabric of the country and has helped many creators to launch their work. Partnering with other Portuguese institutions will only reinforce this ethical engagement, which is valued positively by the public. By making Culturgest's ethos more visible, the audience will see its participation as a way to support the national and local art scene.

**General considerations:**

A holistic approach to audience development counts the target-led and the product-led approach. As explained in the first part, the target-led approach consists of thinking about the audience first, and then find the product accordingly. Oppositely, the product-led approach has the product first, and then tries to market it to the audience.

Arguably, one of the biggest challenges for retaining newcomers resides in having a first positive experience at the venue. Above the product itself, the experience is also shaped by the many product-surrounds<sup>71</sup>, happening before, during and after the visit: the communication (arts marketing, leaflets...), the venue, the attitude of the staff, etc. (Pitts and Price 2020, 175).

This is not about "dumbing-down": Culturgest has a reputation for its quality programming (especially in performance art) but is seen as very institutional. Oppositely, taking risks, being thought-provoking, is something that has been identified as a characteristic of contemporary arts. As such, Culturgest does not have to compromise on its identity, but can adapt some of its strategies and programming to appeal to a broader audience, while staying true to this "contemporary" characteristic.

These recommendations are not set in stone, as a successful audience development strategy is a long-term enterprise that involves a number of trials and errors. Culturgest can certainly leverage its multidisciplinary (one of its greatest strengths), to engage a wider range of audiences while preserving its identity. As an institution of significant size and influence, it is also part of Culturgest's responsibility to thoughtfully consider these inherently political matters.

71. For Kawashima, this would be a product-led approach, as it leaves the "narrowly-defined product intact" (Kawashima 2000, 24)

# **Conclusion**

The first part of this report focuses on laying out a comprehensive conceptual and theoretical framework. In the first chapter, the following terms are defined: communication, art centre, museum, public and audiences, and contemporary art (from an audience perspective) in order to establish a common language and framework that can guide the analysis of audience development in cultural institutions, but also to simply define the terms of the subject of this report: audience development for an art institution.

Following these definitions, the second chapter focuses on museums and their evolution in the Western context. Acting as actors and mirrors, museums have followed the progression of society and developed new ways of operating along their existence; they have been greatly influenced by modernity and still reflect its impact, even as they adapt to the changes in society that are theorized by postmodernism. In response to these contemporary shifts, museums have placed a greater emphasis on audience development, seeking to become more inclusive and accessible to diverse communities. This shift is motivated by both financial and social imperatives, as museums strive to remain relevant and sustain their operations in an increasingly competitive cultural sector.

The third chapter is dedicated to audiences. It firstly presents a sociological perspective on the topic of cultural consumption, drawing from the work of Pierre Bourdieu and the concept of the omnivorous audience, further illustrated with quantitative data retrieved from a report on Portuguese cultural habits. This sociological perspective is used to provide a theoretical framework for understanding and contextualizing the contemporary audience at Culturgest. Another section delves into the history of audience development. With a detailed examination of the field, this section showcases how audience development has been an essential aspect of the cultural sector's evolution, but also its entanglements with the very understanding of the concept of culture and the subsequent policies that arose from it, as evidenced by the audience-led and product-led approaches to audience development. Furthermore, this section showcases various strategies used by cultural institutions to attract new audiences, offering valuable insights into the patterns shaping the cultural sector's interactions with its audience, but also prefacing some of Culturgest's strategies.

The second part of the report mainly consists of the case study of Culturgest, presenting a detailed analysis of its identity and communication. A fourth chapter briefly presents

Culturgest and its history, in order to draw a broader picture of the current position of the institution in the culturalscape of Lisbon and to provide a more nuanced understanding of its development and impact. Subsequently, the fifth chapter presents an in-depth analysis of Culturgest's identity and communication. Both of these aspects are critical for understanding the institution's audience development strategy and how it has evolved over the years, which also testifies to the institution's resiliency and relevancy. To conduct this analysis, qualitative and quantitative data are used in the form of interviews, intern documentation, archives, journal articles, public data, but also in a more phenomenological fashion, through my own experiences as a six-month intern. These sources provide testimony of the institution's evolution over time, but also ground it as a key cultural institution in the of the country; however, a more external point of view (through audience survey) would provide a much clearer depiction of the institution's audiences. In such a survey, careful attention should be paid to the multidisciplinary nature of the institution, as each department has its own curator and characteristics, thus attracting different types of audiences.

Finally, the last chapter is dedicated to the different points that Culturgest could investigate to develop its audience in respect to its identity, strengths, and weaknesses. It presents a list of suggestions, drawing from both my personal analysis of the institution and the theoretical framework that is laid out throughout this report.

# Bibliography

- Agamben, Giorgio. 2020. *What Is an Apparatus?* and Other Essays. Stanford University Press, July. <https://doi.org/10.1515/9781503600041>.
- Anderson, Susan. 2018. "Routledge Handbook of Museums, Media and Communication," edited by Kirsten Drotner, Vince Dziekan, Ross Parry, and Kim Christian Schröder, 80–95. Section: Visitor and audience research in museums. Taylor & Francis Group. ISBN: 978-1-315-56016-8.
- Battilana, Julie, Bernard Leca, and Eva Boxenbaum. 2009. "How Actors Change Institutions: Towards a Theory of Institutional Entrepreneurship." Publisher: Academy of Management, *Academy of Management Annals* 3, no. 1 (January): 65–107. <https://doi.org/10.5465/19416520903053598>.
- Bauer, Johannes J. 2014. "Selection Errors of Random Route Samples." *Sociological Methods & Research* 43 (3): 519–544. <https://doi.org/10.1177/0049124114521150>.
- Bauman, Zygmunt. 1994. "From Pilgrim to Tourist – or a Short History of Identity." In *Questions of Cultural Identity*, edited by Stuart Hall and Pauldu Gay, 18–36. London: SAGE Publications Ltd. <https://doi.org/10.4135/9781446221907.n2>.
- Begonha, Ana Bacelar. 2022. "Um edifício que nasceu megalómano vai agora servir de casa ao Governo." *Público*, <https://www.publico.pt/2022/03/23/local/noticia/edificio-nasceu-megalomano-vai-servir-casa-governo-1999877>.

- Bennett, Oliver. 1997. "Cultural policy, cultural pessimism and postmodernity." Publisher: Informa UK Limited, *International Journal of Cultural Policy* 4, no. 1 (October): 67–84. <https://doi.org/10.1080/10286639709358063>.
- Bennett, Tony. 1995. *The birth of the museum: history, theory, politics*. Routledge. ISBN: 0415053870.
- Bermejo, Fernando. 2009. "Audience manufacture in historical perspective: from broadcasting to Google." Publisher: SAGE Publications, *New Media & Society* 11, nos. 1-2 (February): 133–154. <https://doi.org/10.1177/1461444808099579>.
- Bishop, Claire. 2013. *Radical Museology: or, What's 'Contemporary' in Museums of Contemporary Art?* Koenig Books. ISBN: 978-3-86335-364-3.
- Bollo, Alessandro, Cristina Da Milano, Alessandra Gariboldi, and Chris Torch. 2017. *Study on audience development : how to place audiences at the centre of cultural organisations. Guide part I, tools of audience development : a practical guide for cultural operators*. Publications Office of the European Union. <https://doi.org/doi/10.2766/119284>.
- Bourdieu, P. 1996. *The Rules of Art: Genesis and Structure of the Literary Field*. Meridian (Stanford, Calif.) Stanford University Press. ISBN: 9780804726276.
- Caixa Geral de Depósitos. 1992. "Escritura da Constituição da Culturgest." *Boletim de Informação Interna* Ano IX (106).
- Cameron, Duncan. 1968. "A Viewpoint: The Museum as a Communications System and Implications for Museum Education1." Publisher: Wiley, *Curator: The Museum Journal* 11, no. 1 (March): 33–40. <https://doi.org/10.1111/j.2151-6952.1968.tb00883.x>.
- Carvalho, Maria Martins de. 2020. "Where the world has a stage: Culturgest and the propose beyond profit." Master's thesis, Universidade Católica Portuguesa.

- Centeno, Maria João. 2021. “Strategic Communication in Cultural Organizations, the Landscape Museum.” Publisher: UMinho Editora/CECS, *Strategic Communication in Context: Theoretical Debates and Applied Research* (July): 323–338. <https://doi.org/10.21814/uminho.ed.46.14>.
- Choi, Binna, and Yolande van der Heide. 2017. “Decolonizing Art Institutes from a Labor Point of View.” *Oncurating* 35 (December).
- Compania Nacional de Bailado. 2021. *Mark Deputter*. Publication Title: CNB, July. <https://www.cnb.pt/equipa/mark-deputter/>.
- Culturgest. 2006. *Relatório de contas 2006*. Technical report. Culturgest.
- . 2021. *Relatório de contas 2020*. Technical report. Culturgest.
- . 2022. *The Foundation*. Publication Title: C, June. <https://www.culturgest.pt/en/the-foundation/>.
- De Carli, Georgina, and Christophe Luckner. 2012. “Museum, cultural center or both?” [In English], edited by UNESCO Regional office for Culture in latin America and Cuba the Carribeans Havana. *Culture & development*, no. 8: Museums and heritage, 16–18.
- Desvallées, André, and François Mairesse. 2010. *Key Concepts of Museology*. Armand Colin. ISBN: 978-2-200-25398-1.
- Dimaggio, Paul, and Michael Useem. 1978. “Cultural Democracy in a Period of Cultural Expansion: The Social Composition of Arts Audiences in the United States.” Publisher: Oxford University Press (OUP), *Social Problems* 26, no. 2 (December): 179–197. <https://doi.org/10.2307/800281>.
- Dixon, S. 2022a. “Biggest social media platforms 2022” (July). <https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/>.
- . 2022b. “Instagram: Age distribution of global audiences 2022” (May). <https://www.statista.com/statistics/325587/instagram-global-age-group/>.

- Duncan, Carol. 1991. *Art Museums and the Ritual of Citizenship*. Ivan Karp / Steven.
- . 1995. *Civilizing Rituals: Inside Public Art Museums (Re Visions : Critical Studies in the History and Theory of Art)*. 1st ed. Routledge. ISBN: 0415070112.
- Eijck, Koen van, and John Lievens. 2008. “Cultural omnivorousness as a combination of highbrow, pop, and folk elements: The relation between taste patterns and attitudes concerning social integration” [in en]. *Poetics (Amst.)* 36, nos. 2-3 (April): 217–242.
- Fernández, Alonso Luis. 2001. *Museología y Museografía*. Barcelona: Serbal.
- Franco, Ana Sofia. 2018. *Miguel Lobo Antunes: "Podia ir para Qualquer Coisa, Menos Para Medicina"*. Publication Title: ECO, June. <https://eco.sapo.pt/2018/06/03/miguel-lobo-antunes-podia-ir-para-qualquer-coisa-menos-para-medicina/>.
- Gallagher, Catherine. 1992. “Raymond Williams and Cultural Studies.” Publisher: JSTOR, *Social Text*, no. 30, 79. <https://doi.org/10.2307/466467>.
- Gil, Carlos. 1994. “Reportagem.” *Tempo Livre*.
- Glow, Hilary, Anne Kershaw, and Matthew Reason. 2021. “Leading or avoiding change: the problem of audience diversification for arts organisations.” Publisher: Informa UK Limited, *Int. J. Cult. Pol.* 27, no. 1 (January): 130–148.
- Gomes, Paulo Varela. 1992. “Não é bem assim.” *Expresso*.
- Groys, Boris. 2009. “Comrades of Time.” *e-flux* 11. <https://www.e-flux.com/journal/11/61345/comrades-of-time/>.
- Guerra, Paula, Pedro Costa, Ana Oliveira, Andreia Magalhães, Filipa Sousa, Giles Teixeira, and Tânia Moreira. 2017. *Estratégias para a Cultura da Cidade de Lisboa 2017*. July.
- Harlow, Bob. 2014. *The Road to Results Effective Practices for Building Arts Audiences: Effective Practices for Building Arts Audiences*. The Wallace Foundation. ISBN: 978-0-9847287-4-9.

- Hartley, J. 2002. *Communication, Cultural and Media Studies: The Key Concepts*. London: Routledge.
- Heidegger, Martin. 1971. *Poetry, Language, Thought*. New York: Harper & Row.
- Hilgers, Mathieu, and Eric Mangez. 2014. *Bourdieu's Theory of Social Fields. Concepts and applications*. Pages: 1–36.
- Hodge, Robert. 2011. "Museums and attacks from cyberspace: Non-linear communication in a postmodern world." *Museum & Society* 9 (April).
- Hood, Marilyn G. 1983. "Staying Away: Why People Choose Not to Visit Museums." Place: Washington, DC : Publisher: American Association of Museums, *Museum news* 61 (4). ISSN: 0027-4089.
- Hooper-Greenhill, Eilean. 1994. *Museums and their visitors*. Routledge. ISBN: 0-415-06857-6.
- . 2000a. "Changing Values in the Art Museum: rethinking communication and learning." *International Journal of Heritage Studies* 6, no. 1 (January): 9–31. <https://doi.org/10.1080/135272500363715>.
- . 2000b. *Museums and the Interpretation of Visual Culture*. 1st. Routledge. ISBN: 978-1-00-312445-0. <https://doi.org/10.4324/9781003124450>.
- Jenkins, Henry. 2006. *Convergence Culture: Where Old and New Media Collide*. NYU Press. ISBN: 0-8147-4307-2.
- Jerath, Kavita S. 2021. *Science, Technology and Modernity*. Springer International Publishing. <https://doi.org/10.1007/978-3-030-80465-7>.
- Jordan, Glenn, and Chris Weedon. 1995. *Cultural politics: class, gender, race, and the post-modern world*. B. Blackwell. ISBN: 978-0-631-16227-8.

- Kawashima, Nobuko. 2000. *Beyond the Division of Attenders vs. Non-attenders: a study into audience development in policy and practice*. University of Warwick, Centre for the Study of Cultural Policy. ISBN: 978-1-902808-07-9.
- Kemp, Elyria, and Sonja Martin Poole. 2016. "Arts Audiences: Establishing a Gateway to Audience Development and Engagement." *The Journal of Arts Management, Law, and Society* 46 (2): 53–62. <https://doi.org/10.1080/10632921.2016.1150929>.
- Kemp, Simon. 2019. *Digital 2019: Portugal - DataReportal – Global Digital Insights*, February. <https://datareportal.com/reports/digital-2019-portugal>.
- . 2022. *The latest Facebook statistics: Everything you need to know - datareportal – global digital insights*, August. <https://datareportal.com/essential-facebook-stats>.
- Knez, Eugene I., and A. Gilbert Wright. 1970. "The Museum as a Communications System: An Assessment of Cameron's Viewpoint." *Curator: The Museum Journal* 13, no. 3 (September): 204–212. <https://doi.org/10.1111/j.2151-6952.1970.tb00404.x>.
- Lasswell, Harold. 1948. "The Structure and Function of Communication in Society." In *The Communication of Ideas*, edited by Bryson L. Harper / Row.
- Legifrance. 2002. LOI n 2002-5 du 4 janvier 2002 relative aux musées de France, January. <https://www.legifrance.gouv.fr/eli/loi/2002/1/4/MCCX0000178L/jo/texte>.
- Lindelof, Anja Mølle. 2014. "Audience development and its blind spot: a quest for pleasure and play in the discussion of performing arts institutions." *International Journal of Cultural Policy* 21, no. 2 (March). <https://doi.org/10.1080/10286632.2014.891585>.
- Livingstone, Sonia. 2005. Chap. On the relation between audiences and publics in *Audiences and Publics: When Cultural Engagement Matters for the Public Sphere*, edited by Sonia Livingstone, 17–41. Changing Europe S. Bristol, England: Intellect Books, August.
- Macdonald, S, ed. 1998. *The Politics of Display*. Place: London: Routledge.

- Maurício, Ana Fabíola Ferreiro Nobre. 2016. “30 Years of Culture, Art, and Metamorphoses. The Modern Art Centre of the Calouste Gulbenkian Foundation and the Reshaping of Lisbon’s Cultural Landscape.” PhD Thesis, Universidade Católica Portuguesa, March.
- McCarthy, Kevin F., and Kimberly J. Jinnett. 2001. *A New Framework for Building Participation in the Arts*. Santa Monica, CA: RAND Corporation.
- McQuail, Denis. 1987. *Mass communication theory: an introduction*. Sage Publications. ISBN: 978-0-8039-8070-9.
- Medina, Catarina. 2022. *Comunicação cultural: Culturgest*, May.
- Miles, Roger S. 1986. “Museum audiences.” *International Journal of Museum Management and Curatorship* 5 (1): 73–80. ISSN: 0260-4779. [https://doi.org/10.1016/0260-4779\(86\)90009-9](https://doi.org/10.1016/0260-4779(86)90009-9). <https://www.sciencedirect.com/science/article/pii/0260477986900099>.
- Nielsen, Jane K. 2014. “Transformations in the Postmodern Museum.” *Museological Review* 18:22–30. ISSN: 1354-5825. <https://doi.org/10.17123/atad.948498>.
- . 2017. “Museum communication and storytelling: articulating understandings within the museum structure.” *Museum Management and Curatorship* 32 (5): 440–455. <https://doi.org/10.1080/09647775.2017.1284019>.
- OMC Working Group et al. 2014. “Report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue.” *European Agenda for Culture Working Plan for Culture 2011-2014: January 2014*.
- Osborne, Peter. 2013. *Anywhere Or Not At All Philosophy Of Contemporary Art*. 256. Verso Books. ISBN: 9781781680940.
- Pais, José Machado, Pedro Magalhães, and Miguel Lobo Antunes. 2022. *Práticas culturais dos portugueses*. Edited by Lisboa Imprensa de Ciências Sociais. ISBN: 978-972-671-685-3.

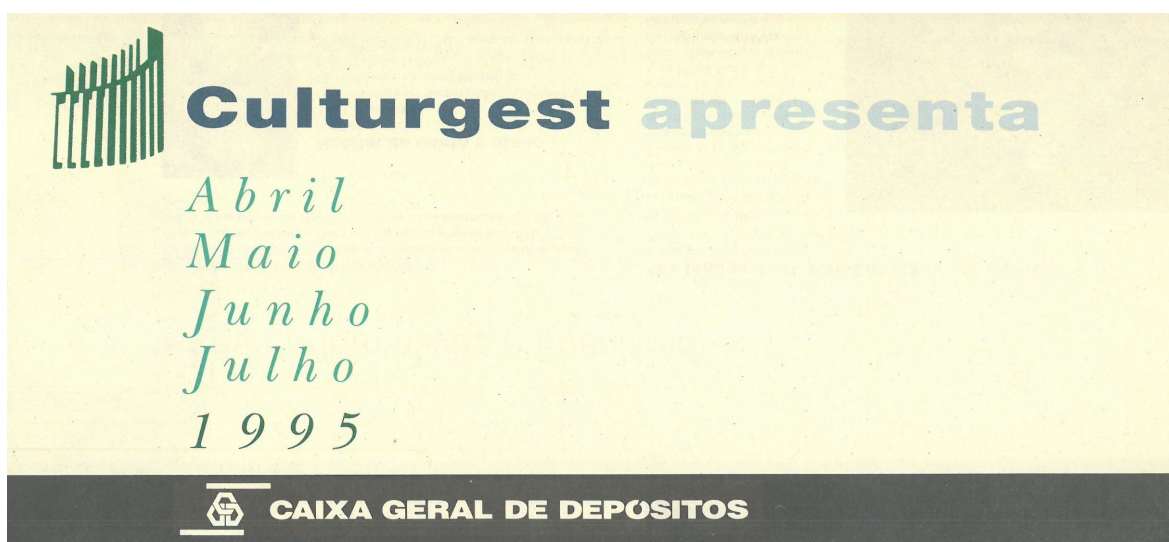
- Peterson, Richard, and Roger Kern. 1996. "Changing Highbrow Taste: From Snob to Omnivore." Publisher: SAGE Publications, *American Sociological Review* 61, no. 5 (October): 900. <https://doi.org/10.2307/2096460>.
- Petrini, Hanna Lopez. 2021. "Lobster: The new comic sans?" (July). <https://www.dowitcherdesigns.com/lobster-the-new-comic-sans/>.
- Pitts, Stephanie, and Sarah Price. 2020. *Understanding Audience Engagement in the Contemporary Arts*. July. ISBN: 978-0-429-34245-5. <https://doi.org/10.4324/9780429342455>.
- Pomar, Alexandre. 1993. "Culturgest - O início." *Expresso* (June): 68–71. [https://alexandre.pomar.typepad.com/alexandre%5C\\_pomar/2007/08/culturgest-1.html](https://alexandre.pomar.typepad.com/alexandre%5C_pomar/2007/08/culturgest-1.html).
- Prieto, Ricardo Palma. 2016. "The Kunsthalle." *Projective cities* (December). <http://projectivecities.aaschool.ac.uk/portfolio/the-kunsthalle/>.
- Rato, Vanessa. 2004. "Culturgest Já Tem Novos assessores." *PÚBLICO* (April). <https://www.publico.pt/2004/04/03/jornal/culturgest-ja-tem-novos-assessores-186429>.
- Reis, Bárbara. 2004. *Pinto Ribeiro Sai da Culturgest Para Não Se "eternizar"*, March. <https://www.publico.pt/2004/03/27/jornal/pinto-ribeiro-sai-da-culturgest-para-nao-se-eternizar-186093>.
- Reis, Ricardo. 2013. "The Portuguese Slump and Crash and the Euro Crisis." *Brookings Papers on Economic Activity*, 143–193. ISSN: 00072303, 15334465, accessed August 20, 2022. <http://www.jstor.org/stable/23594865>.
- Ribeiro, Luís Reis. 2012. "Finanças Chumbam Fundação DA CGD." *Dinheiro Vivo* (August). <https://www.dinheirovivo.pt/economia/financas-chumbam-fundacao-da-cgd-12614134.html>.
- Simon, Nina. 2010. *The Participatory Museum*. Museum 2.0. ISBN: 978-0-615-34650-2.
- Slaughter, Richard A. 2004. "The transformative cycle: A tool for illuminating change." *The transformative cycle* 5.

- Smith, Terry. 2009. *What is contemporary art?* 344. The University of Chicago Press. ISBN: 9780226764306.
- Smyth, Morton. 2004. *'Not for the Likes of You': How to Reach a Broader Audience: Phase Two Final Report Part A and B*. Morton Smyth limited.
- SPARK Arts Consulting and Matilde Ferreira de Almeida. 2010. *Projecto de Consultoria na Área de Formação de Públicos*. Technical report.
- UNESCO and United Arab Emirates Department of Culture and Tourism. 2022. *Culture in Times of COVID-19*. June. ISBN: 978-92-3-100526-8.
- Van Maanen, H. 2009. "Pierre Bourdieu's Grand Theory of the Artistic Field." In *How to Study Art Worlds, On the Societal Functioning of Aesthetic Values*, 53–82. Amsterdam University Press.
- Vaz, Liliana Anastácio. 2019. "Estratégias de Comunicação Organizacional - Estudo de caso da Culturgest - Fundação Caixa Geral de Depósitos." Master's thesis, ISCTE – Instituto Universitário de Lisboa.
- Vestheim, Geir. 1994. "Instrumental Cultural Policy in Scandinavian Countries: A Critical Historical Perspective." Publisher: Informa UK Limited, *The European Journal of Cultural Policy* 1, no. 1 (July): 57–71. <https://doi.org/10.1080/10286639409357969>.
- Warner, Michael. 2005. *Publics and Counterpublics*. Zone Books. ISBN: 978-1-890951-29-0.
- Wiggins, Jennifer. 2004. "Motivation, Ability and Opportunity to Participate: A Reconceptualization of the RAND Model of Audience Development." Publisher: HEC - Montréal - Chair of Arts Management, *International Journal of Arts Management* 7 (1): 22–33. ISSN: 14808986, accessed September 3, 2022. <http://www.jstor.org/stable/41064828>.
- Williams, Raymond. 1958. *Culture & society: Coleridge to Orwell*. 1982nd ed. Hogarth Press. ISBN: 0-7012-0792-2.

Williamson, Sophie J. 2017. "On Cultural Translation." *Oncurating* 35 (December): 93–99.

# **Annexes**

# A Programming of April, May, June, July 1995



## Artes Performativas e Ensaísmo

### 2º Ciclo de Música Americana

Continuação de um ciclo de música de compositores americanos deste século cujas obras, constituindo embora um património artístico mundial, reflectem um tempo, um espírito e um imaginário musical que nos são próximos.



#### Recital de canto e piano

Roberta Alexander - soprano  
Tan Crone - piano  
Obras de Samuel Barber, Aaron Copland, Charles Ives e Leonard Bernstein.  
2 de Abril, às 21:30h  
GRANDE AUDITÓRIO

#### Concerto de Gospel

Charles Tyrone and the Faith C. Singers - Coro de 35 elementos  
15 de Abril, às 21:30h  
GRANDE AUDITÓRIO

#### Concerto de Jazz - Dixieland

Gene Mayl's Dixieland Rhythm Kings  
22 de Abril, às 21:30h  
GRANDE AUDITÓRIO

#### "File O"

de Xi Yu Che Jian  
encenação de Mou Sen  
Ciclo Multiculturalismo e Novas Mesticagens

Peça criada e encenada por Mou Sen (n.1963) a partir do poema homónimo de Yu Jian, poeta do novo 'movimento vanguardista' da China da década de 90, **File O** é, segundo o próprio encenador, o relato de uma história pessoal, dividido em 3 partes que tratam os temas do nascimento, do crescimento e do amor.

Mas **File O** é principalmente a encenação de uma 'escrita em público' (um dos vestígios ainda da Revolução Cultural) sobre um modo de vida e um quotidiano absurdos, vistos por criadores da geração de Tienanmen.

Considerada a grande revelação do Festival das Artes de Bruxelas de 1994, sobre esta criação escreveu-se em 'Le Monde': "File O é um espectáculo arrebatador. Porque ele põe em cena a vida dos homens, porque ele renova a estética dos palcos de teatro".

5 e 6 e 7 de Maio, às 21:30h

NUM ESPAÇO ALTERNATIVO DO EDIFÍCIO SEDE DA CAIXA GERAL  
DE DEPOSITOS



#### "Still/Here"

Bill T. Jones / Arnie Zane Dance Company

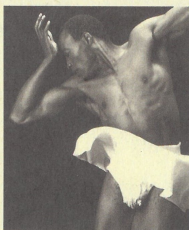
Ciclo Dança do Século XX

Protagonista da 5ª geração da dança americana, a Companhia de Bill T. Jones e Arnie Zane nasceu do encontro de um universitário negro, fascinado por uma fotografia de dança de Balanchine, com um fotógrafo branco com o qual fundou, em 1973, a sua própria Companhia. Com uma obra coreográfica interventiva e política, a linguagem desta Companhia resulta da combinação de materiais de diversas origens (teatro, textos, fotografia, vídeo, etc) e participações (Kei Takei, Willi Smith, Keith Haring...)

**Still/Here** é uma obra que, para além da dança e da música, recorre à manipulação de um vídeo e de três ecrãs gigantes onde são projectadas as imagens dos rostos dos doentes, em fase terminal, que participaram nos *workshops* de que resultou esta peça. Segundo o próprio coreógrafo, a obra trata de um problema crucial: o da sobrevivência das pessoas cuja vida está em perigo. Como é que uma pessoa se sente quando alguém lhe diz que a operação não resultou e vai morrer? Como é que uma pessoa se sente quando tem o vírus da sida? O que é que significa 'estarmos ainda aqui' (still here) quando se é seropositivo, quando perdemos o companheiro após dezassete anos de vida em comum?

11, 12 e 13 de Maio, às 21:30h

GRANDE AUDITÓRIO



#### "Solos"

Coreografia e interpretação de Mui Cheuk Yin  
Ciclo Multiculturalismo e Novas Mesticagens

Solos: Cursive Script, Awakening in a Dream, Forest Whispers, As Quick As Silver

Com uma formação em dança clássica e dança tradicional chinesa - uma amalgama de diferentes disciplinas que vão do *taichichuan* às artes marciais e às danças das colheitas - Mui Cheuk Yin depois de ter sido solista da Hong Kong Dance Company abandonou esta companhia e partiu para Nova Iorque no início da década de 80. Al contactou com o ambiente coreográfico que marcou toda uma geração. Mas, curiosamente e diversamente de outros coreógrafos da

### "As lendas de Li Tien-Lu" Marionetas chinesas

I Wan Jan Puppet Troupe

Ciclo Multiculturalismo e Novas Mesticagens

Li Tien-Lu (n.1909) e a sua Companhia de marionetistas são indissociáveis do próprio teatro de marionetas de Taiwan. O público europeu descobriu este mestre - que aperfeiçoou todas as técnicas de marioneta no filme 'The Puppet Master' do realizador Hou Hsiao Hsien - e maravilhou-se com a perícia da manipulação desta Companhia e com a imaginação prodigiosa que está patente nas suas lendas.

26 e 27 de Maio, às 21:30h

28 de Maio, às 17:00h

PEQUENO AUDITÓRIO



#### Concerto

Orquestra Sinfónica de Madrid

dirigida por Arthur Fagen

2º Ciclo de Música Americana

Serão tocadas obras de Samuel Barber, Aaron Copland e George Gershwin, entre outros.

30 de Maio, às 21:30h

GRANDE AUDITÓRIO

#### "If you couldn't see me"

"M.O."

Trisha Brown Company

Ciclo Dança do Século XX



Trisha Brown foi uma das coreógrafas do grupo da 'Judson Church' em Nova Iorque, nos anos 70, movimento fundador da dança pós-moderna americana.

Considerada como uma coreógrafa da leveza, das peças aéreas, do sopro e das quedas, donde está sempre ausente a dor, Trisha Brown criou uma linguagem de autor que expressa 'uma doce serenidade de viver'.

**If you couldn't see me** é um solo interpretado pela própria coreógrafa que, nesta dança, "alonga-se e cresce sob o céu estrelado. Os seus longos braços flutuam, respiram. Com as mãos comunica a doçura, a confiança; as suas pernas, tais como as de uma criança que tivesse crescido depressa demais, indicam outras direcções, tentam libertar-se a partir da anca, conseguir a mesma liberdade dos braços" (Libération).

**M.O.**, com estreia mundial em Maio, é uma peça para toda a Companhia, com música de Bach, figurinos de Irié e luzes de Jennifer Tipton.

2 e 3 de Junho, às 21:30h

GRANDE AUDITÓRIO

#### "Blue Concert"

Com o apoio de 'O Abraço', a Culturgest apresenta o espectáculo multimedia **Blue Concert**, sob a direcção de Simon Fischer, a partir de uma ideia e de um filme de Derek Jarman.

Trata-se de um prolongamento do último filme realizado por Jarman - filme monocromático inspirado na pintura de Yves Klein e no seu azul-ultramarino, o I.K.B. (International Klein Blue) e no diário do realizador, escrito durante um dos seus últimos internamentos num Hospital de Londres.

O espectáculo é montado segundo a própria metodologia de Jarman, num contínuo fluir de azul.

Ciclo *Apocalypse*

24 de Junho, às 21h30

GRANDE AUDITÓRIO

#### Concerto

Orquestra de Count Basie

dirigida por Frank Foster

2º Ciclo de Música Americana

5 de Julho, às 21h30

GRANDE AUDITÓRIO

sua geração, parecem ser as obras das bailarinas feministas do princípio do século e de Martha Graham, que mais a influenciaram e melhor responderam à sua fisicalidade lenta, sensual e de linhas redondas e a uma manipulação de volumes, concrezeza com raízes nas 'danças orientais'

19 e 20 de Maio, às 21:30h

GRANDE AUDITÓRIO



## Exposições

### **"Ouro, prata, marfim e outras especiarias"**

Exposição de jóias, objectos e esculturas de José Aurélio  
14 de Março a 30 de Abril  
GALERIA 2

### **"Arte Moderna em Portugal II"**

Exposição comissariada por Fernando Calhau que apresenta parte da **Colecção de Arte Portuguesa da C.G.D.** "Desta vez um conjunto de obras de artistas que traçaram os eixos e as rupturas das décadas de sessenta e de setenta. Esta exposição é composta por 47 obras que explicitam de uma forma diacrónica os percursos dos seus artistas". Os artistas representados são:  
*Helena Almeida, Eduardo Batarda, René Bertholo, Joaquim Bravo, Alberto Carneiro, Lourdes Castro, António DaCosta, José Escada, Jorge Martins, Menez, Júlio Pomar, Paula Rego, Joaquim Rodrigo, Angelo de Sousa, João Vieira e Pires Vieira.*  
28 de Março a 19 de Junho  
GALERIA 1



### **"IST"**

Exposição organizada pelo Instituto Superior Técnico, segundo um projecto de Jorge Calado, sobre o conjunto de fotografias da autoria de Augusto Alves da Silva que deu origem ao livro **IST**.  
*Com o apoio da Culturgest*  
15 de Maio a 30 de Junho  
GALERIA 2

### **"Obras de Marta Wengorovius"**

Trata-se de uma exposição da laureada do prémio de pintura União Latina 1994, destinado a galardoar artistas plásticos portugueses.  
4 de Julho a 4 de Setembro  
GALERIA 1



PROGRAMA SUJEITO A ALTERAÇÕES

A ideia de que uma temporada contemporânea é muito mais do que uma sequência de espectáculos e de exposições, tornando-se uma apresentação de obras, projectos, ideias, motivos e temas lúdicos em permanente tensão criativa entre si e com o público, é o ponto de vista que está subjacente à organização da programação da Culturgest.

Através das cumplicidades e dos diálogos que tem mantido com o seu público e com os artistas, os produtores e outros agentes artísticos, a Culturgest tem visto entendido este princípio cultural.

No período Abril / Julho a Culturgest apresenta um conjunto de obras e de actividades, cujos temas foram uma constante ao longo de toda a temporada 94/95. Continuarão assim os diálogos entre as obras provenientes do continente americano (música, dança) e a produção artística mediterrânica (artes plásticas), a apresentação de coreógrafos fundamentais da história da dança do Séc .XX e, finalmente - integrada na discussão pública sobre o "multiculturalismo e as novas mestiçagens" - a programação de um conjunto de espectáculos de marionetas, teatro e dança de criadores contemporâneos chineses. Provando que existe uma actualidade de criação neste país em que ocorrem situações de conflitualidade entre a ruptura e o legado ancestral, elas próprias expressas de uma forma particularmente criativa.

Confirmaram já o seu apoio e/ou colaboram na programação da Culturgest:



**Horário das Galerias**

De Segunda a Sexta-Feira das 10:00 às 17:30 (última admissão)

Encerradas à Terça-Feira

Sábados, Domingos e Feriados das 11:00 às 20:00 (última admissão)

*Descontos de 20% a jovens até aos 25 anos, portadores do cartão jovem, maiores de 65 anos e empregados do Grupo Caixa Geral de Depósitos.*

**Horário das Bilheteiras para Espectáculos**

Todos os dias das 13:00 às 19:00. Nos dias de espectáculo, abertas até à hora do início do mesmo.

**Informações e marcações**

telefone: 790.51.55 fax: 790.51.54

**Programação** (Serviço de Atendimento Permanente)

telefone: 790 10 65

**Edifício Sede da CAIXA GERAL DE DEPÓSITOS**  
**Rua do Arco do Cego, 1000 Lisboa**

*Metro:* Campo Pequeno

*Autocarros:* 1, 7, 27, 31, 32, 35, 36, 38, 44, 45, 47

## B Interviews

### B.1 Catarina Medina

Transcriptionist: — Tiphaine Duchâteau

Interviewer: — Tiphaine Duchâteau

Interviewee: — Catarina Medina

Session Number: — 1/1

Location: — Office of Culturgest, Lisbon, Portugal

Date: — 21/02/2022

[00:00:00] Tiphaine: So first question. You arrived in Culturgest just already knowing Mark Deputter but also in a big transition time.

[00:00:09] Catarina: Yeah.

[00:00:09] Tiphaine: This complete renewal of the communication strategy was much needed, but how did this transition go? Was it a smooth process?

[00:00:20] Catarina: So, yes, I've been working with Mark since 2006. So at the beginning of my career, I started with journalism. Then I got to Alkantara where, I did like two additions and then Teatro Maria Matos nine years. And when I got here at first –this is important–, there wasn't this kind of communication direction. You had like a communication department, but you had like two people. The first one did the work with press, managing social media and also had a small budget, for making publicity in news, magazines and newspapers, et cetera. And then you had second person, Marta. So the first is Felipe, and then you have Marta and Marta did all the work with contents and with materials, printing materials,

like leaflets and the brochure and mubies. Yeah. And the budget was divided between the shows' production and the visual arts production. Right. You didn't have like this kind of figure of communications director where you manage the budget and the strategy. The strategy at that point was decided by the artistic director. And this communication team managed it.

So when I arrived, they were looking for this communication director and Mark reunited the production, visual arts and the production, um, shows, the performances, the budgets, and then I had like a small budget. This was the first thing that I thought it was like... this is little money for what I'm used to. But then he gave me thing that we already had in this continuous relationship. There was total, total autonomy in work, so I can decide what I want to do. Everything is open. So that's what was great. And from the very first time when I arrived at the first meeting, people tended to ask Mark all these communication things. And Mark told to everyone "this is Catarina, you have to see this with her, and she manages the budget. So this is not your decision. It is her decision. So it's Catarina, it's Catarina". So I think it was quite smooth because we already knew each other and I was starting to know the team. But I think that was, um, easy because they understand the value of having all these things integrated. And, uh, yeah.

[00:03:25] Tiphaine: And so you had a relative freedom to organize this department?

[00:03:28] Catarina: Yes. Yes. The, the one thing that I didn't do that already started was the hm... How do you say the *contrato* the contract with the graphic design

[00:03:49] Tiphaine: Ah yes I see, the contract, the deal, agreement

[00:03:52] Catarina: Yeah, because when I, when I did the interview, I didn't have the guts to ask him, like, "what's the budget and what decisions did you make"? So when he gave me the, the news that I've been chosen, that was my two questions. Like, and then I realized that I have like a hundred thousand euros.

[00:04:22] Tiphaine: Okay.

[00:04:22] Catarina: And with a difference, because I was used to, in the public venues, we work and we recover the IVA and in here now we have like all the costs with plus 23% or 6%, depending on the service that you are constructing. And also they already decided the, um, the graphic design team, but it was cool, I also had the news that I could make a small

team, but that they would not have a contact with Culturgest, only in *Prestação de Serviços* like *recibo verde*. So yeah. And then I started to do all the strategy and all that work.

[00:05:07] Tiphaine: How long did it take to really settle down everything? And to get the process running smoothly?

[00:05:15] Catarina: It was not the time that I needed, but between my arrival –I think it was in June–, and the beginning of the season that was in September, I think it little more or less that, end of May. So it was like three, four months, was quick,

[00:05:35] Tiphaine: It is very quick to get everything settle down and fixed an... okay

[00:05:40] Catarina: And to start to have meetings with Mark, with all the curators and to know, oh... I already knew what Mark wanted to build here and the mission and the goals and et cetera, but I had to, to speak with Pedro [Santos], Liliana [Cotinho], Raquel, Delfim Sardo he was the one at that point. And each one of these figures responds to a bigger agenda, but also has like a small agenda of their own, right? With specific goals, but there were some things that I could see in every sector for instance, for me, but that, I think that's a question that you will make. So go ahead.

[00:06:27] Tiphaine: Yeah. Okay. Um, yeah. So about, uh, this transition time, um, so I mean, we're talking already about this, but how did the people inside Culturgest react? Because, I mean, this was really the before and after and was a complete change. So what were the reactions and your feedback?

[00:06:49] Catarina: At the beginning? I think it was like, who is this girl? She talks a lot, and she has a lot of ideas. But then the majority of the people tend to realize that she will do the work that we need to be done because I think that communication in Culturgest needed to...

[00:07:10] Tiphaine: Especially the website...,

[00:07:11] Catarina: the website, the website, and also the public space, how Culturgest was represented in social media. We can speak a little more about this. Uh, and they –I think that's it at the beginning–, they, looked at me and they asked, ah, she works with Mark, she, this is what, [sound of wrong] but then I conquered them, conquered them all, or the majority, I think. Yeah.

[00:07:40] Tiphaine: Um, so now what is, uh, about this budget of the communication?

So how is it organized now?

[00:07:46] Catarina: At this moment we have for 2022, 155,000 euros, and this, um, the... I can show you, but the way I organize it is that you have like general costs where you have the costs with the team, like the graphic design team, the press officer, budget, the contents and editorial communication, the video...

[00:08:21] Tiphaine: like the sub-areas...

[00:08:22] Catarina: Yes, and then you have for materials that are general, like the *telas na fachada* [displays on the facade] I don't know. How do you say, *telas* in English? *Telas*, like *telas* and the outdoors, the mupis, everything that is general, like the stationary, the business cards, the social media budgets for publicity, because you have to have it, the, um, I can, I can show you all the elements because some of them are missing. And then I have the budget divided for areas like theatre, dance, cinema, and then I have another one that is music and another one that is visual art, conference and talks and, participation.

[00:09:10] Tiphaine: Okay. Yeah. Okay. Nice. There was also one of my, uh, question,

[00:09:14] Catarina: And then in this, I have all the things divided by projects and I have some, uh, because different areas need different things.

[00:09:24] Tiphaine: Yes, and how do you calculate it then?

[00:09:27] Catarina: I have the first six months are normally at September, October and are more or less defined, but the other six months is like a medium calculation, medium of the previous years. Like for instance, I speak with Pedro [Santos] and he tells me that: "oh I think I will have 12 concerts", so I make more or less. And then obviously it isn't rigorous, but, as soon as I develop the work, I can manage from one project to another, and yeah, but I can show you.

[00:10:04] Tiphaine: Okay, sure. With pleasure. Um, yes. About this, studio, the graphic design. So how is it kind of organized? There's a studio, right? Then you're in permanent contact with them?

[00:10:16] Catarina: Yeah. They are in Porto and we speak with them all... I don't, I will not say all days of the week, but most of the week...

[00:10:24] Tiphaine: on a weekly basis...

[00:10:25] Catarina: Yes, weekly basis. So, I define six months of work for them. And

then Inês that works with me makes this kind of transition with them. Like mupis, small posters, like the brochure, some contents for social media. But since like 2020, since the *pandemia* [pandemic] we decided to stop making leaflets, *folhas de sala* [program notes] right. And we decided to make this investment in more production of content, editorial wise, like the magazine, the sound magazine, or the microsites where you have this dedicated environment to the specifics of the... it can be an exhibition or a show. And we do, we at communication team here, not with the graphic designers, we make this in an autonomous way.

[00:11:30] Tiphaine: Because you said, the studio was picked before your arrival. So how was this, um, new graphic identity chosen?

[00:11:38] Catarina: So they... Mark reunited all the coordinators from all the areas, and he asked if anyone would like to suggest some graphic designers. It can be like solo enterprise or a bigger agency. And I do believe that it was Mario from the exhibitions that suggested Maria João Macedo because I think he already had worked with her in a catalogue, I presume. And then they made like an idea contest, like, I don't know how many they were, but I believe that six or seven studios presented work, because then they declined, and they picked, and when they made that briefing, they told some things that were the same opinion that I had. Like I would like that Culturgest's identity will be something between the contemporary language, but also here, it has to have this institutional appeal. It cannot be...

[00:12:53] Tiphaine: It is classical and last in the long run...

[00:12:56] Catarina: so they gave this some sorts of direction. And I was really happy with this choice because I do believe that this entity not only survived the time really well, but it can adapt between the printed materials and the video materials and, uh, yeah,

[00:13:14] Tiphaine: Yeah, yeah...

[00:13:16] Catarina: and also the work on the website.

[00:13:17] Tiphaine: Yeah. It's true. Um, talking about the brand identity, can you describe in five keywords for you, Culturgest's identity?

[00:13:27] Catarina: I thought about it and I think that it's like contemporary, multi-disciplinary also another word that can be quite strange, but I can explain it, is like human more emotional, because I think that is the thing that we need, and also, with the idea that

you, sorry, I, um, I wrote it in a post-it and then, um, so...

[00:13:56] Tiphaine: We can go back at it later. if you want to send it to me. That's no problem. Um, so, I've stumbled upon this SPARK report. And in there it stated that the building of Culturgest is both an advantage and a weakness.

[00:14:12] Catarina: Yeah.

[00:14:13] Tiphaine: So it is indeed quite grandiose and can come off as cold. Um, so I was wondering, how do you take this parameter into account in your communication strategy? Um, if there's a will to make Culturgest more welcoming or to keep, I mean, both can be true at the same time, this institutional and serious vibe.

[00:14:34] Catarina: No, the first one, for sure. So when Mark told me that he got Culturgest, and he was the new artistic director, I told him like, "do you know what you have to do? You have to cover all the building because it is hideous [beuarg] you have to make some sort of Christo [NB: the artist] installation and he laughed. And then I didn't know that I will be here, so at that point, and then when I arrived, I started making all this kind because I, I started coming to Culturgest at 18. So now I am like 39, and I started to come here at 18 with DocLisboa [NB: a film festival], and I felt some sort of, uh, not only coming to a venue is per se, some it's a barrier that you have to conquer, but also this building emphasizes all this. So, uh, and the velvets and the big auditoriums and the big stairs. And then I started to make all this research and I found out that Culturgest in, for instance, DocLisboa, and, in, IndieLisboa, the film festivals, we have this kind of representation of the space of the experience with people, people in the space, all the auditoriums full, but the majority of the images that were representing Culturgest were from a building, an empty building with empty rooms and this velvet and all these things. And I thought from the first minute, like you have to revolutionize this kind of way, because for instance, people weren't here like *frente de sala* [front of the house], production, Rute [Sousa] wasn't used to having photographers at the events. And that, for me, it's like...

[00:16:40] Tiphaine: basic...

[00:16:41] Catarina: yeah, yeah. "Ah, no, because it's, it's really upsetting for the people"... And it's like, okay, I can manage that because in theatre and dance, we don't make these kinds of photos during the event.

[00:16:54] Tiphaine: During the *ensaios*, the rehearsals...

[00:16:56] Catarina: We can do that during the rehearsals. And also you can make this kind of process and show the people small spaces where they normally don't go ; also in music, it is absolutely, absolutely regular, regular that people, they make this kind of picture during the concert, so I will make pictures from every concert, from all the exhibitions, all the premieres, like basic, but you have to, and then I started to choose this kind of images where people were like with the feet on the seats, in the velvet seats, or they were having some kind of emotional expression, we started looking for these kinds of images and representing all this in social media...

[00:17:41] Tiphaine: as like a space that lives and is...

[00:17:43] Catarina: Of course, because you cannot have this kind of bunker, and our main goal since the beginning is to cut the bunker open, like Inside Out [NB: a festival organised by Culturgest] does that, but it's only one time a year. So you have to regularly make this work and tell people that "this is for you. This is your space. This is public service. So you are more than welcome." And if we make some kind, kind of inquire at this moment, people or the majority of people I presume, will give this kind of answer: "This, this building frightens me. It's ugly." But also there are some people that adore the brutalist architecture and this kind of stuff, but yeah.

[00:18:31] Tiphaine: So would you wish to change some things in the interior design if you had the power and the means to?

[00:18:37] Catarina: Yeah, of course. Yeah. Yeah. We make like some projects in the, also in the beginning, like for instance, we wanted to have the library at the front and also have a coffee shop...

[00:18:54] Tiphaine: Yeah now there's going to be the cafeteria...

[00:18:55] Catarina: But this space has to be more lived, at this point we don't have a reception that is open at the seven hours that we are open. You have to go downstairs. So if I could, if it was possible, I'd destroy this kind of barrier between the visual arts and the performances, making it more fluid. Because I do believe that this emphasizes this, um, how do I say it, the vision of two worlds, like visual arts and performance. And you have this kind of, um... last week I went to go Gulbenkian, I don't know if you saw that they had studies,

about, um, the *Praticas culturais dos Portugueses* [Portuguese's cultural practices], yeah. And they, yeah, it was in Portuguese. I have the book I can... I think they are still at sale at Gulbenkian and it's like 12 euros, but I can give it to you. And they speak about this kind of profile of the Portuguese audience. And it's quite sad of course, because it's, it's general and you have this kind of picture where, um, like 70% of the people didn't go to a library ever, or you can have, but I dunno, I forgot why I was saying this, sorry. It was about what we were speaking.

[00:20:35] Tiphaine: And we were talking about bunker, interior design, breaking the boundary between the performative arts and the visual arts you would like it to be more fluid...

[00:20:43] Catarina: Ah, yeah. And that, sorry, this study, they try to prove a point of a philosopher, I don't remember the name, a guy that tells that there is a new tendency to have a specific kind of audience that is omnivore, that consumes visual arts, consumes conferences, theatre, dance, because normally we are used to that people from theatre see theatre and nothing else, and this kind of omnivore, um, audience profile is, is quite young. So this is also a thing that, that really interests me to continue working. Yeah, ...

[00:21:27] Tiphaine: That's, that's very interesting. Yes, it's true that even, um, dance in Culturgest is one of the strong assets as well, like really attracts the public, like for dance, it's always very full and that's very interesting. Um, now I'd like to talk about digital communication. Um, so I'd like to know if you have precise guidelines on how to act on social networks, the language that you use. So we're talking about how to make it more humanly. And I think I read something where you were talking about the *tu* and *você* and like...

[00:22:04] Catarina: Yeah, yeah, yeah, yeah, for sure. This is a definition we are trying to stabilize. I don't know if you know an expression in Portuguese that is *livro de estilo* for instance, a journalist, follows the *livro de estilo*, he has a lot of rules, how he has to write and, long sentences, small sentences. And, this work, we started not here at Culturgest, but in Maria Matos, like *por exemplo*, Acesso Cultura, I don't know if you know this association, you should check it, they do this work. And also they have like a prize for, um, I don't know how to say *linguagem clara*...

[00:22:57] Tiphaine: clear language?

[00:22:58] Catarina: Clear language. Yeah. And they, um, because this was a problem,

right? You come to see an exhibition and you, in the brochure, read the synopsis, and you don't understand anything.

[00:23:11] Tiphaine: Especially for contemporary art, can be quite obscure...

[00:23:14] Catarina: this is quite a tendency. And also in Maria Matos, we, we have this. And also it's a work that me and Mark, make a lot of years now that, made, sorry, that it's, we receive a text from an artist and we added that text. We put this kind of thing in the contract. You say, Culturgest can edit your material, blah, blah, blah, blah, blah. Because that's not an artistic text. That's a synopsis, a promotional synopsis, it has to have like a thousand characters with space blah-blah-blah and it also, we have some guidelines, as you said, like, we normally have like a paragraph where we give some kind of contests with this artist, what kind of, uh, *percurso* [education path] did he make, blah, blah, blah.

And also you have like these kinds of texts, like two or three, two paragraphs normally, where it speaks a little more about the work of the artists, but also that show specifically. So, um, yes, we do have guidelines and these guidelines, not only in digital communication, in all the communication. So obviously when you go to social media, it's quite stupid if you have this kind of institutional languages, because you are making this kind of barrier. Yeah. And you don't know...

[00:24:43] Tiphaine: when you want to create contact, yes ...

[00:24:46] Catarina: So we kind of specialize ourselves in some sort of editorial language. It's not, it's a little more objective, has a little bit... sorry. It has a little more adjectives than journalists language that is more informative, but it also has this kind of purpose. It is informative, short, because we know that in social media, people tend to read like two lines and that's it. Sometimes you see like this going as long texts, it's only working, I think if it's some sort of Chronicle or some sort of content that you only read there. And we also look for this kind of relationship with the present time, like the journalist, right? If it's, if you have like a conference about Chernobyl and you have this kind of ephemerides around that, you use that in your, um, I'm not *não estou a conseguir explicar muito bem... Há dias em que estas melhor, dias estas pior em inglês, mas então, voltando...* Yes. We have like specific guidelines to social media. At this point, I personally do the social media, all the work, and we work specific media. Facebook has some sort of contents, Instagram, some

sort of contents, because,

[00:26:14] Tiphaine: so you will adapt slightly through each platform.

[00:26:17] Catarina: Yes, and for instance, Instagram, it's much more visual. So I try to invest in contents, like in different photographers, in different phases of the...

[00:26:27] Tiphaine: and to create also the page itself. So it's [pleasant] aesthetically [pleasant].

[00:26:34] Catarina: We did like in 2019, the first year I also was making this work, but lousy. So we had like 7,000 people on Instagram following us. And then, that kind of representation of Culturgest on Instagram, we had like posters, like contents with graphic design. Then we had like promotional pictures, people like with real posing and this kind of artificial content, like then we are like the teaser of IndieLisboa, and then we had like, *escadaria*, an empty staircase, and it was not very good, I presume. And then I started to speak with some photographers, but it was too –I believe–, mix and match. And then we, I decided to contract a guy that has a curious profile because he's a photographer videographer. And also he is a communication director of another institution, and he really wanted to work with me. And then I started to make like a strategic plan for Instagram. And since then we, at this moment I think that we are in 2022. Yeah. Uh, people and we followed a lot of pages, like, okay, this guy does this, good, bad. What kind of examples can I follow here? Is this good? Is this bad? And we'd make like a strategic plan with strategic language. I can show you also that plan. Um, and of course this work cannot be like crystallized in time. It's a thing that is evolving.

[00:28:31] Tiphaine: It's always organic, of course...

[00:28:33] Catarina: It's always organic. And I was at this moment, Bruno already doesn't work with us no more. So I am starting to make all this work and I can... [she's thinking]

I was like, for instance, yeah. I can have like, promotion degree is quite important because we have like three contents and then we have normally the same post. Also we, this was a content about the Sol magazine because we make like a *reportagem* there. These are portraits from Vera. So yeah, we... you know, right? I don't need to explain it. Yeah.

[00:29:18] Tiphaine: I follow you. Of course. Um, so yeah. How about that? How do

you then prepare in advance? How... I guess it's different depending a bit on every occasion, right? Or you try to be like to prepare really in advance or...

[00:29:36] Catarina: I'm doing this. I already did this better at this moment. I make like a weekly plan. But the thing that I really like to do is like a monthly plan. And then you can see all the areas, because it's quite easy with all the program that we have to have more music or to have more and...

[00:29:59] Tiphaine: you try to give a balance...

[00:30:01] Catarina: yeah. Yeah. Because it's quite easy for you to forget the exhibition that is like three months there and then you have to have new contents. That is why I am speaking all the time with the curators, telling them I need some programming for the exhibitions outside like the guided tours. And I need more contents because then you have like what *vistas* from the inauguration or... we have to have more contents...

[00:30:31] Tiphaine: especially when it's something that lasts for three months, et cetera, that you said you need to remind people...

[00:30:36] Catarina: Yeah. And in online you can do this easily. So, yes, monthly, but at this point I'm doing weekly. I, that's a lousy work, but yeah, it's the best I can do for now.

[00:30:49] Tiphaine: All right. Um, and so you, the production and how do you retrieve the contents? So you... I know that there's a regular photographer that comes.

[00:31:00] Catarina: Yeah. Yes. She makes all the concerts or the majority of them and also the exhibitions, but we also work with others, yeah.

[00:31:10] Tiphaine: The Boca, there was another photographer as well.

[00:31:13] Catarina: And [Name], at Porto we work with Renato also, yeah. And sometimes the, um, the artists themselves. More theatre and dance have their own photographers...

[00:31:30] Tiphaine: oh ok you can ask them also...

[00:31:32] Catarina: And also for instance, when you have like a conference about with an astrophysics and this sort of images, right. And this works, these are images that the astrophysics guy sent me and I make this kind of selection and copy and, yeah.

[00:31:51] Tiphaine: Okay. Um, so yeah, then I had the question about managing between having a formal institutional language and getting closer to it, but its potential audience, but I guess we already talked in length about it. Um, and yet, how did you then adapt

your communication strategy for each area? Would you say that each era then has like a kind of different identity?

[00:32:17] Catarina: I do believe regarding identity. I tried it. Only one identity...

[00:32:24] Tiphaine: it is quite uniform...

[00:32:26] Catarina: I try that, but each area like... there's more differences between visual arts and theatre and dance and the music I presume. Um, but they have specific channels. It's more about the distribution and, for instance, like media partners that you work or decided to work, and also in social media and also the press, the work that you can make with press, for instance, in theatre and dance, you don't have any kind of critique. It's quite rare, but in music you have like this in numerous media online channels like blogs and Instagrams and this kind of stuff. And in visual art it's quite, quite narrow. But the thing that we do with also with this editorial work regarding the Sol magazine, the micro-sites specifically with visual arts, because it's quite difficult. For instance, we have this premiere of Daniel Deware and Gregory Gicquel, they don't speak a lot about their work normally. So they can make this kind of description: "oh yeah, this is a word piece." And they don't give much context. So we try to make this kind of bridge between them and their visual arts audience. That is small audience and a larger one, for instance, we saw that they work with Portuguese marble.

[00:34:08] Tiphaine: Ah sim, do Alentejo...

[00:34:10] Catarina: Yeah, We went there and you make these pictures and we made a micro-site about this and about their work, of course

[00:34:19] Tiphaine: To create links...

[00:34:21] Catarina: yes. Because if you don't do this, I believe that you will be with your smaller and smaller audience. And Mark has this kind of goals of growing. And for instance, in 2018, I think that we had like 80,000 people and he wanted, I don't know if this is possible for maybe next year, like a 100,000 and then 120,000. And this kind of miracles with contemporary art is like, "okay, I'll try my best". And that's an example of the things that we try to make around the themes. For instance, Liliana [Coutinho] has a lot of conferences. Um, there are these kinds of more obvious stuff like we made in 2018, a cycle dedicated to the colonial memory. And it has like conferences, theatre, cinema, and we had to make like a campaign around this and I, um, I'll do represent that team. It's quite difficult, I think.

And then we decided to in the communication to, um, work with the painter that is called Fransisco Vidal and he's from Cape Verde. So he started to produce a lot of work from his own memories and mixing it up with all the memories of the people that were going to be here. So visually you have this kind of super rich program and we made all these kinds of materials for the public space, where I had the metro like colonial memories from this stated, this stated Culturgest was like only that general information. And we also did a lot of *folhas de sala*. We did a lot of contents. We make like a mini documentary around the invisibility of the colonialism in Portugal and in Lisbon specific because you have this, all these kinds of places, but you don't see them represented in any way. And we made this video with a lot of interviews. So I think that was the beginning of the communication starting to...

[00:36:44] Tiphaine: to bring, add something as well...

[00:36:47] Catarina: yes. It's not, we are not curators, but we have a point of view. And also with the situa-, the *pandemia*, Mark invested, has invested like 5,000 euros in each area. He also invested in *comunicação*. And that was nice because yeah, we can make like posters and media plans and blah, blah, blah. That's great. But I do believe that the difference is the kind of editorial approach that we have.

[00:37:24] Tiphaine: Okay. Um, now, would like to talk about the web sites. Uh, this is a more technical question, but. So do you use for example a CMS? How, like, how is it administered?

[00:37:39] Catarina: Okay. So, regarding, uh, you were asking for customer relationship management right, no?

[00:37:46] Tiphaine: Uh, content manager system so it's like Wordpress or something like that. How did ...

[00:37:52] Catarina: I know we are totally autonomous. So we bought this website to Queo, Queo make, made this website, with Maria João Macedo, when they made the identity proposal for Culturgest it already had like the website. Yeah. So, the content is all managed by us, but the communication team, and sometimes we need, for instance, the media area. Um, I started to speak with the team, with the graphics and the website team. And I was starting to tell them, okay, I want to be totally autonomous. So I want to have these kind of modules.

[00:38:33] Tiphaine: So you have a back-office?

[00:38:34] Catarina: Yeah. Yeah. We make everything. We put the images, I have this for the microsities. I want to have this kind of modular, like sound, video, galleries, texts, different kind of different formats. Like, it was a newspaper and news magazine with different colour ambience so I can have this kind of rhythm. And, yeah, they defined that, we bought that service during the pandemic because we had a little bit of money that we didn't spent, like mupis and all this kind of work, and we made that investment. And today, I think it's the core of the media area. Also, the videos and the Casa Forte and Casa Forte is content more related to the online, to that budget, 5,000 euros and also the sound magazine, more editorial work. And for me, it's quite important regarding the strategy, because I do believe that Casa Forte, the sound magazine O projeto invisível, um, reassure the thing of the human, the multi disciplinary work. Like you can see in one, some magazine that the diversity of content that we have at Culturgest and that, for me, it's really important. And also because that's a really strong point regarding, or the majority of our, um, of the other players in the city, because they are. Sorry, I think *tenho que atender esta chamada, pode ser?* [interview on hold a bit because of a call]

[00:40:20] Tiphaine: uh, we were talking about media, editorial Casa Forte, that you had more money during the pandemic to like, develop all those strategies. I mean, that was actually my next question, questions. So like about how did you adapt in during this pandemic? What were your first ideas? So you said, okay, let's do this, let's do the sound review and all of that. How did it, how did it...

[00:40:51] Catarina: yeah, at the first day, at the very first day, we decided to close Culturgest for the first time. And it's quite interesting because I do believe that this occurs in many, many others intuitions. It was the communication team that had to provide some kind of answers. Of the question, how can we...

[00:41:16] Tiphaine: It was leading a bit the boat...

[00:41:17] Catarina: How can we continue to relate with the audiences? Because we manage the Facebook and Instagram and all that platforms and the newsletters that can continue to do this work. And on the very, on the very first day, we decided to close and we make like a meeting with our team and you had different kinds of reactions.

You have like people that are really sad, other that are really confused. They're like, "oh my God, we are all going to die". Yeah. Joking. But you have all these kinds of moods...

[00:41:58] Tiphaine: No but the first... We were all very, very...

[00:42:04] Catarina: And then, um, we started to plan like, it was quite immediately because we had the exhibition of Álvaro Lapa. And I'm, I gathered my team and we decided to film the exhibition at that afternoon, we filmed everything. And then we decided, okay, we filmed this and then we can make, okay, Oscar, that was the curator is in Porto so we can make an interview by phone because he has just been a father like two days ago or something like that. We can make an interview and then we can make some footage of all through early years and we can mix and we can make some kind of episodes and we are starting to make all these contents.

And then we made this work. It was a Friday, I believe. Next week we started to... I gathered all my team again, and we started planning everything like these strategic decisions, like, "okay, we don't know how long this will take, how people are feeling. People are overwhelmed by this, but let's try to make a plan where we, for instance, at this moment, we will tell people that we are feeling the same, that we are a little more stressed and we don't know what will happen, but on a positive note, we will have all weekly basis contents and relating to the present time." So for instance, we started making this calendar and we were thinking, okay, what kind of program did you, did we have that we wanted to, um, *evitar*

[00:44:00] Tiphaine: Um, to avoid...

[00:44:01] Catarina: Avoid, we wanted to avoid at all costs, this kind of recycling program where we have, like, you see, you saw that a lot online, right?

Like you have this really shitty version of some theatre piece on Facebook. We don't want that. And also we believe that that full experience you have to live it here. So yes, we need to think in other contents. So I think, yeah, that we start leading this kind of process at the beginning on the inside of the communications team. And then with also, with all the curators and Mark and for the very, since the very first time we were saying to everyone, "we have to stay in touch. We cannot disappear. We have to stay in touch. We have to have a content strategy for two to three months" and we have to, um, we, we thought about, um, grief phases where you are in shock, and then you are sad and... Anyway... And we thought,

okay, so we made some kind of contents regarding sadness, like two years ago. Maybe we can have some kind of conversations in streaming regarding sadness, or maybe... so we try to make this kind of bridges between the present moment and all the news that we were getting. And to have this kind of constructive vibe more than a depressive one. And I was telling my team, okay, we have to, so we don't know how much will this take, how much time. So let's um, really, how do I say this? *Aproveitar o medo*, carpe diem, how we have to, yeah, make this kind of like a creative bubble. So there are no rules. You don't have all the 80% of the budget that is spent on printed materials.

So how do you stay in touch? How can we have new projects? How can we have new creative process? So it was really between the first, uh, *confinamento* [lockdown] and the second one for us, it was a time of creativity...

[00:46:22] Tiphaine: Of experimentation. Yes. That's where I wanted to go. That's crazy that you, you took it on such a constructive vibe and positive side.

[00:46:31] Catarina: Um, and then we spoke with Mark, like two years, two years, arh [she corrects] two weeks and for, at the beginning, he was like, "oh, Catarina easy". And then he was like, "okay, let's go". And we will define one line as strategical of Culturgest and then he spoke with all the other curators and ones were like "arrh" more and others were more happy with the idea because each one has at a different reaction. And I don't know. And it was like, um, don't get me wrong, but it was a good time for thinking about work.

[00:47:11] Tiphaine: Outside of the box, yeah yeah... And that's where I wanted to get, what did you take from this experience? Like, were there some things you were like, "okay, this didn't work, we drop it", but then other stuff really worked well, and you still keep on doing them.

[00:47:28] Catarina: Yeah, because for instance, um, the majority of the institutions made a really great effort at the first, uh, *confinamento*, and then it was like, "oh, people are, are tired of online. And people want to get back but rather with lives, blah, blah, blah". But since then, I do believe that you cannot open the door, like, "here are, we make this a lot of things" and then you have to close it. So I was really pushy with all the curators and Mark saying, we have to continue to have an online program, but it has to be special. It cannot be like, repetition, you have to have original content. I also propose to Mark a strategic plan,

but we made it like 50%, I believe.

But what was your question again? Sorry.

[00:48:25] Tiphaine: Like, what did you keep from this experience? And you were like, "this really worked well and some things didn't work as well".

[00:48:33] Catarina: Yeah. Because for instance, the things that we made on the first *confinamento*, um, were great for that time, but for instance...

[00:48:45] Tiphaine: they didn't apply on the second one, okay...

[00:48:47] Catarina: Because, the, uh, *disponibilidade*?

[00:48:51] Tiphaine: The availability,

[00:48:53] Catarina: The availability of the people there then was much more higher than it then, uh, this time or six months ago or something like that. And people were more, um, *exigente* sorry,

[00:49:13] Tiphaine: Errrr *exigeant* [demanding] [laughs]...

[00:49:16] Catarina: People were more *exigeant* [in French], than, um, at the second *confinamento*, some new projects arrived, like the sound magazine is from the second one. Okay. So. Because you feel that you cannot give the same answers that you gave on the first of course, you cannot repeat yourself. And then you have to have some kind of contents where people can interact, because we had some sort of conversation where we were aware, I spoke with Mark and I told him, okay, maybe if you have some sort of program online regarding theatre or dance, but that you can make this kind of interactions with the audience, it's not only like a passive thing, but in that way, you have to have like this kind of curator for the online and at some time, I felt like I was this person, but I wasn't. So, that second phase was clear to me that I wanted to make sound magazine, I wanted to make Casa Forte, I wanted to continue to make the micro-sites and to have this editorial language and all this work. I will not open my hand, *abrir a mão, não sei...* Um, regarding this. Um, so I do believe that the majority of the things that we tried, we maintained. Yeah.

[00:50:47] Tiphaine: Okay. That's a very positive result then. All right. Then I would like to talk more about the strategies and vision. So since Culturgest has a large array of offer and thus attracts very different audiences, depending on the show, the exposition, the event, I mean, we already talked about this, about social networks, but, uh, in your language, in the

websites, in other mupis or things like that, do you have specific tailored strategies? Um, if it's long run, if it's long exhibition, if it's a short conference, will you? Yeah...

[00:51:31] Catarina: yeah, yeah, yeah. For sure. For sure. Um...

[00:51:34] Tiphaine: and, and also, which public are you trying to, in Portugal, to attract more?

[00:51:39] Catarina: So, okay. So regarding each area, yeah, there are some specificities, for instance, I have some strategies, but some of them I cannot conclude. I will explain. Like for instance, we really, really, really need to have a cultural mediator. So to make this kind of work with different audiences, the work that we begin to do, with the programming and also with the communication, but then you have to have some people on the phone speaking with schools, but schools we already have. But for instance, from, with the colonial memories, I at that time I made this huge database of associations, groups, more formal people that tend to bring a lot of different people, because it was quite sad to have this kind of program and to have like a white audience.

[00:52:45] Tiphaine: Yes, yes, yes...

[00:52:47] Catarina: So I personally made that work, but I do believe that that work cannot be made in the five minutes that you have left of your chores.

So that kind of figure is really important because we have like a... the participation area, but they work with schools and with schools, *até ao secundário* secondary school only. And also for instance, the university, they don't make this kind of work. So between the universities and between associations regarding... for instance, when you think about our program of conference and debates, it's a lot of things you can have things about, um, ecological, but you can have like colonial memory. You can have them both, like botanical colonial, then you can have like Chernobyl, then you can have, uh, aborigen, then you can have a lot of things. And of course we try to make this work. For instance, when we have some conference regarding *ambiente* [environment]. We try to have this kind of dedicated press that normally can write about culture, but also write about that theme. Then we made this database, but then we can have to ... We also do the work to... We can have another distribution for the poster regarding universities, but also this kind of associations that work this theme. But then you have to... I also make this kind of e-card that people can send to these associations, but you have to have

someone to make this work and to make this invitation and to develop this relation. And it has to be, it cannot be a thing like...

[00:54:52] Tiphaine: it has to be a trustworthy person that people then are used to. And, okay...

[00:54:59] Catarina: Yes, so for instance, in the communication at this point, I am the only person that has a contract. All my team are, recibos verdes [”green receipts” used by freelancers], uh, empresas [companies], but for instance, I think it’s more needed at Culturgest at this moment to have this kind of figure, that can coordinate a team than to have people working more... when people working with me full time, for instance, because all my team is like part-time.

And, um, so regarding the audiences, it’s like to have more than, maybe that’s not the term, because more than having like a cultural mediator, it’s more like a department of audiences because you have with the cultural center, you have so many different kinds of things with so many, many kinds of themes that it’s crazy. I don’t know if I can say if I am explaining well...

[00:56:08] Tiphaine: Sim sim sim... I am trying to imagine how difficult it must be. So, because then it means that you have for [in order to] have kind of database divided by themes, then you’re going to dive into it depending on the...

[00:56:22] Catarina: Yeah. But I don’t, I do that work poorly and I...

[00:56:25] Tiphaine: yeah it’s a super long work, it must take ages...

[00:56:28] Catarina: Yeah because I do that work almost *voluntario* because that work is yeah.

[00:56:37] Tiphaine: Mm-mm, pro bono, yeah

[00:56:37] Catarina: I do it too poorly, so I don’t want to do it more. I already spoke with Mark about that because, regarding your question, which kind of audience we are focused on, Mark wants, wants to grow on the university audiences. Cool. And we have like *dia estudiante* as you have seen, but that work was made by us and the communication, it’s poorly done, because you have like this a hundred universities and you send the information...

[00:57:16] Tiphaine: It’s very time-consuming, yes...

[00:57:17] Catarina: And then you call them. And then of course that would, it was a

first experience and it... the day that we decided to make it, was also the week when university started. So it, it was a bad choice, but we learned some stuff I presume, but to continue to make this work, we need to make this work regularly, for instance, we made the *dia estudiante* and then Mark already make this kind presentations of all the areas where we will have like production workshops, communication workshops, exhibitions, all to assemble and as a big [inaudible] In blah, blah, blah.

And then you can propose to the universities these kinds of programs where you have some... like several moments where the specific universities, audiences come to Culturgest and have this relationship with a space. And only if they continue to come, will they be an audience, a future audience for Culturgest I presume, because if not it's, I think it's like one shot. I don't believe in that way of working. Sometimes Mark and I, we speak about, because Mark was really hopeful, regarding the *dia estudiante*, and he was telling me, "okay, but if we have like a hundred thousand contacts from the bank from CGD, of students, they receive that information. And if only 10% of them wants to come, we already are fully booked." And I was telling him, "but I don't believe that they will come with a newsletter. They have to be implied in the program". They have to, for instance, we don't have this kind of data stabilized, but I can see in the social media and the data that we have, that our audience is quite old, like 35, 45. I can see this. Sometimes we have like, younger audiences, but the majority of the time it's older, it's like the new Youngs right? Or something like that. But if you want to communicate with this audience, you cannot like "be one shot", and then you presume that you will send an information at people who already are connected to it because it's contemporary art. We try to have to be more accessible and to represent us in this, I don't want to say like "young language", but I do believe that we are doing that work better and I don't know, but for me, it's... I don't know if I'm explaining it really well, but it's the question that returns in my way of thinking to the curators to the program, because only with the program that speaks directly with that audience, you can have some more solid results. And also with this kind of work, phone and, uh, yeah.

[01:00:59] Tiphaine: All right. I have a kind of related unrelated. Why is the garden for example not used? Um, was there any instance, occasion where like the foyer also was used as a show, exhibition space, things like that are like "queering" a bit this?

[01:01:21] Catarina: Yeah, yeah, yeah. We already made that, for instance, we had an exhibition of João Onofre that I think it was one of the most viewed exhibitions of the last times. And we had two performances and on the inauguration day we made a performance set in *meia-laranja* [the entrance of Culturgest] yeah, with the queue when we had like a heavy metal band that played inside a steel cube. It was quite impressive because you think "they will die, in 15 minutes, they will die". And on the same day we had like a sold-out concert of Bruno Pernadas, and we try to, Mark is always telling them to try this kind of moment. And for me, it's also quite important. For instance, not having drinks at inaugurations, it's like tragic because people... yeah, it's quite simple, but yes.

[01:02:28] Tiphaine: And students in the art world they're used to *vernissages* and all of that things like it's a thing.

[01:02:36] Catarina: It's a way in. For instance, I spoke with Mark about making this kind of evaluation about the student day, and I was telling him: "Okay. You have the student day, but with the student day, which are the audiences that you will get here. You will get here: the teachers and the teachers will bring the students. Cool. Okay. But if you want to have the students here...".

[01:03:00] Tiphaine: to wilfully come,

[01:03:02] Catarina: Yes, you have to make something like the "night of the students". You have to be like open to 2 / 3:00 AM and you have to have... you don't have to sell...

[01:03:15] Tiphaine: And make use of the garden...

[01:03:17] Catarina: You don't have to sell out to the devil, but you can make this kind of... and Mark agrees with it. Uh, but, for now, it's ... we are still trying to know the boundaries, but I think it will be better at the spring or summer. Also, the garden, for instance, that's an early example. You can see enough social media, images and videos about this.

When we presented the identity, the website opened the ticket office in 2018 with a new program, Marks program, the teams program, we made like a presentation in the grand auditorium. And then we had the small concert from Montanhas Azuis and Marco Franco. It was a small one, like three, three, two, three songs. And then the people came from the auditor... that auditoria, the stage, sorry. And then they went to the garden and we had the programs and tickets and drinks, and it was like really good. We had like 500 people at night

and we sold a lot of tickets.

[01:04:33] Tiphaine: And the roof?

[01:04:34] Catarina: The roof... No...

[01:04:36] Tiphaine: It's impracticable for safety reasons?

[01:04:39] Catarina: Yeah. I think it's harder now. And also with the COVID you..., you've, you've seen it, right?,

[01:04:45] Tiphaine: No, I've never been to the roof. I've never been, no, I would really like to see it, actually.

[01:04:50] Catarina: You have to ask Mariana [Cardoso de Lemos] but I think it's possible, but I think it's all the access to the building. It's harder because...

[01:04:57] Tiphaine: Because it's only through, okay, an elevator and et cetera.

[01:05:00] Catarina: But when I was at Maria Matos, we made a project with Culturgest, that was some kind of *hortas urbanas*...

[01:05:09] Tiphaine: Oh wasn't it with Vera Mantero?

[01:05:11] Catarina: And we made that. Yeah. And this was, I think the only time that I've been there, because they planted like lettuce and other stuff there. And you can see that on the garden, yeah.

[01:05:26] Tiphaine: All right. Um, I would like to know how do you retrieve feedback from the public? Because like the last report was the Stark report. There was no other report made after that, right?

[01:05:39] Catarina: No, no, no, no, no, no. That wasn't, at this m-, at this point, moment, we... it's a point that it's in all our strategic plans every year. We were making 2020 and then... [sound of splash] and then 2021... [they couldn't because of the pandemic] And I don't know if we will make this year because also it's a year...

[01:06:01] Tiphaine: It's an in-between yes...

[01:06:02] Catarina: Maybe 2023...

[01:06:05] Tiphaine: Okay...

[01:06:06] Catarina: In Maria Matos, I did some things that I didn't make here until now. I make some conversations with the audiences, because in the Maria Matos we made a public study, a big one of all the enterprise as EGEAC, you know EGEAC?

[01:06:33] Tiphaine: It rings a bell but...

[01:06:34] Catarina: I think it's yeah, the bigger enterprise regarding cultural equipments, like *museu do fado*, TVA, Teatro São Luiz, Castelo São Jorge... And we did like a massive study and, part of the study was this kind of focus group. And I had the curiosity of one of these focus groups, only one people came and I was speaking two hours with that people, it wasn't like statistic values. Yeah. But then I thought, "okay, I can do this. I can speak with the audience".

Like you have two tickets, I can give my two tickets and I can buy coffee, and I tend to do this with people that come a lot or people that didn't... it's like a young guy or young girl and make a lot of questions regarding communications, only to take me out of my comfort zone. Like, "oh, I didn't thought that in that way about that", or it's not statistics. It's only for me and to make um...

[01:07:52] Tiphaine: personal yes,

[01:07:53] Catarina: Yeah, my creative process, actually... in Portuguese, we have a word, like *inquietação* [worriness], I don't know. It's like, when you are not... it's not anxiety, but it's like a... I dunno like ...

[01:08:13] Tiphaine: Ah, *inquiété* okay, I think, okay, *en français ça serait inquiété*

[01:08:15] Catarina: you always, because in communication ...

[01:08:17] Tiphaine: it's a bit self-doubting, it's a bit...

[01:08:18] Catarina: Yeah, but not tragic. Um, it's more like, in communication, I don't have any interest in doing the same things over and over again, of course, a big part of my work is to make posters and all this kind of thing. But the thing that really, really appeals to me is to think about the new microsite or the new sun magazine or these kinds of creative projects that I do believe work well. And, yeah. I was speaking in my head in Portuguese, so yeah. I think that's it, but I was speaking also regarding?...

[01:09:06] Tiphaine: Errr, like retrieve feedback

[01:09:09] Catarina: ah yeah, the focus group taking coffees and what not, and also in the Maria Matos we used to make this kind of communication inquires regarding how did, "how did you decide to come here? Where did you see the information?" This is not also statistical value because we interview like a hundred people, but it was some kind of data.

At this moment, the majority of the data that I have comes from digital: Google analytics, Facebook, Instagram, but I do know that our digital audience is bigger than the real one. So, I do have some kind of data, but it's not the same thing as it was like a public study or, yeah.

[01:10:01] Tiphaine: Okay. No, but that's interesting. And taking coffee, so then you can also get another perspective. No but it's interesting, and it's also part of those strategies to, um, yes, creating interaction also. So yeah, I was thinking about, for example, Casa Forte, so it's part of one of your strategy to make the public interact also with the artist /performer. I know also that in the participation department, there was also at some point –but I think they stopped it–, something like an atelier, kind of, where like the public then had an opportunity to talk with the artist.

[01:10:45] Catarina: Yeah, but I think that's preview...

[01:10:47] Tiphaine: Yes they stopped it, unfortunately, maybe. I don't know. Are you building new strategies to seek this interaction, would you like to have more interaction?

[01:10:59] Catarina: I would like to have more interaction. I do believe that Casa Forte, for instance, works in only one way as the sound magazine or, I believe that people can enter the contents in different ways, but we are not interacting with audience. We spoke a lot of that kind of content that promote that in that interaction, but for doing it, I have to do it once again in a regular form, have to have this kind of project, for instance, feedback does that. But I think that, you know, the projects from visual arts feedback. You have to see it on YouTube or in the media. So the proposal of feedback, I think that it's not fully exploited, but it's at the beginning. So they ask for instance, Isabel Lucas, she's a journalist and a writer and they asked her to come and see Gabriela Albergaria show and to pick one room or one piece and to speak freely about it. Okay. So, this is not fully interacting with the audience because you are choosing which... a thing that I think is interesting, is that you are trying to reach outside the visual arts audiences and you go to an astrophysics and then an architect, and then a journalist and then a musician. But you are still in some kind of comfort zone, because you can make this directly with audience, right. We try to ... we thought about this regarding the exhibitions and regarding the events, like, having the first reactions, because this is a thing that you hear a lot, right? You are in the performance and then you come outside. And for me, it's quite amusing to hear what people are saying. Like "oh it was shit. Oh no, it was

amazing.” And for you to give this kind of a step, I need, I think it’s possible for us. I don’t feel intimidated by it. But I cannot until now, encounter the format to do this because Casa Forte it’s different, it’s in one side, this kind of, um... we are owning this connection with the bank.

Like we are also this, we are in this space, this space has some sign of some sort of curiosity. And then we are... it’s every time the same thing, like, ”this is who I am, what I will do here”. Sorry, what else? How well do here. Also a memory that I have with this space and also a question that can be a silly question. Like ”what did you dream last night?” Or that is, the other interviewee, that suggests that question. And in here, I think that we are making... you think that this is important because in contemporary art, normally you presume that everyone knows who Mónica Calle is or Rimini Protokoll or, and for the... sorry, theyre starting! [phone buzzing] For the majority of our audience, we don’t have, I don’t think that I can say the majority of that was our potentially new audience, I think it’s a more of a general audience than a specialized one. So I would like to be generous with that people and saying, I am Monica Calle, I do this work for 30 years, but maybe you don’t know me. And, I bring this and this to here. My memory with this space is this in that, it’s like a promotional format, but our idea was to get people more intimate, closer. I don’t know how to say this better,

[01:15:41] Tiphaine: Yes it’s to be genuine as well, and not to be too on your high horse, because it’s part of making the culture accessible, it’s saying that it’s accessible as well.

[01:15:51] Catarina: You have to be like simple, but not simplistic.

[01:15:54] Tiphaine: Yes.... kind of vulgarization of the... okay...

[01:15:59] Catarina: And also the same thing with the sound magazine it’s like, you could wrap this or hear this in a radio, like it’s a *reportagem* or big interview or sound piece. But it’s, in some sorts, trying to be more inclusive than normally what we are. I presume. I don’t know.

[01:16:22] Tiphaine: All right. Um, then it’s the three last question. So I won’t take long more, any more, um, changing subjects. I wanted to know if there are some regulations and norms about the print communication, like in the Metro and everything, like if you have specific norms or whatever.

[01:16:45] Catarina: Yeah. I think that regarding the graphic identity, they are more

or less stabilized choices. We have, we are finishing a work of guidelines, video guidelines, because we work with different directors and... the video edit thing, and it's better to have their identities stabilized and to pass the elements and people do that work freely regarding printed materials. Yes. We also have that, like the sports and, for instance, we work in 2018, 19, all the letters were capitals, but at this moment we have a mix because regarding accessibility wise, it's easier. Or for instance, like the practice, like it's winter time, all the sky is gray. You..., It's out. I would have to be crazy, but it can happen to put on the street some kind of mupi, black and white, because it will disappear with all this kind of technical things. Yeah.

[01:17:57] Tiphaine: Uh, interesting. But like, do you have it so on top you'll have, okay. We're going to do X mupis per year. Okay. It's part of the budget, of course.

[01:18:10] Catarina: It's part of the budget and sometimes I decide to... for instance, of course, theatre, dance, music, and visual arts the areas where we spend the most, and for the areas we do like posters and, small posters and mupis, and sorts of different materials. But for conferences, at this moment, we have some mupis inside, but we are thinking that in the universities, as people tend to put the posters and the posters stay there a lot of time, have some sort of lists, trimestral or we are making this kind of evaluation. So there are differences between, uh, yep.

[01:18:58] Tiphaine: All right. Um, then I would like to talk about just the media, because I know that you have partnerships with Portuguese media. So at which frequency and for which type of events do you activate them?

[01:19:14] Catarina: We try to activate them for the majority of our program. Okay. But for instance, I don't have time to work some media partners specific for an event. Besides like inside out, that is a bigger thing. We try. I tried when I arrived at Culturgest, I asked for meetings with the Antena 3, Antena 2, RTP, seek a lot of media, the radio, TV, press, Público, and I try to make this kind of deals with them that are from... I cannot even say that they're hired from season because since 2018 that they are partners with us for life. This is what I try to make. And then on a symmetrical base, I send them the program and my suggestions like, "Antena 3, I really think that this is your face [NB: "é mesmo a tua cara" is Portuguese expression meaning "it's your style" but that translates literally to "it's your face"] and you'd

like to...”, and they...

[01:20:15] Tiphaine: Oh so, you prepare the work for them.

[01:20:17] Catarina: Of course. And they approved the majority of the proposals. And then, for instance, Antena 3 supports like the short Nobel [inaudible] Conference or the rights of the artists, the conference that Liliana made, or they support Love from Alexander Zeldin or they support the majority of the concerts of Pedro. Um, so, visual arts, it's difficult in radio, but when we had like the invisible exhibition, because it was about sound and also, they will support Tony Conrad because Tony Conrad was on the early version of the Velvet Underground, the primitive. So we try, it's not only with the editorial work. We try to extend this to all the things, even with the media partners. Also, for instance, with Público, the newspaper, I have a deal with them and I wasn't used to negotiate with a room where they have interest in occupying our grand auditorium. And then I give them, more or less, two times a year two grand auditoriums.

If it costs like 4,000 euros or more or less, I will have like more or less, 10,000 euros in publicity, free of charge in Público. And I give them the audience two times. Of course, I make this quite, it's a quite special one, so I don't use it a lot, because I don't have budget to pay for publicity and use the [inaudible] Presenter habits.

So then, with Antena 3, Antena 2 for instance, also national radio, I do these two things. I work the commercial one as I do with Rádio Futura, Antena 3, where they produce and promote with spots in radio, but also in Antena 2. It's editorial, but it's quite rare. I go there and I sit with João Almeida –that's the director of the radio–, and we schedule six months of interviews. So everything is scheduled and he makes almost everything of Culturgest. So that's nice. So that's it. I try to develop long-term relationships because I don't have on a daily basis, the capacity to do this work. Helena, that works with us, is starting to help me with this. But, um, yeah, that's it.

[01:22:52] Tiphaine: All right. And are you planning on doing new partnerships?

[01:22:58] Catarina: Yeah, of course. Yes. For instance, three things that are strategic at this moment: public space, because it's really, really expensive at this moment. We have like monthly one or two mupis campaigns, like 30 to 40 to 50 sometimes, in the public space.

It's okay, but it's not amazing. And the only cost that we have is like the production

of the mupis, the distribution is free and also, we, for some, very, very specific moments, we work with MOP, that does the mupis in Metro.

[01:23:40] Tiphaine: Okay.

[01:23:40] Catarina: But that space is really expensive. It's like for a campaign one week, 3000 euros or something it's like... and it's culture, the price for culture, right. It's not a...

[01:23:50] Tiphaine: Oh because they have different..., okay.

[01:23:54] Catarina: This is really, really more expensive for...

[01:23:57] Tiphaine: Where can I to get this kind of information?

[01:23:59] Catarina: Maybe on their website, you can try to write them and ask for the, *tabela publicitária*, the chart with all the things. But of course, in each one of these compilations, then you can negotiate and you can say, "okay, I will make five, what's the best price?" And you can make me blah, blah, blah. Yeah. But some... in... the problem is we have, of course, small budget regarding our prestige. And because people tend to compare Culturgest to Gulbenkian, and they have like much more, much, much more money, or Serralves, or CCB. And when you say that you are a foundation of a bank, people tend to expect that you have money. So, but it's like, "nooo", so this sort of partnerships and negotiation, it's harder, you have the room and the spaces to give, to be part of this negotiation, but it's not quite obvious. Regarding future partnerships, also public space is a priority, and also studies. There are a lot of enterprises that make public studies.

So, the IndieLisboa, DocLisboa, will work with them. So while I will try to work with them also, but I wouldn't, I don't know if I have to make some sort of investment. Normally there are some kinds of partnerships where I have to make some sort of investment to have the return that I need, but I have to see that. Yeah.

[01:25:49] Tiphaine: All right. So yeah, you were talking about CCB Gulbenkian and everything. That's actually my last question. Um, what is your relationship with the other cultural institutions in Lisbon?

[01:26:02] Catarina: We know almost each other. Yeah, really, really well. So it's quite... we have a lot of proximity.

[01:26:10] Tiphaine: There's not a kind of competition in the end...

[01:26:12] Catarina: I don't feel that now, because... of course they are competition, but it's a healthy one. We work together. I worked with many of them in the past, in other institutions. We have also an informal group that is called "rehearsal room" where, and we also have like an WhatsApp chat. And we talk a lot about, okay, "this is a good contact for translation. This is a good contact for..."

[01:26:44] Tiphaine: Oh so you give tips to each other, help each other out...

[01:26:47] Catarina: Yeah yeah yeah, for instance, "does anyone will have a conference on this day, please don't make this." So it's quite a... some of them are my friends, so it's quite cool and relaxed. Yeah.

[01:27:04] Tiphaine: All right. Yeah, I think that's everything. Thank you so much again.

[01:27:12] Catarina: Obrigada

## **B.2 Mark Deputter**

Transcriptionist: — Tiphaine Duchâteau

Interviewer: — Tiphaine Duchâteau

Interviewee: — Mark Deputter

Session Number: — 1/1

Location: — Office of Culturgest, Lisbon, Portugal

Date: — 02/03/2022

[00:00:00] Tiphaine: So, thank you very much for accepting to do this interview. Um, first I would like to talk about your arrival in Culturgest, um, because taking the role of artistic director doesn't happen from one day to the other. So can you describe me how was your first year in Culturgest, and the challenges that you faced arriving here?

[00:00:24] Mark: The challenges... I think there were a couple of challenges. One has to do with the fact that the first one is that Culturgest has a lot of different programming areas. And I come from theatre and dance, this is my experience, I've been doing all my life.

So having to work with new areas like cinema, or visual arts especially, was something that needed some of that. The attention from my... for myself and learning process also, which is quite nice, to be able to learn new things, even when you have already a long career. So, that was one thing. And especially also trying to bring a group of programmers together because they are... we are different programmers working on each of the areas and to bring them together in a kind of shared view of what Culturgest could be, was an important issue certainly for the first year to build that. Of course, there are the simple things, like Culturgest exists for 25 years. And I come in as an outsider. So you have this kind of how to work with the team how to get to know everybody, but that's pretty standard, I should say. And it's also not the first time that this happens to me, so...

[00:02:13] Tiphaine: Because you also brought a part of your team from Maria Matos?

[00:02:17] Mark: No...

[00:02:17] Tiphaine: What, how did it happen then with Catarina Medina?

[00:02:21] Mark: When, shortly after I came here the person who was responsible for communication decided to leave. Two persons in fact, decided to leave, so we did an open call and Catarina was one of the persons who participated, who applied.

And she was clearly the person with most experience. Of course, I already worked with her. So she was hired on that basis in an open call. For Liliana it was different, and Pedro... with them I had already worked as programmers in the programming team. So in fact, those two came with me from Maria Matos.

[00:03:16] Tiphaine: Okay. So it was not a complete unknown territory,

[00:03:19] Mark: No, but yeah, the other 20, 35 people who are working here, I didn't know.

[00:03:26] Tiphaine: Sure.

[00:03:27] Mark: And the whole structure of functioning of Culturgest and the habits of the house.

[00:03:32] Tiphaine: Exactly, because it's also an old house. So like they have some kind of habits installed and everything, and even in the program, like there are some names that are kind of recurrent, etc.

[00:03:45] Mark: And also another thing, the last two other things. One is that Cul-

turgest just has more stakeholders than for instance, because we are a foundation that is linked to Caixa Geral de Depósitos, so we have that stakeholder in the house and they have an important role in Culturgest, but it's also a space that receives a lot of other initiatives, like conferences and so on to bring that together, you have five programmers plus renting to outside services, plus Caixa Geral de Depósitos who also need to use the space. It's a complex puzzle to bring everything together. And finally a big concern, the first year certainly was that Culturgest was financially not in a good state. There were big financial problems. In fact, the two years before I came here, there was a yearly deficit of 600,000 euros, which was absolutely impossible to sustain. It was absolutely unsustainable for the foundation. So we really needed to get that right.

[00:05:05] Tiphaine: So what were your first steps and first decisions to put the company afloat? Again, the foundation...

[00:05:13] Mark: In financial terms, the very first thing we try to do - it's a complex issue -, was simply fight during the crisis. When Troika was here, there was a vote of the law, which said that all the cultural institutions linked to the government had to reduce their subsidies by 40%. And then there was an extra reduction of another 10%. So that was also done at Culturgest, which created lots of difficulties, but that's like 10 years ago or a bit more. And then, when we came, the law had changed, but here at Culturgest, they had not adapted yet to that law, to the changes, so they could raise the subsidy again, but it hadn't happened yet. So we had to ask for the government to allow that to happen for Culturgest also, because the law had changed, and they named all the official, cultural institutions, that were exempt from the extra cut of 10%. But what happened was that Culturgest was not mentioned in that list because it's not officially a government institution because it depends from Caixa Geral de Depósitos. So the cut was done by Caixa Geral de Depósitos following the decision of the government and when the government decided to end the cuts, especially the extra one, Caixa Geral de Depósitos didn't follow that one because they were not mentioned.

[00:07:03] Tiphaine: Ok, legally like the names, a whole maze...

[00:07:08] Mark: It was, so we had to go to parliament to speak to the responsible for culture in the parliament and in the different political parties to explain that Culturgest should also be exempted. So that was a big job in the first month, we spent quite a lot of time on it,

but we managed to make that happen. And then there is another part that we had to...

[00:07:33] Tiphaine: The communication?

[00:07:33] Mark: We had to have also... we had to think of ways to create extra finance. So we did not have any habits in finding extra financing, or very little. Sometimes there was some support from the French embassy or some small supports, but we really needed to raise...

[00:08:00] Tiphaine: such as ACT<sup>72</sup>?

[00:08:02] Mark: ...the income a lot. Therefore, the European projects were important as a first step, and also some other deals. For instance, with Fidelidade: individual arts and in the kind of sponsorship in the visual arts and in the conferences. Those were the main sources of income that we managed in that first year, which were very important for Culturgest. And then at the same time, it's trying to continue that the previous direction had done a big job in trying to reduce the costs. So there was already a lot of that done, but we had to continue that also, because it was absolutely necessary to bring, to get again, to break even in the accounts at the end of the year. And then maybe also another important point was the communication.

[00:09:06] Tiphaine: Okay. We're going to talk more about that actually. But first I would like to know, how is your relationship with the other cultural institutions in Lisbon?

[00:09:19] Mark: Kind of good

[00:09:19] Tiphaine: But like, how does it flow between you?

[00:09:25] Mark: We have no formal... No, there is no formal organ in between, meet regularly or something. So it's on a more informal base. But I have very good relationships with CCB, Gulbenkian, The National Theatre, TBA [Teatro do Bairro Alto]... I saw that one of the questions was if I would, let's say, suggest artists to go there. And without a problem, I've already done it more than once.

[00:10:04] Tiphaine: Okay, so you help each other.

[00:10:07] Mark: Yes, very much, very much. I don't even see it as that. Of course, we all want audience, and we all want to have a program that attracts audiences because I think it's good for everybody.

72. <https://artclimatetransition.eu/partner/culturgest/>

[00:10:23] Tiphaine: They're not exclusive, yes...

[00:10:25] Mark: No, we all understand that if the different cultural centres are working well, I think we all win with it. Because it creates audience, new audiences, and if they start at CCB, then maybe one time, one day they will pass at Culturgest also, and then it's also true that in Lisbon, we all have our own, and I think it's very healthy that there are different institutions with different profiles, different type of programming, although there are, of course, overlaps, and that's inevitable. But that's also okay, they all pretty much have their own profiles. So we don't really step on each other's foot or something. As I said, maybe there are things that overlap, but even then, for instance, in theatre, it happens more or less regularly that some theatre companies, especially Portuguese theatre companies, may present one piece at one theatre, and another piece at another theatre. But even that's okay because it's difficult for a theatre to co-produce twice a year the same company, or every year the same company. So it's better that even with the companies that produce new work in Lisbon, and that needs support of half of the institutions, that they go with one piece to one institution. And then with another piece to another institution. Also, depending on the profile and also on the space in itself.

[00:12:07] Tiphaine: All right.

[00:12:08] Mark: The space in terms of architecture.

[00:12:11] Tiphaine: It's a question also, we're going to come to there and talking about Culturgest and its architecture, but first I would like to dive a bit more in the rebranding process of Culturgest. So we're talking about the whole communication, how it evolved and everything. How did it happen, what were your main focus and objectives doing that? Where were the problems, and how did this whole process go?

[00:12:41] Mark: Okay. One objective was to make clear that... So, where I wanted to bring Culturgest is for the profile of Culturgest to be a house that is definitely interested in contemporary arts. So that's something that we need, is that comes from the past and contemporary arts, also multidisciplinary, with different art forms in the house and international, but I especially wanted to put some stress on the idea that we wanted to be a house for contemporary arts, but for a wide audience. So that we did. That we see Culturgest as a place where we can bring contemporary creation, not to a very specific audience that likes experimenta-

tion, but for a wider audience, but that still is interested in contemporary creation. So not old music, not classical theater but the creations of nowadays. So this kind of mainstreaming, so that's a bit... the central word is what we would like to mainstream a number of proposals, artists, ways of working, types of work that normally are not so well-known yet, but that we want to bring to a wider audience. That's our basic effort that's been in recent years in terms of communication, because it also has influence in programming and because it starts in fact with the program and then the communication has to kind of pass on that image, that objective and that wish to the audience, audiences.

So we were looking in the first place to strengthening the communication because when I came here, the budget for communication had been reduced drastically in... because there was a need to reduce costs. And like, it's an understandable choice, the previous management had decided that they would keep the money for the programming as much as possible and cut in communication, because that was considered as important, but if we wanted to get to a wider audience, we really needed to invest again in communication. Also because we decided that, in terms of theatres, to program only in the big auditorium, whereas before the big part of the program wasn't a big auditorium between the ... with the seating on stage. So in a much smaller... So we needed large audiences. That was our objective to get again to large audiences. Um... and therefore we designed... we started to look for a design that would be at the same time contemporary in design-wise, in flavour, but at the same time attractive for a wider audience.

So that's where the idea came in, to... two elements were central: to use photographs a lot. No, it's not two, in fact it's three... To use images a lot. So, base our design on photo, photographs of the works and the artists that we present, um, and Catarina is always investing in it. Even if the artists don't have good photographs, she sends a photographer to make good photographs. The second was that, we wanted to be, um, how do you say... colourful, attractive, open. Um, so that's why all these coloured things come in, this choice for colour. So images, colour, and the third, a very important thing was our choice to work strongly on the digital communication.

[00:17:23] Tiphaine: To dust off a bit, because the past website was a bit, it was very impractical and...

[00:17:28] Mark: it was very impractical. It was an old website from the beginning of web design. So it already had like 15 years or something. It didn't make sense, to keep it because it didn't work. For instance, for ... you couldn't put, put on videos or with lots of difficulties. And little uh... so we decided to make a new website to make it more agile and more, um, more...

[00:18:01] Tiphaine: User friendly...

[00:18:02] Mark: yes, in all senses. And to be able to put on lots of information and videos on streaming on podcasts and so on. So that was also a big element in the effort to open up communication. Especially as you know, that younger generations they have, they don't look in the newspaper anymore. They don't look at television anymore. They don't take up programs, they pick up their phone and they look what's happening. So the previous website wasn't even at that point because it didn't exist at the time. So we had to do that again, see from scratch. That was an important...

[00:18:46] Tiphaine: but this process went quite fast, actually!

[00:18:48] Mark: It went very fast. That was also one reason to choose Catarina because she had already done the same for Maria Matos. When she came, I already had chosen the graphic designer, because yeah, it was one of the priorities. So it's something I started to work on from day one, started to see... so we opened a small call for various graphic designers to propose, and then we had six or seven proposals, and then we chose one. I didn't do it alone, I did together with the programmers, but Catarina wasn't here yet at the time. So, we were still with the previous team of communication and it went very quickly. Okay.

[00:19:38] Tiphaine: All right. Um, also you said in past interviews that Culturgest is a multidisciplinary and not interdisciplinary. So I would like to dive a bit more in the definition of those terms. And if you could explain to me, um, how this line of thought actually translates to your work in Culturgest's identity and how you try to provide it to the public and to show the connections between all those fields.

[00:20:10] Mark: Yes, so, um, this multidisciplinary has to do with the fact that I think it's important to have respect for the specificities of each art form.

[00:20:23] Tiphaine: Okay.

[00:20:24] Mark: So we are clearly a house that gives its full attention to different art

forms and each one has his own rhythm of programming, his own inner logic of organizing. As you know, we do meet often with the programmers to discuss, to see where we want to go. So that it's clear that each area has its own functioning as its own reasons to do things. And starting from that, of course, we don't want them to live completely one side next to the other. So we are looking, we are always looking for... resonances between the different art forms or moments where they can really be links directly between music and visual arts or between a conference and a theatre performance, or between theatre, performance and exhibition. So that happens on a...

[00:21:29] Tiphaine: Echoing a bit...

[00:21:30] Mark: Let's say, yes, in a kind of punctual basis. So it's not, we try to look for these echoes and these links, but we are not trying to make one program where the different art forms necessarily work together all the time. So they have their own unique, their own identity within the identity of the house. The thing for instance, that we have in common, that is, that also has to do with looking for wider audiences, or to... for this idea of mainstreaming, is that we are not working with very young or inexperienced contemporary artists. So we are in the different art forms in music, in visual arts, in theatre and dance and so on, we are not looking for, let's say artists that left school two years ago. It's not that I find it unimportant, on the contrary, I've worked my... almost all my career with young artists and with experimental works, but I think this is not the house to do it. So, and I still see a lot of shows of more experimental or more... of less experienced artists because I like to see what's going on and I like to, to see their works, but it's not something that I think should be done at Culturgest, exactly because of the profile we are making for the house, because when at a given point... you also wrote it. This SPARK report said that sometimes some things were really very much niche. That's something that we want to avoid. There are other places in the city where this can be done, that have a clear option for this type of work. So here we work more with artists that are clearly contemporary, but that are more experienced, that are maybe mid-career and not in the beginning of their career. Of course we are also not going for the... for the most established ones. We are also creating a space for people that are starting to be more experienced, that are starting to be... um, that's exactly the place that we are looking for. So how can we give a space for artists that we think are at a level in their

career or level in their development as an artist to be seen by wide audiences. In fact, that's a bit the idea. And that you see happening in all areas, in the visual arts you have... so there are lots of artists that have their first global exhibition at Culturgest.

[00:24:29] Tiphaine: Okay.

[00:24:30] Mark: So that we're the first to do kind of an ontology of their work, or... that was the case with João Onofre but also with, um, agora with Marco Martins...

[00:24:41] Tiphaine: And Gicquel

[00:24:43] Mark: yes, with [Michael] Biberstein... So especially on a national level, we, Culturgest is... that's our idea. Culturgest is the place where these people have their first big exhibition, and big visibility. In the performing arts, for instance, what I tried to do is give Portuguese artists the possibility to work for the big stage. They have a big stage, you have 600 seats in the audience. So what we tried to do is that what happened in fact, in the, in the performing arts, is that after the crisis, the financial crisis, almost all artists, by necessity, started to make small works, with three persons or four persons on stage without a set scenario, very simple small works. Because there was no money to do anything bigger, and it still is difficult. But what I tried to do at Culturgest is to give the people more means to start again, to give people the possibility to make bigger works again with many people on stage or big set or where... because I think it's important that our artists who have more experience can also try to work for a bigger stage and for wider audiences, without losing their own characteristics and their own ideas about their work, but just to try another scale of work. And that's been important for people like Marlene [Monteiro] Freitas or Tónan Quito, or... so there are a lot of people... or Tânia Carvalho... that for which I think it was important to have a big stage to present their work.

[00:26:34] Tiphaine: How did it happen in those cases? Do you collaborate or they arrive with their ideas? How does it happen?

[00:26:42] Mark: It goes in two directions. So, sometimes, there have been people that I've called, and I said, "I would like to talk to you because I think you should make something for us on this stage." In the beginning, people were more surprised of course, because it was a bit... "Wow, oof, in this big theatre?". Especially also because in the past, they used to love to work a lot with us, with the rig sitting on stage so, with smaller audiences.

[00:27:10] Tiphaine: Which is a shame to not benefit from the...

[00:27:13] Mark: I think so, because it's a good auditorium. So I thought it was a shame to... [inaudible] a shame not to use it, to make it a small auditorium, to turn it into a black box, especially because there are different small spaces in Lisbon. Of course, this has a lot to do with the history because Culturgest was one of the first contemporary art centre in the city. It probably was the first that was really focused on contemporary art. And at the time it seemed logical that Culturgest would do the whole: small, small scale and medium and big scale, because there was no other place where they could go, the artists. And there are a lot of young, interesting artists in Lisbon, especially in contemporary dance.

So it was important also that there would be a smaller space. So they created it on stage, but so, many years later it doesn't make sense anymore because there are different small spaces. Teatro de Bairro Alto has a perfect space for this kind of work, but also São Luiz has a small auditorium, National Theater has a small auditorium. So, there are other space and then there is Gaivotas and there is the space of Alcantara. So, I didn't think it wasn't necessary that Culturgest should keep on doing that. So we focused on the other part of the spectrum.

[00:28:41] Tiphaine: It's interesting because the architecture is stated as both an advantage and disadvantage, and I guess the advantage being this huge, beautiful auditorium with an amazing acoustic, and at the same time, it is stated also that the building in itself is, with this brutalist architecture, a bunker, basically. I wanted to know your opinion about this, about the whole architecture, and how did you play with that? How do you accommodate with it? I know that the cafeteria also is gonna appear soon, which will change lots of things as well. And also the location.

[00:29:24] Mark: Yes, the architecture is really very important, if you can feel it immediately directly when you come here, it's an extremely strong element in the whole thing that you can think of Culturgest. So it had a big impact on everything we chose for Culturgest, in terms of objectives and where we wanted to go. So especially the main entrance, the big auditorium and so on. Because also in music we follow the same line. So what we tried to do the with the cafeteria in fact was also a choice from the very beginning, it's only been very difficult to make it happen. So we had plans before.

[00:30:15] Tiphaine: But there was a situation with the Caixa that they took the space at the entrance, et cetera.

[00:30:21] Mark: We had complete plans designed by architects and everything, with where the cafeteria used to be there is now the agency. And when it was presented at the direction of the Caixa, all of the bank, who rents the building, of course, so they... I think they kind of saw the possibilities of the space and put our project aside and decided to make an agency there. Um, because it was close, they didn't accept our proposal. And like a couple of months later they said, this is what we're going to do. Yeah, I kind of made the cross-over.

[00:31:09] Tiphaine: Is it complicated this relationship with the bank sometimes? How much do they control?

[00:31:18] Mark: Yes, they control a lot. Everything that has to do with infrastructure and the building. So there is really a... It's always negotiating with them, the security also, the use of the space, they also now and then want to use our auditoriums. They often decided very late, and then we have to find a way to kind of put the things in there. But for the rest, I think it's a good relationship so that they don't, there is no interference with the programming. So that's important. There are some expectations clearly, concerning audiences, concerning the financial management of the foundation because it's them who pay. So they also wanted... the accounts are well done. But for the rest of the relationship, it's okay, so it's functioning well, but sometimes you have these things that are setbacks, that are a bit, um... now we are also trying, I'm also... so the cafeteria, finally I think, is going to happen, so that's taken me four years and a half to get there, but now It's going to happen, I guess. And, um, it failed two times because we already had another candidate, who also, at the last minute drew back and they didn't want to go on with it. So now is the third option, we'll see, but it's very good. I am happy with the choice. Maybe it's the best of the three. So there are bad things that do come to good. Um, but that's important because I think in the building, it is important to create a more, a human...

[00:33:16] Tiphaine: To make it lively, yes, human connexion, that people will actually hang out there and enjoy their time. I mean, Gulbenkian used their garden in that sense. People go in the garden because the garden is beautiful.

[00:33:27] Mark: Yes. Gulbenkian has this fantastic advantage because they have this,

the old building is conceived also to create a direct relationship with the gardens. There are lots of views, lots of glass. There are restaurants that give direct access to the... so it's an amazing building in that sense. This building was constructed with the opposite mindset. It's a bank. So it was completely constructed as a *caixa forte* [a safe], as we want to keep everything inside and the people outside, that's the idea of this building.

So we at Culturgest need to fight. And there are small things like having these banners outside. So when we came here, there was never, there was nothing, there's no...

[00:34:11] Tiphaine: There was no Mupis?

[00:34:12] Mark: No, there was one, one simple, which only had the names of the exhibitions. So we tried to make that a bit more flamboyant, a bit more, yes. And then there is this cafeteria. We also did some experiences with the, um, open, uh, the house, the cafe, the bars up there for drinks after, before and after the show. But that didn't really work very well. So people wouldn't stay after the show. They'd rather go outdoors and stay at the bar, standing up, than stay in the foyer. It only works if you offer drinks, if you offer a glass of wine after, after a premiere or something. So that we also do, we haven't done in the last two years because of COVID, because of the pandemic, but we used to do before. So it was also an investment that I decided I wanted to do for, let's say, more special occasions, as a premiere, we would offer a drink afterwards to maintain people here and to create a bit more atmosphere. And then these ideas about programming outdoors, which was also not really done at Culturgest, or the day of the student, as well inside out. These are also ways of turning us a bit more, um... Yeah, it's a bit more enjoyable, a bit more open, easy access. So these are... we still have a lot to do.

We've also worked on creating access to different audience, minority audiences. Like Mostra Ampla is an example. But we've also done a lot of, quite a few programs that have to do with the black population in Lisbon about colonial decolonial themes and so on. So, in the last four years, there's been quite a bit of interest in that also in theatre and in the conferences and the visual arts also. It's also a way to open to new audiences that never, would never come here. And also a way to create links with issues that are being debated in society. Nowadays, it's also a way of trying to open up to the world. But it's a very difficult building. Yes. It's something we really need to continuously work on, but I hope, and I think the cafeteria will

be a big, big help.

I'm also working on getting the library hereat the front, also in the meio laranja [NB the "half moon" representing the entrance of Culturgest], but it's also a difficult one also in security and...

[00:37:11] Tiphaine: And like, for example, the gardens, can you use them more? Because I know that sometimes there are concerts and that on *dia estudante* there was a concert.

[00:37:20] Mark: Yeah. The garden has a difficulty that it is not directly linked to the rest of the building. It's completely next to the building, but there is no access from there. There is a technical access that goes directly to the stage, and to the technical areas. So It's not really very easy to use that, you can use it but it's very controlled, always. So you need to... it's not something you can keep open for the people to pass from one space to the other.

[00:37:51] Tiphaine: And it's like the roof as well. I tried to visit it. I wasn't able, but, yeah, there was only one occasion when you use the roof, right. With Vera Mantero and like...

[00:38:02] Mark: With Vera Mantero, that's already many years ago before I was here. And the roof has the problem that you cannot... It is a small staircase that goes up. So you can only go up with the very small groups. I'm not sure, certainly not more than 10 people at the time, also for security reasons. And there is up there. There's not really a railing.

[00:38:30] Tiphaine: Okay. So safety is also...

[00:38:32] Mark: Safety is also a big problem.

[00:38:33] Tiphaine: Okay. Yeah, that's a shame to not be able to use the ... I'm sure it's amazing there...

[00:38:39] Mark: It's really a shame, because nobody uses it in the building. It's there and it has no access by nobody. You could do something but with a bigger investment, so you would really need to create all the security things, better entrance, but it's not easy.

[00:38:56] Tiphaine: So we're talking about making the programming more accessible, making the house more accessible. So how do you manage to do it on a day-to-day basis? What are your actions to make it more accessible, to make it broader, to get a broader audience? Apart from the programming side, of course.

[00:39:23] Mark: Yes, in a day-to-day basis. I think it's everything that I already said

is in this fact, the whole program is based on that idea too...

[00:39:42] Tiphaine: Then all the communication strategies to appeal to...

[00:39:46] Mark: Yes so, I don't think I have anything specific to add to that. We still have cheap prices, also accessible prices...

[00:39:57] Tiphaine: Because Catarina told me about the difficulties like phoning, calling people was also really important to get to those audiences, publics that are not maybe very used to go to this kind of cultural institutions and also to show them that it's possible, and that it is enjoyable actually.

[00:40:16] Mark: Yes, there are some initiatives in which we have been able to do that to really like, um... especially when they have to do with specific target groups in the audience groups, you can really invest in that.

To get, um, [inaudible] with different, with specific, with very low prices or with them, that you can really call different associations or groups and say, "ah we are having this performance it would be nice. You have this special occasion where you could come" and, and that's a good way to get the extra audience inside the building.

[00:40:52] Tiphaine: And for you what is...

[00:40:53] Mark: Ideally, we would have somebody here fixed in the team who could do this kind of mediation of our program, with specific audience groups working with different audiences, but it's something that we cannot do for the time being, in terms of, in fact, in terms of finances.

[00:41:17] Tiphaine: Okay. Um, for you, what is then the responsibility of cultural institutions on this topic and, uh, also in your eyes, what are like the opportunities that it brings, but also the difficulties, the challenges of trying to access this broad public and to get to those specific target audiences and et cetera, because it's not easy, right?

[00:41:44] Mark: Oh, no, it's really not easy. I think there is something maybe that I, that we try to do also in the programming. Very concretely, is that, it would be easy to have large audiences and big audiences if we had another program. So one option would be, technically, theoretically, is to program for big audiences, but then you would have to program with people already known. So the big challenge is not to have big audiences because you know that if you program A, B or C, that the audience would be full. It's... you can do it on

your desk. It's very easy, but that's objective because we want to do a contemporary program, with proposal, with artistic work that is relevant in the contemporary arts. And we want to create, to find the right audience for that and a big audience for that. So in, in order to do that, You have to do everything that I already said. I think it's important to have a clear profile, so people know what they're coming for. You have to maybe not go too much into a niche and to do too experimental things if you want to reach broader audiences, maybe not have too young people who may fail. And I think it's perfectly fine that people fail. I make works that don't work, or theatre performances or whatever are concepts that are not very interesting because they need to fail in that part of their, of their career.

It's important to try things and to fail and then try again. But that's not something that we can do here. If you have another team of 600 people and you want to create some kind of security within the audience, that it will be fine. It will be a good night. It will be a good performance. Um, even if you don't like, get it necessarily, at least it will be interesting or something that you can... so we have to really build some kind of trust in what we do, because we are not showing what people already know. If you're coming to something that you don't know yet, you need to feel that there is some, uh... yeah, you really need to have some base of security, I think, in the program of the house.

[00:44:19] Tiphaine: Trust...

[00:44:20] Mark: So that you can trust to go there and say "okay, I don't know the name but if it's in Culturgest and the text seems interesting, it will be worthwhile, I can go and see it." Anything that has to do with before you spend your money, but also before you spend your evening to go with somebody, to the theatre, because nowadays, the options are so many to do other things that people... of course they want to have a good experience, fair enough. So another way to do that is, within our program, to put sometimes some names which are really famous and that people really know. If you do Anne Teresa de Keersmaecker - Goldberg Variations, you know, it's checked, and I know it will be full beforehand. So maybe Anne Teresa de Keersmaecker is not the first objective of our theatre program, but it helps me to...

[00:45:16] Tiphaine: but it's important to have those uh...

[00:45:17] Mark: It helps me to create kind of, uh, the image of trust. Some people,

”uh, no, ah, uh, but they do this and I know this is good. This is really very good. And that’s Culturgest, so probably the other things will also be okay”. If you have some points in which people can recognize the choices of the theatre and they can see, ”ah, okay, this is what Culturgest does...” Even without coming here so that they can see, ah, okay, this is Culturgest... Oh Anne Teresa de Keersmaeker, Boris Charmatz, wow...”

[00:45:45] Tiphaine: That was also one of your change, right? In the, how you approach the programming to have maybe fewer spectacles, shows, but having those big, and that will fill the space and also make, just use of the, this amazing scene.

[00:46:00] Mark: Yeah. Because they also have a bigger multiplication effect. If you have a good night for 600 people, it grades, um, obviously, it creates more... um, more multiplication than a good night with a hundred people. So that’s also part of the, of the logic. But I think it’s important in the program to have some points of trust that people can relate to immediately, even without coming here. And that’s because it helps us create our profile also. The artists that will invite us, because our profile only exists, in fact, through the artists that we invite. So, because in itself, Culturgest is nothing of course. We are just our program. So, I feel it’s important. Then you have Tony Conrad, the exhibitions of people known, ”ah Tony Conrad is like a big name of the contemporary arts, the history of contemporary arts. Okay, so...” And then you can also do Mattia Denisse that nobody knows, well, except a small group of people, people that know about visual arts, but people who say, ”oh, ah, I’m curious to see that, that exhibition at Culturgest because...”

[00:47:18] Tiphaine: All right. And what would be then your main objectives and goals for the upcoming years?

[00:47:26] Mark: Main objectives. The first objective is this one with the audience I think. To continue to grow. And I really want to grow, expand exponentially in terms of audience for what we do. I think there is really place for that in Lisbon, so we’ve had contemporary programming for 20, 30 years now, on a regular basis, not at, not only at Culturgest but in different spaces in the city, but still the audience is relatively limited. So there is still a lot to do, and it has to do, of course, also with the evolution of the population, the older people did not have any relationship with that, but the younger generations have a lot of access and they find it normal and they grow into it.

So we need to keep on growing together with, with the growing potential audience group and not stay with the same. I think there is a lot of space to grow for houses like Culturgest. And I really want to go for that. And that is an important objective. Another important objective of course is to continue to be an important place for Portuguese artists to show their work and to make their work. So I think these are, those are the two legs of... that's why Culturgest is also a space that is proactive. So we are not waiting for things to happen. We are inviting artists, we are going towards them, we are challenging them to do something here, be it an exhibition or a new concert, or launch a new CD or make a piece for the big space that they've never done before, or that only a few times.

So I think this kind of proactive place for acting a situation in the whole art sector in Portugal is important. And then maybe also we want to continue to be a place –and grow in that sense also– where the international arts are present. Because it's also something that used to be strong really in Lisbon in the nineties, the international programming and then after the crisis. So in the nineties, beginning of 2000, and then in 2007, it dropped like, uff, tremendously because of money questions.

[00:50:13] Tiphaine: Okay...

[00:50:15] Mark: so suddenly there was much, much less international work being shown in Lisbon. Culturgest always continued, so they never stopped, but also had to reduce a lot. And that's something that I feel also, that I really want to defend. It's really important, I think, for our audiences, but also for our artistic universe, for artists to see what is being made in other countries, invite other artists, so that their whole horizon remains broad.

[00:50:49] Tiphaine: Especially in our times, we're connected, et cetera. We talk about this global village. Um, okay. Then I'll have two last questions. Um, if you don't mind. Let's try to go fast. About the consequences of COVID and if it brought any positive into, in your perception in your work, because we are always seeing it as a very negative thing, but maybe it changed your approach on addressing some things. Um...

[00:51:22] Mark: I think, um... I have to say that mainly for work, it was mainly a negative experience because having to close the theatre and the galleries is of course the worst that can happen to us because that's the work, but we managed to do one, I think, important thing, thanks to COVID, it is the whole digital offer that we have. So we created

this new area on our website, you know, this media. So I think that was a big plus and it's something... especially because we chose, we opted to tackle the problem in a structural way and not just launch some things temporarily, or do some things on the internet because the theatre was closed. That would have been a short time solution, and we also did that, of course. We had some time in, which was a lot of things on offer on the digital, but the more important than that was this idea to create this part of the media in our website. And in fact, it was an idea that we had from the beginning, but it hadn't been realized yet.

Okay. So from the very first time we had the idea, when we created a website, that one day we wanted to have this kind of media with videos and excerpts of the performances and talks and conferences and photographs and the whole thing. And in fact, COVID made it possible or made it necessary to do this step. So we did that. And since then, it's been an important way of showing the work to a much, much larger audience. So because we have like 70, 80,000 people online, which is, which is more than double that we had, that we had in the theatre last year. Last year, we had little, but in 2019, which was the best year audience-wise, we had like 85,000 people in the theatre. And now we have 85,000 online already after two years. So it's something that also has an enormous ... but yeah it's logical, of course your audience is not only from Lisbon. It's all over the place. We have things that have thousands of people from Brazil.

[00:53:56] Tiphaine: Oh wow okay, unexpected...

[00:53:59] Mark: Yeah. Suddenly it's like... because of the Portuguese language suddenly... And it, yeah, you never know. It grows like that. Something is known and then it goes into a kind of a... to the Facebook of somebody and then it spreads out. Then it's like...

[00:54:16] Tiphaine: Alright

[00:54:17] Mark: but some of the conferences had like thousands of people watching it, mostly in Brazil, much more than here. And also the thing is that they stay on for forever. So these are things that we have on offer. And that will remain on our offer for years to come. And then people still can access and it's only growth. And what is nice, in our case, is that it grows to the future, but it also grows to the past because there's a lot of material here from the past 25 years that we are slowly mining and putting also online. Things that are from the nineties, or the eighties...

[00:54:57] Tiphaine: From the archives?

[00:54:58] Mark: Yes. So we can go in both directions.

[00:55:02] Tiphaine: Last question, very quickly. Do you envision, because we were talking about Culturgest having a contemporary programming, how do you actually envision the definition of contemporary art? Is it for you a temporal definition or a genre on its own?

[00:55:23] Mark: I don't know. I think it's more a temporary. It's difficult to defend that it's a genre because it draws so many... it's so diverse. I don't really have a good response to that. I don't know. I think we will need the certain distance to see if there is in all this diversity, because, it grew in various directions. When I started working in Belgium, this international thing, it was just at the beginning. So we were already in... we found it already incredible for performance to go to Amsterdam from Brussels, or to Paris without like, "Ooh. Wow". It would be new in the newspaper for like "a company goes to Paris". So it would be big news. Nowadays, so it grew so fast, it's so multinational. So it's difficult to see that as a unity in terms of genre, also because the evolutions are different also in different parts of the world. So, what is contemporary in Nigeria probably may not be contemporary in Germany or in China. There are so many different things going on in different places and logics that are more, more local. And even if they have their links to international things, I don't know. But I think later on, the people...

[00:57:11] Tiphaine: Once we have the... Stepping back is necessary... Some distance...

[00:57:15] Mark: Yes, with some distance we will be able to see bigger lines and to see, but I doubt it that, that contemporary art will be continued to see as one kind of genre. I dunno.

[00:57:28] Tiphaine: Well, thank you very much. And I'm sorry to hold you a bit late.

### **B.3 Paula Tavares Santos**

Written interview, received on the 25th of March 2022

Interviewer: — Tiphaine Duchâteau

Interviewee: — Paula Tavares Santos

Tiphaine: Since when are you working at Culturgest? What is your background?

Paula: Since February, 1995.

As to academia and general skills, I have a [pre-Bologna] licentiate degree in Psychology – the equivalent to the new Master’s Degree –, and a Training of Trainers Course. During university years I gave private lessons of Math and English.

As far as work experience, I began by coordinating artists’ on-site logistics, meals and press access at rock and classic concerts; I worked at Lisboa 94 – European Capital of Europe, 1994, and I joined Culturgest as a Performing Arts Department production assistant, in February 1995. As of 2000 I was moved to the Exhibition’s Department and assigned the exhibitions’ coordination, a shared responsibility with another colleague who supervised construction, set up and transport of the artworks on display.

In 2018, in commemoration of Culturgest 25<sup>th</sup> anniversary, I was asked to put together an exhibition archive, compiling, classifying and organizing the data and materials produced for each exhibition presented at Lisbon and Porto since the very beginning. It was also suggested that I might offer support to the Communication department by translating and/or reviewing website contents.

Tiphaine: What are your daily tasks as working with the archives?

Paula: As of October 2018, having brought the exhibition archive up to date, I decided to propose that this opportunity should be ceased in order to expand the original project and create a physical and digital archive of the entire Culturgest heritage, across all departments. My proposition was accepted and a wider record that comprises physical and digital items was created, and is still ongoing. This effort also made it possible for Culturgest to provide an archive service to all those (musicians, lecturers, artists, performers, companies, etc., not forgetting the general public) who seek information (programmes and/or other published materials), on Culturgest history and activities. Among other things, my job is to insure that the general archive is kept accessible, updated and running.

As I mentioned before I am also available to the Communication department, and others, whenever translations and/or website content reviews are needed.

Tiphaine: What did the beginning of Culturgest look like?

Paula: Exciting and promising!

I came to work at Culturgest a little over a year after the opening. Everything was new – in a literal sense as well – as Culturgest’s programme was focused on contemporary artistic creation. We had the sense that whatever was happening in the world could, and many times did, come to our auditoria or galleries.

It was also acknowledged the unique nature of Culturgest’s mission and programme as it was the only cultural venue in Lisbon that offered an exclusively contemporary programme of performing and visual arts, as well as debates and lectures.

Culturgest’s programme mirrored and reflected the new tendencies and ongoing cultural movements; there was a constant and exhilarating expectation of what was to come next as far as performing and visual arts, and also conferences debates and lectures. Thematic cycles, such as, *20<sup>th</sup> Century Theatre*, *20<sup>th</sup> Century Dance*, *20<sup>th</sup> Century Music*, *Contemporary Opera*, *Multiculturalism and New Cross Cultures*, *Mediterranean Dance*, *Music or Theatre* and *Apocalypse*, are excellent examples.

The festivals and/or cycles that took place in Spring, from 1997 to 2003, were also unforgettable. These events were huge gatherings of artists, cultures and works from all around the world. I recall, among them: the cycle *os árabes entre nós*, 1997, *AméricaLatinaAmérica*, 1999 (Colombia, Chile, Brazil, Argentina, Peru, Venezuela, Ecuador, Cuba, Uruguay, México, Bolivia and Nicaragua), *Extremos do Mundo*, 2000 (South Africa, Korea, Russia, Vietnam, Hong Kong, Australia and Argentina), *Mediterrâneos*, 2001 (Italy, France, Portugal, Lebanon, Tunisia, Algeria and Morocco); *Europa*, 2002 (Italy, Egypt, Belgium, Germany, São Tomé and Príncipe, Bulgaria, Cape Verde, UK).

It is also worth noting that all this started in the 90s, a decade which was a turning point in the world’s cultural scene: artists were more mindful than ever of multiculturalism, alternative music movements and media platforms started to appear, and new technologies, such as, cable television and the Internet came into play.

In one word, the beginning of Culturgest was an adventure!

Tiphaine: What can you say about the evolution of Culturgest in terms of programme, outreach, audiences, popularity, directors?

Paula: As I said before, Culturgest set out to fulfil the mission for which it was created,

i.e., to programme and present, in a well-balanced way, the great 'classics' of the 20<sup>th</sup> century and the newest creation, as far as Portuguese and international art is concerned.

I truly believe that Culturgest has been successful in complying with its goals throughout the years, albeit in different ways and rhythms, and always reflecting the choices of the programmers and curators in charge at any given time.

Other factors have contributed to the company's overall performance, the way it is welcomed and resonates with the public, and the ongoing presence in the international scene and dialogue with its peers. The strategic choices made by Caixa Geral de Depósitos – Culturgest's creator and backer –, the yearly amount granted to Culturgest's activities, as well as the effects the country's economy and policies have on general and cultural politics, are among those factors.

Tiphaine: What can you say about the international outreach of Culturgest and how it evolved?

Paula: Again, I believe that Culturgest became a familiar cultural hub from the start; this is true for domestic and international recognition. From the very beginning, a consistent and enduring exchange of ideas, information gathering and support to artists, authors and performers, from Portugal and from all over the world, was put in place with encouraging results.

At present, Culturgest is Coordinator and partner of Creative Europe 2020 & 2021 projects, respectively, Create to Connect – Create to Impact (2018-2022) and ACT – Art, Climate, Transition (2019-2023). These projects are good examples of Culturgest's continuous involvement with the international artistic scene and creation.

Culturgest's international presence and acknowledgement has grown steadily throughout the years and has never faded.

Tiphaine: COVID-19 : How did Culturgest adapt? What did it mean for the Archive?

Paula: I have to say I was surprised and very impressed with the way Culturgest managed to adapt, and indeed surpass, this huge predicament. I believe most of the staff is to be congratulated; everyone did whatever was in their power to contribute with ideas and solutions. It would not be fair, however, not to single out the Communication and the Performing Arts departments for the way they managed to move events to corresponding online versions

keeping Culturgest alive and in contact with its surroundings and its public.

As to the archive, as mentioned before, it has a physical component which is an integral part of its entirety. In the early stages of the pandemic, confinement made it impossible to work on the material side of the archive. However, I managed to obtain a special two-day permission to come to the office and scan hundreds of pages of programme-brochures and save these images into an external hard drive in order to be able to treat the pictures in my home computer and create the complete PDF versions of the programmes now available in the digital archive. I further cooperated with the Communication Department by translating website contents.

Tiphaine: What would you say about the identity of Culturgest and its mission? Would you say it is a very Portuguese house, or it always had this will to connect different worlds?

Paula: This question instantly brings to mind Culturgest's forever motto, or at least its guiding philosophy, a saying that at one point was part of the logo: "Uma casa do mundo". This literally means: "A house of the world."

So my reply to you on this instance is: Yes, it is a Portuguese house. A Portuguese house looking at and welcoming the World.