



UNIVERSIDADE  
CATÓLICA  
PORTUGUESA

TOWARDS SUSTAINABILITY IN CULTURAL PROGRAMMING: AN  
ANALYSIS OF A CULTURAL INSTITUTION IN THE COVID-19  
PANDEMIC

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

By

Fredy Hernando Viracachá López

Faculty of Human Sciences

June 2023





UNIVERSIDADE  
CATÓLICA  
PORTUGUESA

TOWARDS SUSTAINABILITY IN CULTURAL PROGRAMMING: AN  
ANALYSIS OF A CULTURAL INSTITUTION IN THE COVID-19  
PANDEMIC

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

Fredy Hernando Viracachá López

Faculty of Human Sciences

Under the supervision of Professor Joana Moura

June 2023

## Table of Contents

<b>Resumo</b> .....	iv
<b>Abstract</b> .....	v
<b>List of Figures</b> .....	vi
<b>Acronyms</b> .....	vii
1. Introduction.....	1
1.1 The Institution.....	7
1.2 Internship Plan.....	13
<b>PART 1: CONCEPTUAL FRAMEWORK</b> .....	17
2. Contextualizing the internship.....	17
2.1 What do we mean by culture?.....	18
2.2 Cultural Institutions and cultural goods.....	20
2.3 Multidisciplinary, Interdisciplinary, and Transdisciplinary Institutions.....	24
2.4 Why is Cultural programming relevant today?.....	27
2.5 Cultural Sustainability within the new normality.....	29
3. Covid-19 and Culture.....	34
3.1 Economic Impact.....	35
3.2 Consequences for Cultural Institutions.....	38
3.3 Present: How is the cultural sector behaving after Covid-19?.....	41
3.5 Future: What to do to recover? Lessons from the pandemic.....	44
3.6 Cultural Policies and Statistics: Covid-19 in Portugal.....	48
3.6.1 Demands of the Sector.....	49
3.6.2 Cultural policies implemented during and after COVID-19.....	51
3.6.3 Statistics Post-pandemic in Portugal.....	55
<b>PART 2: Analysis of Case study</b> .....	58
4. Cultural Programming in Culturgest.....	58
4.1 The Goldberg Variations, BWV 988.....	64
4.2 Mostra Ampla Film Festival.....	67
4.3 INSIDE OUT: [terrain].....	71
4.4 Dandelions - Dentes de Leão.....	75
4.5 Cultural Sustainability within Culturgest Programming.....	76
5. Comparison: Culturgest and Carpintarias de São Lázaro.....	84

5.1 Carpintarias de São Lázaro – Cultural Center (CSL) .....	86
5.2 Finalmente Menino Júlio and Solos Multiplicados.....	92
5.3 Cultural Sustainability within the comparison.....	97
5.4 Flexibility during the Covid-19 pandemic .....	102
6. Limitations of the analysis.....	106
7. Conclusions.....	109
Bibliography .....	115

## Resumo

Desde 2020, o impacto da pandemia Covid-19 tem estado presente em muitas indústrias, incluindo o sector cultural, onde as instituições tiveram de se redefinir para responder às necessidades do seu público de uma forma alternativa. Como resultado, este relatório de estágio irá focar-se na mudança da programação cultural de Lisboa e na relação entre a relevância da cultura e o desenvolvimento sustentável num ambiente pós-pandémico. Para o efeito, esta dissertação analisa como caso de estudo a programação cultural de uma instituição cultural contemporânea portuguesa: A Culturgest. No entanto, a indústria cultural é composta por vários agentes de produção e distribuição, pelo que, na segunda parte da análise, é desenvolvida uma breve comparação com a instituição Carpintarias de São Lázaro (CSL).

O objetivo deste relatório não é simplesmente quantificar o impacto da pandemia, mas sim compreendê-lo. Por isso, vamos complementar a visão quantitativa do impacto da pandemia, em Portugal e no mundo, com uma análise qualitativa de como a programação cultural se alterou no rescaldo da pandemia. Para isso, foram feitas entrevistas e uma revisão da literatura analisando quatro eventos produzidos na Culturgest após a pandemia e uma série de estratégias sugeridas pela UNESCO para recuperar o sector cultural após a crise sanitária. Tomando a Culturgest como referência, podemos concluir que a programação cultural de Lisboa não sofreu alterações substanciais entre 2020 e 2022. Identificou-se uma aposta numa programação igualitária baseada na acessibilidade, mas que não era de todo nova. No entanto, a importância desta programação tornou-se mais relevante na sequência de uma crise sanitária global que deu maior destaque ao papel da cultura no desenvolvimento sustentável fora dos quadros económico, ecológico e financeiro.

Palavras-chave: Sustentabilidade Cultural, Covid-19, Programação Cultural, Culturgest

## Abstract

Since 2020, the impact of the Covid-19 pandemic has been present in many industries, including the cultural sector, where the institutions had to redefine themselves to address the needs of their audience in an alternative way. As a result, this internship report will focus on whether Lisbon's cultural programming has changed and the relationship between the relevance of culture and sustainable development in a post-pandemic environment. To this end, this dissertation examines the cultural programming of a Portuguese contemporary cultural institution as a case study: Culturgest. However, the cultural industry is composed of several production and distribution agents; therefore, in the second part of the analysis, a brief comparison with the institution, Carpintarias de São Lázaro (CSL), is developed.

The objective of this report is not simply to quantify the impact of the pandemic, but to understand it. Therefore, we will complement the quantitative view of the impact of the pandemic, in Portugal and the world, with a qualitative analysis of how cultural programming has changed in the aftermath of the pandemic. For this, interviews and a literature review were done analyzing four events produced in Culturgest after the pandemic and a series of strategies suggested by UNESCO to recover the cultural sector after the health crisis. Taking Culturgest as a reference, we can conclude that Lisbon's cultural programming did not undergo substantial changes between 2020 and 2022. A commitment to egalitarian programming based on accessibility was identified, but this was by no means new. Nevertheless, the importance of this programming became more relevant in the wake of a global health crisis that gave greater prominence to the role of culture in sustainable development outside the economic, ecological, and financial frameworks.

Keywords: Cultural Sustainability, Covid-19, Cultural Programming, Culturgest

## List of Figures

Figure 1: Comparison of the impact of the Covid-19 pandemic by sector % difference in 2020 vs 2019 (UNESCO 2022, 24).....	37
Figure 2: Cultural industries GVA change by region 202 vs 2019 (UNESCO 2022) .....	38
Figure 3: Key strategies to create a sustainable cultural ecosystem (UNESCO 2022).....	45
Figure 4: Support lines given by the Economic and Social Stabilization Program (Governo Da República Portuguesa 2020). .....	53
Figure 5: Portugal Museum Visitors 2017-2021 – Adapted from (INE 2022).....	56
Figure 6: Portuguese Live Performance Viewers 2020-2021 – Adapted from (INE 2022, 12).....	57
Figure 7: The Goldberg Variations, BWV 988 Access on 11/20/January from <a href="https://www.rosas.be/en/productions/760-the-goldberg-variations-bwv-988">https://www.rosas.be/en/productions/760-the-goldberg-variations-bwv-988</a> .....	67
Figure 8: Mostra Ampla Film Festival– Indications to wear translation machines accessed on January 20 from <a href="https://www.facebook.com/amplamostra">https://www.facebook.com/amplamostra</a> .....	69
Figure 9: Boris Charmatz leading public warm up in [terrain]– By Vera Marmelo. Accessed on January 20 from <a href="https://temporadaportugalfranca.pt/portfolio/terrain-lisboa-de-boris-charmatz/">https://temporadaportugalfranca.pt/portfolio/terrain-lisboa-de-boris-charmatz/</a> .....	74
Figure 10: Boris Charmatz (right) conference with Mark Deputter (left) [terrain] – By Vera Marmelo. Accessed on January 20 from <a href="https://temporadaportugalfranca.pt/portfolio/terrain-lisboa-de-boris-charmatz/">https://temporadaportugalfranca.pt/portfolio/terrain-lisboa-de-boris-charmatz/</a> .....	75
Figure 11: Finalmente Menino Júlio, camera with actors. Accessed from <a href="http://www.carpintariasdesaolazaro.pt/copy-of-itens-2/finalmente-menino-j%C3%BAlio-%7C-joana-cotrim..">www.carpintariasdesaolazaro.pt/copy-of-itens-2/finalmente-menino-j%C3%BAlio-%7C-joana-cotrim..</a>	94
Figure 12: Solos Multiplicados by Rafael Alvarez. Accessed on <a href="https://www.bodybuilders.pt/solos-multiplicados">https://www.bodybuilders.pt/solos-multiplicados</a> .....	97

## Acronyms

ACT - Art, Climate, and Transition

Audiogest - Associação de Gestão de Direitos de Produtores Fonográficos

CCB – Centro Cultural Belem

Cena-STE - Sindicato dos Trabalhadores de Espectáculos, do Audiovisual e dos Músicos

CGD – Caixa Geral de Depositos

CTC-CTI - Create to connect, Create to Impact

FCG – Fundação Calouste Gulbenkian

FLAD - Fundação Luso-Americana - Para o Desenvolvimento

FOH – Front of the House

GDA - Cooperativa Gestão dos Direitos dos Artistas

INE - Instituto Nacional de Estatísticas

SPA - Sociedade Portuguesa de Autores

PEES - Programa de Estabilização Económica e Social

UCP – Universidade Católica Portuguesa

WCD - World Commission on Culture and Development

## 1. Introduction

The debates around multidisciplinary and interdisciplinary cultural institutions have increased in the last few years. Cultural institutions are expected to encourage aspects like social cohesion, conviviality, human togetherness, and not least of all the education for new and better community interaction, among others. These expectations are no less than social development at the expense of the management of the local cultural centers and even more from the big cultural references. Nowadays, Lisbon is home to a plethora of important cultural institutions that act as paramount pillars in the education and sustainability of a new artistic society, from startups to cultural centers that have more than 20 years of experience in the country's modern and contemporary art world. But what happens when a contingency, outside of the control of the cultural industry agents, jeopardizes the status quo of these organizations, regardless of their size? Where do these expectations end up and how is cultural programming reconstructed? Overall, how can an environmental disaster or, specifically, a pandemic shake the established identity of a cultural center, contemporary museum, or simply cinema festival organizer? These are the inquiries that the present research project aims to delve into.

As mentioned by Alberto Alesina and Paola Giuliano in the *Journal of Economics* in 2015, in some scenarios we can see the influence of exogenous events in culture (921). One example stated is the impact of the fall of communism in central and eastern Europe (2015, 921). While this is beyond the scope of this dissertation, it is valid to mention, as it shows how a worldwide collapse can produce an institutional change in the foundations of any industry, cultural or otherwise. In this project, we concentrate our attention on the last 2 years (2021-2022), when the world was shaken by the arrival of the COVID-19 pandemic and examine how it led to multiple changes in our daily lives. Several very distinct types of industries collapsed, as they had to stop their activities without any warning and the cultural industry was no exception. The way we socialized slowly began to change and without a doubt, the production of cultural goods was also influenced by this.

Therefore, we must start with a question: how did cultural institutions interact with their audience during an unexpected contingency like the pandemic? Experience shows us that they redefined themselves to overcome this unpredictable situation and adopted a creative stance in

the framework of the construction of a new innovative society. This new society is characterized by being “(...) open-minded, curious, compassionate and lively; it respects and embraces difference. In so being, it is able to meet every challenge and adapt to changing circumstances. But it can only become so if its citizens are comfortable with applying their creative imaginations to new and changing situations.” (Hawkes 2001, 24). Thus, institutions also became more creative, in the sense of producing novel events that benefit their audience in an alternative and proactive way. Today, more than ever, the aim is to program a cultural agenda that works as a transformative tool for the public; one where social cohesion and the development of interpersonal qualities have their place. Similarly, this gave culture a pivotal role in sustainable development, a characteristic that has been discussed from reports of the World Commission on Culture and Development (WCD) in 1995 (WCD 1995, 206) to various documents of UNESCO such as the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO 2005a, 5). Hence, in analyzing the creative mindset of cultural institutions, this dissertation also addresses the controversial applicability of culture in sustainable development with foundations in the vital discussion of culture as a fourth pillar of sustainability along economic, ecological, and social frameworks (Hawkes 2001). Thus, drawing on a statement focused on museums and libraries, but applicable to different types of cultural institutions, we can say that during the last two years of the global crisis specific relevant establishments “have an inherent investment in sustaining and promoting culture, and the growing concern for cultural sustainability provides a compelling perspective from which they can re-establish an understanding of how crucial their work is to society” (Loach et al 2016, 196). Cultural institutions work on behalf of society and the arrival of the Covid-19 pandemic showcased an undeniable impact on their nature, making it essential to analyze the transformative role culture has today in society.

As a master’s student in Culture Studies with a focus on the management of arts and culture, it was in this aspect that I found the principal motivation for the development of this report. Although the pandemic constraints have been slowly but steadily lifted in the last year (2022), being nowadays almost nonexistent, the effects of almost two years of disrupted activity can still be seen. These traces have left a palpable mark on the main practice cultural institutions have always had to produce cultural goods, namely cultural programming. Thereby, this

dissertation aims to understand if this practice was redefined because of Covid-19. This is important as the studies about cultural programming within cultural institutions and their relevance or change after the Covid-19 pandemic in Lisbon are scarce in the literature. Yet, it is not the intention of this study to focus on all the institutions of the world to develop this idea. To further deepen the potential of the dissertation, the study will take as its principal reference and case study the cultural institution Fundação Caixa Geral de Depósitos – Culturgest (the institution is going to be referred to from now on as only Culturgest).

The analysis of Culturgest in this study delves into my curricular internship of four months and a half, working as a part of the production team in 2022. Considering that I worked every day with the performative arts production team, I will explore examples of the institution's cultural agenda and analyze some of their partnerships through six different interviews. In this way, I aim to focus on a qualitative analysis of its history, identity, audience, resilience, and a detailed explanation of my role during the time of my internship. Hence, this report will mostly rely on semi-structured, presential, and digital interviews as well as a literature review focused on the relevance of cultural programming, cultural institutions, Covid-19, sustainability, and cultural policies. The methodology will be centered on a phenomenological approach to give a correct interpretation of the literature consulted. This means I will focus on a qualitative analysis of how the cultural programming of the institution has changed based on my work experience and the study of how different events were programmed to encourage conviviality in the post-pandemic era. The report will also take into account experiences kindly provided by the head of departments that were interviewed in the last months and a quantitative overview of the impact of the pandemic in Portugal and the world.

When we “share the conception that qualitative and quantitative methods should be viewed as complementary rather than as rival camps” (Jick 1979, 602) we enrich the research. According to Denzin (1978), this can be called triangulation and refers to “the combination of methodologies in the study of the same phenomenon” (quoted in Jick 1979, 602). Thus, for this study, the mixture between qualitative and quantitative methods is relevant as “[...] the weaknesses in [every] single method will be compensated by the counter-balancing strengths of another” (Jick 1979, 604) Thus, the idea is not to merely quantify the problem through statistical

reports but to understand, through the experience of different cultural workers and my own, if cultural programming was important for society after an emergency such as the pandemic and if it was itself changed in any matter due to the pandemic. Hence, this report aims to provide a holistic view to avoid possible generalizations done by personal experiences whilst giving a contextualization to the data taken from statistical reports. Therefore, the report targets to craft a deeper understanding of the aftermath of the pandemic in the cultural sector, giving at the same time credibility for the suggestions and analysis proposed.

In addition, the reason why I opted to focus on Culturgest in this report can be traced back to when I first landed in Lisbon, in February 2021. Being a newcomer and a student from South America that arrived in the middle of the pandemic was not the ideal scenario to experience the cultural life of the city, but this situation allowed me to address different aspects of what to expect regarding the future of the industry. For instance, to study the behavior of the cultural sector in the crisis, the Portuguese cultural offer, the type of audiences, and the response of the government to their requests. Being linked to a private foundation of the bank Caixa Geral de Depositos (CGD), the Portuguese state-owned financial group, gave Culturgest reliability from an international perspective in times of uncertainty.

Bearing in mind this, the report will be divided into two parts and six chapters. The first part will consist of the conceptual framework and the second part of the analysis of the cultural programming of the institution after the pandemic. In the first place, I will delve into the origins of the institution and provide a summary of the changes in the curatorial team as the artistic directors. Furthermore, I will explain my different roles at Culturgest using a detailed internship plan. All this information will be foregrounded by a complete literature review and the interviews done with the artistic director, visual arts programmer, and the head of the communication, technical, and production departments. In addition, other relevant figures from the participation and archive area were also interviewed.

Thereafter, I will focus on the conceptual framework, the second chapter will explain the theoretical basis that allows us to understand relations between different concepts that are vital for the development of the study. A distinction between a transdisciplinary, interdisciplinary, and multidisciplinary institution will take place along with an interpretation of

what culture is for the effects of this report. For this, I will establish the relationship between culture, institutions, and programming within a new creative mindset that allows the reconstruction of the cultural sector during uncertain moments. Subsequently, emphasis is placed on how culture gained a pivotal relevance in sustainable development in the last years. This is a critique that will be addressed in the development of the study to provide an understanding of the continuous endurance of cultural institutions and how they benefit society at large.

Then, in the third chapter, I will focus on the cultural aftermath of the Covid-19 pandemic. To deepen the analysis of the cultural sector after a crisis, I will explain the economic impact, the consequences for cultural institutions, the actual behavior of the cultural sector in a post-pandemic world, and according to UNESCO, what we can do to recover from the still palpable traces of the crisis. In addition, I will delve into a detailed analysis of how the impact of Covid-19 has been felt in Portugal's cultural sector. I will examine the demands of the cultural sector after the pandemic and the actions taken by the government to handle the crisis through cultural policies. Furthermore, I will expose the real impact of the pandemic on the artistic disciplines of Culturgest programs through a brief quantitative analysis of the 2021 statistics of the Portuguese National Institute of Statistics.

After establishing the basis of how the cultural sector has been behaving after the pandemic in Portugal and drawing on my experience in Culturgest and the theoretical framework of the relationships between different concepts, I will delve into the second part of this report, the analysis of cultural programming in the aftermath of the pandemic. In chapter four, I will emphasize how Culturgest reacted when the audiences came back to their auditoriums, rooms, and galleries, what were the principal tools to overcome this new normality, and the role of culture as a sustainability pillar. For this, a detailed explanation will be given, according to my experience of four different shows that took place during my time at the institution and how the resilience and identity of the institution were shown in their production in the face of a new reality that surrounded them.

While it is clear that the reference point for this study is an important cultural institution, it goes without saying that Culturgest is not the only relevant cultural center in Lisbon. To

address the recovery of the cultural sector in a post-pandemic era through cultural programming, this report proposes an analysis that focuses primarily, but not exclusively, on Culturgest. In this way, we intend to make a brief comparison with a relevant interdisciplinary institution of the Lisbon cultural scene and analyze how it reacted after the pandemic. The institution selected was Carpintarias de São Lázaro - Centro Cultural (CSL). The motivations to make it a complementary object of study lie in the institution's cultural programming, experience as a cultural institution in Lisbon, the transformation that it had during and before the pandemic, and my experience as a volunteer and audience member in its events. Thus, the goal of this comparison is to call attention to an important research gap: the cultural scene in the city is broad and diverse and there is a lack of comparative studies between diverse cultural institutions.

This is important as Lisbon's cultural scene is composed of several organizations, which directly and indirectly contribute to the production of cultural events. For example, distributors, funding associations, cultural centers, equipment rental companies, artists, educators, and nightlife groups, among others. The cultural sector relies mainly on partnerships between these organizations that contribute to its vitality. Therefore, the comparison between different cultural institutions will provide the necessary added value to complement a novel study. To do so, I will briefly explain what CSL's mission is, why I chose it as an object of study for comparison, how it compares to Culturgest, and how its cultural programming works through the analysis of two post-pandemic events.

The fifth chapter will suggest research topics for future investigations that could not be addressed in this study due to the scope of the internship report, but which are important to fully understand the relevance of cultural programming in the aftermath of a disaster. Thus, the importance of artistic creation, creativity, relevant state cultural institutions, and the public concerning cultural programming will be presented as axes of study for future investigations. Lastly, I will put forward the conclusions and recommendations this report address with the analysis of the institution, its cultural agenda, the correspondent comparison, and the relevance of cultural sustainability. In general, some of the questions I will answer have already been formulated but it is expected that this study will redirect new inquiries into the potential of the

cultural industry in the face of a global contingency. Therefore, some of the research questions are:

1. Taking Culturgest as a reference and a brief comparison with CSL, how has cultural programming changed with the arrival of the Covid-19 pandemic?
2. How do cultural institutions in Lisbon present sustainability as a link between the economic, social, and ecological framework within cultural planning during the Covid-19 pandemic?
3. In times of contingency (pandemic), how does cultural programming reinforce a new identity represented by innovation, competition, growth, creativity, and well-being?

This study aims to produce a reference through which those interested in Lisbon's cultural sector can understand how cultural programming was reconstructed due to contingencies like the pandemic. At the same time, it highlights how the identity, audience, sustainability, and social impact of the cultural organizations did not remain intact. Understanding the role of a creative cultural agenda as a platform for new cultural sustainability allows institutions to transform and rebrand themselves in times of survival, encouraging the promotion of culture in the future.

### 1.1 The Institution

In the fall of 1993, a company under the name: Culturgest – Gestão de espaços culturais, S.A. was created as an extension of the new building of Fundação Caixa Geral de Depósitos (CGD). Since its opening to the public, by the hand of the then president of the CGD Emílio Rui Vilar, Culturgest has been working within a broad range of artistic expressions such as music, dance, theater, cinema, visual arts, and conferences. As a private foundation owned by one of Portugal's largest state-owned financial groups, it was to be expected that its cultural production and event management would be diversified and attractive to different types of audiences and that it would differ in scale from other cultural institutions. Thus, in 2006, CGD gave Culturgest the responsibility for the management, loan, and analysis of the contemporary art collection of the bank, consisting of approximately 1700 works of art (Pinto 2017, 34), acquiring the name Fundação Caixa Geral de Depósitos – Culturgest. This eclectic identity is complemented by the

work of the education department, called Participation, which is focused entirely on the integration and encouragement of conviviality and interconnectedness of the younger generations with the different expressions of culture. Activities such as holiday workshops, meetings for primary, elementary, and high schools, guided tours through the archive, and current exhibitions, help to restructure different perspectives of what is an interdisciplinary/multidisciplinary institution, and which is the role of innovative programming in it.

Since the beginning, the space and location have determined the nature and identity of the institution. Situated at the headquarters of Caixa Geral de Depósitos, located in a central part of Lisbon in Campo Pequeno at Rua Do Arco Cego, the foundation lives in constant interaction with the directives of the bank and the development of the neighborhood. The relationship with the bank has always been palpable considering the allocation of funds to the foundation on an annual basis. Additionally, sometimes the bank has even used the facilities of the foundation for exclusive events that were not produced by Culturgest<sup>1</sup>. While at first glance Culturgest's architecture appears intimidating, occupying part of CGD's head office building and being cataloged by some to be similar to a cathedral or temple (Ramos 1993, 28)<sup>2</sup>, it is almost detached from the bank activities as a whole. Proof of this was the statements made by those responsible for the areas interviewed. Overall, when asked about the role of the bank within Culturgest all responses seemed to direct us to one point: the connection between the bank and the institution is limited to sharing the building and a financial dependency<sup>3</sup>. During the years of the pandemic, the city needed institutions that had the financial stability not to close and remain resilient and strong to redefine themselves when the world was critically changing. Therefore, this report aims to prove how Culturgest was one of these institutions, being a mediator for contemporary art towards an international and national audience. Although Culturgest lacks green areas that encourage social interaction on its premises, like the Fundação Calouste Gulbenkian (FCG), and

---

<sup>1</sup> These types of events are not part of the scope of this study. For example, "Amália Hoje" produced by CGD and hosted in the auditoriums of Culturgest. <https://www.culturgest.pt/pt/programacao/amalia-hoje-caixa-culturgest/>

<sup>2</sup> Taken from the database of the Secção Regional Sul da Ordem dos Arquitectos (OASRS) [https://oasrs.org/media/uploads/AAP\\_CGD\\_II.pdf](https://oasrs.org/media/uploads/AAP_CGD_II.pdf)

<sup>3</sup> Summary statement taken by the response of all parties involved in the interviews: production, artistic direction, technical, communication, and participation areas.

a study room that attracts students, like the Centro Cultural Belem (CCB), it has evolved when its audience and its sector have required it. A recent curatorial change of team, the reopening of the café, the restructuring of the library, the creation of the “student day” events, and new partnerships are proof of this. Likewise, the foundation has been a pioneer in the management of its own space, making it profitable by organizing a myriad of events such as colloquiums, seminars, festivals, and different gatherings of groups not strictly cultural. The latter is due to Culturgest's ability to rent out its various auditoriums and rooms in search of new business/services to meet the needs of its clients<sup>4</sup>.

On the other hand, interconnectedness with other organizations is a paramount characteristic of the institution in the Portuguese cultural scene today. A constant interaction between different entities as cultural centers, schools, festivals, enterprises, and government institutions enriches the appeal to consolidate itself as an educational platform and more than that as a cultural house of the world<sup>5</sup>. Its collaboration in the international framework is also relevant, making part of the international project “Create to Connect, Create to Impact” in which “15 European arts and research partners from 13 European countries develop a series of initiatives with the aim to further the aesthetic, political and social impact of contemporary creation in various art forms” (Culturgest 2020). Being part of a co-production network allows to strengthen international cooperation and enhance a cultural agenda aligned with the other partners.

In almost 30 years, Culturgest has had 3 different artistic directors who lead the administration of the foundation under different pillars. This internship report will draw on the last and still active artistic direction of Mark Deputter (2018 until now). The reason for this is that it was the guideline I followed during my internship. Additionally, it was the direction of

---

<sup>4</sup> An example of this is the 23rd Congress of Obstetrics and Gynecology to be held in Culturgest's auditoriums from November 16 to 18, 2023 <https://www.congressofspog.com/>

<sup>5</sup> In the words of Paula Tavares from the archive “In the late 90s/ early 2000's a sort of by-line was used associated with the name Culturgest for communication purposes. It was presented as "CULTURGEST – Uma Casa do Mundo”, meaning “a house of the world”. This also reflected a sort of guiding philosophy, our aim to promote worldwide conversations, to be present beyond our borders but also to welcome the world to Culturgest”

programming that confronted the pandemic. However, it is important to briefly understand the origins of the foundation and its evolution through different leadership.

Firstly, during its construction in 1993, Fátima Ramos was the leader of the administrative department working side by side with Manuel Jose Vaz, Luis Santos Ferro, and Antonio Pinto Ribeiro as an art consultant, giving an important place to the performative arts landmark in the first year of activity (Pomar 1993, 70)<sup>6</sup>. It is worth highlighting that Culturgest, contrary to common opinion, was created to have a profit, dividing its shares between the holding group of CGD and the Fundação Luso Americana Para o Desenvolvimento (FLAD) (that had a minority of shares within 10%). Likewise, since the beginning, the cultural programming of the performances was thought and applied in the long-term aiming to be cyclical and interrelated between its different types of shows. This means that the shows should be connected through subjects and themes alike for a specific period.

The first president of the bank, as has already been mentioned, was Emílio Rui Vilar and on April 11 of 2022, a tribute was done for his efforts<sup>7</sup>. In the tribute session, he defined Culturgest as a space “of quality, independence, innovation; where modernity, vanguard, multiculturalism, and experimentalism were pointed out as distinctive factors” (Caixa Geral de Depósitos 2022).<sup>8</sup> This statement is very well intertwined with an interview he gave for the magazine *Expresso* in June of 1993, declaring that “Culturgest will focus on a program that privileges interdisciplinarity, multiculturalism, contemporary Portuguese creation and reflection on the human sciences” (quoted in Pomar 1993, 71).

Also, it is worth mentioning the impact the construction of the building had on the city when it was inaugurated. The building was made as a catalyst for a better lifestyle and a space of social cohesion working in a constant interrelation between the shows, the use of the library, garden, and central location for all the residents that used to live in the area of Campo Pequeno.

---

<sup>6</sup> All references in this report referring to interviews conducted by Julio Pomar (1993) were translated by me.

<sup>7</sup> A plaque was unveiled in the great auditorium changing the name of the space from the Great Auditorium to Auditorium Emílio Rui Vilar

<sup>8</sup> My translation from the official page of CGD. “Homenagem a Emílio Rui Vilar” (Caixa Geral de Depósitos 2022)

Again, in the words of Rui Vilar talking about the social responsibilities of big companies and bank institutions in the management of culture, “establishments have today the obligation to give back for the growth of communities where they belong” (quoted in Pomar 1993, 71).

The second chapter of Culturgest began with the leadership of Miguel Lobo Antunes, from 2004 to 2018, 14 years during which Lobo Antunes turned around the cultural programming identity that his predecessor, Fátima Ramos, had worked on. Assuming full responsibility for the conferences, debates, cinema, and music programming, he counted on the support of Francisco Frazão, Gil Mendo, and Miguel Wanschneider for theater, dance, and visual arts programming correspondingly (Reis 2004). Hence, Lobo Antunes applied a programming setting that was very similar to the one used by other cultural pioneers in Lisbon, such as the Centro Cultural Belem (CCB). However, during this time, no evolution of Culturgest's programming or behavior was perceived, quite the contrary (Carvalho 2020, 12). Reasons that could be attributed to this are, on the one hand, that the cyclical programming nature<sup>9</sup> was abandoned, and the intention to interconnect the different cultural areas (Horta 2017)<sup>10</sup>. And on the other hand, a worldwide economic crisis arrived and impacted every industry in 2007 without excluding the cultural sector in Portugal. With a global economic crisis affecting Portugal, suffering recessions in 2002 and 2008, as well as a decline in its economy since the beginning of the 2000s (quoted in Carvalho 2020, 12), in 2012 the Ministry of Finance opened an investigation of all the foundations that were receiving public funds in Portugal (Carvalho 2020, 13). Culturgest ended up being affected by this inquiry due to its high dependency on public subsidies (Ribeiro 2012)<sup>11</sup>, which led to a 30% reduction in its funding.

Later, in 2017, there was an open call due to the resignation of Lobo Antunes and this led the way to a third epoch of Culturgest, which is still in force, under the direction of Mark Deputter. Originally from Louvain, Belgium, he is “considered one of the most experienced cultural producers in the country (Portugal)” (Horta 2017). And no less, his journey started with directing the festival *Dança na Cidade* in 1995; consequently, Deputter directed the

---

<sup>9</sup> Shows should be connected through subjects and themes alike for a specific period.

<sup>10</sup> All quotes in this report referring to interviews conducted by Horta (2017) were translated by me.

<sup>11</sup> All quotes in this report referring to Ribeiro (2012) were translated by me.

programming for the Alcantara festival, Teatro Camões, CCB, and for almost ten years led the direction of Teatro Maria Matos (Horta 2017).

It is important to remark on his career in Maria Matos as it directly influenced the new approach to cultural programming that Culturgest would have since his arrival in 2018. The consultant team was reformed as Deputter hired talent from his last creative direction at Maria Matos, attributing the direction of music, conferences/debates, and communication to Pedro Santos, Liliana Coutinho, and Catarina Medina correspondingly. Due to his expertise, Deputter took over the direction of the performative arts. This is how a “communication revolution” took place: the website, social media, and identity of Culturgest were rebranded to attract younger generations and social conviviality. Following this path, in 2020 Bruno Marchand arrived to inherit the visual arts management and Delfim Sardo left due to his new role at CCB.

In this manner, the programming line changed one more time, the consolidation of the new administrative team focused on the use of space and infrastructure to gain the attention of a wider and larger audience. In the words of Deputter: “I also want Culturgest to promote Portuguese artists, so that they can tour the country and other countries [...] we're going to look for quality programming, with great shows for the Grand Auditorium, created by consolidated artists with their work, but who don't yet have a fully formed audience” (quoted in Horta 2017). Thus, bigger events began to be produced, reducing the total number of shows by almost half (fewer smaller ones). Therefore, the new artistic direction addressed quality programming as a dialogue between generations, where emerging and established artists converge in search of a broader audience. From then on, the artistic disciplines became one more time interconnected shedding light on the multidisciplinary character that characterizes the institution today.

The so-called soft revolution<sup>12</sup> (Horta 2017) of Culturgest was characterized also by a search for new opportunities for financial support. At the beginning with Rui Vilar, it was established that the foundation “receive an annual subsidy that will correspond to a certain percentage of the global cost forecast for each year and will be measured according to the effective contribution to the previously defined objectives” (Pomar 1993, 71). With the arrival

---

<sup>12</sup>Change of identity produced by the new leadership of Deputter referred in Horta (2017).

of the new administrative direction, it was possible to diversify and obtain different resources other than a tight dependency on CGD. For instance, the European Union funding programs allowed the foundation to participate in the networking of creative industries. The two main funding programs are “Art, Climate and Transition” (ACT) and “Create to Connect, Create to Impact” (CTC-CTI). On the other hand, the conferences and debates have not been neglected with this search for funds, as liaisons with the insurance company Fidelidade support the education and encouragement of topics that are not so evidently connected to culture, but make part of its evolution as technological advances and a new way of interpreting the world (social media, business intelligence, etc.). Thus, thanks to the new funding lines, partnerships, and the revolution of its image, Culturgest achieved financial results with an increase in visitors for the first time in more than 6 years. (Culturgest 2019).

Not very long after this rebranding, the Covid -19 pandemic came into our lives. Through the development of this research, it will be highlighted how the institution managed, through its cultural programming, to overcome and adapt to this global uncertainty. Some immediate consequences of the pandemic in Culturgest were the cancellation and postponement of several shows, the creation of new audiences, the organization of its spaces, the transition to a digital world, new health restrictions for the public, economic impacts, and the loss of the reliability that the name Culturgest had in the city and the country, among others. It is relevant to make this analysis since its effects can still be perceived in the current year, within the framework of its cultural programming. For this, I will proceed to discuss my experience in Culturgest and the work I did as a production intern.

## 1.2 Internship Plan

With the support of the Career Office of The Lisbon Consortium department and as part of my master’s degree in Culture Studies (Management of Arts and Culture), I decided to do a curricular internship in my third semester. The aim was to work in a company/institution/foundation or cultural center that allowed me to open my perspective on what is cultural programming and how it is established in the cultural sector in Lisbon. Thanks to the collaborative network of partnerships that the Lisbon Consortium maintains with prominent institutions in Lisbon, I was able to realize one of my long-term ambitions. In

February 2022, I was selected for the four and a half month internship, starting in March, at Fundação Caixa Geral de Depósitos – Culturgest.

My internship took place between March 2022 and July 2022 within the production department. As explained above, in this institution the production of performative arts, music, cinema, theater, and conferences is separated from the visual arts department (Exhibitions and galleries), although the programming and themes of all the shows are rooted in a constant conviviality. Bearing in mind this, I worked under the guidance of Mariana Cardoso de Lemos as the intern for the first group, which we will refer to from now on as “the production team”. All in all, my experience with this group could be defined as challenging and enriching, since it allowed me to strengthen my communication skills in Portuguese and my assertiveness in the fulfillment of production needs.

Whilst the production team covers the needs of all the shows except for visual arts events, it is important to note that indeed every performance is different, as is their audience and the stage where it takes place; however, there are some tasks where my support was needed, and which were standardized for any type of show. Starting with the study of accommodation and booking of tickets (for international and national artists), the activities ranged from asking for backline equipment to covering catering for a confirmed event. With constant interaction with governmental institutions like the Câmara Municipal de Lisboa<sup>13</sup> and EGEAC<sup>14</sup>, I had the opportunity to learn about the workings of licenses and permits (for sound and outdoor events) while developing “the promotion, preservation, and dynamic of Lisbon’s cultural activity” (EGEAC n.d.).

Besides this, I was responsible for supporting the daily administrative but related activities done by the production team; among these duties, there are two main ones. First, the payment of invoices, related to mobility transfers, dinners, zoom accounts, royalties, honorariums, and the purchase of technical equipment, among others. These tasks had to be done under the strict supervision of the production manager, Mariana Cardoso de Lemos, before

---

<sup>13</sup> Lisbon Municipal Chamber

<sup>14</sup> The Empresa de Gestão de Equipamentos e Animação Cultural – “is responsible for managing some of the city’s most famous cultural spaces and for organizing Festas de Lisboa and other renowned events happening in public space” (EGEAC n.d.)

getting to the financial area, as they deal with private information regarding financial budgets. Second, I was also in charge of updating the archives with all the documentation that Culturgest was handling for an event. From contracts, payments, and flyers to even printed emails and financial quotations with proposed stakeholders. This is important to highlight, as it is clear that the institution could benefit from a new orientation concerning the ecological management of its archives.

Everything is printed and saved on paper, leaving a physical backup for everything that has been done in case something happened. In the words of Maria Carvalho, a former Culturgest intern and at the time of my internship one of my colleagues at Culturgest, as an assistant in production: “I believe there is a need for further technological training and systems enhancement in the foundation – Culturgest is still largely paper-based in 2020, and many redundant (and similar) files are kept by multiple departments. An investment in software literacy for the employees and capable databases has the potential to greatly improve productivity and morale” (Carvalho 2020, 23). I bring in this statement now, as it is very interesting that after two years since she wrote this report, the institution continues to have opportunities for improvement with the usage of paper and the ecological impact it has. For example, after any cultural event takes place, the production team has to deal with the payment of the contracts (or second tranches according to what was established since the negotiations) and the logistics of other payments doing the transition again in paper to the finance team.

The Production team consists of, at the moment this research is taking place, Mariana Cardoso Lemos as production manager, Jorge Epifanio and Clara Troni as production assistants and an intern. During the last part of 2021 and 2022, Maria Carvalho was replacing Troni on maternity leave as one of the assistants. The two assistants mainly oversee the production of music and conferences and debates, whilst the director of Production manages mainly the details of performative arts, cinema, theater, and the creation of contracts. This doesn't preclude the four members from always working in full communication and harmony.

Besides these fixed tasks I worked on overseeing the execution of multiple shows. Amongst the most relevant ones, it is important to highlight projects like *Mostra Ampla Film Festival*, which focused on bringing diverse films prized in multiple cinema festivals of the

country to people with disabilities (mute, deaf, autistic, and with ADHD among others). Supporting this film festival, allowed me to welcome people in the workshops and attend the sessions where I learned the basics of Portuguese sign language. Also, the dance project *[terrain]* by Boris Charmatz, which belonged to the *Festas de Lisboa* and took place on the Alameda Dom Afonso Henriques park, allowed me to be one of the Culturgest production references on-site. In *[terrain]*, I was the responsible party to rent the tent where the catering and workshops took place, coordinating the laundry service for the rehearsals of the dancers and delivering invitation cards through the residences that surround the lighting fountain of the park. Lastly, I supported the entrance and communication with the audience in diverse shows such as conferences about decolonization and the dance performance *Goldberg Variations BWV 988*, a show that was sold out on its two dates running in Culturgest.

My role as an intern didn't end there. Whenever a show finished, I had to do a virtual report on how it had developed: type of show, if it included workshops, what audience it was aimed at and what kind of audience it attracted, and if there were any other types of contracted services such as catering or laundry. In addition, some of the tasks I had to do included the creation of guiding maps for international artists (regarding the location of restaurants or different parts of Lisbon), management of access cards allowing entrance (accreditations), logistic support picking up material for the organization of events (like chairs for the Carlos Zingaro concert that made part of the *IndieLisboa* cinema film festival), assistance in the ticket office and promotion of the newsletter of Culturgest, before the event started. Likewise, the constant interaction with other areas such as Front of the House (FOH)<sup>15</sup> and the Archive allowed me to have a close view of what Culturgest is behind the public.

This experience allows me to confirm that their “programming lines have stabilized over the years, marking a bet on innovation and diversity” (Pinto 2017, 34). Hence, Culturgest acts nowadays as a catalyst for the artistic, cultural, social, and educational role of the creative institutions of the city of Lisbon and the country. We cannot forget that, as Rui Vilar said in his commemorative ceremony “culture helps to bring people together, helps to learn the complexity of the problems, the multiple dimensions that society has. It is not only economics It is also life,

---

<sup>15</sup>“Frente De Casa” – A student group that works at the entrance of the events guiding the audience.

imagination, creation, [and] innovation. Culture provides us with the methods, the clues, to make a deeper discovery of reality and to be able to better solve the problems that society faces” (Caixa Geral de Depósitos 2022). The potential that culture has as an engine of social transformation is remarkable with institutions like Culturgest, more so now that the Covid-19 pandemic is giving the illusion of disappearing. However, we must ask ourselves: how do institutions use culture for the benefit of society? This report proposes cultural programming as the main tool for doing so; in Deputter's words:

“Programmers are often seen as limiters, the people who don't let go. This is partly true, but we also create opportunities. For me, it is important to bet on artists that I believe in, not only that I like, but that I believe in and that seem relevant, and help them grow” (quoted in Horta 2017).

Nowadays, Culturgest has rebranded itself and, during my internship, I perceived how resilience is represented through its cultural programming during the pandemic. Therefore, this research aims to compare and study how instead of remaining passive in a time of uncertainty, the institution changed and created innovative opportunities to generate a space of human connectedness in the aftermath of a crisis.

## **PART 1: CONCEPTUAL FRAMEWORK**

### **2. Contextualizing the internship**

The defense of a universal definition of culture is inconsistent since it depends on context, geographic region, and historical moment. Authors as Raymond Williams stated: “Culture is one of the two or three most complicated words in the English language. This is partly because of its intricate historical development [...] but mainly because it has now come to be used for important concepts in several distinct intellectual disciplines and in several distinct and incompatible systems of thought” (Williams 1976, 77). Similarly, Giles and Middleton (2010) stated, “culture is one of the key concepts in our knowledge of societies both past and present, definitions are constantly being developed and refined” (2010, 6). Thus, by addressing

the importance of an exogenous event in the conception of culture in society, it becomes clear how, after the pandemic, the concept of culture has been reconstructed. Hence, although it is crucial to start the conceptual framework of this study by questioning what we mean by culture, in this section I will provide a conversation not about definitions but primarily about relationships between concepts. Emphasis will be on the interplay between culture and institutions, programming, pandemic, policies, and sustainability. This will be done while also describing the difference between multidisciplinary, transdisciplinary, and interdisciplinary institutions. It is important to establish this difference as it will determine the way the cultural agenda is programmed.

## 2.1 What do we mean by culture?

What do we mean when we speak of culture? Understanding culture depends on the time and places we analyze, as Guiso, Sapienza, and Zingales (2006) declare, for culture can be considered as the “beliefs and values that ethnic, religious and social groups transmit fairly unchanged from generation to generation” (quoted in Alesina & Giuliano 2015, 900). On the other hand, institutions can be considered as those thresholds that define how the public can or cannot interact with each other. Institutions, in the words of Alesina and Giuliana, create the conditions in which cultural goods are developed: “[The institutions] are made up of formal constraints (rules, laws, constitutions), informal constraints (norms of behavior, convention, and self-imposed codes of conduct), and their enforcement characteristics” (Alesina & Giuliano 2015, 901). Thus, for many, culture is a set of values and beliefs, and the institutions are those that dictate the rules. But the relationship between the two is not limited to this interaction.

In 1972, UNESCO commemorated the intergovernmental commission about intercultural policies in Helsinki. This conference was led by Raymond Williams, Augustin Girar, and Vladimir Kruzikov and they insisted on the importance of citizen participation not only in the consumption but in the creation and mediation of goods, establishing how the cultural communication and the production should be coordinated (Carrasco & Saperas 2012, 8). This brings in another definition of culture as it recognizes “that culture is not only about heritage,

art, and history, but also implies an active component of participation, creation and citizen education” (Carrasco & Saperas 2012, 9).

Therefore, culture today can be conceived as a relationship between the norms imposed by the institutions that regulate its production, citizen participation, education, and the maintenance of beliefs, values, and practices that want to be preserved for future generations. In the last decades, aspects such as media, technology, and social inclusion acquired more relevance within the production of culture. Taking this into account, there is currently a predominant model of culture, namely the culture of the masses (Carrasco & Saperas 2012, 2). Based on the technological innovation that made space for the creation of a new wave of communication, the culture of the masses is an archetype that has been reconstructed in the last two years. Culture promotion went from working principally with radio fm, discography, and television (Carrasco & Saperas 2012, 2) to a more distanced entertainment framework led by social media. Then the conversation switched not only to what big industries are giving us to consume but what we choose to consume in our leisure time. The demand for cultural goods increased in the digital world over time, as did the power of audience participation. The support that shows and artists received increased with the inclusion of a more distanced entertainment framework, the digital one. Hence, culture increased its role as an entertainment and leisure tool that is largely recognizable because of media and technology advances in a world where globalization capitalizes on social cohesion.

That being the case, the inclusion of new media in this cultural archetype allows the population to disassociate itself from past definitions of culture. Thus, for this report, when we mention culture, we mainly emphasize the production of cultural events that showcase the promotion of heritage, values, beliefs, and education in constant dialogue with citizen participation. Nowadays, in a post-pandemic world, cultural management assumes a bigger responsibility as a transformative tool that allows one to face uncertainty. Culture is not monolithic, it constantly changes and contingencies like pandemics, natural disasters, wars, or economic crises are moments of reassessment for cultural institutions and their production. Keeping this in mind, we must ask ourselves the question of what a cultural institution and a cultural good are and how we can study them.

## 2.2 Cultural Institutions and cultural goods

First, it is important to question what is meant by the study of a cultural institution like Culturgest and by a comparative analysis. According to Werner Hasitschka, Peter Tschmuck, and Tasos Zembylas (2005), some frameworks cannot be ignored once a cultural institution is going to be analyzed. The following table shows the main research areas in the study of cultural institutions:

<b>Cultural Institution Studies</b>	
<b>Field</b>	<b>Studies</b>
<b>Cultural Sector</b>	<ul style="list-style-type: none"> <li>. Cultural workers</li> <li>· Cultural organizations and cultural production</li> <li>· Gender aspects</li> <li>· Media and technology, etc.</li> </ul>
<b>Cultural Policy</b>	<ul style="list-style-type: none"> <li>. Legal framework</li> <li>· Political structures</li> <li>· Macroeconomic aspects, etc.</li> </ul>
<b>Cultural Economic Sector</b>	<ul style="list-style-type: none"> <li>. Cultural commodities</li> <li>· Volume of cultural production</li> <li>· Cultural employment</li> <li>· Sponsoring, etc.</li> </ul>
<b>Public Sector</b>	<ul style="list-style-type: none"> <li>· Reception and consumption of cultural goods</li> <li>· Arts and the public sphere</li> <li>· Cultural identity and civil society</li> <li>· Culture and political articulation, etc.</li> </ul>

Table 1: Cultural Institution Studies. Elaborated based on Hasitschka, Tschmuck, and Zembylas (2005)

Taking as a reference the model proposed in Table 1 (Hasitschka, Tschmuck, and Zembylas 2005, 10) the principal structures of investigation of a cultural institution are, on the one hand, matters of cultural criticism, interpretation, and valuation of social togetherness within cultural practices and, on the other hand, related to the establishment of partnerships, networks, and interactions between diverse cultural entities surrounded by their social setting. Finally, we cannot omit that a study of technological advances, for instance, the inclusion of social media

in culture, is pivotal in a world where globalization is becoming more relevant. During the development of this study, “our concept of culture is restricted to specific cultural entities (artifacts and practices) that are bound by a specific institutional framework” (Hasitschka, Tschmuck, and Zembylas 2005, 3).

Whereas this report will not study each research area shown in Table 1, it will focus on the relationship between different frameworks: the cultural, the public, the economic, and the legal. This correlation is very similar to the one that is going to be exposed in the following sections regarding cultural sustainability. Therefore, this dissertation will explain, through a practical example, how the study of a cultural institution ends up being the study of the relationship between the economic, legal, organizational, and public frameworks. We cannot forget that “the cultural institution sphere can be defined as the sphere that includes the social organization of production, distribution, mediation, and reception of specific cultural goods” (Hasitschka, et al 2005, 3). As a result, the report will focus on the first section of Table 1 referring to the cultural sector composed of workers, organizations, production, and media. However, the importance of cultural policies, cultural production, identity, and sense of belonging will not be excluded.

Thus, it is also relevant to consider what constitutes a cultural good. Some academics reject a proper definition, including Hasitschka, Tschmuck, and Zembylas (2005), who declared that “[c]ultural artifacts and activities that satisfy a need can be defined as goods and services that yield a specific benefit that derives from a number of functions such as education, political representation, and entertainment” (5). Therefore, in this report, the production and management of cultural events will be referred to as cultural goods, and their functions will depend on “[...] the producers intended use and the consumers behavior (actual use)” (ibid.). Accordingly, a conceptualization of cultural organization and goods is intertwined with the social environment where it is developed and the demand for cultural events. Besides, it is not realistic nor fair to only include organizational bodies like cinemas, museums, and theaters, among others, as cultural institutions. Different outlines are entangled in the description of a cultural institution, and, as it will be explained, are as important as the entities that produce and distribute cultural goods. Some of the aspects that should not be neglected in the study of cultural institutions are

the management of cultural policies, laws, and the market, as well as the study of the social behaviors that are part of the cultural industry. (Hasitschka, Tschmuck, and Zembylas 2005, 7). This is important to mention because the social impact of the diffusion of cultural practices can be taken for granted. Most cultural centers or institutions are in fact “non-profitable, open to any kind of public and in use of the societies and its developments” (DeCarli & Cristophe 2012, 18). Thus, the enhancement that cultural institutions exert on the lives of their audiences should not be ignored. Nevertheless, “access to cultural goods and services cannot always be assumed, because of a lack of know-how. The tension between socio-cultural inclusion and exclusion is an inevitable characteristic of cultural communities” (Hasitschka, Tschmuck, and Zembylas 2005, 4).

To give a proper definition of what is a cultural center, it is worth referring to the article *Museum, Cultural Center, or Both*. In this article, DeCarli and Cristophe (2012) said that a cultural institution aims to “[...] promote cultural values among the member of its community. Its structure is based on broad spaces where different cultural manifestations enrich and liven up the cultural life of the local population” (18). Differentiation is also noted by DeCarli and Cristophe (2012) according to the physical size of each cultural institution’s building. For example, if the institution has a big-scale architecture, like a university, it is simply mentioned as a cultural center or again as a cultural institution. Characterized by their huge infrastructure they can count on “an auditorium with a stage for theater performances or film screening; a library and videoteque; computer hall; halls for academic activities or workshops; language laboratory; galleries and, sometimes, memorial or permanent exhibits” (DeCarli & Cristophe 2012, 18). Here we can see draw a parallel with our main case study, Culturgest, as it counts within its facilities with two auditoriums and a gallery. On the other hand, if the infrastructure is not so large in scale, is it called a “community cultural center or cultural house” (DeCarli & Cristophe 2012, 18). In the words of DeCarli and Cristophe (2012), “these are more modest spaces, generally located in public buildings. They have a library, an area for workshops and small cultural presentations, and a hall for temporary exhibits. They are very significant for the community, especially for rural areas, since this is the only space they have to promote cultural activities” (18).

We will frame Culturgest in the first definition, a cultural institution with a large infrastructure, name, and reputation in the cultural sector that allows it to be the home of a range of distinct events, from theater and concerts to cinema, exhibitions, and conferences. It is also correct to identify the position of the cultural institutions within the state. According to the webpage of the Portuguese government, the Ministry of Culture's mission is "to formulate, conduct, execute and evaluate a global and coordinated policy in the area of culture and related fields, namely, in safeguarding and enhancing cultural heritage, in encouraging artistic creation and cultural diffusion, in qualifying the cultural fabric and, in coordination with the Minister of Foreign Affairs, in internationalizing culture and the Portuguese language" (Governo da República Portuguesa 2017b)<sup>16</sup>. Thus, the promotion, diffusion, interaction, and direction of cultural diversity are under the scope of the Ministry of Culture. Consequently, the mentioned Ministry of Foreign Affairs declares likewise how they aim to: "formulate, conduct, execute and evaluate Portugal's foreign and European policy, as well as coordinate and support the other areas within the scope of the foreign and European dimension of their respective competencies" (Governo da República Portuguesa 2017a)<sup>17</sup>.

Culturgest works towards the same mission as the Ministry of Culture and Foreign Affairs, but can we classify the institution as a Portuguese cultural center? An organization that portrays the mission of the cultural government and the Ministry of Foreign Affairs is the "Camões - Instituto da Cooperação e da Língua" (CICL); this institution manages the Portuguese cultural centers in the country and their representations abroad. As maintained by an extract of *Diário da República*<sup>18</sup>, retrieved from the official webpage of (CICL), cultural centers refer to:

[...] cultural spaces whose main purpose is to promote the Portuguese language and culture according to intercultural principles, boosting cultural diversity in the world, contributing to the recognition of Portugal's image in various aspects and sectors, at the European and world level, and to the vitality of the Portuguese and European culture

---

<sup>16</sup> My translation: <https://www.portugal.gov.pt/pt/gc23/area-de-governo/negocios-estrangeiros/acerca>

<sup>17</sup> My translation: <https://www.portugal.gov.pt/pt/gc21/area-de-governo/cultura/acerca>

<sup>18</sup> "It is the official entity for the publication of legislative and administrative acts in general, which only through it acquires validity. Constitutional laws, international conventions to which the Portuguese state is a signatory, laws, and decree-laws, as well as the decrees of the President of the Republic, the resolutions of national and regional parliaments, the results of elections to sovereign bodies, and a whole range of other items, must be published here. Before 1974, was *Diário do Governo*" (Porto Editora n.d.)

economy, namely by encouraging the participation of artists, cultural professionals, and civil society, to the benefit from the dynamism and exchange of cultural goods and services with third countries (Decree Law No 165-B/2009)<sup>19</sup>

Within the scope of this report, Culturgest is not considered exclusively a Portuguese cultural institution/center. Although many of its responsibilities rely on maintaining the cultural beliefs and idiosyncrasy of the Portuguese heritage through the support of national upcoming artists, the foundation does not work exclusively within the national landscape. Deemed as one of the most relevant cultural institutions in Portugal (Carvalho 2021, 9), its agenda is understood from an international perspective as a tool to promote worldwide conversations<sup>20</sup>. The institution is built on the diversity of culture, as can be seen in its cultural agenda, and if we add the inclusion of the power of new media to promote and reach a wider audience, we can open up numerous debates. Is it natural to question the institution's efforts in the disciplines it covers? In terms of its agenda, can it be considered a multidisciplinary or an interdisciplinary cultural institution? What is the difference between both?

### 2.3 Multidisciplinary, Interdisciplinary, and Transdisciplinary Institutions

As has been discussed previously, when investigating a cultural institution like Culturgest, it is necessary to highlight the type of product or service the institution provides to society. Culturgest does not segment itself into only one type of event; various artistic disciplines<sup>21</sup> are covered by the production of numerous types of events in the cultural house. So, when I was conducting my internship, I found myself questioning what type of cultural institution I was working in. What is the difference between a multidisciplinary, transdisciplinary, or interdisciplinary institution?

Firstly, to answer these questions, it is important to understand a discipline as “a body of knowledge or skills that can be taught and learned” (Alvargonzález 2011, 2). Performative arts,

---

<sup>19</sup> My translation: Diário da República, 1.<sup>a</sup> série — N.º 144 — 28 de julho de 2009 retrieved from <https://www.instituto-camoes.pt/images/pdfs/dl-165-b-2009.pdf>

<sup>20</sup> Interview with Paula Tavares from the archive.

<sup>21</sup> Artistic disciplines such as cinema, theater, concerts, exhibitions, and performances, among others. Explained in detail in the next paragraph.

theater, cinema, conferences, music, or even master classes can be understood as art expressions but also as the artistic disciplines that the institution produces today, excluding the education of audiences and social work done by the Participation area. David Alvargonzález (2011) studies relationships rather than differences between the three categorizations (multidisciplinary, transdisciplinary, and interdisciplinary) and science; throughout this report, it is appropriate to adopt this logic and apply it to culture. Thomspson Klein (2010) notes in his text *Taxonomy of Interdisciplinarity* that “[m]ultidisciplinarity is about juxtaposing, sequencing, or coordinating different disciplines, in which they complement each other in a common endeavor leading to a partial integration of work. Interdisciplinarity is a more radical shared enterprise in which the disciplines integrate, interact, link, focus, and ultimately blend. Transdisciplinarity is more radical still, [thought] as an activity conceived with the university but moving beyond the academy with the aim of transcending, transgressing, and transforming boundaries in society as a whole” (quoted in Whitty & Furlong 2017, 214)

Other authors such as Bernard C.K. Choi and Anita W.P. Pak also contribute to differentiating this categorization in *Multidisciplinarity, Interdisciplinarity, and Transdisciplinarity in health research, services, education, and policy* (2006) declaring that: “Multidisciplinarity draws on knowledge from different disciplines but stays within their boundaries. Interdisciplinarity analyzes, synthesizes, and harmonizes links between disciplines into a coordinated and coherent whole. Transdisciplinarity integrates the natural, social, and health sciences in a humanities context, and transcends their traditional boundaries. [...] The common words for multidisciplinary, interdisciplinary, and transdisciplinary are additive, interactive, and holistic, respectively” (quoted in Alvargonzales 2011, 3).

Therefore, in this report we will implement the suggested differentiation and understand a multidisciplinary institution as one that covers various existing disciplines, respecting their independence from one another. This means that an institution that presents for example cinema, dance performances, and art exhibitions will not mix the types of events once they are happening. Thus, once a performance is taking place this will not include an art exhibition or a film projection at the same time in the same space (theater or art gallery). They can happen in different places with different names but will not happen as part of the same show in the same

place, the boundaries of each artistic expression are respected. An interdisciplinarity institution can be understood as one that focuses on the interaction of multiple disciplines building links between the types of shows and fostering novelty. For instance, a dance performance that mixes cinema and dance in the middle of the show or that has live music at the same time. Finally, a transdisciplinary institution would go beyond disciplines, blur boundaries, and consider the disciplines, not exclusively artistic, interconnected for the common good. In the words of Craenen (2016): “Transdisciplinarity, then, is what happens when we move from an application within a discipline (for instance the use of data from space mapped and applied to music) to an exploration beyond disciplinary borders (where the musician does something that cannot be called music anymore)”. For this report, we will not focus in-depth on this type of institution, since they do not differentiate between different cultural events and transcend space and artistic disciplines. Bearing in mind this, we have the tools to answer the following question: which type of institution is Culturgest? In the words of Culturgest’s artistic director, Mark Deputter, when asked about the identity of the institution:

[Overall], the identity of Culturgest has been contemporary art from the very beginning. Nowadays, we continue that line. We are also a multidisciplinary institution, which simply means that we work in various disciplines at the same time. [In Lisbon], there are not so many institutions that do that. As an institution, we are not really interdisciplinary, I saw it in one of your questions because I think if you really want to go for interdisciplinarity then you should always do projects in which artists from different disciplines are connected, interacting [and] working together. Here in Culturgest, of course, it happens but we respect a lot the specificity of each area of creation. Not because I don't like them to meet, I'm the opposite, I like it, but I also think that we should accept that there are different means of expression. There are also different audiences. [Therefore], we try to create crossovers but it's not our main goal. I accept that we are multidisciplinary, we work on various disciplines, and when they cross, we try to support it, but it's not something that is our main objective.

For this report, it is relevant to understand which type of institution Culturgest is, as it will impact the nature of its cultural programming. Thus, according to my experience and the interviews conducted, Culturgest can be considered a multidisciplinary institution, respecting

the independence of each type of art show and the boundaries between them. This is an aspect that is noticeable in the execution of its cultural agenda, where the venues are used for one type of performance at a time without mixing artistic disciplines. As it was explained, the popular belief of what culture is has been reconstructed and today the construction of cultural goods towards democratic and participatory institutions is encouraged. Cultural institutions like Culturgest help the cultural and creative scene to group different kinds of artists and send a message to the audience through their cultural programming. Yet, cultural programming is not monolithic, and neither is culture, it constantly changes within the institution due to the context that surrounds it. In the following section, we are going to consider what Cultural programming is and its importance during the COVID-19 pandemic.

#### 2.4 Why is Cultural programming relevant today?

The definition of a cultural institution has been the subject of much discussion in academia. The word institution (in the cultural sector) can be understood as a center, house, organization, or even entity. These are treated by some as synonyms but always highlight the significance of the maintenance of heritage in the future. Cultural institutions address cultural values through events, manifestations, or shows and enhance the quality of life of their society through vibrant spaces. However, the aim of a cultural institution lies also in the promotion of intercultural dialogue between generations and the production of cultural goods. According to Hasitschka, Tschmuck, and Zembylas (2005, 155), whenever we study a cultural institution we have to analyze the interaction of the public, economic, legal, and cultural outlines. Therefore, the intention of this dissertation is not to focus on each one of these frameworks but on the expected relationship between them after the pandemic. Thus, in this internship report, we will concentrate on specific cultural institutions along with the reconstruction of cultural programming after the pandemic and if there was or not a change after this. At the end of the day, it is through cultural programming and the creation of a cultural agenda that cultural institutions seek to fulfill their goals.

During the crisis experienced over the last two years, cultural institutions had to search for different ways to reach their audiences, to manage them. Cultural organizations had to create a new dialogue with the public and the way most of the institutions found to do so, besides

marketing and promotion, was through a focus on their programming. Looking at the case of libraries, Deborah Robertson says that cultural programming “(...) seek to entertain, enlighten, educate, and involve adult and family audiences, primarily in the disciplines of the arts, humanities, sciences, and public policy or community issues. This type of programming is designed to elicit dialogue, discussion, and consideration of ideas and issues, as well as to further independent study” (Robertson 2005, 3). The selection of which type of events are going to be produced must have a purpose besides the monetary revenue. Therefore, the study of what an institution is going to present on behalf of the community, and its potential audience, was crucial after the pandemic.

As argued in Landaburo’s text “Practical notes on cultural policy and cultural programming in Cuba” the relevance of cultural programming is pivotal as “[a]n operational description of cultural programming, requires planning, organizing, executing, monitoring and evaluation of a system of activities that relate art - audiences - contexts, attending to social and economic needs, tastes, aspirations and demands of the population in its various groups, as well as of the creators, articulating the national with the local or territorial and the past with the present” (quoted in Aguero and Alvarez 2018, 341). Therefore, the importance of cultural programming is not only rooted in entertainment, but we can also say it is a reflection on how to build relationships between the different frameworks the audience is experiencing. Consequently, it is pivotal as it functions as a bridge between the economic, social, and ecological frameworks. It is an assessment between epochs of how to develop a better community in the intertwined relationships of national and international art productions. Thus, in the context of a global crisis such as the pandemic, it was used symbolically and practically to meet audience demand while not ignoring the reach of a new public.

Organized by the United Cities and Local Governments (UCLG)<sup>22</sup>, the Culture 21 program for cultural governance also known as Agenda 21, declares as one of its objectives in culture and social inclusion the “access to culture at all stages of life” (UCLG 2008, 6). In recent

---

<sup>22</sup> UCLG is a “(...) world organization devoted to promoting the values, objectives, and interests of the cities and local governments of the world. It is the largest organization of its kind at the world level, made up of cities and national associations of local authorities” (UNESCO 2005b, 2)

years we have faced, as a global community, a time of uncertainty in our lives, the Covid-19 pandemic. This global crisis destabilized the routine we had in our lives and in the search for solutions to believe in a better future most of us rely on the diversity of cultural expressions programmed by cultural institutions (music, literature, dance performances, cinema, ...etc). After the pandemic, these institutions had to confront the needs of their audiences by questioning whether new cultural programming was required to address this new stage of life. The need to prioritize a more optimistic future requires cultural institutions to contemplate changes, which is important since, being engines for the promotion of arts and culture, “the emancipatory efforts face the weight of a deeply rooted cultural heritage, added to the social imperfections, the impacts of globalization and the market, which determine their multiplication and anchorage” (Aguero and Alvarez 2018, 341).

As a result, the role of cultural programming acquired even more relevance in a vulnerable and confused society. In an unknown territory, where cultural institutions have to reinvent themselves and the shows they program, innovation became key, and “[...] promoting a way of thinking and representing reality that is alien to the dominant discourses and practices demands the deployment of a coherent and deep cultural programming, attached to the most genuine interests of the human groups to which it is addressed” (Aguero and Alvarez 2018, 342). Thus, cultural institutions had to face the revitalization and reconstruction of their identity through cultural programming targeting the new needs of society. The execution, coordination, and production of cultural events in creative ways helped to showcase the relevance of cultural institutions and cultural programming in the construction of a more sustainable future.

## 2.5 Cultural Sustainability within the new normality

Loach, Rowly, and Griffiths (2016) consider a museum or library as a “cultural asset that can enrich local communities” (186), a characteristic that under this study is appropriate to associate with a cultural center. But how do cultural institutions trigger well-being, social connectedness, and conviviality in a society? All in all, how can cultural institutions showcase that they add value to society and are more than just entertainment spaces? “As a concern that permeates all levels of society, sustainable development provides a comprehensive approach by

which organizations can demonstrate such value” (Loach, Rowly, and Griffiths 2016, 188). When we start talking about sustainable development, we must point toward the general definition that the United Nations Brundtland Commission established back in 1987. This definition considers sustainable the development that “meets the needs of the present without compromising the ability of future generations to meet their own needs” (Brundtland 1987, 15). As soon as the word sustainability is mentioned, it is common to pigeonhole the consumption of economic and ecological resources as a point of reference. However, once the role of culture in society has been studied, it is feasible to break away from this economic/ecological approach and build a new one outside these parameters, a holistic one (Hawkes 2001, 9). Hence, sustainability can be associated not only with the depletion of monetary and natural supplies but also with a social analysis of the community.

The three-pillar model of sustainability offsets the preservation of the environment with social development and monetary equilibrium. This pillar model was introduced in 1987 during the Report of the World Commission on Environment and Development: “Our Common Future” (Brundtland 1987) and later “the Rio de Janeiro Earth Summit of 1992 consolidated these three pillars as the paradigm of sustainable development” (UCLG 2011, 4). To evaluate an organization under this framework can bring a lot of benefits; researchers like John Hawkes (2001) in “The Fourth Pillar of Sustainability: Culture's essential role in public planning” and Kirsten Loach, Jennifer Rowley & Jillian Griffiths (2016) in the study “Cultural sustainability as a strategy for the survival of museums and libraries” comment on how the economic, environmental, and social growth are equally important to maintain a society functioning. This measurement “enables them [cultural institutions] to demonstrate their continued relevance to society and provides them with alternative ways to measure the value of their services, which are often difficult to demonstrate solely in terms of economic profit” (Loach, Rowly, and Griffiths 2016, 189). For instance, some efforts in having monetary savings can reduce the scar of pollution and increase the value of the institution in society. As the Technical Coordinator of Culturgest mentioned regarding the electricity consumption done by the theater lights: “When theaters do the transformation to LED lights the show will consume only 1/5 of the electrical

energy that has been consumed until now. So, that will for sure give us more time here without wasting our resources”<sup>23</sup>

Also, it is important to highlight that “wider social well-being can act as a valuable marketing exercise, promoting wider awareness and helping to develop a positive image of an organization and its work” (Loach, Rowly, and Griffiths 2016, 190). One example of this is the inclusion of the program RADAR managed in Culturgest by the participation group. The program’s dynamism is visible as “[...] usually has a theme that is explored throughout the various sessions with different artistic activities that involve imagination and creativity through paintings, visits to exhibitions, crafts, and movies” (Sousa 2022, 25)<sup>24</sup>. Therefore, through these activities, a bridge is built between the schools and contemporary art. Thus, the participation area intends to “[...] enhance the relationship of schools with contemporary art, following a logic of gradually bringing students closer to artworks and making their interest in them more permanent” (Culturgest 2019). This is important, as the creation of an art class by a working professional artist provides a profound experience for future generations about the power of culture and artistic expression in making the world a better place to live in. This sustainability for the construction of a better community for the future is carried out by teaching values and beliefs to the younger generations through practical artistic work that “reinforce[s] the role that cultural centers play in the life of a community” (ibid.).

Nonetheless, estimating the importance of a cultural institution within society through this model can also be counterproductive. Although it is a model that is also oriented to policymakers providing “targets that have long-term relevance and that are applicable to every community, enabling the development of policies that are relevant to institutions across an entire sector” (Loach, Rowly, and Griffiths 2016, 190), it neglects the intrinsic cultural value that is involved in the process of cultural production, programming, and event management. Thus, it exists an increasing “[...] concern that this practice of evaluating cultural activity according to its instrumental value can have negative repercussions for the cultural sector” (Loach, Rowly, and Griffiths 2016, 190). Those ancillary effects or repercussions could misplace the sense of

---

<sup>23</sup> Interview with Carlos Ramos – Technical Director of Culturgest

<sup>24</sup> All quotes in this report referring to Sousa (2022) were translated by me.

purpose and principally the interpersonal and underlying value that culture represents. At the end of the day, “these dimensions alone cannot possibly reflect the complexity of current society. Many voices, including UNESCO, the World Summit on Sustainable Development, and researchers, are calling for the inclusion of Culture in the sustainable development model since culture ultimately shapes what we mean by development and determines how people act in the world.” (UCLG 2011, 4).

Accordingly, some academics have started to include culture as a 4<sup>th</sup> pillar of sustainability aiming to consider its relevance and ability to sustain a good and integral society in the future. “This new approach addresses the relation between culture and sustainable development through dual means: firstly, the development of the cultural sector itself (i.e., heritage, creativity, cultural industries, crafts, cultural tourism); and secondly, ensuring that culture has its rightful place in all public policies, particularly those related to education, the economy, science, communication, environment, social cohesion, and international cooperation.” (UCLG 2011, 4). For instance, John Hawkes declares the important role culture can have in sustaining a better society after a crisis (Hawkes 2001). It is therefore a matter of promoting a new development model based on facing the challenges of the world. To include culture as a pillar of sustainability lies not only in its instrumental value but also in meeting the needs of the present without neglecting those of the future. As discussed above, culture can be understood as “many of the intangible aspects of our values, customs, and patterns of life that are often ignored in government thinking and action.” (Hawkes 2001, 1) By being ignored in government planning, cultural institutions must capitalize on and showcase a change in the institutional framework of sustainable development.

First, it is important to establish how culture became a locus of debate within global organizations in history. The start of its inclusion for sustainable development can be traced to the first edition of the UNESCO World Conference on Cultural Policies (MONDIACULT) hosted in Mexico (1982), a conference that four decades later took place one more time in 2022. From here, several conferences contribute to raising awareness on the importance of cultural dimension at an international and national level outlining that “development divorced from its human and cultural context is growth without a soul” (WCD 1995, 14). One of these discussions

was held in 1998 under the umbrella of the Stockholm Conference on Cultural Policies for Development where the need to restructure priorities for cultural policies was addressed (Hawkes 2001, 14). Consequently, a consideration of economic value with the World Bank (1999) and UNESCO's Universal Declaration on Cultural Diversity (2001) was studied. Among them, The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) “recognizes the dual nature, both cultural and economic, of contemporary cultural expressions” (UNESCO 2022). Similarly, this convention crafted the “[...] implementation of policies and measures that support the creation, production, distribution of and access to cultural goods and services” (ibid.). Additionally, five years later the Executive Bureau of United Cities and Local Governments agreed at its meeting in Chicago “to mandate the Committee on Culture to develop a Policy Statement on Culture as the Fourth Pillar of Sustainable Development.” (UCLG 2011, 5). Thus, in 2015 the recognition of culture in the Voluntary National reports of UNESCO aimed at the “implementation of Agenda 2030 as a crosscutting enabler and driver of sustainable development” (UNESCO 2022).

This agenda shapes a sight for a more sustainable tomorrow, and with its appreciation “the international community has recognized – for the first time – the role of culture in sustainable development” (UNESCO 2019, 12)., As Soini Birkeland declared in 2014: “Although governmental policies and NGOs increasingly recognize the importance of culture as an aspect of sustainable development, it can be argued that culture is not yet institutionalized as an aspect of sustainability because it has not been systematically included in sustainable development policies, practices, or assessments compared to ecological, economic, and social sustainability” (Birkeland 2014, 214). Today, the 2030 Agenda proposes a series of indicators that “are supported by a conceptual framework of four transversal thematic dimensions: (i) Environment & Resilience, (ii) Prosperity & Livelihoods, (iii) Knowledge & Skills and (iv) Inclusion & Participation. Each dimension combines several SDG<sup>25</sup> goals and Targets to capture the multifaceted and transversal contribution of culture to sustainable development” (UNESCO 2019, 26). Consequently, UNESCO showcases in the agenda that “the role of culture can be addressed both as a driver that contributes directly to bringing about economic and social

---

<sup>25</sup> UNESCO Sustainable Development Goals

benefits and also as an enabler that contributes to the effectiveness of development interventions.” (UNESCO 2019, 12). Culture slowly acquires the role of the 4<sup>th</sup> pillar of sustainability and it “creates solid bridges with the other three dimensions of development and is compatible with each of them” (UCLG 2011, 5). Therefore, culture acts as a connection between the ecological, economic, and social frameworks of sustainable development and in this way fills the gaps for a more consistent agenda that “provide evidence of culture’s transformative role, making it more visible and tangible” (UNESCO 2019, 16). As some logical consequences of this, we can find how different reports of UNESCO have worked in subjects like the protection and promotion of museums (2015), the acknowledgment of the destruction of cultural heritage as a crime against humanity (2016), and their protection for peace (2017). All these targets reinvest in a global policy dialogue and in a constant revitalization of the creative industry with culture having a more present and obvious responsibility in a sustainable future.

### 3. Covid-19 and Culture

Beth C. Lindblom and Karen Motylewski (1993) have researched disaster planning for cultural institutions, declaring the importance of identifying potential risks to prevent the worst-case scenarios. Thus, geographic, climatic, man-made, and environmental hazards must be considered by the institutions in an emergency plan that protects the vulnerability of the institutions to disasters (Lindblom and Motylewski 1993, 2). However, it is interesting to note how risk assessment in cultural institutions could never predict a scenario like the one the world lived in the last two years. In the words of Pauchant and Mitroff (1992), a crisis can be understood as “a disruption that physically affects a system as a whole and threatens its basic assumptions, its subjective sense of self, its existential core” (quoted in Correia et al). No one could have predicted what would happen with a crisis like the Covid-19 pandemic or what proportion it would reach. Thus, the pandemic brought economic adversity in many, if not all, areas of the world’s economy. The pandemic has undoubtedly been a global challenge that different industries have had to deal with. For example, “in the culture sector, many artists and cultural professionals have lost their livelihoods, while cultural organizations and institutions

have faced prolonged disruption to their operations” (UNESCO 2022, 11). Hence, over the last years, different weaknesses, and fragilities of the structure of the industry were showcased.

The scope of this research focuses on the beginning of a new era; the study will encompass one step beyond what some research has done so far<sup>26</sup>, analyzing the consequences of the still perceivable traces of Covid-19. Specifically, it examines how the pandemic impacted the cultural industry, what the main consequences on the cultural sector of Portugal were, and what can be done to build a better cultural ecosystem in a post-pandemic world.

### 3.1 Economic Impact

In general, the main consequences of the pandemic in the Portuguese cultural sector, from February 2020 until April 2022, were the social distancing measures, limitations in mobility, and a persisting economic deterioration landscape. On the one hand, “all the restrictions and measures taken to reduce human contact and movement to slow down the spread of the virus together with relevant challenges represent a discontinuity, breaking from the past reality” (Vecco et al 2022, 5). On the other hand, in 2022 UNESCO with the Department of Culture and Tourism of Abu Dhabi charted the recovery of the cultural sector in their text “Culture in Times of Covid-19 Resilience, Recovery and Revival”. According to this text, “[t]he culture sector experienced [a] significant decline during the COVID-19 pandemic, with approximately 10 million jobs lost in 2020 alone and estimated revenue losses amounting to 20 to 40 percent” (UNESCO 2022, 4). A good framework to compare the economic impact on various sectors is the gross value added (GVA).<sup>27</sup> “Thus, the GVA of a cultural center can be interpreted as the difference between the different costs used to produce, for example, a concert, and what the institution will receive in payment for their goods. Among the different costs that we can find in a cultural institution are the general expenses of the building such as electricity,

---

<sup>26</sup> The origins of the virus or its multiple variations will not be considered in this report.

<sup>27</sup>Gross Value Added (GVA) is the value producers have added to the goods and services they bought. When they sell their wares, producers’ income should be more than their costs, and the difference between the two is the value they have added” (CSO 2022).

water, and heat services but also the costs of paying musicians, renting equipment, cleaning, and legal payments among many others.

By comparing the overall percentage transition in GVA during the first year of the pandemic by sector we gain a thorough overview of the economic impact of the crisis on the cultural sector. Figure 1, from the UNESCO study “Culture in Times of Covid-19 Resilience, Recovery, and Revival” noted how sectors like transport and storage, manufacturing, construction, retail, and wholesale distribution had a negative percentual change of gross value between 2019 and 2020 (2022, 24). Nonetheless, the two sectors that had the biggest economic value decrease were the accommodation and catering and the cultural sector, both sectors that heavily rely on in-person experiences: “In-person cultural experiences witnessed an eightfold greater decline in gross value added (GVA) than the global average for the whole economy, with some subsectors declining 25 percent overall due to the sharp economic downturn and the public health measures put in place to curb the spread of the virus” (UNESCO 2022, 4). For this study, a correct reading of the economic impact on the cultural sector lies in the segmentation between face-to-face cultural experiences and those that do not require physical presence with other individuals. For instance, the decline of 25 percentual points (as is shown in Figure 1) corresponds to the economic impact on the on-site cultural experiences. Sectors like press, audiovisual, and interactive media were not as negatively impacted as others and were excluded from this analysis. The worst affected subsectors of the cultural industry were: “cultural and natural heritage, performance and celebration, visual arts and crafts” (UNESCO 2022, 24)

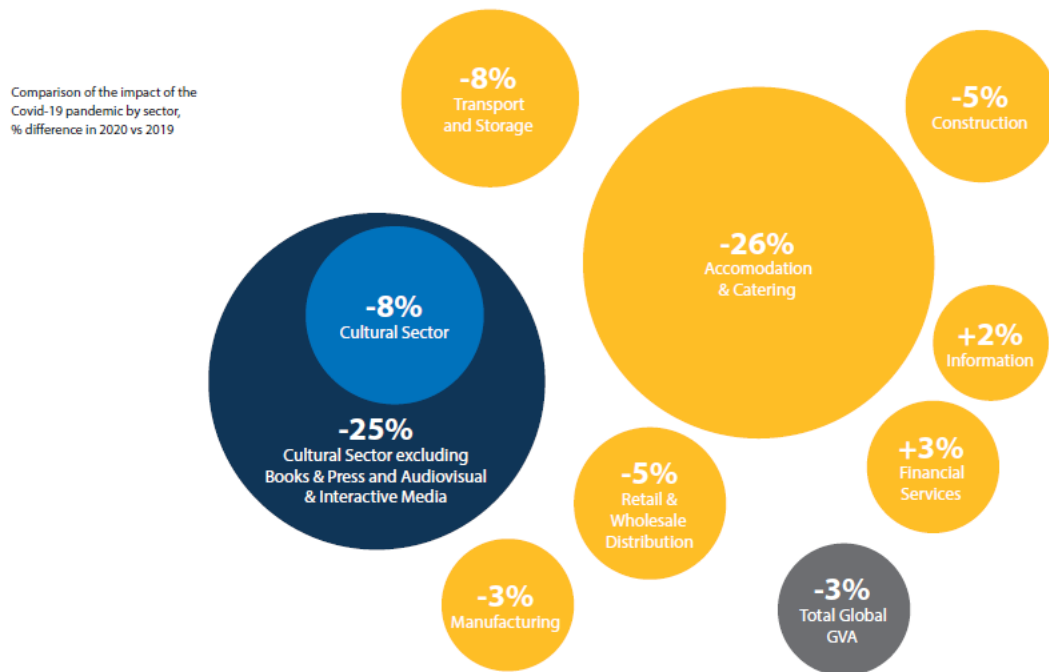


Figure 1: Comparison of the impact of the Covid-19 pandemic by sector % difference in 2020 vs 2019 (UNESCO 2022, 24)

Even though not all cultural industries in the world have been affected in the same way, the assessment through the GVA provides a good reference for the economic landscape in formal industries: “Worldwide, different governmental and private support measures were introduced to mitigate the effects on cultural institutions” (Vecco et al. 2022, 6). Regions differ on the strategies to uncover the possible impacts of the crisis, and this made a difference in how various nations were affected. According to Figure 2<sup>28</sup>, Europe and North America show an overwhelming weakening of the GVA by 30%. Along with the decline of approximately 20% of GVA for Eastern Europe, it is appropriate to declare that this was the worst affected region in the world for this sector and demonstrates the importance of a study focused on a cultural institution in Europe after the pandemic.

<sup>28</sup> Sectors such as press, audiovisual, and interactive media were not included.

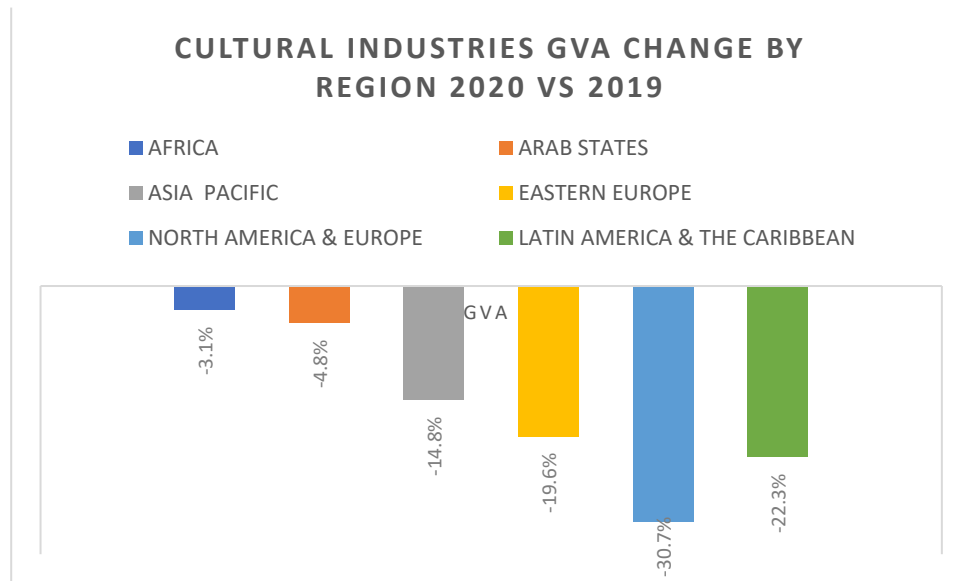


Figure 2: Cultural industries GVA change by region 202 vs 2019 (UNESCO 2022)

### 3.2 Consequences for Cultural Institutions

With the economic impact of the Covid-19 pandemic came an erosion of the traditional ways of producing monetary revenue for cultural institutions. The depletion of traditional sources of income and the change of funding made evident that the pandemic brought multifaced concerns. From a business standpoint it “represents a huge strategic challenge as it disrupts the mechanisms of demand and supply, and production capacity, contributes to increased uncertainty as well as financial instability leading to unpredictable scenarios, unforeseeable in a pre-crisis time” (Vecco et al. 2022, 5). Thus, the cultural market has been modified as “the pandemic has exposed the structural fragility of the cultural sector at every level and exacerbated pre-existing inequalities” (UNESCO 2022, 11). Various organizations reliant on tourism are proof of this. For instance, at the end of the first quarter of 2020 “almost 95% of the institutions (museums) were forced to close to safeguard the wellbeing of staff and visitors, resulting in severe economic, social and cultural repercussions” (Vecco et al. 2022, 25). This information was also supported by the study “Museums around the world in the face of COVID-19, 2020” which stated that approximately 90% of all the museums of the world were affected by the closures and provisional restrictions against the pandemic (UNESCO 2020). Moreover,

“cultural venues and World Heritage sites have been deeply affected by lockdowns and travel restrictions, resulting in a 66 percent reduction in visitor rates to World Heritage sites in 2020, an average 70 percent drop in attendance to museums and a 40 to 60 percent decline in revenue compared to 2019. Additionally, art galleries, auction houses, bookshops, and publishing companies suffered financial losses due to scheduled festivals, fairs, and live events that were non-refundable to the organizers after cancellation or postponement” (UNESCO 2022, 26). Because of this, cultural consumers, workers, and the industry in general, have faced numerous consequences.

Firstly, COVID-19 has accelerated the introduction of digitalization with the “imposed service innovation” (Vecco et al. 2022, 5). Aiming to cover the negative repercussions of a health, political, financial, and social crisis, cultural organizations were forced to innovate. “Moreover, this specific crisis created a change of mindset and stimulated business opportunities that would have never been considered under normal circumstances.” (Vecco et al. 2022, 5) One of these business prospects was the enhancement of digital platform experiences in cultural institutions. For instance, streaming services and the renewal of websites aim to rebuild the audience experience and make it more user-friendly, where potential audiences have access to the cultural offer of the institutions regardless of where they live in the world. However, even as innumerable professionals and institutions adopt new sources of income to counterbalance their critical monetary expenses “(...) digital platforms have not fully replaced revenue otherwise generated through physical transactions. In addition, large parts of the culture sector lack the digital connectivity, capacity, or opportunity to exploit digital or non-traditional revenue streams, and therefore struggled to make ends meet during the COVID-19 pandemic.” (UNESCO 2022, 28)

Consequently, the search for new sources of income through quicker digitalization brought both advantages and disadvantages according to the region or financial status: “Those with lower virtual literacy were penalized, usually old people or very young children/pupils” (Vecco et al. 2022, 6). While knowledge of digital tools was critical, higher education was also affected as “even with the online availability of research material, in some countries, researchers did not have strong internet connections to download data, or they could access only the

abstracts and not the full articles. [The] lack of E-resources both in research and in teaching made regular online activities very difficult. This impact was particularly high in less-developed areas of the globe” (Vecco et al. 2022, 6).

Another consequence was job losses due to the nature of employment in the cultural sector. Following the study on the economic deterioration, showcased in Figure 1, “the estimated US\$750 billion decline in the cultural and creative industries’ global GVA corresponds to upwards of 10 million job losses in the culture sector across the world in 2020” (UNESCO 2022, 28). It makes sense to relate the vulnerability of the cultural sector to the predominant self-employment and freelancer mode of work in the industry. In addition, according to UNESCO, “Covid-19 could have a regressive effect on gender equality, including in the culture sector” (2022, 29). Thus, gender-diverse and female groups of cultural professionals nowadays keep finding different thresholds to access equal job opportunities and good wages. For instance, “[a] 2020 study shows that women’s jobs are 19 percent more at risk than men’s jobs, as women are disproportionately represented in the sectors most affected by Covid-19, which includes the culture sector. While they make up 39 percent of global employment, women account for 54 percent of overall job losses” (ibid.). Likewise, due to the rescheduling of more than 50% of the artistic residences and the cancelation of 20% during the last 2 years (ibid) it has become evident that emerging cultural professionals have been equally affected by the emergence of the pandemic.

Thirdly, the cultural market has been disrupted, and just as a supply chain can be found in a retail company, a cultural value chain can be recognized in the cultural sector. The production, consumption, and distribution of cultural goods have been modified, for instance with the mentioned accelerated digitalization and innovation. Thus, the principal challenges for the cultural industry were born from the multiple health and distance restrictions imposed by the governments to contain the spread of the virus. The production of cultural goods like exhibitions, concerts, theater plays, conferences, or even movies involved “new production costs, including significant new expenses to cover hygiene equipment and venue control; the introduction of new safety protocols; production delays when key people contracted COVID-19 and had to self-

isolate; difficulties in mobilizing international talent; and shipping and logistical challenges to international cultural distribution and exchanges” (UNESCO 2022, 30).

Cultural professionals and consumers had to adapt to survive these operational measures driven by the uncertainty brought on by the pandemic. Proof of this was how the home consumption of culture was enhanced by the cancellations of events and the consequent adaptation of cultural institutions and professionals to the digital world. Nonetheless, “accessing cultural content from home through digital means also raised challenges for audiences, from lack of appropriate equipment, unreliable, unaffordable or non-existent internet connections, as well as other barriers, such as digital literacy and linguistic barriers” (UNESCO 2022, 31). For instance, today in 2023, the English language is predominant on the internet with 57.3% of all the content of the world, while the content in languages like Spanish, French, and German is only around 4.5% (W3Techs 2023).

Bearing in mind this, the modifications to the cultural value chain showcased by the acceleration of innovation and digitalization affected the instability of the professionals of the field and “reinforced deep-rooted patterns of gender and regional inequality” (UNESCO 2022, 31). Moreover, high travel restrictions and the costs of complying with the government's social and health distancing measures forced several institutions to stop working. This explained how “COVID-19 has slowed recent progress in increasing diversity and inclusion in the sector, radically affecting the conditions for a diversity of cultural expressions to thrive” (UNESCO 2022, 32). In other words, the production and consumption of cultural events were limited to new ways of distribution, for instance, the explosion of the digital, and thus to a certain type of cultural good that could be supplied exclusively to a certain type of audience. Additionally, the cancellation and postponement of numerous shows also hindered the evolution of the cultural chain of value.

### 3.3 Present: How is the cultural sector behaving after Covid-19?

After reviewing the main consequences of the pandemic on the cultural sector we must ask the following question: what is being done now to reconstruct the cultural industry?

Multiple studies have focused on the review of the economic effect of the pandemic on creative industries (Gnezdova, Osipov, and Hriptulov 2022). Likewise, within the scope of the pandemic, other articles analyzed crisis management specifically in Portuguese governance (Alves et al. 2022), the relationship of cultural work with the precarity of the creative economy (Comunian and England 2020) and the impact on cultural and creative institutions related to education and research (Vecco et al, 2022). Yet, this internship report emphasizes the significance of UNESCO's examination of the cultural sector's recovery following the Covid-19 pandemic (2022). In this document, the principal tendencies the cultural industry is applying to mitigate the consequences of the global health crisis are presented. These trends were identified through interviews with more than 40 cultural professionals along with the quantitative appraisal of investigations by Oxford Economics and HIS market and the "UNESCO tracker of government COVID-19 responses" (UNESCO 2022, 36).

According to this study (UNESCO 2022), a new shift towards the value chain has become evident in the current cultural landscape, a shift in which social impact is crucial. This development is essential in a post-pandemic world as it tries from the start to cover most of the consequences previously explained: "Building a new value proposition more heavily weighted towards the social impacts of culture may steer the sector towards more collective approaches to policy and investment, strengthening cooperation with Ministries and entities with mandates in areas such as education and health" (UNESCO 2022, 12). Furthermore, the transformative role of culture can serve to build a more sustainable inclusive, and empathetic society. As we have seen, the cultural ecosystem is quite active and the consumption, access, distribution, and production of goods have reshaped their common objectives in the wake of the pandemic. The priority is now given to the promotion of equal opportunities for everyone, regardless of region, race, or gender, with the aim of "nurturing the emergence of a diversity of cultural expressions" (ibid.)

The unstable working conditions that cultural workers have had become visible with the study of an egalitarian sector and the improvement of the social role in culture. Although numerous subsidies have been granted to cultural professionals, the remarkable percentage of self-employment and freelance work is closely correlated with poor employment conditions.

These conditions are determined by “existing inequalities in remuneration, access to social and economic benefits (for example, pensions, childcare, unemployment benefits and access to health care) and access to resources such as digital infrastructure or social capital.” (UNESCO 2022, 13) As a result, these inequalities show a worrying injustice compared to other sectors, as all these factors are essential to building a solid foundation for the future after a crisis.

It is due to this precariousness in the employment model and future conditions that the sense of community and collaboration has been growing in the sector (UNESCO 2022, 13). Cultural institutions have thrived with new types of collaborations between competitors, tech organizations, and governments, among others, fostering a “new sense of urgency and shared purpose” (UNESCO 2022, 13), triggered of course by the willingness to survive after the pandemic. The cultural community has grown and “not only re-energized sector solidarity but also reinforced a shared vision about the role and value of culture in society.” (ibid.) For instance, “[i]n Portugal, the Portuguese Society of Authors (SPA) provided a human resources team to help authors apply to support measures, asked municipalities for an advance of 40% of the value of the contracts for postponed shows and doubled the percentage of advance payment of royalties to music authors and publishers” (Vecco et al. 2022, 16). Therefore, a trend now noticeable and intertwined with the improvement of the social value of the sector is solidarity within the industry.

In the aftermath of the pandemic, the growing awareness of the social power of culture can be represented, first of all, by an increase in collaboration within the cultural sector. Additionally, although accelerated digitalization did not impact all regions of the world in the same way, it has also been very present as a tool to mitigate the consequences of the pandemic. It is particularly fair to say that the switch to digital frameworks has helped to alleviate the impact of the crisis in an economic matter. According to the International Confederation of Societies of Authors and Composers (CISAC) “[w]orldwide royalty collections for creators of music, audiovisual, art, drama and literary works fell by 9.9% in 2020, with losses amounting to more than €1 billion as a result of the global pandemic”(CISAC 2021). Thus, the reconstruction of the sector has started reshaping the chain of value: the consumption, access, distribution, production, and creation of cultural goods differ from pre-crisis models. The chain

of value must keep adjusting to match the pace of technology, in other words, the rules are constantly changing and so must the nature of the sector. UNESCO refers to this revitalization by stating “[t]his digital transformation, the pace and depth of which was amplified and accelerated by the pandemic, requires a more strategic approach that includes the development of appropriate governance models, involving a broad range of stakeholders such as Ministries of Culture, communication (or those with a portfolio on media and broadcasting), trade and industry (or those responsible for copyright regulation), private actors, civil society and other relevant agents, as well as regional players” (UNESCO 2022, 43). Consequently, it is worth considering the forward-looking proposals being made today to accelerate recovery from the pandemic.

### 3.5 Future: What to do to recover? Lessons from the pandemic

Disaster planning is based on proactivity, forecasting worst-case scenarios, and anticipating large losses. Nonetheless, in the words of Vecco et al, “[s]o far, no creative industries or creators were able to implement a pro-active strategy as the magnitude/impact of this pandemic was clearly unknowable.” (2022, 5) The hindsight of the crisis has allowed the sector and professionals to answer in a reactive way or to at least think about which conditions must improve to foster a recovery in the cultural sector. Thus, the text “Culture in Times of COVID-19: Resilience, Recovery and Revival” (UNESCO 2022) refers to these conditions and proposes a new strategy: the culture sector must create an “inclusive, diverse and sustainable cultural ecosystem” (49). These key strategies are shown in Figure 3 below:



Figure 3: Key strategies to create a sustainable cultural ecosystem (UNESCO 2022)

Some of the conditions that are a priority for the sector after Covid-19 are intertwined with the tendencies highlighted before. For instance, to ensure long-term sustainability it is necessary to change the precarious conditions of cultural workers. After all, in the future “[...] lessons from the pandemic could inspire a systematic sectoral transformation, including guaranteeing more stable working conditions; enhancing social and economic protections; ensuring fair remuneration; reducing mobility barriers; safeguarding freedom of artistic expression; and developing skills and career development opportunities” (UNESCO 2022, 13). The pandemic helped to grow awareness about the working conditions of cultural workers; hence, we need to create a more thoughtful and equal labor structure for cultural professionals to recover from the impact of the crisis. UNESCO suggests that this structure must be based on protecting the freedom of artistic expression within the construction of a support network that will decrease the existing thresholds for cultural improvement, further ensuring a better social security system (2022, 50).

The rapid digitalization of culture is not going to stop, so the sector needs to utilize the new technological advances to its benefit. The problems of access, inclusion, and segregation are palpable and because of these “interventions [it] will be required to help bridge the digital divide, not just in terms of internet access and infrastructure, but also in digital literacy and skills development, as well as significant gaps in income derived through digital technologies” (UNESCO 2022, 15). The cultural sector needs to harness technological progress and foster the diversity of cultural expressions. Yet, it is very difficult to embrace the innovation and digitalization peak without considering the legal framework. This proposal is a bit more difficult as in the cultural ecosystem the institutions are ruled by public policies and laws that also need to be improved.

Hence, an additional condition to recover from the pandemic, according to Figure 3, is the redesign of cultural policies in the search for the construction of cultural communities, a sector that grows and collaborates within its parts to protect the production of cultural goods. This is relevant to mention as “[p]articipatory policy development, implementation, and monitoring can play a pivotal role in accelerating the sector’s revival” (UNESCO 2022, 56). Numerous initiatives can trigger the interrelationship between public, governmental, and cultural, civil, and private areas: “these include providing open spaces for discussion, training in public policymaking, strategic and operational sectoral planning, broad consultations, feedback sessions at various stages in the policy process and joint-effort participatory implementation” (UNESCO 2022, 56). The proposal is not only segmented to create new ways of collaboration but also to strengthen the ones that already existed, integrating the inclusiveness and social cohesion of the first strategy. An example of this is the initiative “O Lugar da Cultura”<sup>29</sup>, organized by the Government of Portugal and the Secretary of State for Culture. In 2015, DGARTES promoted the conference and workshop cycle “Políticas Culturais Vivas – Problemáticas Atuais”<sup>30</sup> for this initiative, which addressed how today’s problems can be addressed with changes in the cultural policies fostering social cohesion.

---

<sup>29</sup> Place of culture - <http://olugardacultura.pt/>

<sup>30</sup> Living Cultural Policies - Current Issues. <https://www.dgartes.gov.pt/en/acao/200>

In addition, the pandemic's footprint also showed how neglected the database related to the reaction of cultural institutions after disasters was (UNESCO 2022, 53). The accelerated pace in technology, innovation, and digitalization can harness this opportunity as “[e]stablishing shared practices and platforms can assist data creation, collection, harmonization, and synthetization efforts across a broad set of stakeholders and help to support evidence-based decision-making” (UNESCO 2022, 14). Therefore, the cultural sector must be rebuilt with a focus on its long-term resilience through evidence-based support. If a crisis occurs again, there is a need for integrated systems that facilitate the mapping of the impacts on the sector. Moreover, this will further promote the exchange of expertise and know-how.

Finally, a strategy aimed at developing the value chain of the cultural sector is proposed. The conceptualization of the value of culture has had a drastic turn in the public eye during the last two years and UNESCO considered that “this presents an opportunity to reframe the strategic approach to culture, positioning culture and creativity as foundational to a sustainable ecosystem built on health and well-being, social cohesion, inclusion, and environmental responsibility.” (2022, 58). Therefore, from production and distribution to access and promotion, cultural goods are aligned as tools for emotional relief, human togetherness, and more than ever, sustainability. The latter is critical in a post-pandemic world, as the social power of culture can help reshape public policies to include culture in sustainable development. This was highlighted by Yarri Kamara (2022) in the UNESCO report “Re-Shaping Policies for Creativity. Addressing culture as a public good”. When Kamara refers to the integration of culture into sustainable development frameworks, she connects an untapped potential “[a]s the climate crisis and COVID-19 pandemic unfold, and countries across the world grapple with rising social inequalities, conflicts, and migratory flows, a renewed emphasis is being placed on culture for policy action” (Kamara 2022, 211). Additionally, the 2030 Agenda for Sustainable Development can be related with the cultural sector within at least 17 different SDGs “(...) reflecting the economic, social and environmental dimensions of sustainability (people, planet and prosperity), as well as its two critical conditions (peace and partnerships)” (UNESCO 2019, 12).

In the aftermath of the global pandemic crisis, UNESCO proposes the implementation of these strategies, to envision a recovery of the sector and to correct previous inequalities. The cultural ecosystem is composed of different stakeholders and a more integral collaboration between all parties sheds light on the possibility of revitalization after a crisis. Because of this, it is important to emphasize what the role of culture is in sustainability and how it has changed because of the pandemic. To do so, we will first analyze the context of the country where our main case study is located, namely Portugal.

### 3.6 Cultural Policies and Statistics: Covid-19 in Portugal

To analyze the structural weaknesses that the Covid-19 pandemic exacerbated, it is necessary to examine the governance framework that embodied the crisis and the challenges faced by cultural workers. Thus, in the words of Garcia et al., cultural policies are the representation of the regulatory role of the state in the cultural sector (2016, 5). Every governmental program that aims to promote, help, protect, and support cultural activities in any range of artistic expressions and diversity can be considered a cultural policy. For instance, a hypothetical scholarship granted by the state to Portuguese artists between 18 and 26 years of age to study theater in Lisbon, due to the consequences of the pandemic and climate disasters that have occurred in recent last years, can be considered a cultural policy.

Likewise, we cannot forget that the arrival of the pandemic covid-19 has been intertwined with the rise of culture as the 4<sup>th</sup> pillar of sustainability. In the words of Professor Antonio Costa Silva (2021) in the report “Visão Estratégica para o Plano de Recuperação Económica de Portugal 2020”<sup>31</sup> studying the reaction of the government is relevant as “the national response involves the strategic recognition of the opportunities latent in adversity, valuing sustainable the potential of our territory for economic growth and job creation.” (4)<sup>32</sup> Hence, an overview of the response of the government is necessary to understand the present and imagine a sustainable future after the pandemic, one where the social, economic, ecological live together through culture. For this purpose, the main set of needs demanded by the cultural

---

<sup>31</sup> Strategic Vision for the Portuguese Economic Recovery Plan 2020-20300

<sup>32</sup> All quotes in this report referring to Silva (2021) were translated by me.

workers when the pandemic started in 2020 and the support measures made by the government in July 2021 is going to be presented. In addition, to understand the importance of cultural planning, it is important to know who is being directly impacted by the crisis in the sector and how the sector has evolved. For this reason, statistics from the latest Instituto Nacional de Estatísticas [National Institute of Statistics] (INE) report will be presented to illustrate the situation of the sector after the pandemic (INE 2022).

### 3.6.1 Demands of the Sector

In the quest to recognize the impact of the pandemic and call for appropriate measures and actions by the government, several groups of cultural workers raised their voices through various initiatives. In 2020, groups like the Sindicato dos Trabalhadores de Espectáculos, do Audiovisual e dos Músicos (Cena-STE), Sociedade Portuguesa de Autores (SPA), Cooperativa Gestão dos Direitos dos Artistas (GDA) and Associação de Gestão de Direitos de Produtores Fonográficos (Audiogest) contacted the Ministry of Culture to assess their work situation (Cunha et al., 2021)<sup>33</sup>. These groups redacted multiple reports, manifestos, and letters to ask for the action of the government, some of them were: “Manifesto em Defesa de um Presente com Futuro” (Manifesto in Defense of a Present with a Future), “Os Invisíveis da Cultura” (The Invisibles of Culture) and “Unidos pelo Presente e Futuro da Cultura em Portugal” (United for the Present and Future of Culture in Portugal). Movements like SOS.ARTE.PT<sup>34</sup>, with more than five hundred participants, were created to express the concerns of cultural professionals regarding the future of the sector. Some of the ways in which the SOS.ARTE.PT movement did this was by holding online exhibitions such as “100 dias de quarentena” (One hundred days of quarantine) and platforms like “Bolsa de Ateliês 3.6.9” that support the offering of studies at no cost. Another platform was created by the name of “Convergência pela Cultura” which aimed to gather all the problems and concerns that the pandemic brought for the cultural workers. All these manifestos and letters expressed different concerns and demands by different cultural movements and groups. In the words of Cunha et al. (2021, 15), we can divide and summarize the worries of the sector into two categories: those who wanted to reform the sector, meaning to

---

<sup>33</sup> All quotes in this report referring to Cunha (2021) were translated by me.

<sup>34</sup> Portuguese Association to Support Visual Artists in Times Of Crisis. <https://sosartep.blogspot.com/>

change it, and those who were focused on the sector’s recovery. Table 2 summarizes the type of concerns raised by cultural workers and the measures they proposed to mitigate the impact of the global health crisis:

Type of Claims	Main measures proposed/implemented
Recovery Measures	Regulation to guide the reopening of spaces
	Guarantee procedures for proper work
	Coverage of a percentage of the shutdown of activities
	Creation of a “culture card” to encourage monthly consumption of culture and shows
	Establishment of funds for the acquisition of works
	Create a fund for emergencies/increase the value of the lines of support for projects cultural
	Create an emergency fund/increase the value of the lines of support for cultural projects
	Financial reinforcement of the institutions
	Temporary offer of studios for artists, at no cost
	Supervision of commercial activity
	Creation of networks of cooperation in specific areas
Reform Measures	Increase the index value of the supports social/tax relief and an exemption/Reduction of social security obligations
	Increase in values earmarked for the support of secure wages
	Creation of a solidarity fund to help intermittent worker’s culture
	Creation of Scholarships for artistic creation
	Elaboration of an adequate legislative framework for the sector
	Copyright review and adaptation to digital media
	Existence/renewal of contracts of projects with public grants
	Exhaustive mapping of the existing cultural network to diagnose specific needs of regions or communities
Analyze the shortage situation experienced by the sector	
Endow Culture with, at least, 1% of the State Budget	

Table 2: Demands of the cultural sector during the pandemic-Adapted from (Cunha et al. 2021, 16)

In general, on the one hand, the Portuguese cultural sector demanded the creation of emergency funds to cover losses from canceled shows and to encourage the acquisition of works.

Demands for recovery of the sector revolved around proposals to guarantee stable conditions for cultural professionals to continue working, such as studios for artists and the creation of collaborative networks. On the other hand, cultural workers also called for structural change in the sector in the wake of the pandemic. Thus, reform measures were based on proactive legislative implications, such as exemption from taxes and social charges. In addition, the call for the creation of scholarships, the renewal of contracts with public subsidies, and the mapping of the cultural network were not omitted.

### 3.6.2 Cultural policies implemented during and after COVID-19

Several demands from cultural workers are interlinked with the consequences of the pandemic already discussed in this dissertation. An example of this is provided by the study "The Profile of the Author in Portugal" (Seixas, Dias, and Subtil 2018) in which a survey was conducted with the Portuguese Society of Authors (SPA) to know about the main professional concerns of the Portuguese cultural authors. Here we can see how the lack of grassroots structures and professional statutes that protect the industry can be directly related to the growing awareness of the precarious work and social structure that cultural professionals have had up to now (UNESCO 2022). Other investigations like "Covid-19's Impacts on the Portuguese Cultural Sector"<sup>35</sup> (Gama 2020) remark again on the liability of the pandemic in the growing vulnerability of the sector, as a lot of professionals lost their jobs and were working as freelancers. Likewise, this investigation highlighted the positive repercussions as well that could have resulted from the measures adopted, such as an increase in partnerships and sectorial collaboration. Thus, "the adaptation of cultural supply, associated with confinement, whether voluntary or compulsory, were two of the reasons why there have also been positive impacts of COVID-19 on the Portuguese cultural sector - in addition to a natural increase in the dynamics and cultural offer and consumption associated with online platforms, there has been a historic increase in television audiences." (Gama 2020, 184). This is also linked to the analysis done in the previous section on how digital acceleration brought challenges but also advantages. Nevertheless, as Cunha et al. declare in their text, "within the framework of the impacts of the crisis caused by the pandemic, the measures adopted by the government were taken without an

---

<sup>35</sup> Translation: Impactos da Covid-19 no setor cultural português (Gama 2020)

effective dialogue, proving to be not only insufficient and late but also unable to respond to what is identified by these agents as the main weaknesses of the sector, namely, the lack of updated knowledge about this reality and how it manifests itself in the territory” (2020, 19). It is for this reason and due to the various demands and concerns of the cultural professionals who sought to mitigate the numerous consequences of the pandemic, that the government was forced to act and adopt the Programa de Estabilização Económica e Social -PEES<sup>36</sup> (Governo Da República Portuguesa 2020).

The program PEES gathers the economic and social stabilization measures proposed by the government to mitigate the impact of the Covid-19 pandemic. This response is formulated in the program while never omitting the type of institutional changes that are needed to streamline the actions of the public administration (Governo Da República Portuguesa 2020, 2)<sup>37</sup>. Therefore, the PEES is based on 4 axes: “first axis related to maintaining employment and the progressive recovery of economic activity; a second axis incident on issues of social nature and income support for people, especially those who were most affected by the economic consequences of the pandemic; a third axis focused on support for companies; and, finally, an axis of [the] institutional matrix” (ibid.). For the effects of this report, we will refer only to the measures proposed for Culture (Governo Da República Portuguesa 2020, 25). Figure 3 presents a summary of the principal support lines proposed for the cultural sector:

---

<sup>36</sup> Economic and social stabilization program

<sup>37</sup> All quotes in this report referring to Governo Da República Portuguesa (2020) were translated by me.

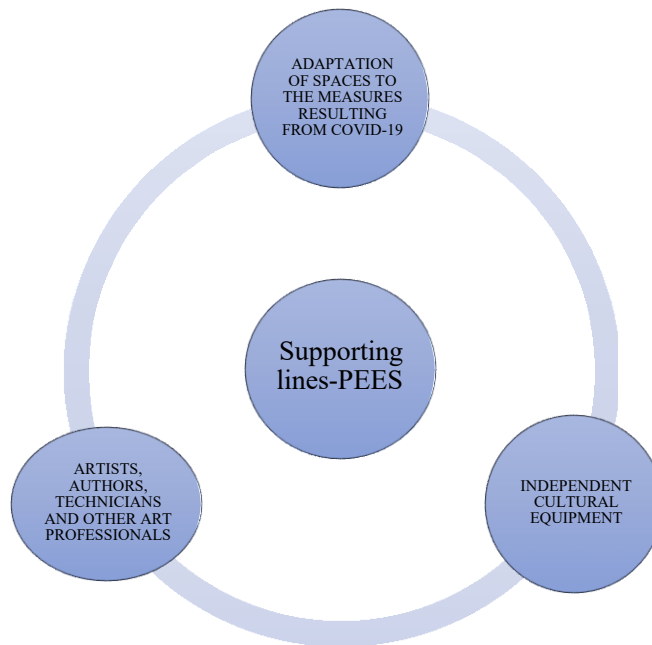


Figure 4: Support lines given by the Economic and Social Stabilization Program (Governo Da República Portuguesa 2020).

The first support line was the adaptation of the buildings and spaces to the measures and health restrictions resulting from the pandemic. As was discussed, some restrictions that the cultural institutions had to adopt in their daily lives were social distancing, limits in the capacities of the spaces, and sanitary disinfection points. The amount allocated in 2020 for this was 750 thousand euros with a maximum amount per institution of two thousand euros (Governo Da República Portuguesa 2020, 25). Subsequently, the line of support for independent and cultural facilities was launched, which focused on assisting non-commercial independent cultural centers such as theaters, independent cinemas, movie theaters, and cultural auditoriums (Governo Da República Portuguesa 2020, 26). The amount allocated for this measure was three million euros (ibid.). The third measure was oriented as a line of social support to artists, authors, technicians, art professionals, and those who had already applied for or received a subsidy under decree-law N10A-2020 (Cunha et al 2021, 12). The total amount allocated for this was 34.3 million euros.

During the first half of 2021, the government communicated different deconfinement plans (Plano de desconfinamento) based on the percentage of vaccinated people. These plans

were intended to slowly lift restrictions and encourage a return to a normal routine in the city without underestimating the danger of the pandemic. Thus, in July 2021, a series of measures to support the cultural sector was communicated, which gave an encouraging outlook for the future. A notable improvement came with the program “Garantir Cultura” whose objective was “to mitigate the impacts of the pandemic crisis on the cultural sector and stimulate the gradual resumption of its activity, allowing the remuneration of artistic and technical work. This program supports artistic creation or programming activities, to be carried out in physical or digital formats and contexts” (Cultura Portugal 2021)<sup>38</sup>. The money allocated for the program was 42 million euros divided into two categories, artistic non-commercial entities (12 million) and business industries (30 million) (Cultura Portugal 2021). Additionally, the nonprofessional artistic structures received a subsidy of “1.1 million€ (with a reinforcement of 700,000€) via the Regional Directorates of Culture” (Covid-19 estamos ON 2021)<sup>39</sup>. Likewise, important organizations such as DGARTES<sup>40</sup> received 35 million euros assigned to sustained financial support (ibid.). Other cultural expressions like cinema and the audiovisual received an “extraordinary reinforcement of the 2020 financial support programs for film and audiovisual production and festivals, whose processes are still underway, with 1.440M€” (ibid.).

In November 2021 the Decree-law (Decreto-Lei) N105/2021 was approved, which implemented the New Statute for Professionals in the Cultural Area<sup>41</sup>. This statute was created to support the professionals in the cultural sector in case of emergency such as “illness, parenthood, unemployment, disability, and old age (...) It is in this context that a statute for cultural professionals that is complete, balanced and contributes to the creation of good working conditions for all professionals working in this sector is justified, providing them with both a set of rules regulating their professional activity and a social protection regime that supports them in all eventualities” (Diário da República 2021). Thus, in the last stage of the Covid-19 pandemic, following the demands of cultural professionals, and the deconfinement and

---

<sup>38</sup> All quotes in this report referring to Cultura Portugal (2021) were translated by me.

<sup>39</sup> All quotes in this report referring to Covid estamos ON (2021) were translated by me.

<sup>40</sup> “Direção-Geral das Artes is an agency of the Ministry of Culture of the Portuguese Republic whose mission is to coordinate and implement policies to support the arts in Portugal, with the priority of promoting and qualifying artistic creation, as well as ensuring the universality of its enjoyment.” (DGARTES n.d.)

<sup>41</sup> Novo estatuto para profissionais da cultura

vaccination plans in place, a consequence of the pandemic analyzed by UNESCO also caught the attention of the government. The awareness of the precarious social structure that cultural professionals must face daily begins to be objectified with these cultural policies and it is by questioning how the sector has reacted since then that we can analyze whether these measures were effective or not.

### 3.6.3 Statistics Post-pandemic in Portugal

Considering that our case study, Culturgest, is a multidisciplinary institution that produces events in different disciplines like theater, cinema, concerts, exhibitions, and conferences, it is convenient to study the evolution of these types of artistic shows after the pandemic in Portugal. Therefore, thanks to the data provided by the INE throughout the development of the dissertation, we will analyze the transition of the cultural sector from controlled mobility, year 2020, to one more flexible without pandemic constraints, year 2021.

The latest report of the INE on December 15, 2022, summarizes the principal changes in the cultural sector in Portugal during 2021. Analyzing this year is very important as it was the time after the most critical stage of the pandemic in the country and it was when the deconfinement plans were carried out. The year 2020 was full of mobility restrictions, sanitary measures, canceled shows and events, and increased use of the internet due to the lockdowns. However, it should be highlighted that after 10 years the cultural sector in Portugal obtained the highest employment rate since 2011. By the end of 2021, cultural employment represented about 4% of the country's economy, with 187,700 cultural workers (INE 2022, 1). This translates, compared to the previous year, into a 4.5% improvement in the average gross monthly remuneration per employee in cultural activities (4), a 6% increase in the number of cultural enterprises, and a 14.1% increase in turnover (3).

Additionally, the INE (2022) also highlights through this report the development of different artistic expressions in the sector. In the case of museums, Figure 4 presents the number of visitors Portugal had from 2017 to 2021. With a total of 7.5 million visitors, the rate of visits increased for 2021 by approximately 31%, 1.8 million visitors more compared to the previous year 2020 (5.8M) (INE 2022, 6). This data is very encouraging, since during the pandemic, from 2019 to 2020, museums in Portugal suffered a decline of more than ten thousand visitors.

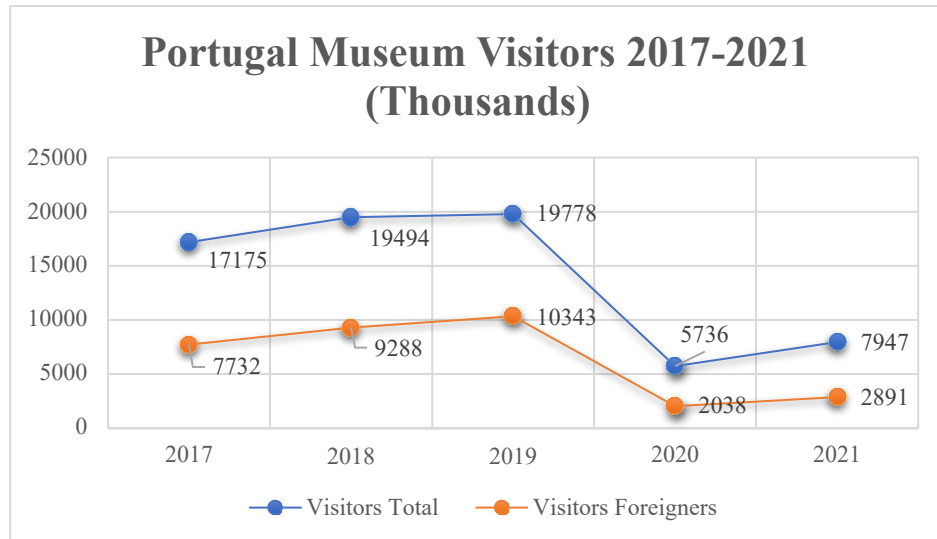


Figure 5: Portugal Museum Visitors 2017-2021 – Adapted from (INE 2022)

Regarding audiovisual disciplines, such as cinema, the INE (2022) summarizes in the report the data from ICA - Instituto de Cinema e do Audiovisual. With more than 330 thousand screenings and 5 million visitors the cinematographic discipline generated 30.6 million euros in ticket sales during 2021 (INE 2022, 10). On the other hand, the INE conducted a very complete study on the development of the audiences in live events such as concerts, theaters, dance shows, and different interdisciplinary and multidisciplinary projects.

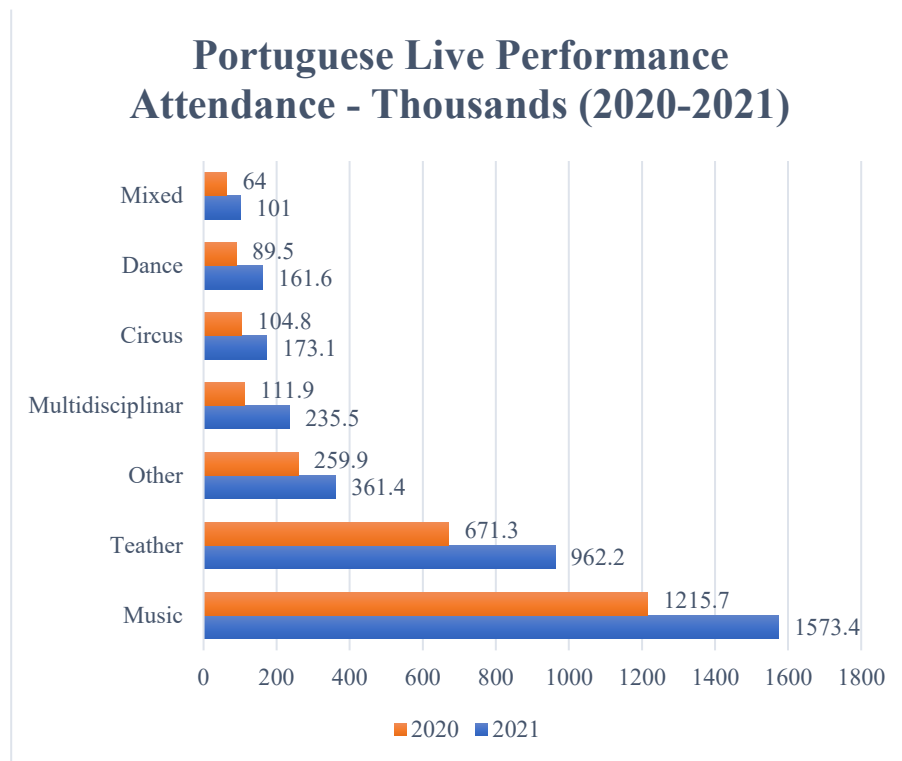


Figure 6: Portuguese Live Performance Viewers 2020-2021 – Adapted from (INE 2022, 12)

In Figure 6, it is possible to highlight how all the live-type shows covered by the INE report increased during 2021. With 24,469 live shows and more than 3.6 million event attendees, there was a perceived improvement of approximately 42% in audience figures and 12% in box office profits (INE 2022, 11). For example, concerning 2020, theaters presented a growth of more than 40% in their audience and economic benefit with more than 2.4M in ticket sales. Finally, it is relevant to talk about the transition of the money allocated by municipalities to the cultural sector. According to the INE (2022), "the expenditure of local councils on cultural and creative activities increased by 4.5%" (13). Therefore, we can see how culture is slowly recovering and although the numbers of visitors and money increased in recent years, they were below those recorded in the pre-pandemic years. This means that there is still a long way to go for the sector and cultural professionals; however, it is now clear what a resilient and sustainable role culture has had and how it can benefit society in times of uncertainty and emergency.

## **PART 2: Analysis of Case study**

### **4. Cultural Programming in Culturgest**

Little academical research, such as dissertations, reports, or papers/articles, particularly in Portugal, have studied Culturgest. The topics of investigation range from the study of organizational communication strategies (Anastácio 2019) to the analysis of participation projects such as “The Participatory Youth Program: We apologize for the inconvenience caused – Culturgest” (Pinto 2017), and the analysis of how to create, produce and program a performative art festival (Sousa 2022). Thus, finding literature on the institution’s cultural programming has proven to be rather difficult. However, some UCP alumni did internships at Culturgest and provided insight into the organization's internal structure. For instance, Maria Carvalho (2020) cataloged Culturgest as a blend between a “museum, academia, community center and enterprise” (27). This categorization is relevant as in a very limited but existent state of the art regarding Culturgest, Carvalho’s research occupies an especially important reference for my dissertation. In addition, I had the opportunity to work with her at Culturgest, as she was covering a maternity leave during my internship there. Before she did her internship at Culturgest in 2019, which did not allow her to cover the effects of the Covid-19 pandemic, how the institution reacted because of it, and how cultural programming was affected. Consequently, there is still a gap that this dissertation aims to complete.

Therefore, the following subchapters analyze how cultural programming was affected in Lisbon’s cultural landscape after Covid-19. Studying this will reveal the importance of culture in building a sustainable present and future. Firstly, I focus on the main case study of this thesis and the institution where I did my curricular internship, Culturgest. I delve into the factors that determine cultural programming at the institution. I investigate four particular events that Culturgest curated and organized between September 2021 and July 2022, which I believe will illustrate the institution’s mission and new programming agenda. I attempt to tackle the following questions, among others: what was the purpose of producing such events after the pandemic? Did the programming of cultural events at Culturgest change after the crisis? Next, I undertake a comparison between Culturgest and a smaller Lisbon cultural institution - smaller

in the sense of not having the financial backing, legacy, or facilities of Culturgest. As indicated in the introduction, the institution chosen for this was Carpintarias de São Lázaro - Centro Cultural (CSL). I will explain why I chose CSL and how it relates to Culturgest and my research. The influence that the Covid-19 pandemic has exerted on the nature of cultural programming has not only been felt by institutions like Culturgest but also by other types of cultural agents in the city. The chapter concludes with a summary of the main repercussions of the Covid-19 pandemic and how the sector did or did not adapt to it.

According to Deputter, the programming of an institution is influenced by several aspects: “the profile of the institutions, the infrastructure of the building, the quality and, therefore, the context that you as a programmer and your institution are living”<sup>42</sup>; all this without excluding the money available for programming. In the words of the artistic director, when it comes to programming culture,

(...) how you see the role of your [institution] in society, at least for me, is important, because I feel that art is much more than entertainment. I think it is a way of dealing with the world, of understanding the world we live in, and [being responsible for] changing it. It is a way of seeing the [cultural] world different from all other[s] (...) And that I think opens our minds, opens our vision, and makes us at least think about [aspects] that we would normally take for granted. That part is also very important to me when I am trying to do a program.

Bearing in mind this statement, I propose to develop the aspects that are emphasized by the artistic director. As explained above, Culturgest has a strategic location and a privileged infrastructure (it has a small theater, conference rooms, a large auditorium, and a gallery). But how does the institution fund its cultural programming? Being the foundation of a state-owned bank such as Caixa Geral de Depositos (CGD) restricts the institution’s freedom, to an extent, as it cannot apply for any funds from a public authority. Therefore, when asked about Culturgest’s financial backbone, Deputter described the reliance on two branches. First, the support provided by the CGD bank as “they give every year 2.8 million euros to go to Culturgest (...) at the beginning, there was more money, but then came the [2010 economic crisis], where

---

<sup>42</sup> Interview Mark Deputter

it was reduced by nearly four and a half million”. On the other hand, he mentioned “the partnerships and participation in the European Union’s Creative Europe Program,” subventions that Deputter brought as an alternative when he took on his role in 2018. In his words, this program was created more than 20 years ago to “[...] support the internationalization of the art scene, and the international collaboration of artists, promoters, curators, and so on. To receive money from those funds, you have to create a kind of consortium of European partners.”

In 2022 Culturgest was part of two joint efforts of European cultural institutions and international projects: Create to Connect, Create to Impact (CTC-CTI) and Art, Climate, Transition (ACT). The first project consisted of a series of cultural initiatives (from new performances to research and participation projects) that “further the aesthetic, political and social impact of contemporary creation in various art forms” (Culturgest 2020). The CTC-CTI partnership consists of fifteen institutions and researchers that acknowledge the necessity of the sector to:

(...) respond to the crisis, especially to neuralgic points of the disengagement of citizens in the public sphere, to the disintegration of participation in public matters, and to the diminishing sense of community. Especially contemporary performing art with its direct interaction between artists and audience has [the] potential to create a sense of community and conditions in which searching for new alternatives, giving voice to the ones that do not have it or opening opportunities to participate in the matters of [the] public is possible. (Create to Connect n.d.)

On the other hand, the European cooperation project ACT consisted of the cooperation of ten cultural entities that “evolved around raising awareness on the climate crisis and presenting the arts as a strong designer of possible futures. Social awareness and citizen action on these issues recently saw an enormous increase in intensity and spread” (ACT n.d.). There are more cooperative projects Culturgest could have applied to, but the decision to be part of those mentioned is, according to the artistic director, “because they have a lot to do with what I could call [Culturgest’s] political agenda, the things that we do because we believe that art has something to say.” Therefore, we can say that Culturgest trusts its cultural programming in its

values, in the search for a way to build a better society through art, influencing different frameworks such as the political, social, and ecological.

Moreover, the nature of Culturgest 's cultural programming is structured on a cyclical and long-term basis. This means, on the one hand, that many of the events programmed at Culturgest are booked months or even years in advance. This is due to the size of the companies with which the institution works and the size of the venues available to them (auditorium or gallery). Besides, the institution does not ignore the predominant nature of self-employment in the sector. In the interview conducted with Deputter he stated that “because we [Culturgest] work in an artistic world, where many people work freelance if you have a theatre company, and you want to hire ten actors, you need to be quick to get them together. Otherwise, one [actor] will be playing in one place and the other one in another and so on.” During my internship in 2022, events were being programmed for 2023 and even 2024, up to two years in advance. When asked about the reasons for this, he highlighted the responsibility that the institution also has in bringing safety to the artist, which means protection in artistic creation linked to monetary security. In the words of the director, “(...) this far ahead programming, is necessary because the artists themselves need this kind of provision. If we co-produce a piece, it is good that the artist knows now that we will give them money for something that will be premiered a year, or even a year and a half from now”<sup>43</sup>. On the other hand, the institution’s programming is designed to interconnect different types of cultural events through related themes over a period. For instance, the season 2021-2022 featured the performance *WILD (Selvagem)* by Marco Martins, the conference *Hacking the Mask (Hackeando a Mascara)* by Alexander Gerner, Charles Fréger, Dieter Mersch and also Marco Martins, and the online concert *Selfie Face Filter (New Rituals, New Masks)* by the multidisciplinary artist Carincur. All of them had a common theme: masks - their multiple representations in today’s society and their relationship with nature and technology. Likewise, with its cyclical programming, Culturgest addresses the symbolic significance of the period in which Portuguese society lived. In the case of masks, the institution connotes the protection and social interaction shaped by the pandemic.

---

<sup>43</sup> Reference to cyclical programming - Interview with Deputter

Before delving into the programming of the institution, it is worth making certain distinctions. At the beginning of my internship, I was confused about the responsibilities of the production area and whether I would have curatorial duties. Thus, we should consider the relevance of cultural programming is also highlighted in its difference from other practices. In conversations with Bruno Marchand, visual arts programmer at Culturgest, the distinction between a curator and a cultural programmer was stressed as follows:

To program is different from curating. When you are focusing on programming, you are delivering an idea of what needs to be seen now, in this type of institution. So, you have a background, which is the institution. You have a context, which is, the time, the era, let's say the space where you are working, the geography, sort of public that you have. Also, the financial capabilities that the institution has or does not have, so programming is working with this to create, let's say, an idea of a succession of events that reflect on how you perceive the reality of the institution and what its public can benefit from. (...) Curating is for me, being responsible for the experience someone has, whenever they go to see a show, it's a very complex thing ... it starts before you go into the show and it ends, probably never end (...) I separate, you know, artistic fruition from exhibition experience, although, of course, one is inside the other.<sup>44</sup>

By contrast, Beatriz Sosa (2022), who worked on the Culturgest participation team during the 2021-2022 season, gives us a frame of reference to talk about what differentiates a producer from a cultural programmer. As explained in my internship plan, the cultural producer follows the entire process in the execution of a show, with the hiring of creative and technical elements involved in the project, execution of work plans such as rehearsal planning, staging, finding flights, catering, accommodation, payments to suppliers, and diverse legal matters. While according to Sousa, the cultural programmer is the one “[...] who creates and designs a programmatic line to be presented, attracting artists, shows, and activities to be produced and creating synergies with other institutions, where can find lines of funding to validate the line of programming” (2022, 85). Both are mediators in different moments of cultural performances, one between the institution, the artists, and the audience (the cultural programmer); and the other

---

<sup>44</sup> Interview with Bruno Marchand

between the administrative tasks to be conducted for the performance and the execution of the same (2022, 69)

Consequently, a cultural programmer coordinates the artists and shows to be presented in the institution according to the economic muscle they have, the context of the city and community, the infrastructure they have, and their own identity. Generally, this entails many responsibilities in the urban setting that bring to light the construction of a better society. Culturgest's responsibility as a cultural institution goes beyond the promotion of the Portuguese language. In the words of Loach, Rowley, and Griffiths (2017) the responsibilities assumed by a cultural institution are "[...] far more complex than simply preserving cultural heritage for posterity" (188). Indeed cultural centers, galleries, museums, concert halls, and cinemas, as Janes and Conaty (2006) declare, "[...] have a greater responsibility to society than simply preserving and interpreting cultural artifacts, and should play an active role in improving society by working to address contemporary issues and using their expertise to make a positive difference to their communities" (as quoted in Loach, Rowley, and Griffiths 2017, 188). Hence, the idea of this analysis is to assess whether cultural programming at Culturgest has changed at all after the Covid-19 pandemic.

As such, although it may not be obvious at first glance, the pandemic brought some benefits and influenced the way cultural programming is now conducted at Culturgest. The relationship between galleries, auditoriums, and different premises of the institution involves "[...] a role of [a] social center which necessitates action around empathy, community building, and cohesion, potentially making them places of human development and democratic incentive" (Carvalho 2020, 7). Authors like Tony Bennet vindicate culture as political and refer in numerous ways to the role of community responsibility and governmentality it undertakes (Bennet 1992). Thus, the pandemic brought with it a series of opportunities to reinvent cultural programming and give more meaning to the programmed agenda. This is with the idea of having a greater impact on communities, on the daily life of the society around us, and on the construction of better human beings. Therefore, the cases explained below are four different events that show the political, social, inclusive, and sustainable role that Culturgest has in assuming a transformative role for society with its programming.

#### 4.1 The Goldberg Variations, BWV 988

As one of the references for contemporary cultural programming in Portugal, Culturgest maintains a good relationship with diverse institutions, organizations, and renowned national and international artists. Deputter has a long-standing relationship with the majority of them, particularly in the performative arts spectrum due to his extensive experience as a cultural programmer and artistic director. This has allowed Culturgest to produce events with foreign and local artists, work through partnerships and project itself once again as a house of the world, referring to international and national programming. One of these collaborations is linked to the Belgian dance company Rosas, founded by choreographer Anne Teresa De Keersmaeker in 1982. The aim of the company “[...] is to lead choreographic art towards an act of writing movement in space and time, by associating other compositional forces such as music, geometry, visual or textual arts.” (Rosas n.d.).

Thus, the company usually builds a performance between iconic pieces of music and De Keersmaeker’s choreography. On March 3 and 4, 2022, De Keersmaeker was invited to perform at Culturgest, with the pianist Pavel Kolesnikov, in the show *The Goldberg Variations, BWV 988*. I attended that performance, supporting the production team in welcoming the audience into the auditorium. At the entrance of the building, I conducted a survey before the show began about how people had found out about the event and whether they were interested in being notified of similar shows in the future through the institution’s newsletter. The show was a dance solo performed by De Keersmaeker to commemorate her sixtieth birthday, while Kolesnikov interpreted Bach’s composition through “an aria, thirty variations on the basic theme of the aria, and finally a da capo” (Laermans 2021). Normally, Kolesnikov alternates with Alain Franco on piano for this show, which gives the performance a vibrant dynamic and vitality to the audience’s experience. When Kolesnikov plays the music live, he differs from Franco by being more intimate in the eyes of the audience, “[h]e interprets and personalizes: as well as virtuosity, he plays with a personal touch” (ibid.). In his review of the show, Laermans also stated how “[h]is pianissimo, which tends towards the lyrical, mitigates Bach’s strict formalism and lends the music an inward, subjective dimension” (ibid.). Franco, in contrast, is more direct, playing “the notes very assertively, without trying to suggest a subtext” (ibid.).

Culturgest's decision to present De Keersmaeker's show was not spontaneous. As mentioned earlier, the institution builds a good relationship with the artists, and this allowed De Keersmaeker to present her fourth act under Deputter's direction. She had previously presented *The Six Brandenburg Concerts* in 2018 with music also by Johan Sebastian Bach performed by Amandine Beyer and the B'Rock Orchestra; *Love Supreme* in 2020, with Salva Sanchis commemorating John Coltrane, and *Suites for Cello by Bach* in January 2020. The latter and *The Goldberg Variations, BWV 988* were part of a collaboration with Fundação Calouste Gulbenkian (FCG) as the choreographer also planned to present her adaptation of Bach's pieces there during the same months, January, and March.

Bach's music has accompanied the artist since the beginning of her career at Culturgest, as his music "seems to offer Anne Teresa De Keersmaeker dialogical material: an uninterrupted dialogue, an address to which she returns each time a problem (formal or existential) requires resolution. Dance poses questions to music – about time, structure, rhythm – to which each Bach work provides an answer – always the same, always different. And the music in return poses questions that the dance tries to answer – setting milestones, marking landmarks"<sup>45</sup> (Amalvi 2020). Culture is used by her as a social discourse that tries to solve the contingent problems we all face, and that tries to answer what our role is in the uncertainty of changing times. In his critique, Laermans highlights: "[t]his is the crux of the performance: past and present cross paths within an autonomously moving body that steadfastly embraces an uncertain future, without melancholy or sentimentality" (2021). At the time *The Goldberg Variations, BWV 988* was presented at Culturgest, the war between Russia and Ukraine was opening the way to an unsettling future. Hence, after the performance was over, De Keersmaeker addressed the situation in a sense of protest. She drew the attention of six hundred spectators who sold out the hall, asking them not to be agents of hatred, but to believe in culture, education, and the arts. The performance was political and allowed the audience to go home with a reflection through the artistic experience.

Thus, under Laermans' interpretation of De Keersmaeker's performance: *The Goldberg Variations, BWV 988* treats art (music, dance) as a form of life "[...] in which working on an

---

<sup>45</sup> My translation

oeuvre and working on oneself coincide perfectly” (2021). The choreographer worked on this piece as a show of self-reflection and memory of how her career has developed, but also as a reminder of the power that a single person can have to impact and provoke change in the world. Her work began as an improvisation, but “[...] together with the rhythmic breathing, the music functions as a connecting syntax for the self-contained actions. Movement becomes dance through the musicalization of the body” (ibid).

Besides this, De Keersmaeker was part of an innovative cycle created by Culturgest in response to the health and lockdown measures imposed by the government following the Covid-19 pandemic. This cycle was called *A House Full of World (Uma Casa Cheia de Mundo)* and took place from March 27 to July 23, 2020. Referring to the uncertainty experienced by the pandemic, Culturgest announced the event with the following statement: “The last few weeks have been strange for everyone. Culturgest is closed and everything has gone silent. Since March 12th, our team has been working from home, imagining how to stay close. Until May 19th, we will see more of the future through the past, provoke new conversations, watch shows, listen to conferences, [and] discover exhibitions. Each week we launch a different proposal in streaming or live that can be seen later”<sup>46</sup> (Culturgest 2020b)

De Keersmaeker participated in *A House Full of World* until April 30, 2020, celebrating International Dance Day, with the broadcast on Facebook and YouTube of her show “Cesena”. This performance was a collaboration between Rosas and Björn Schmelzer that was presented live at the Alcantara Festival in 2012 earning the artist the “Grand Prix de la Danse De Montréal”<sup>47</sup>. This initiative showcased Culturgest’s interest in creating a sense of community with its audience when the restrictions of the Covid-19 pandemic shook the way we live, consume, and produce culture. It is an example of how an institution can rebuild itself in search of survival, trying to provide an alternative to a society faced with a situation over which it has no control.

---

<sup>46</sup> All quotes in this report referring to Culturgest (2020b) were translated by me.

<sup>47</sup> Prize given to artists, collectives, and companies to honor exceptional contributions to dance to promote Montreal as a dance center of creation and performance. \$25,000 grant. <http://prixdeladanse.com/en/prizes/>



Figure 7: The Goldberg Variations, BWV 988 Access on 11/20/January from <https://www.rosas.be/en/productions/760-the-goldberg-variations-bwv-988>

## 4.2 Mostra Ampla Film Festival

“*AMPLA - Mostra de Cinema*” (*Mostra Ampla Film Festival*) took place over two weekends at the end of March and the beginning of April 2022. Culturgest produced, in association with Duplacena<sup>48</sup>, from the 25<sup>th</sup> to the 27<sup>th</sup> of March and from the 1<sup>st</sup> to the 3<sup>rd</sup> of April the first edition of a film festival focusing on accessibility for people with visual, hearing, cognitive, and physical impairments. The idea to program this event was simple: the film festival aimed to be a unique “opportunity to experience the best Portuguese and international cinema, from short to feature films, from documentaries to horror movies, not forgetting sessions dedicated to younger audiences” (Culturgest 2022a). Thus, the winners of the country’s most important festivals were screened in Culturgest’s small auditorium. The award-winning films were part of festivals such as: “Vila do Conde, Fantasporto, MOTELX, Queer Festival, MONSTRA, Doclisboa [and] IndieLisboa” (Culturgest 2022a). Therefore, equality and inclusion were the mantras of this festival, and for this reason “all movies [were] shown with

---

<sup>48</sup> Transdisciplinary production structure of cultural projects between performative arts and image. Responsible for cinema festivals such as *FUSO* and *Temps d’Imagens* in Portugal. <https://duplacena.com/>

accessibility features so that all people [could] enjoy the shows on equal terms” (Culturgest 2022a). This accessibility was centered within three focus areas.

The first area was the inclusion of audio descriptions in the movies projected during the film festival. This consists of additional help for visually impaired people, referring, but not limited to, blind and color-sensitive people. The audio description comments explain behaviors and body language that cannot be perceived due to the aforementioned disabilities. Thus, the descriptions include a “narrator who describes during the presentation or visit, during the natural pauses in the audio, what cannot be perceived through listening. Sometimes, when it is absolutely necessary, the audio describer speaks during dialogues” (Culturgest 2022b). Figure 8 captured the moment when one member of the group FOH taught one of the people in the audience how to use the audio description.

Secondly, all presented films were adapted into Língua Gestual Portuguesa-[Portuguese Sign Language] (LGP). According to the Portuguese Federation of Associations of the Deaf (PFAD)<sup>49</sup>, there are approximately 60,000 deaf sign language users and only one hundred active sign language interpreters (PFAD 2022). The need to provide an entertainment and inclusion solution for this community is palpable since the LGP is not only used by the hearing impaired but also by the community around them. Thus, the educational, social, and any framework that has direct contact with the community is interested in the LGP. Sign language has its grammar and vocabulary that varies between countries like any other language we know. Culturgest draws attention to the need to create a space for social inclusion, without forgetting that “sign languages are natural languages, which arise and develop naturally, like spoken languages” (Culturgest 2022b). Hence, they deserve to be included in a festival that showcases the country’s best films.

---

<sup>49</sup> Official name taken by <https://www.eud.eu/member-countries/portugal/>.



Figure 8: Mostra Ampla Film Festival– Indications to wear translation machines accessed on January 20 from <https://www.facebook.com/amplamostra>

The third axis was the adaptation of the auditoriums to show films in relaxed sessions. This means that the auditoriums were customized to provide a more pleasant environment for people with sensory or mental impairments. For instance, “people with attention deficit, people with intellectual disabilities, people in the autism spectrum [and] people with sensory or communication disabilities, [among others]” (Culturgest 2022b). The adjustment consisted of regulating sound levels, lights, and the way people were welcomed at the venue. For this reason, weeks before the event Culturgest hired a training team to teach the basics of LGP, to know how to welcome the attendees. Thus, different training sessions were given to all personnel who at some point would have direct contact with the public. The training courses were attended, among others, by the technical, production, communication, corporate, and participation teams. In addition, box office personnel and the visual arts team were also included. Consequently, different sessions were given on how to approach people with Down syndrome, visual disabilities, and attention deficit. Basically, “relaxed sessions seek to reduce anxiety levels and make the experience more pleasant. They are a collaboration between theatres, artistic teams, parents, caregivers, and companions so that everyone can enjoy the same show” (Culturgest 2022b). A new ramp was also built at the main entrance of the building, thus creating a more welcoming environment for people with mobility difficulties.

Based on these three axes, Culturgest produced two workshops and a masterclass in the same period. The workshops were called “Lights, mobile, action! How to make a film with your smartphone” and “The Hands talk too! Introduction to the Portuguese sign language.” The masterclass was named “Is it Possible to Make a more inclusive cinema?” The titles themselves are quite descriptive and, as part of the production team, I had the opportunity to attend the LGP training and the first workshop. As the name describes, the workshop was dedicated to the use of smartphones for filmmaking. The learning was eminently practical, with a multidisciplinary approach that addressed both classrooms and film screenings in different spaces, which supported filmmaking using various applications that control the speed, sharing, and stability of the screen, the quality of scene changes, light design, and the use of the smartphone camera grids. In addition, the second part of the workshop consisted of a hands-on class. Culturgest made its educational mission noticeably clear with the production of this Festival and uncovered the power of culture with the execution of the workshops and classes that form its team and its audience.

This initiative shows that the institution is interested in building a better community in the country aiming for an improvement of its product based on accessibility and education. As mentioned above, Culturgest works using cyclical cultural programming, and the festival was carefully thought out to embrace a segment of the Portuguese population that can sometimes be neglected, especially in the uncertain times we have recently experienced, with the Covid-19 pandemic. During March and April 2022, there were still some sanitary restrictions such as the use of face masks (As we can see in image 7) which hindered some processes. For instance, the creation of the ramp, the management of the people in the workshops, and the constant connection with the bank. However, this was never a barrier to fulfilling two weekends of inclusion and accessibility.

Two months after the event took place, the film festival received the “Acesso Cultura 2022” award in June 2022. The prize’s purpose is to “distinguish, disseminate, and promote entities (private, public, cooperatives, associations, and others) and projects that stand out for the development of exemplary policies and good practices in promoting the improvement of access conditions - namely physical, social, and intellectual - to cultural participation in

Portugal. It also aims to create greater demand in society, to improve accessibility, taken as a whole”<sup>50</sup> (Acesso Cultura 2022). This organization also collaborated with Duplacena and Culturgest by providing the production team with a comprehensive vision on how to adapt spaces, personnel, and products to the inclusion of the target audience.

#### 4.3 INSIDE OUT: [terrain]

During the last stage of my internship, in the months of June and July, I was assigned the responsibility of supporting the production of the second edition of the *INSIDE OUT* program, specifically assisting the performance [terrain] of the renowned choreographer Boris Charmatz. In 2021, Culturgest created an interdisciplinary outdoor cultural cycle<sup>51</sup> that aimed to bring the visual arts, cinema, lectures, workshops, music, and theater to new spaces, such as to the streets (public space), welcoming the summer and marking the end of the new season (Porto Canal 2021). This can be interpreted as a response to the Covid-19 pandemic, and although the idea of the cycle was thought of before the pandemic, it took on a different and more tangible meaning when it occurred in the first summer after restrictions and sanitary measures began to be lifted. The objective of *INSIDE OUT* then was to increase the accessibility of culture by creating a cultural agenda open to all audiences; in short, a cultural program focused on the public sphere.

Thus, from June 23 to July 3, Culturgest offered for the second time<sup>52</sup> an agenda of outdoor cultural events. However, some events were also held inside the institution, as in the first edition. All of them were interconnected and all with the same purpose: to enhance the accessibility of arts to any kind of public. Developing this idea, *INSIDE OUT* brought the audience closer to the possibility of getting to know Culturgest spaces that are not usually allowed to be visited, such as the CGD collection or the bank’s art compilation. Thus, a guided tour, free of charge but subject to prior reservation, was organized to learn about the storage of more than 1,800 art pieces and how the institution carries out its preventive conservation. In addition, during the previous four months, an exhibition by Tony Conrad was presented at

---

<sup>50</sup> All quotes in this report referring to Acesso Cultura (2022) were translated by me.

<sup>51</sup> Cultural cycle is a cultural festival that gathers different disciplines of entertainment like cinema, concerts, and performances.

<sup>52</sup> First edition was in 2021. I’m referring here to the second edition that I had the opportunity to participate

Culturgest galleries and its closing took place at *INSIDE OUT*. Following the end of the exhibition, the film “The Flicker,” directed by Conrad himself, was presented and followed by a concert by David Maranhã and Jean-Hervé Peron was held to link their music with memories of Conrad’s work. Therefore, the execution of this program was consciously made so that the transition between the events would be seamless.

Nevertheless, the centerpiece of the cycle was one of the last events that took place, when Culturgest invited Boris Charmatz to occupy Lisbon’s public space and present his project [*terrain*]. The importance of this event arose when the artist introduced the “[...] dance over to the public space, addressing urgent questions such as urban ecology, the democratization of the arts, and active participation” (Culturgest 2022d). With the latter and the relationship with the public as a pillar, this project took place from June 23 to July 2 in the Alameda Dom Afonso Henriques Park in Lisbon. The performance [*terrain*] is a long-term project that is “being shaped through invitations in Zurich Pantin, Lisbon, Graz, Chabaud-Latour, Lens [...] It is a place for theoretical and practical research, involving dancers, urban planners, architects, landscapers, and naturally people – lots of people” (Charmatz 2019). In the case of Lisbon, fifteen dancers of different nationalities participated, mainly Portuguese and French, as the event was held in the context of the Portugal-France 2022 season. This cultural exchange season was planned for two years ago, but due to the pandemic crisis that the country and the world were going through, it was postponed. Thus, each day, except for July 26, which was a resting day, consisted of a time during which, for one hour, pedestrians and potential public walking through the park were invited to participate in a public warm-up with the dancers. Subsequently, after a short break, the dancers began a three-hour rehearsal, open to public appreciation, which concluded on July 2 with the performance "A church without a church". The performance was “driven by two central instruments, the organ, and bells, towards a future piece around the notion of the church going back to the Greek meaning of assembly inherent in the term *ekklesia*, both inside the religious building or under the open sky” (Culturgest 2022c). The choreographer and the dancers were “less interested in the church as such but rather in the way of creating a human architecture of [the] church, a “church without a church”, an assembly of bodies in contact, a choreographic assembly” (ibid.).

Being a project under construction since 2019 at the time of the Covid-19 global crisis, it is impossible not to make the connection between the motivations that encouraged Boris Charmatz to produce this performance and the pandemic. Indeed, in an interview with Gilles Amalvi in July 2020, the artist was asked if this project stemmed from the idea of producing art differently in a world in crisis (Amalvi 2020). Charmatz stated that he “[...] would like to have revolutionary ideas to save the planet, to create more equality among individuals, but [he] decided to make art: art not just as culture, but art as a social bond, political and ecological art.” (quoted in Amalvi 2020b). In this quote, we can understand how the artist, and hence Culturgest's programming, aims to reinforce the links between two specific frameworks: the community and the arts. Thus, the institution's cultural programming seeks to establish ties among the ecological, political, social, and artistic worlds through performance. The choreographer has also explored the connection between public space, art, and dance for more than ten years with previous projects such as “Musée de la Danse”. Since then, Charmatz has “wondered how one would go about inventing a new type of public space for dance—one that could dismantle the separation between studio and open air, between dancers and the public” (quoted in Amalvi 2020b). The creation of new spaces underscores the innovation of his proposal, as Charmatz declares in the same interview:

I realized that the absence of a building was actually the ideal architecture. A building is a place that protects, that shelters; whereas the fact of being out in the open air, unprotected, subject to changes in the weather, to noise, to traffic—conditions that dancers tend to avoid usually gave consistency to an idea, and this idea was already a space. In that place, we were able to create human architecture, choreograph the crowd, transform the space in real time, act on the displacements based on the configuration of the events happening there—the duos, the Soul Train, the warm-ups, etc.

Therefore, when Culturgest programmed this event in a place like Alameda Dom Afonso Henriques, it also made a strong statement: we are an institution that wants to propose culture as an ecosystem “a medium plugged into other mediums” (Amalvi 2020b). The framing of the event in a residential neighborhood of Lisbon, near a university and a main road, allowed the audience to observe, participate, judge, enjoy, and learn through culture. The importance of the event's placement lies in the considerable number of people visiting the area, mainly due to the

metro station, residence, and tourist attractions. Thus, the institution allows the potential public to transform the space (the park) in real time, as Charmatz stated in the interview with Amalvi (2020b), an area that was restricted and conditioned during the last two years due to the pandemic. As a result, the project included a workshop open to the public, upon registration, on June 25, which was attended by more than one hundred people. On the same day, Boris Charmatz and Mark Deputter gave a lecture, as shown in Figure 10, explaining the event and the relationship between dance, participation, and ecology. A workshop for students and professionals was also held from June 27 to July 1. All these events took place around the park, giving the lifeless space personality, character, and a role in the cultural cycle *INSIDE OUT*.

Thus, we can pinpoint what Carvalho was referring to when she said that “there is now an attempt to further define Culturgest as an ongoing, flowing space, in which the borders are not set, and everyone can influence the outcome” (2020, 50). In *[terrain]* the audience and the city were the main actors in the performance. On the other hand, *INSIDE OUT* is an excellent example of how Culturgest creates synergies with other institutions to identify funding sources that reinforce the programming line. Thus, this program was co-funded by the Creative Europe Program of the European Union, as part of the CTC-CTI project.



Figure 9: Boris Charmatz leading public warm up in *[terrain]*– By Vera Marmelo. Accessed on January 20 from <https://temporadaportugalfranca.pt/portfolio/terrain-lisboa-de-boris-charmatz/>



Figure 10: Boris Charmatz (right) conference with Mark Deputter (left) [terrain] – By Vera Marmelo. Accessed on January 20 from <https://temporadaportugalfranca.pt/portfolio/terrain-lisboa-de-boris-charmatz/>

#### 4.4 Dandelions - Dentes de Leão

The project *Dentes de Leão* (*Dandelions*) is carried out by the Participation group and although this area is independent of the production of live events, I consider it important to briefly explain how, indirectly, it is part of the cultural programming of the institution. Culturgest's cultural agenda is not based exclusively on cultural events but also includes pedagogy, as in the case of conferences, and social interventions. The Portuguese community and society are also heightened by this programmatic line and the institution's identity is influenced by its execution. Raquel Ribeiro, the coordinator of the participation area, states that her programming “finds an alternative to a program that usually occupies auditoriums and galleries, and crosses other fruition opportunities, other relations with the spectator. In this sense, it is totally in line with Culturgest's mission and objectives which, basically, are constituted with a quality and diverse offer around contemporary art” (quoted in Sousa 2022, 24).

Although I did not undertake any tasks within the participation staff during my internship, I had the opportunity to attend and observe the forum of the *Dandelions* project in January 2023. This

social project is another good example of how the institution creates links between the social, ecological, and economic framework of the communities through culture. In summary, the project consists of “a participatory art project investing in youngsters from Sardoal, Évora, and Lisbon, as well as in young artists from the regions of Santarém, Évora, and countries such as Iceland. It fosters the coordination of cultural, heritage and human resources from those territories, resorting to collaborative, learning and reflexive processes, seeking to value them and render them sustainable.” (Dentes de Leão 2023). Through artistic residences, and collaborative works, such as artistic laboratories and workshops, the project encourages involvement with the local community and the development and intercultural exchange of knowledge. In addition, the importance of implementing a program that includes artists from other areas in the cultural scene of the Portuguese capital cannot be ignored. This benefits the entire Portuguese society, as it promotes equal opportunities and the inclusion of culture from different regions of the country, e.g., Alentejo, among the younger generations of Lisbon. An example of this was the open workshop for merchandise manufacture done by the cultural association *Pó de Vir a Ser* from Évora.

#### 4.5 Cultural Sustainability within Culturgest Programming

After reviewing the four events and analyzing the functioning of the institution, it is possible to reach some conclusions about the cultural sector and, in more detail, about the nature of Culturgest after the pandemic. I share UNESCO's view when it states that “the culture sector is at a critical turning point, which offer[s] [a] significant opportunity to reframe it as a strategic driver of sustainable development” (UNESCO 2022, 4). Culturgest’s cultural programming aims to improve society and offer audiences the opportunity to find emotional relief, conviviality, and, above all, an understanding of the context that surrounds us. The context analyzed in this study is the interval between the years 2020 and 2022 when the pandemic crisis became present and later when governmental restrictions began to fade. In other words, the transition from cultural programming in a world halted and restricted by the Covid-19 pandemic, to one in which normalcy begins to impose itself on us with a new identity.

While many of us believed that uncertainty about the future would shape the nature of cultural institutions negatively, in fact, the opposite was true, as the intention to create a better,

more stable, and reliable sector took precedence. Therefore, analyzing this institution provides a perfect example of how culture after the crisis took on a more relevant role as the fourth pillar of sustainability. To demonstrate this hypothesis, I will establish the connections between the strategies that UNESCO suggested in 2022 to create an “inclusive, diverse and sustainable cultural ecosystem” (UNESCO 2022, 14) and the decisions made by Culturgest in the described events that make its cultural agenda sustainable. To this end, the events, performances, exhibitions, lectures, workshops, and master classes were programmed not to educate a new type of audience but to orient them, especially toward ambiguity. As Mark Deputter stated when asked if his programming was intended to educate new audiences:

Maybe education is a bit too formal and too narrow. How can you educate someone about specific art? Of course, it is not possible. You can try to show, explain, and contextualize certain things. It is not something you can educate people to like art or something similar. I think it is a personal discovery. Still, you can show things to a lot of people and try to create a sense of familiarity that welcomes new knowledge (...) maybe making them not so strange as they look at first sight. So, try to create [entries] into worlds that are [strange] because the problem with contemporary artists is that they often use ways of dealing with things that are new, that are not known

Therefore, it is plausible to admit that Culturgest wants to provide some guidance to its public in the contemporary world, understanding contemporaneity as a novel way to approach a problem and not simply as a “modern” one. This is relevant in a world that is constantly changing and facing new challenges. As a result, the institution assumes the role of mediator between contemporary art and the audience, fostering the creation of an innovative society with its cultural programming. This has been crucial in the last few years of not knowing what to expect. The pandemic has forced both society and institutions to change, innovate and adapt to the new normal. Hence, a new contemporary mindset is needed to modify our way of life by thinking about how to meet our future goals without compromising those of the present; this is the basic definition of sustainability. Although not all strategies suggested by UNESCO are represented in each of the events analyzed, the institution addresses them all in different ways to create a better society for the future through accessibility and awareness of the present.

It is therefore appropriate to begin this analysis by quoting once again the artist responsible for [*terrain*], Boris Charmatz. As he said in his interview with Amalvi in 2020 “For me, “the city” is not opposed to “nature”; cities are laboratories of biodiversity, as well as of cultural, subjective diversity. As a result, there is a need to rethink the city as a space of entanglement, circulation, and intersection at the level of artistic practices and modes of production” (quoted in Amalvi 2020). When Culturgest programmed shows like [*terrain*] during the pandemic, it created a new dialogue with new entities, particularly new audiences, and governmental actors. Held in early summer, in the last days of June, this event was part of the state cycle “Festas de Lisboa” managed by EGEAC. This is a clear example of what UNESCO suggests as the “promotion of sectoral collaborations and participation building on increased sector solidarity and exchange” (UNESCO 2022,15). Similarly, the execution of programs such as *Dandelions* displays what Charmatz refers to as “biodiversity laboratories” where the knowledge of artists from three different areas of the country, and even outside of it, converge to provide classes and artistic residences that entangle the production of culture within the involvement with local communities.

Nonetheless, the reinforcement of partnerships is not exclusively linked to the state. In events such as The Goldberg *Variations*, *BWV 988*, it was possible to present a renowned artist like De Keersmaecker thanks to the expertise of the artistic director but also to the collaboration with other institutions. An example of this was the partnership with FCG, where she presented her shows also during March; this allowed Culturgest to share and split different costs of production. In addition, Culturgest created new partnerships outside the cultural world with the realization of the *Mostra Ampla Film Festival*. Although the main producer was another cultural institution called Duplacena, it was explained that Culturgest hired professional consultants to train its staff on accessibility and on how to approach people with impairments in different scenarios. I attended two different training sessions during my internship. Even though this collaborative strategy has been reinforced since the Covid-19 pandemic, it was not triggered by it. In previous years, the institution had built a good network of contact with various organizations, such as IndieLisboa, DocLisboa, and Festa do Cinema Italiano, hosting their

respective film festivals. Furthermore, Culturgest also participates in funding groups that aim to improve cultural programming through the construction of a collaborative network.

As explained, Culturgest is not eligible for state funding; however, in the quest to ensure better conditions for its artists, while pursuing its mission, it participates in large networks of cultural institutions such as ACT and CTC-CTI. This can be interrelated with UNESCO's suggestion to ensure the future of artists in the aftermath of the pandemic. Although Culturgest is not able to create regulatory legal frameworks that support a long-term economic locus of survival, it provides fair economic remuneration and, with its cyclical and planned cultural programming, “safeguard freedom of artistic expressions and [develop] skills and career developments” (UNESCO 2022, 13). This is evident, as events are planned one to two years in advance, giving artists the possibility to create their performance, concert, or exhibition and discuss changes to them that could clash with the identity of the institution. The latter could be seen as a restriction on artistic expression, but this is not the case, as Culturgest hires the artist from the beginning because it is aligned with the purpose of its mission. In this way, the mediation between the contemporary expression under discussion and the public is never neglected. Besides this, Culturgest seriously focuses on emerging artists and Portuguese initiatives. Although Charmatz and De Keersmaecker are established artists, the *Mostra Ampla Film Festival* held its first edition thanks to the support of the institution and the *Dandelions* project support young artists from Sardoal, Evora, and Lisboa.

In the same way, in the wake of the pandemic, Culturgest has also harnessed the technological advances of one of the main consequences of the pandemic in the cultural sector: accelerated digitalization. The main tool Culturgest used for this was its webpage, which, as mentioned previously, was renewed in 2018 with the arrival of the latest artistic director; and since then, it has greatly improved communication between the institution and its audience. After the Covid-19 pandemic, in Deputter's words: “We [Culturgest] are talking with our audience in a much more interactive and dynamic way. Therefore, we can give much more content through our digital tools with interviews, lots of small audio files, video files, and photographs. It is not just sending out a brochure to 5 or 15 thousand people, and then waiting [for it to arrive]. Now [there] exists a constant work of content creation, we do for example mini-sites, photographs, and Caixa forte.”

Since Covid-19, the communication area has acquired a more important role in the institution. According to Catarina Medina, the head of the communication area, “[...] all these microsities, the editorial, the sound magazine, the Caixa forte, were ideas that came from Covid-19 (...). Covid-19 acted like a time machine that made everything faster”<sup>53</sup>. Thus, the implementation of future and novel ideas was accelerated, and the media section developed, since everything Culturgest programs and produces is recorded on a microsite. As a result, cultural programming was also affected, as Deputter said “[...] in fact, we created an extra area of programming (...) we had two theaters and two galleries here and in Porto. Now we have two theaters, two galleries, and programming spaces on the internet. [Therefore], it has become a specific programming space for specific content that [is] made just to exist on the internet. So, if you want to see them, it is only there.” This encourages the production of diverse cultural expressions with planned and cyclical programming. For example, during my internship, the online concert Selfie Face Filter (New Rituals, New Masks) was produced at the same time as Marco Martins' aforementioned *Selvagem* event. This concert was curated exclusively for the internet space, presented through the official Culturgest YouTube page, and promoted through social media and the website.

Moreover, UNESCO declares as relevant to build “evidence-based support for the culture sectors recovery, growth and contribution to long-term sustainable development” (UNESCO 2022, 53). Culturgest's media management is a clear example of how the institution contributes to this proposition. Like cultural programming, areas such as the archive were affected by the accelerated digitalization brought on by the Covid-19 pandemic. As such, in the interview, the artistic director stated “We created these media parts of our website specifically to [associate the] archive of everything we do online. On our website, there is a place online that has the entire archive of everything Culturgest has [done], which is nice. We are also mining the archives of the past to feed into that slowly as it is a lot of work”. Even though a physical copy is still kept, this virtual file management helps to create an evidence-based support system for all sectors, as a reference to the way Culturgest evolved and performed during the Covid-19 pandemic. For example, on the institution's website, you can find all the information about the

---

<sup>53</sup> Interview with Catarina Medina

event *A House Full of World*. This event, as explained, was an initiative to create a narrative between the new situation experienced in the country with the pandemic, mobility, capacity restrictions, and the audience. It was an event created exclusively as a response to the pandemic contingency and on the website, where you can find all the information about the planning, streaming events, and diverse cultural offerings. Therefore, it will not only have an impact on the institution's audience but also beyond. In these circumstances, Culturgest once again takes advantage of accelerated digitalization and creates a point of reference to fall back on in the event of a pandemic-like emergency occurring again.

Lastly, it is worth referring to the remaining strategy as the most significant approach proposed by UNESCO for an equal and sustainable cultural ecosystem after the pandemic. It involves developing “a new value proposition for culture as a foundation for a more resilient and sustainable social, economic, and environmental future” (UNESCO 2022, 58). When UNESCO proposes this strategy, it is directly suggesting the inclusion of culture as a pillar of sustainability. Considering this, the shift in the conceptualization of culture can be highlighted in the specific cultural events described that Culturgest programmed in 2022. When the institution promotes the contemporary world, it works on behalf of communities and their future by creating links between the economic, social, and environmental frameworks through cultural programming. First, this is evident in the case of *The Goldberg Variations, BWV 988*, where De Keersmaecker proposes a narrative between dance, the audience, and political issues. At the time it was produced, two concrete situations mainly disturbed the world: the existent pandemic and the prospect of a new war between Russia and Ukraine.

When Culturgest uses dance as a social discourse in a multidisciplinary performance, it creates a connection between epochs, for instance with Bach's music during the Covid-19 pandemic and the upcoming war welcoming an unknown future. Programming this performance in March 2022 responds to different motives, the most important of which is instrumental for an audience that looks to culture for answers to uncertainty. Just as the emergence of museums in the “[...] second half of the 18th century cannot simply be traced back to the need for education without attending to the political function of arts and culture in the rise of bourgeois society” (Hasitschka et al. 2005, 152). This performance can also be considered political, by creating a

connection between social space and other frameworks. Furthermore, programming such a show in a city like Lisbon fosters a sense of community that is important, as Deputter states: “the sense of community is very strong in the arts, and with Covid [-19], of course, it cut into that core capacity, that central capacity of the arts was cut off” (2022).

In the case of [*terrain*], cultural programming focuses on the public sphere for any kind of public and this also contributes to shaping a new conceptualization of culture oriented towards sustainability. In the words of Charmatz in a conversation with Amalvi (2020b):

It is not just a matter of becoming a dance company with 0% greenhouse gas emissions, but of rethinking the ecological conditions and the conditions of production of our art form. It seems important to me not to place a moral imperative on art, demanding it produces a more just, more social, more ecological art, while the existing conditions do not allow it; rather, this equality should come from within the artistic project itself. This requires that we think about new institutions, new ways of operating, financing, moving...We know that there are no more isolated ecosystems—everything is interconnected, and so the project [*terrain*] tries to put this circulation of various ecosystems at the heart of its own development.

Thus, the programming of such dance performances addresses the ecological framework of sustainability not in a sense of pollution or resource control, but within the conditions of cultural production. Moreover, promoting innovative means of cultural programming in the wake of the Covid-19 pandemic helps to see the city as an ecosystem in which different entities are interconnected. The venue (in this case a park and not an auditorium), the audience, and the city are continuously embedded and reconstructed during the performance, while the institution redefines its boundaries by letting anyone influence the outcome. Therefore, with this cultural programming, equality, and accessibility are fundamental and Culturgest decides not to limit the creation of art exclusively to culture, but to social, political, and ecological production.

Moreover, to create a diverse cultural ecosystem after the crisis, the promotion of accessibility and inclusion is unquestionable. As the *Mostra Ampla Film Festival* demonstrates, “[...] institutions do not only regulate social actions but they are also formed by social actions” (Hasitschka et al. 2005, 152). The creation of a new value proposal as a foundation for a

sustainable culture must be present in all the phases of the cultural value chain. From production to distribution to consumption, the inclusion of anyone, regardless of impairments, must be normalized. This is demonstrated by the staff training sessions, workshops, masterclasses, inclusion of LGP in films, adapting auditoriums to relaxed environments, and fundamentally the enhancement of its product based on accessibility and education. The improvement of cultural value through the programming of this type of event is clear as it highlights the relevance of the emergence of a resilient cultural sector that promotes entertainment to any type of person regardless of the presence of a disability. In parallel, Culturgest also promotes accessibility and equal opportunities with the implementation of the participatory art project *Dandelions*. The inclusion of artists from outside the Lisbon cultural sector, artistic residences, and laboratories encourage work with local communities. The development of the territories where the project took place is aligned with the culture and the participants, while constantly seeking a collaborative process that represents the territories as sustainable.

Overall, we can now see how Culturgest addresses the strategies suggested by UNESCO (2022) in its cultural programming. Certainly, the pandemic brought with it opportunities to reinvent the type of events Culturgest was presenting, as we can see the events analyzed were mainly oriented toward social cohesion and accessibility. This contributes to the recovery of a more inclusive and sustainable sector after the pandemic; nevertheless, these themes are not entirely new in the cultural programming of the institution. Therefore, Culturgest's cultural programming did not radically change its identity; however, the significance of working under these principles became more tangible and decisive. This means that, under the -pandemic uncertainty, the sense of programming events that facilitate the distribution of contemporary art through accessibility, awareness of the context in which we live, and equality acquired greater relevance. As explained, the four cases have highlighted the political, social, inclusive, and above all, sustainable role that Culturgest has by assuming a transformative role in society. Nevertheless, we cannot overlook the fact that the recovery of society after Covid-19 cannot depend solely on the actions of a relevant institution.

Culturgest is a good example of how a cultural institution can contribute to the sustainable recovery of the sector and to building a better community for the future. However,

the need for structural change also depends on tailored policies, grant-making, and investment responses that cannot rely purely on one institution. These are responsibilities that, regardless of the size of the institution, cannot be assumed without the support of the state and the action of other cultural entities. The latter is important because, given that the cultural sector can be considered an ecosystem, the renewal of a thriving industry after the pandemic cannot depend merely on large cultural institutions, such as our main case study, but also on the cohesion of all the actors in the sector. For this reason, to enrich the analysis, and provide a point of reference for future studies, I will make a brief comparison between Culturgest and another cultural institution based in Lisbon. The purpose is to shed light on how the cultural programming of institutions that do not have the same financial backing, building infrastructure, international reputation, or renown in the city reacted to the pandemic.

## 5. Comparison: Culturgest and Carpintarias de São Lázaro

To understand the role of cultural programming after Covid-19, it is useful to consider the reaction of other institutions and compare them to Culturgest. This may seem obvious, but cultural programming can differ depending on the cultural institutions being analyzed, and Lisbon has a plethora of them. Interestingly, “[i]n 2020, according to the final data from the System of Integrated Business Accounts (SCIE), 64,559 companies belonged to the cultural and creative sector (1.5% less than the previous year), which accounted for 5.0% of the total non-financial business sector. Cultural and creative enterprises accounted for 5.9 billion euros (-15.6%) of turnover (1.6% of total non-financial business sector turnover) and generated 2.2 billion euros (-13.6%) of Gross Value Added (GVA)”<sup>54</sup>(INE 2022b, 44). It is therefore logical to make a brief parallel between institutions that also make up the Portuguese cultural sector and that are somehow related to my experience in Lisbon and Culturgest.

Moreover, as my analysis has demonstrated so far, several institutions did not have the financial backing to survive the arrival of the Covid-19 pandemic and others had to rebrand themselves to maintain their cultural activity. Vera Borges and Raquel Rego (2021) undertook

---

<sup>54</sup> All quotes in this report referring to INE (2022b) were translated by me.

a study on the “non-profit cultural organizations that opened up public spaces during the financial crisis of Lisbon” (156, 2021). Unfortunately, many of these public spaces had to cease their activity temporarily or even permanently. RA100 Arroios is one of them, located in the neighborhood of Anjos, which had to close its doors in March 2020, according to the communication on its website<sup>55</sup>, due to health measures and Covid-19 restrictions. Understanding that not all institutions had the necessary tools to survive the impact of Covid-19 explains why Culturgest’s resilience is a reference in this study. Thus, the evaluation of an additional entity hopes to encompass a different understanding of how sustainability helps to create a new identity focused on the transformative role of culture and social integration of society. Furthermore, the development of this study hopes to create a space to describe, define, study, and analyze the evolution of cultural programming in Lisbon in the new post-pandemic normality.

Taking these motivations as a starting point, I will proceed to analyze a specific institution that underwent a rebranding, in its corresponding context, and managed not to close its doors after the Covid-19 pandemic; the chosen institution was Carpintarias de São Lázaro (CSL). Thus, it is also relevant to study the different parts of the cultural ecosystem. This institution was chosen mainly for two reasons. In the first place, I focused on finding suitable institutions that were coherent with the cultural field covered by Culturgest. Therefore, the institution had to be based in Lisbon and not dedicated exclusively to one type of event, but at least two different areas of cultural events. Priority was thus given to multidisciplinary and interdisciplinary institutions in Portugal. Secondly, the decision on the possible cultural institutions to be analyzed was made based on my own work experience and analysis of the Lisbon cultural scene during the last year and a half I have lived here. It is important to mention that to have an in-depth knowledge of the institution, an interview was conducted with the artistic director of CSL.

Therefore, we will focus our attention by briefly detailing what CSL does, how it is connected to Culturgest, what my own experience of its cultural programming was, and how its cultural programming was affected by the Covid-19 pandemic. Finally, we will use the main

---

<sup>55</sup> Taken by [https://www.facebook.com/RA100Arroios/about?locale=pt\\_PT](https://www.facebook.com/RA100Arroios/about?locale=pt_PT)

case study, Culturgest, to compare the difference between how large and small institutions react to emergency scenarios. Having outlined the role of Culturgest's cultural programming in constructing culture as a pillar of sustainability, it is worth making a brief comparison with other institutions and assessing how they differ. Overall, the goal of this chapter, which aligns with the rest of the report, is to create new information by exploring new relationships, between cultural programming and Covid-19, which are not exclusively derived from statistics.

### 5.1 Carpintarias de São Lázaro – Cultural Center (CSL)

CSL's origins date back to a wood factory destroyed after a fire in 2002. With the support of the Lisbon City Council (LCC), an international public competition for the concession of the building was opened in 2014. In the words of Catarina Vaz Pinto, LCC's Councilor for Culture, from the beginning, the search was for "a project of a cultural nature, which could streamline the space, as much as possible in a multidisciplinary dimension, establishing a connection with the community" (quoted in Salema 2017). This is how the recreational and cultural association "Carpintarias de São Lázaro" won the contest and began the construction of a cultural center on Santana hill, between the regions of Martim Moniz and Campo Mártires da Pátria (ibid.). As stated on its website CSL "[...] is the realization of the use of the space of the former São Lázaro carpentry, an industrial project in Lisbon in the 1920s, for the development in the 21st century of a markedly contemporary cultural project that aims to bring an ambitious and avant-garde approach to the city of Lisbon" (CSL n.d.).

CSL has over 1700 m<sup>2</sup>, a terrace pointing towards the neighborhood of Graça, and three floors for dance performances, concerts, theater plays, conferences, discussions, debates, and gastronomy shows. In addition, the cultural center has rehearsal rooms, audio and video recording studios, dressing rooms, and two apartments for artistic residencies. In conversation with *Diário de Notícias* (DN), Alda Galsterer, one of the founders and members of the artistic board describes it as a "center for contemporary creation and thought" (quoted in Santos 2017). The resemblance with a cultural institution such as Culturgest, which also presents a stage for this type of artistic expression and has similar facilities, is visible. Therefore, a CSL comparative study appears relevant within a Culturgest internship report framework, as both originated on behalf of the community in the middle of a residential neighborhood. Culturgest, near Arco do

Cego, and CSL, on Santana hill, filled the void and provided the region with a contemporary art center for its community. Likewise, both are characterized by their architecture. Culturgest with the aforementioned building of the CGD bank and CSL preserving the infrastructure of the former carpentry factory plus some functional modifications. In coordination with the city council, CSL “explore[s] the existing space without contradicting the industrial memory” (Salema 2017), an association that could well apply to Culturgest.

In addition, CSL caught my attention for the study, as I have been part of the volunteer team since May 2021. Since then, I have helped along with other volunteers, by assisting with the production of different events and welcoming people inside the venue from the box office. Hence, I would like to shortly refer to the type of programming managed by CSL and to two of the events I had the opportunity to attend last year, *Finalmente Menino Júlio* and *Solos Multiplicados*. This analysis is based on my experience in the institution, as well as a review of interviews in national newspapers, and my interview with the general coordinator and designer, Fernando Belo. It is relevant to highlight the influence that Belo has on Lisbon’s cultural sector today. Like Mark Deputter of Culturgest, he has worked in different institutions that contribute to the development of cultural programming. For example, for nine years Belo programmed the national party “Festas de Lisboa” and is the owner of the gallery “Galeria Belo-Galsterer” together with Galsterer, who is one of the five members of the artistic direction of CSL.

Galsterer claimed in an interview with Francisca Dias Real that CSL intends to be “a polyvalent space, permeable to all forms of contemporary art. And there are two fundamental aspects here: transversality and versatility, to be able to transform a single space into multiple ones”<sup>56</sup> (Real 2019) This statement is materialized not only in the already mentioned architecture of the cultural center but also in its cultural programming. The question then arises as to how it is decided which show will take place at CSL. In conversations with Belo, three ways of curating cultural programming at CSL are stated.

- Firstly, it is proposal-driven, meaning that artists submit proposals via corporate email to be considered by the internal team.

---

<sup>56</sup>All quotes in this report referring to Real (2019) were translated by me.

- Secondly, CSL invites some artists to work with them.
- Thirdly, CSL develops its cultural shows, all through partnerships between creators and producers.<sup>57</sup>

In 2017, Belo defined that CSL can be considered as “a space for creation and welcoming, with a logic of partnerships, within a line of programming (...) We want to welcome debate and discussion and, thirdly, make [a] social intervention, which has to do with the multiculturalism of the area”(quoted in Santos2017). Therefore, CSL’s cultural programming is based on collaborations, social engagement, and the creation of cultural goods.

In contrast to Culturgest, I perceived CSL as an interdisciplinary cultural space. In Belo’s words, CSL intends to “host multidisciplinary projects, that cross different areas, creative and artistic areas in the same projects.” The interdisciplinary character is important, as its cultural programming aims to embrace different disciplines, mixing them in the same space. That is, they do not ideally separate spaces for each discipline; for instance, a play can be mixed with a concert, dance performance, or film screening. CSL seeks contamination from one area to the other, starting also with small programming gestures such as scheduling exhibitions at the same time as performances so that the visitor ends up seeing both. (Santos 2017). Curiously, Catarina Medina, head of the communication department, mentioned this idea to increase the audience of Culturgest’s exhibitions. According to Belo, creating the cultural agenda months in advance to cover unforeseen events “(...) is good, because [it] allows you to plan very solid programming. And if you have a good strategy, it also allows you to begin with the biggest events. And then along that period, you can also find some smaller events that make all the sense for a schedule next to those big events”<sup>58</sup>. CSL’s cultural programming is now based primarily on the short term, which means that the public knows about the event that will take place a couple of weeks before it happens rather than months in advance, as was the case with Culturgest’s cultural agenda. In parallel, it is good to note that CSL is still under construction, as it was inaugurated less than five years ago and during two years of its existence it had to face the Covid-19 pandemic. As a result, CSL's cultural programming continues to develop and is

---

<sup>57</sup> Interview with Fernando Belo

<sup>58</sup> Interview with Fernando Belo

expected to be planned in the long term in the future as well. An example of this is the cultural agenda for the terrace, which has been planned further in advance.

When the Covid-19 pandemic hit Portugal and forced a total lockdown during the months of March, April, and May 2020, CSL had to act quickly - as Culturgest did. In a conversation with Belo, he declared:

We were going to organize this huge exhibition for four months [throughout] the building, involving more than seventy artists from everywhere in the world (...) [with the lockdown] we had to give up everything. (...). So, during that period, we did two things. [Firstly] we found new programming that we could have locally (...) We had the luck of having already some projects that were prepared for 2021 that we could push to 2020 (...) [Second] we made some improvements in the building, in the space inside starting to prepare the rooftop. We did the first construction work on the rooftop during 2020.

During Covid-19, CSL did not completely close its doors to the public, as larger institutions, including Culturgest, did. Except during the months of total closure, they continued to work on programming some national shows to develop Portuguese artists and continue to bring cultural offerings to Lisbon. Moreover, CSL continued to build its identity, harnessing the months when it was not allowed to attend cultural events in person to finish the construction of the terrace, which is now one of the major attractions of the city's cultural center.

The implementation of the terrace in its cultural programming also contributed to including CSL in Lisbon's nightlife. Arguably, the Covid-19 pandemic changed CSL's identity, which ceased to be just a place that hosts contemporary projects to become more involved with the city's young community. The institution began to organize parties in partnership with DJs and nightlife groups such as "Lx Night Stories", which in addition to music offered street food and art installations on its four floors. According to Belo, the pandemic did not strictly change the identity of CSL, but it helped push forward some ideas envisioned for the future. In other words, it helped reinforce some of the projects the institution had in its portfolio that had not been done until then and accelerated their execution. After all, as he stated in an interview with Salema in Público, "[CSL] is a project that is being built. It will take time to be in full operation"

(2017). Therefore, compared to Culturgest, they did not invest or diversify into media due to the pandemic but instead focused on timely local programming by keeping the doors open as long as possible. Although CSL barely made any profit from this decision, it was the right one for them, because, as Belo said in the interview “that effort paid off because we maintain all the awareness that we had created in 2019. And we felt that immediately at the beginning, after March/April 2022”.

An example of this, which deeply contrasts with Culturgest’s cultural programming, is the development of their artistic residences, CSL currently has two artistic residences. According to Belo’s comments, there is “one for visual arts and another for music. The one for visual arts consists of a foreign artist coming to Lisbon, spending three months, and connecting with the different cultural communities we have around this area, [Martim Moniz]. The intention is to bring those people to a contemporary space and project, work together with them and make a presentation about integration between diverse cultural communities.” The visual arts residency “[...] as a leitmotif serves the idea and reflection on the concept of community. What is 'community' and how is it built; how can we build 'community' through contemporary art?”<sup>59</sup> (CSL 2022b). Belo states that this residence has been running since 2018, unlike the “Músicos da Rua” (Street Musicians) residency, which had its first edition during the 2020 pandemic. Belo recalls this music residence as innovative and unique, stating that “nobody does this kind of open calls nowadays.” In addition, he said, the residence revolves around the idea of “[...] bring[ing] street performances, specifically music ones, that have music studies and who can work with all the new technological devices, like phones and [any] interface to create music and present it to different audiences on the street. At the same time, they [must] have experience traveling around the world and living only with their talents and their ability to create and present their music.”

Similarly to Culturgest, CSL aims to guide its audience through residencies where “[o]ne of the central objectives is to encourage the sharing of knowledge and experience, music and life, of its unique path, through workshops for the public” (Carpintarias 2022b). To continue to develop and create more opportunities for emerging artists, CSL plans to launch a new open call

---

<sup>59</sup> My translation

for the “Músicos da Rua” residency later this year and, as Belo expects, “to grow to five artistic residencies in visual arts in music.” In the interview, Belo also states that the themes to be covered by the new projects are cinema, video art, and the combination of “different areas of music, from classical contemporary music to electronic music”. Whereas Culturgest carries out participatory projects, such as *Dandelions*, that promote integration with local communities, these are not artistic residencies. Both participatory activations and artistic residencies provide an alternative to creating a new narrative with communities that do not have the same opportunities to experience contemporary arts as others. This is because they don’t have the money, or awareness of the cultural offer or even because they live in a place where doesn’t exist cultural institutions that promote contemporary art. However, CSL provides space in its cultural facilities to host artists, while Culturgest only coordinates the project and oversees the activities taking place. The implementation of various new residencies was also accelerated by the pandemic; nevertheless, the new projects could not be carried out as the open calls were principally oriented to foreign artists, and due to mobility restrictions had to be postponed until this year (2023). On the other hand, the first edition of the music residency was a success despite the pandemic. Belo denotes how “several workshops [took place] with the participation of different people, from professional musicians to amateurs. [At] the end, we had twenty-three people that stayed, and together, with the artists that were selected, we created [a] show that was presented during the pandemic. Nevertheless, we could [have] managed to have 110 people, as the public was sold out.”

Lastly, like Culturgest, CSL is looking for diverse ways to make the most of its space by finding new resources to fund its programming. The artistic director states that the rent of its space is allocated primarily to people who share their vision:

Normally the kind of companies that look for us, and that we select to come in here, are very progressive companies, companies that want to show that they are looking towards the future. In that way, we can be consistent with our values [toward] the search for a new and more sustainable and inclusive society. Many companies are making a real effort to work in one or more ways to build a future society. With that, we can have a regular income, at least when there is no pandemic around. Because there were really tough moments during the pandemic, but in normal periods, we have the possibility to

have a significant part of our income with these civil society partners. This allows us to be completely and politically independent; therefore, we can do whatever programming we want. And one of the important things for us is to welcome and help develop projects with complete creative freedom.

Here it is evident how CSL immerses itself in building a better society after the crisis not only through its cultural programming but also through its funding strategy. This is one of the ways in which cultural institutions, such as Culturgest and CSL, involve culture as a pillar of sustainability. To make a proper comparison we will now delve into the analysis of the events that CSL programmed after the pandemic and their similarities with the nature of larger institutions such as Culturgest.

## 5.2 Finalmente Menino Júlio and Solos Multiplicados

First, I would like to refer to one event in particular, to establish a benchmark and compare CSL's cultural programming with that of Culturgest after the pandemic. From September 7 to 17, 2022, CSL programmed the play *Finalmente Menino Júlio* with the support of the Câmara Municipal de Lisboa<sup>60</sup>, FCG, and DGArtes. This play was a fusion between cinema and theater, “crossing the two artistic fields as a dialectic form of creation, where actors and directors meet on the same stage in the presence of the audience to shoot the remaining scenes of the film” (Cotrim 2022). Therefore, the camera also occupied a space in front of the audience, as seen in Figure 11, categorizing itself as an intruder, a voyeur (ibid.). The play unfolded between the projections of the rehearsals and the continuous performances of the actors on stage. Thus, the audience was immersed in an experience in which the virtual and physical presence of the actors was mixed. At one point, the audience had to look at the screen to watch a video; at another, the play continued in person. As indicated in the technical sheet (Cotrim 2022):

Formally, it is a fiction with a metalanguage about the theatrical and cinematographic making where the limits of fiction and reality, of the actor and the character, the limits of theatre and cinema, and how each one can use the other to amplify and generate meanings are addressed. Throughout the filming, an awareness, and the will to unfold

---

<sup>60</sup> Lisbon Municipal Chamber

fiction in several layers was generated, as an urgency to talk about what is beyond the drama. We decided to call this awareness "the death of fiction", as a second key concept that justifies the making of the film.

Belo refers to the nature of this programming as “what we can call the new operas of the future, where different areas of creation and production are combined to create immersive projects”<sup>61</sup>. Thus, CSL’s cultural programming differs from Culturgest’s in that it promotes interaction between disciplines but is not limited to them. This is showcased in CSL’s vision, which defines as one of its objectives to foster “(...) integration through culture, where creativity, innovation and multidisciplinary intersection create the opportunity to bring people, communities and knowledge together.” (CSL n.d.). This multidisciplinary intersection is represented by the blurred barriers in *Finalmente Menino Júlio* between theater and cinema. In this theater play, the most palpable difference between this institution and Culturgest was portrayed: CSL is an interdisciplinary cultural institution. It is important to highlight this because although the institutions are motivated by the same goal, they use different expressions of cultural programming to achieve it. One mixes various artistic disciplines in the same space at the same time for a show (interdisciplinary), and the other respects the singularity of each show in each space (multidisciplinary). In addition, both institutions differ in other aspects, for instance, the financial muscle that sustains their corresponding cultural offer or the infrastructure and location in the city. But above all, both institutions try to be mediators of culture and contemporary art without ignoring the context that surrounds the city. In short, CSL shares the same vision as Culturgest but tries to implement it through different methods.

In addition, Joana Cotrim, the creator and main actress of the play, also specified in the technical sheet how the name and intentions of the play are based on August Strindberg’s piece “Menina Julia” (Cotrim 2022). Therefore, when CSL programmed this piece to be presented after the Covid-19 pandemic, innovative challenges were set to study “the place of the woman as strategic[ally] embattled in the theatrical and cinematic field” (Cotrim 2022).<sup>62</sup> Once again,

---

<sup>61</sup> Interview with Fernando Belo

<sup>62</sup> Cotrim maintained the original intentions of Strindberg’s text but created a new narrative with a mixture of art expressions (cinema and art) and the relationship between man and woman.

we recognize the intention to produce a more stable and egalitarian cultural sector through culture and groundbreaking initiatives.



Figure 11: Finalmente Menino Júlio, camera with actors. Accessed from [www.carpintariasdesaolazaro.pt/copy-of-itens-2/finalmente-menino-j%C3%BAlio-%7C-joana-cotrim](http://www.carpintariasdesaolazaro.pt/copy-of-itens-2/finalmente-menino-j%C3%BAlio-%7C-joana-cotrim)

On the other hand, I would like to focus now on a second event that I had the opportunity to attend and that, unlike the new operas, is not framed within the interdisciplinary framework. From March 17 to 20, 2022, CSL hosted the contemporary dance performance *Solos Multiplicados* (Multiplied Solos) by Rafael Alvarez and Plural\_Companhia de Dança (BODYBUILDERS<sup>63</sup>). Similarly, to what happened at Culturgest with De Keersmaeker, the decision to program Alvarez at CSL was not a new one. The artist maintains a good relationship with the cultural center, and this was his fifth act in the former carpentry. Like the *Mostra Ampla Film Festival*, this performance was confined to the scope of his artistic discipline and focused directly on equality, diversity, and inclusion. With ten dancers, choreographers, and creators at a time, and ten solos, the performance proposed a new dialogue between the bodies that make up the cultural sector and the inaccessibility that surrounds artists and the public with impairments. According to the technical sheet, the show:

---

<sup>63</sup> Production group founded by Rafael Alvarez. [www.bodybuilders.pt/bodybuilders-contemporary-dance](http://www.bodybuilders.pt/bodybuilders-contemporary-dance)

(...) launches the challenge for a change in the context and paradigm of performing arts and contemporary dance in Portugal, creating opportunities in a professional context for the support, training, consolidation, and emergence of new creators with disabilities and, on the other hand, contributes to change artistic attitudes and practices that promote real inclusion and effective plurality in the artistic community and cultural offer, valuing human diversity as [an] artistic capital. Based on the identities, experiences, and singularities of each creator and their perspectives on the world, different aesthetic and ethical visions are shared about an inclusive, but not exclusive body and a more democratic and accessible dance. (Alvarez 2022)

Working according to the same principles as Culturgest with *Mostra Ampla Film Festival*, CSL focuses its programming here on accessibility and the promotion of equal opportunities. However, unlike Culturgest, cultural programming is not driven directly towards the public, but to the artists. CSL seeks to promote the interaction of the diversity of cultural expressions and, at the same time, to lay the foundations for a new context in the cultural sector. The cultural programming of this type of event favors the emergence of new opportunities for artists with disabilities who, like the audience of the *Mostra Ampla Film Festival*, have been neglected for a long time. Certainly, the inclusion of an event that hires people with disabilities is not enough to immediately change the paradigm of the cultural sector, but it is a start. It is also necessary for the various stakeholders to align themselves with the purpose of the event for it to have an impact. As a case in point, we can look at the institutions that were involved in the production of this event: Escola Superior de Dança (School of Dance), Palácio Nacional da Ajuda/Direção-Geral do Património Cultural (National Palace of Ajuda) and ANACED<sup>64</sup>. Likewise, it was funded by the program Arte sem Limites (Art without Limits) da Direcção-Geral das Artes/Ministério da Cultura in a partnership with the already known “Acesso Cultura” (Alvarez 2022).

When CSL programs an artist like Rafael Alvarez, it creates an inclusive narrative in the cultural sector within its cultural offering; a good relationship with an artist demonstrates that you share the same values and purposes with said artist. In the case of Alvarez, he has been

---

<sup>64</sup> “Associação Nacional de Arte e Criatividade de e para Pessoas com Deficiência” (National Association of Art and Creativity of and for People with Disabilities)

dedicated for more than twenty years to “developing training projects involving students and dance professionals, people with disabilities, people over 55 and seniors, people with Parkinson's, children and artists in general” (BODYBUILDERS n.d.). Thus, when CSL regularly programs Alvarez (almost every year), as Culturgest does with Charmatz and De Keersmaeker, it invests deeply in “the relationship of dance with the community and in the collaborative dimension of [the] artistic practice of dialogue and intervention with the world”<sup>65</sup> (BODYBUILDERS n.d.).

Interestingly, this same artist presented the show “Mixed Feelings” in 2016 at Culturgest. His show sought to “(...) question the enemy's body as if there were no war, think about distance as if there were no proximity [...] embodying a dance of unclear impressions, looking at a world created by us, thinking about diversity and plurality, exploring alternatives to the walls driving us into and against one another” (Culturgest 2016). Therefore, the intentions of this show programmed more than five years ago can easily be connected to the intentions of *Solos Multiplicados* in the context we faced at the time. Through a dance performance, we sought to question where we were concerning the pandemic to assess what proximity is, how to face a new reality, and how we change with the world. Thus, the objective of working for a better future without compromising the needs of the present allows us to identify once again a sustainable path within the framework of the institution’s cultural programming.

---

<sup>65</sup> My translation



Figure 12: Solos Multiplicados by Rafael Alvarez. Accessed on <https://www.bodybuilders.pt/solos-multiplicados>

### 5.3 Cultural Sustainability within the comparison

After this brief comparison, it is possible to see the different points where Culturgest and CSL coincide since both are mediators of contemporary art within our society. Likewise, both artistic directors have had important experiences in distinct cultural institutions, which allows them to build a solid network of collaborations and knowledge in Lisbon’s cultural industry. However, although both institution’ identity is driven by the same motivation, they also have differences. In the words of the artistic director, Fernando Belo, the CSL’s motto is to “host contemporary projects that cross different areas.” Therefore, unlike Culturgest, CSL can thus be categorized as an interdisciplinary institution. I thus propose to compare how the cultural programming of a smaller institution, such as CSL, can contribute to the integration of culture as a fourth pillar of sustainability. While both institutions aim to promote contemporary art, their differences in terms of size and cultural agenda play a decisive role in how they use culture to build a more sustainable future. For this analysis, we are going to use the same reference point as before, the strategies suggested by UNESCO to build an “inclusive, diverse and sustainable cultural ecosystem” (UNESCO 2022). In contrast to Culturgest, not all the strategies recommended by UNESCO are addressed in the cases exposed by CSL. However, this does not preclude CSL’s cultural program from aiming to create a better society for the future through accessibility and awareness of the present.

This comparison is relevant as we need to understand cultural sustainability in its entirety and “[...] to see the significance and substantial power of cultural processes in order to shape changes, promote transformation and facilitate dialogue” (Grätz 2017, 3). When CSL programs cultural events such as *Solos Multiplicados*, it emphasizes its intention to create new conditions in the sector for diverse types of artists. In the words of Rafael Alvarez, “It is urgent to disrupt the established order in artistic programming circuits that are (still) practically inaccessible and closed to artists with disabilities/functional diversity and emerging artists. Breaking away from this system alienated from the diversity and representativeness of other bodies and other voices and from the plurality of identities and artistic visions is also assumed as a political body” (Alvarez 2022). Cultural programming once again acts politically and CSL creates, by scheduling a performer like Alvarez, an opportunity for artists with impairments to participate in Lisbon’s cultural landscape. In addition, unlike Culturgest with *Mostra Ampla Film Festival*, the focus of the cultural agenda was not on the public but on the artists, reflecting the intention to ensure the socioeconomic status of cultural professionals in the aftermath of the Covid-19 pandemic. Once again, cultural programming acts as a catalyst to promote diversity and help build a better future.

The production of *Solos Multiplicados* was not CSL’s only approach to guarantee better conditions for cultural professionals. Other shows such as *Finalmente Menino Júlio* encompassed the transition to a new reality that a couple of years ago was unthinkable: a post-pandemic world. As Joana Cotrim stated, “reality is no longer something we can hold on to when everything else collapses, and it is precisely in 2022, in the context of war [and post-pandemic life], that we feel this. The concepts of reality and fiction mix and the only way out seems to be through acceptance” (Cotrim 2022). Like Culturgest, CSL embraces the idea of a new world and the adoption of culture as a tool to overcome uncertainty, after all “[t]he potential of culture for transformation and development becomes apparent when cultural diversity is deliberately promoted” (Grätz 2017, 2). Thus, CSL also makes connections between different issues ranging from women’s inclusion to accessibility for people with disabilities by promoting the diversity of cultural expressions. This encourages what Ronald Grätz mentions as the creation of specific spaces for social impact in his text “Culture as an Instrument of Social Transformation” (2017). Grätz highlights that different artistic disciplines such as cinema,

theater, live music, and performing arts “[...] offer spaces for a critical exploration of social problems, and they often directly formulate proposals for improvement. The arts and creative industries frequently work as catalysts and politically committed people working in culture are often the seismographs of social challenges.” (Grätz 2017, 2). Ultimately, CSL’s programming develops the creation of spaces for the betterment of its audience and within the acceptance of uncertain situations such as a pandemic.

In the above comparison, it is also possible to denote how the collaboration and promotion of partnerships are fundamental in the cultural programming of smaller institutions. The clearest example of this is the participation of “Acceso a Cultura” in the production of *Solos Multiplicados*. As explained, Culturgest also collaborated with this organization in the production of the *Mostra Ampla Film Festival*, which shows how both institutions, regardless of their differences, belong to the same cultural network. Curiously, when we explicitly refer to CSL’s collaborative programming network, it consists of BOCA, Operafest, Imago Lisboa Photo Festival, Temps d’Images Lisboa (by Duplacena, co-producers of *Mostra Ampla Film Festival*), Body Builders (by Rafael Alvarez), and lastly Culturgest (CSL n.d.). Therefore, both institutions share the same goal under their line of programming while contributing to the development of the sector after the pandemic. In addition, *Finalmente Menino Júlio* is a good example of sectorial solidarity triggered by innovation where actors and camera operators share the same light on the stage.

Finally, with its programming, CSL also encompasses the most important strategy suggested by UNESCO for a sustainable future: designing a “new value proposition for culture as a foundation for a more resilient and sustainable social, economic and environmental future” (UNESCO 2022, 58). For the purpose of this report, like in the participatory projects implemented by Culturgest, the implementation, and planning of CSL’s multiple residencies are also going to be interpreted as a type of indirect cultural programming. Indirect because they are not events produced to entertain the audience but are rather projects to generate social impact from the beginning and end with the presentation of various cultural samples. These samples can be exhibitions, concerts, workshops, masterclasses, ...etc. Therefore, these artistic residencies are the perfect example of the new value scheme for culture. With two residencies

underway and three in the pipeline, the interaction and relationship with the community are once again highlighted.

Hence, with these residencies, new connections are explored; as Cotrim stated in the technical sheet of her show, “[i]f the individual exists only between the differential relationship with others, then why not think through new modes of exchange as a method of possible social change. The projection onto the other submits to being a form of enlightenment of the suffering and pain, and the thoughts of the other” (2022). Therefore, the new modes of exchange proposed by CSL are based on the promotion of emerging artists immersed in the community surrounding the cultural center. Thus, social transformation is fostered through the exchange of knowledge and experiences of foreign and national artists that address the cultural agenda as sustainable. This new value proposition is sustainable because it works with the artistic residencies focusing on the future of the artists without omitting their present needs. It allows the artists to live in another country and participate in a project with a social impact on the institution’s community.

However, not all the strategies suggested by UNESCO can be identified in the cultural programming of institutions such as CSL. Unlike Culturgest, CSL did not take advantage of technological change to support the diversity of cultural expressions, nor did it create any support database based on its experience in case of a future emergency. Moreover, since I started collaborating with the institution as part of the volunteer team two years ago, CSL’s webpage has been user-friendly and, in contrast to Culturgest, has had no groundbreaking changes triggered by any contingency (war, pandemic, or change in the artistic direction). It has been constantly updated once the pending projects have been completed, but not due to advanced digitalization. For example, the terrace web section was only available once the terrace program was open to the public. Its cultural agenda did include different cases of new technological uses, such as new light projections on dance performances, but its programming has remained face-to-face only, and its website is only meant to be informative to the public but not interactive. Unlike Culturgest, they did not create a new programming space through their website with the arrival of the pandemic and, hence, did not facilitate the multiplicity of cultural representations through this medium. Nonetheless, it must be mentioned here that, like many smaller institutions, CSL is still an institution in the making and does not have the experience, size, or

track record of Culturgest. Therefore, over the years it has been adapting to what happens in the world, in the country, and in its neighborhood. This is demonstrated by its short-term cultural programming after the pandemic, including CSL's name in Lisbon's nightlife scene with "Lx Nights" along with different musicians and chefs on the terrace. This new turn perfectly reflected the transformation of its identity. Thus, the cultural identity is more oriented to attract a modern and young audience to its premises.

Under this analysis, the role of cultural programming in building a sustainable society for the future becomes clear. The way that a cultural center programs its events, regardless of its size, reflect the impact and learning it wants to share with the public. It is not about producing immediate ecological change that creates a sustainable world, but about promoting awareness of real issues, such as scarcity of natural resources, contribution to pollution, mental health, and recycling, among others. Interestingly, when CSL's Fernando Belo was asked about the place of culture in sustainability, he replied: "I think that artistic creation in itself, wakes up some people or helps to reinforce a positive message (...) it contributes a general awareness that we are at risk and that we have to change some of our habits. (...) we have seen it [in] the last years in a pandemic in the middle of a war." Therefore, the implementation of conferences, artistic residencies, workshops, concerts, and performances, respecting or not the boundaries of disciplines, imparts connections between different frameworks. The execution of a correct cultural agenda can primarily address social issues that permeate economic and ecological matters. Thus, culture functions through the production of artistic events that move between these different fields and foster social transformation.

Following the main purpose of creating links between sustainability frameworks through raising awareness of our current situation, Culturgest artistic director Mark Deputter stated: "Not only do I believe that culture can have a place, but I also believe that without culture we will never solve our problems. I think it is absolutely crucial to the idea of sustainability, [the] further development of our society, and a way to be able to think about the future". Complementing the analysis done in section 4.1.5, he sees arts programming as "a way to make you see things in different contexts and a different shape. And I think that is always [the] richness that can be created, in how to deal with the world". Even though both institutions agree on the importance

of cultural production, Belo differs in the priorities of working on its behalf: “I do not think that the main goal of culture and artistic creation nowadays is [to] create awareness for sustainability or other risk values that we experienced. Cultural and artistic creation should bring people, new ideas, new ways of seeing [others] and society (...) some personal relief, [and] hope. [As well as] self-awareness, fulfillment, and achievement for society as a whole.” Considering culture once again as an ecosystem “of course, sustainability and climate change are also in that equation. But they are only a small part of what artistic creation should be to societies.” In this way, for both institutions, the importance of programming artistic creation stems from being a tool that creates spaces for self-reflection and emotional relief, particularly during and after a contingency such as the pandemic.

#### 5.4 Flexibility during the Covid-19 pandemic

It is essential to ask ourselves how larger and smaller institutions differ in terms of their cultural programming. Motivated by my experience in both types of institutions and focused on a post-pandemic context, I directed part of the interviews on asking whether smaller institutions are more flexible in terms of responding to an emergency than larger institutions. To this question, Mark Deputter answered “I think smaller institutions, are certainly more flexible in dealing with contingencies and difficult situations because they can react very quickly, and there are no formal barriers, as with institutions larger institutions. [The latter ones] are like a boat, they go in one direction. [In case] you want to change course, you have to go more than ten miles before it starts to change direction”.

For his part, Bruno Marchand, visual arts coordinator, endorses this opinion based on his experience at Galeria Zé dos Bois (ZDB), a small cultural center focused on programming live music and art exhibitions located in the Bairro Alto area of Chiado. He said, “When you are in a venue, such as ZDB, everything is easier to change, because [the] structure is smaller, interactions are freer, and you know, faster. Here [at Culturgest], if you want to do something, for instance, regarding the website, you have to go through a whole process, a very long and very negotiated process to reach a result. So, it takes a lot more time. It is not that we're not as flexible. It is just that we are not as fast.” Consequently, Fernando Belo remarked on the “agility” that CSL has as a “medium-sized” institution and noted: “We sometimes have this very tough

challenge of changing the space in one day. So, we can accommodate two different things, for instance, an exhibition at four in the afternoon and a performance at six. When the exhibition closes [at] four o'clock, we dismount [it], so we have the space ready for the show.”

This is strictly related to the flexibility of working with short and long-term cultural programming within a smaller venue, where the space becomes permeable to the different expressions of contemporary art. This agility in programming is perfectly illustrated when CSL adapted its space, after the pandemic, to produce parties and invite a younger audience with live music and a nightlife atmosphere. As stated before, CSL is still a work in progress, it had several plans, and its programming evolves at the same pace as its environment. Therefore, during the pandemic some of these plans, such as the opening of the terrace and its cultural agenda were accelerated. Thus, the same space has been used for cinema, nightlife, dance performances, and exhibitions, sometimes, but not always, all at once. Culturgest, on the other hand, has a strong link with the bank and boundaries that are not so easy to blur. The building plays a huge role in this regard and even in case of emergency there were many formal boundaries; conversely, when the institution is smaller, it has fewer hierarchies and therefore less bureaucracy. Thus, Culturgest does not have the same flexibility to adapt its cultural programming immediately to trending topics as smaller institutions do.

The adaptation of the same space for multiple types of shows on the same day is not something usual in Culturgest. Its main auditorium is shared for diverse types of artistic expressions but never at the same time and it is always considering the proposal of the artists to give a unique life to the stage. According to Carlos Ramos<sup>66</sup>, when a show is programmed to occur in Culturgest’s facilities, the rider is received “[...] at least two or three months in advance, so that all the rentals can be taken care of and then you fine-tune it 15 days before the presentation. Nothing should be done after the 15 days”. Some cases do not fit into this type of requirement, mainly film premieres or art openings since they do not know with veracity how long and what type of proposal they want to put in place. In addition, Ramos says that it takes between “five or seven days” for the artist to set up in the venue and it varies depending on the

---

<sup>66</sup> Culturgest’s Technical Director

type of show to be produced. Therefore, unlike CSL, Culturgest does not have the same flexibility for last-minute changes.

During the pandemic, the flexibility and agility of cultural institutions were put to test due to, firstly, the multiple adaptations of the cultural agenda and, secondly, to social distancing and sanitary restrictions. At Culturgest, boundaries are defined for each artistic discipline, the spaces are divided or, in the words of the artistic direction “respected.” Thus, adapting the space of an exhibition for two hours for a dance performance did not happen during my internship. Therefore, cultural programming, regardless of the size of the institution, has a threshold: the space. That is why outdoor programming, with events such as [*terrain*], can be considered innovative for an institution like Culturgest. The partnership with government institutions and the availability of resources, for instance, to hire artists for a national festival outside the building, is certainly an advantage compared to smaller institutions that cannot contemplate an event of this magnitude.

Moreover, Deputter catalogs the nature of a smaller cultural institution as “more vulnerable, because they usually have, at least in our countries in the south, very uncertain financial basis.” Thus, he also states how the bank’s good organization and financial muscle allowed Culturgest “not be harmed by Covid-19” in terms of monetary remuneration, job losses, and stakeholder management. For Deputter, “we had a lot of work and we were canceling, programming, canceling again [events] and adapting the security and safety things (...) it was not an easy period of burden. But in terms of practical survival, it did not affect us [Culturgest]. It did affect a lot of small organizations and small companies that suddenly found themselves without means, money, and sponsors. The audience was no longer there for them.” Nevertheless, in his words, smaller institutions are also “faster-recovering audiences.” This can be associated with the lack of formal barriers they have and the openness to program, in the short-term, projects that have topics that are modern and trendy, for instance, the pandemic, and CSL’s hosting of parties and culinary events on the terrace.

While some coordinators, such as Carlos Ramos from the technical area, may list being connected to the bank and having financial support as Culturgest's greatest advantage, Bruno Marchand states that the institution must “run on cultural objectives and not on survival ones or

commercial ones.” For Marchand, the money received by CGD is certainly a benefit, but it is not an advantage compared to other smaller institutions, such as CSL in this report. For this reason, he believes, along with Catarina Medina, communications coordinator, that Culturgest's greatest asset may be its identity. Consequently, Deputter considers Culturgest’s “clear profile” as its greatest strength. After all, as Marchand describes from a visual arts perspective, “[...] n institution is supposed to be a place where financial constraints do not dictate whatever it is that you present to the public. So, whereas a gallery may have a program, that is based on how well they can sell, here in a cultural institution, it’s not supposed to be that way, because otherwise, you end up setting up a show of whatever it is, that keeps your ability to be alive”

In terms of sustainability, the difference between Culturgest and smaller institutions like CSL stems from how they manage to address the opportunities within uncertainty and a state of emergency. Knowing that numerous institutions did not survive the pandemic due to a lack of financial resources, it is worth recognizing that the contribution to sustainability is not strictly related to the amount of money each institution has, but to the approach and priorities it chooses to adopt. For instance, CSL has not followed the harness of technological advances because it focuses all its efforts on different frameworks, such as opening new lines of business and programming as the terrace and the strengths of various interdisciplinary projects. This is an opportunity for improvement but in the context of the cultural sector, it is partly contributing to including culture in sustainability with the suggestion of a new value structure for culture. As Charmatz mentioned in his project [*terrain*], culture is an ecosystem, and all parties can act together to pursue the same goal. For the most part, the priorities of the institutions analyzed focus on building a better and inclusive future, which is interestingly enough the same objective pursued by UNESCO’s strategies. From Culturgest’s standpoint, Marchand points out that “sustainability has to do with this idea of us, living together, working together on this planet, our responsibility towards all of us. And towards the planet as a whole ecosystem: financial, economic, cultural, ecological, and structural.” Overall, culture has a space for sustainability, and as Marchand also stated, that space “[...] has an ideological charge, a space that uses whatever tools and opportunities art brings about to make a change.”

## 6. Limitations of the analysis.

Analyzing a specific case such as Culturgest allows us to have a broad perspective of Lisbon's cultural industry and its impact on society. In short, after the analysis realized we can say cultural programming is the narrative cultural institutions create between themselves and the world, it is a dialogue with the media, the government, and their potential audience. However, during my work on this report, it was impossible to cover all the important topics for a complete and detailed evaluation of what cultural programming is. To this end, this last short chapter aims to provide a reflection on the limitations of part two of this dissertation, namely the analysis part, before the conclusion.

Firstly, when we talk about the power of cultural programming and whether it changed after a contingency, we also must consider the audience's perception of Culturgest. This internship report focuses on a qualitative analysis on the part of the institution, analyzing and comparing the cultural programming of Culturgest and CSL through interviews with those responsible in the areas of communication, production, and technical direction. Yet, as this report was based on my internship experience, it misses the other side of the story, that is, the public insight. One of my first tasks, when I started my internship at Culturgest, was to conduct a short audience survey at the event *The Goldberg Variations, BWV 988* (see above). The idea was to ask if attendees had already subscribed to Culturgest's newsletter and to investigate how they had heard about the event and their main motivation to attend the event. Nevertheless, this was the only direct approach I had to the audience's opinion and interpretation of any project in nearly five months. Therefore, a study on the public and how Culturgest communicates with them can enrich future studies on how the institution reacts to emergencies.

This concern was also addressed by Deputter, when he stated, "I think the difficult thing with artists is that we cannot measure the impact, exactly, because you never know what it really is, which is also one of the strengths in the art world (...) there is this kind of freedom. It is not [about] ticking boxes, there is a kind of radical freedom in what the artists do and how the audience relates to that. (...) Even if you and I go to see the same show, we will come out of it differently. We will not have seen the same thing." Each person in the audience has a distinct and personal experience and interpretation of the show presented and that is why he added that

“it's also [a] limit because it's easy to downplay it. (...) it is easy to say, it's unused, this set [is] useless. Why do we give money to that?”

Furthermore, although each member of the public has a different opinion and perception of Culturgest's cultural events, the cultural institution is entirely responsible for the decision on what event to program or not. The motivations for the decision-making were analyzed in this report and are strictly correlated, besides a sustainable mindset, with the creativity of the institution's decisions. Thus, Culturgest and many other cultural centers, regardless of their financial backing, had to evolve and create new value propositions for culture to survive. As commented, various aspects such as cultural programming were reconstructed and acquired greater relevance with novel ways of approaching the audience, for example, with exclusive website cultural programming. Therefore, through the development of this internship report, it is possible to categorize cultural programming, in the words of Briskman (2009, 34), as a “creative product”:

A creative scientific, or artistic, product has, I suggest, the following characteristics. First, relative to the background of prior products, it is a novel product. Second, it puts this novelty to a desirable purpose by solving a problem, such problems being themselves relative to this background and emerging from it. Third, it does so in such a way as to actually conflict with parts of this background, to necessitate its partial modification, and to supplant and improve upon parts of it. Finally, this novel, conflicting, problem-solution must be favorably evaluated; it must meet certain exacting standards which are themselves part of the background it partially supplants. I shall call any product, which meets all four of these demands a “transcendent product” for it may be said to transcend the background of prior products against which it emerged.

While it is important to mention this, it is indeed a limitation of the report as we didn't have the space to evaluate the correlation between creativity and cultural institutions. Culturgest's cultural agenda distinguishes itself from the programming of other institutions because it is oriented towards its identity and accessibility as an intermediate between the audience and contemporary art. The novelty in the programming of its products works in favor of providing a space for social reflection and emotional relief after the pandemic. Proof of this was the programming of the *INSIDE OUT* festival and the constant interaction with its

surroundings through the placement of events in the public space, the Alameda Dom Afonso Henriques in the case studied [*terrain*]. Thus, the decision to produce cultural events outside the walls of the institution clashes with the background of Culturgest, where it had never been done before. In addition, the conflict with Culturgest's history can also be linked to the creation of a new online programming space. Along with this, the comparative study and sustainability approach aligned with the strategies suggested by UNESCO favorably assesses the cultural programming of the institution. Hence, fulfilling all the categories mentioned by Briskman, this report gave the tools to categorize the institution's post-pandemic cultural programming as a creative and transcendent product.

Besides the inclusion on the website and in public spaces, Culturgest's cultural programming did not change much after the pandemic, but its relevance became more decisive. As noticed in the analysis, the goal of cultural programming has been oriented towards building an inclusive and accessible cultural sector since before the pandemic, with the arrival of Deputter. However, what may in principle be considered a resilient benefit, where a contingency does not have strong repercussions, can be a disadvantage in the long term. According to Bruno Marchand, after the last contingency, artistic creation remained intact, and "if something like COVID-19 happens again, we will struggle again, not because we have forgotten what it was, but because the problem is not a problem, the reality is still that artists do not work for the internet. They [seem] curious, yes, they went through this. But it did not change their way of working in how they make their proposals." In the same vein, António Câmara Manuel, artistic director of Duplacena, stated: "Artists didn't change at all after the Covid-19 pandemic, they are still triggered by economic survival". This is not a disclaimer of the role cultural institutions play in sustainability, as Marchand also stated that Culturgest "ha[s] all sorts of programs that deal with that and try to make this translation between very subjective and very tenuous, sensible experience into a transformative agent in society". Even though this is a very interesting finding, the report didn't have the opportunity to explore in detail what artists and cultural institutions can do to modify artistic creation after an emergency and proactively mitigate future uncertainties.

Lastly, with the aim to continue a post-disaster investigation, it is important to analyze several types of institutions and emergencies. Thus, the last two limitations stem from the selection of case studies. As demonstrated in the state of the art and analysis, the Covid-19 pandemic is certainly one of the most influential crises the cultural industry has experienced so far. Unfortunately, still, over the years, other disasters directly affected numerous industries, from economic to ecological crises, the latest and most important has been political, the ongoing war in Ukraine. The importance of focusing on the impact of this emergency in future studies was identified when conducting interviews for this internship report because all respondents mentioned the relevance of the pandemic along with climate change and the ongoing war. Therefore, one limitation of the report was related to not having the space to assess the impact of this war on the cultural sector and whether the involvement already demonstrated in sustainability will persist in the coming years. Finally, during the development of this study, in the Portuguese context, two public institutions had to be mentioned due to the connections they had with all other cultural institutions of the country, these are EGEAC and DGARTES. Although briefly mentioned during this report, the importance that both had in the dynamics and nature of the Portuguese cultural sector is fundamental today and the report could not focus in providing a proper understanding of how both institutions work after a disaster.

## 7. Conclusions

Overall, this report can be summarized with one brief question: Did cultural programming change due to the Covid-19 pandemic in Portugal? Even though visitors and monetary profits grew in the cultural sector from 2020 to 2021, they were still below levels seen in the years before the pandemic in Portugal, which shows that culture is slowly rebounding. At the beginning of the pandemic, the government adopted measures without a proper dialogue with the cultural workers which translated into the unavailability to identify the weaknesses of the sector and mitigate the impacts of the health crisis. However, the implementation of different funds, such as the program “Garantir Cultura” and different deconfinement plans slowly helped to start the reconstruction of the cultural sector that suffered several job losses. Therefore, the sector and cultural professionals still have a long way to go and one of the aims of this study was to analyze how cultural programming reacted after the crisis in Portugal.

During this report, we could identify that a cultural institution encourages the conversation of values and beliefs among the members of its community. Its structure is centered on large spaces where various cultural manifestations nourish and animate the cultural life of the community. Thus, this report identified the importance of multidisciplinary and interdisciplinary cultural institutions and how they differ from each other. The former embraces numerous existing artistic disciplines, respecting their independence from one another. On the other hand, an interdisciplinarity institution focuses on the interaction of multiple disciplines building links between the different types of shows and fostering novelty. This distinction is relevant because it defines the type of artists and events that may or may not be programmed.

The artists and performances that will be presented at the institution are coordinated by a cultural programmer based on the institution's financial resources, the local and community setting, its facilities, and its own identity. Culture is not static and undergoes continual change so contingencies like natural catastrophes, wars, or economic crises offer opportunities for cultural institutions and their output to be re-evaluated. Thus, cultural management now has a greater responsibility as a transformational instrument that enables one to face unpredictability in a post-pandemic environment. Undoubtedly, a crisis, such as a global pandemic, provides opportunities to reinvent any sector, and the transformative role of culture helped to integrate the community and not to neglect the recovery of the sector. Taking Culturgest as a reference, Lisbon's cultural programming did not suffer substantial changes between 2020 and 2022. The commitment to egalitarian programming that promotes accessibility was by no means new, having been present since its foundation. Nevertheless, after a global crisis such as the pandemic, the importance of programming events with an inclusive orientation became more relevant. Hence, under the post-pandemic unpredictability, the importance of planning events that promote the dissemination of contemporary art through inclusion, awareness of the context surrounding the city, and equality gained greater prominence.

In 2022, UNESCO suggested a series of strategies to recover the cultural sector after the pandemic and create a sustainable and inclusive future. In analyzing Culturgest's post-pandemic cultural programming, it was possible to identify diverse connections between these strategies and the cultural events that the institution programmed for its public. Thus, Culturgest's

programming represents different pillars that have underpinned the reconstruction of Lisbon's cultural sector and the relevance of cultural institutions in the aftermath of the pandemic. This allowed the report to also draw a parallel between the way Culturgest promotes and produces its programmed events and the notion of thinking about the needs of the future without neglecting the ones of the present. In short, this can be understood as an approach to sustainability, and with the analysis of the events, and a brief comparison with a smaller institution it was also possible to illustrate the connections between the cultural sector and the economic, social, and ecological frameworks; specifically, the connection to cultural sustainability. Hence, this report was framed within the discipline of cultural management and sustainability.

As stated in the introduction, it is worth studying the impact of a global collapse on an industry such as the cultural one because of the close relationship with the construction of a future society. The engine of the cultural sector was not the uncertainty, but the willingness to create reliability after the crisis. Therefore, the first pillar identified concerning UNESCO's strategies was the creation of solid programming with sectoral collaborations, as shown by the partnerships with Duplacena, Acesso Cultura, EGEAC, and FCG, among others. Besides this, we cannot forget how Culturgest integrates sectoral collaboration by hosting diverse national film festivals and being part of international networks of cultural institutions such as ACT and CTC-CTI. These networks also ensure the future conditions of artists in the aftermath of the pandemic working towards cyclical and long-term programming that provides the space for artistic freedom and fair financial remuneration. In addition, in the wake of the pandemic, Culturgest leveraged accelerated digitalization as another pillar, creating a new online-only cultural programming space and web-based microsites for each event scheduled at the cultural center. The palpable traces of Covid-19 are still perceptible, as various projects intended for the future had to be launched years earlier, such as the sound magazine, microsites, and online concerts. Moreover, although the institution harnessed technological advances, it never lost sight of sustainable development, as the online archive was enhanced by creating an evidence-based support system. After the pandemic, information about all events scheduled at Culturgest can be found online, which is crucial as shows like *House of the World* provide a point of reference to turn to in the event of a pandemic-like emergency.

Lastly, in a post-pandemic epoch, Culturgest's cultural programming also creates a new value proposition for the sector as a foundation for the construction of links between the sustainable frameworks of the three-pillar of the sustainability model. The relationship of culture with the social framework is represented in events like *The Goldberg Variations, BWV 988*, which creates a political dialogue between the emergencies that disrupted the world, such as the Russia-Ukraine war and the pandemic, and the audience of a dance performance. Moreover, with *Mostra Ampla Film Festival* emerges the promotion of accessibility and inclusion as crucial elements for strengthening the social bridge to sustainability. Furthermore, the relationship between the framework of culture and ecology can be portrayed with events such as *[terrain]*, which under the scope of the *INSIDE OUT* festival integrates public space within its cultural agenda. This is a peculiar but valid approach to the ecological framework, as every major institution today must talk about recycling, resource control, or climate change. However, rethinking cultural production as an ecosystem in which all entities are interconnected portrays the ecological conditions that programming can have, for example, by producing an outdoor event and changing the identity of the space where it takes place. The venue and audience of such events are in constant motion, and anyone can influence the outcome, allowing the public to participate and immerse themselves in the cultural experience at no cost. These relationships are also illustrated by participatory projects such as *Dandelions*, which are indirectly part of the cultural programming to represent territories as sustainable while working with local communities and artists. In addition, the economic relationship is always at the forefront within the approach of accessibility and ensuring a safe future for cultural workers. Likewise, the institution also emphasizes the importance of its cultural programming to bring space for emerging national artists who have not had the opportunity to present their projects on a stage as large as the institution.

Thus, Culturgest holistically addresses all the strategies suggested by UNESCO (2022) with its cultural programming. However, to provide more enriching research and evidence-based supporting record, this report proposes an analysis that focuses primarily, but not exclusively, on Culturgest. A comparison was then made with CSL as an example of how smaller but still relevant institutions were affected by the Covid-19 pandemic. In conclusion, CSL and Culturgest have many aspects in common, from the expertise of their artistic directors

to being mediators of contemporary culture across different disciplines. Similarly, the way they approach the future of their roles in a post-pandemic era was motivated by both inclusivity and accessibility. Nevertheless, the role of sustainability was different, as it highlighted the weakness of digital platforms that some smaller institutions may have, even if they had the flexibility to act more quickly. This is important as Tallant (2009) stated “[...] the digital presence of the cultural institutions has been playing a complementary to the physical presence of the institution, and that it has allowed the creation of a new relationship with its audience, a relationship that is more dialogue-oriented” (as quoted by Theubet 2020, 114). On the other hand, according to the interviews conducted, smaller institutions do indeed have more room to act in the face of a global collapse, as they have less hierarchy to follow and therefore less bureaucracy.

In addition, as they are multi- and interdisciplinary cultural spaces, their programming is permeable to the different expressions of art. Yet, smaller institutions are more inclined to embrace changes in their identity, as they are constantly under construction concerning the space that surrounds them. In contrast, a larger institution such as Culturgest must respect a series of defined limits as to what it can and cannot do based on its association with the bank. A clear example of this was the stated transition to nightlife by CSL, attracting a new niche to the facility, which means, a new public eager to experience novel places after the quarantine. Furthermore, because Culturgest’s cultural programming operates on a long-term basis, they do not have the same flexibility as smaller institutions to program trending short-term topics. The comparison also allows us to identify a threshold that cultural programming has: the space. The latter plays a key role in the type of events each institution programs and their impact on society, giving larger institutions an advantage when they choose to program outdoor events in collaboration with state institutions. Although the lack of a solid financial base is a determining factor for smaller institutions, once an emergency occurs, they can more quickly recover their audience due to their flexibility and their ever-constructing identity.

In conclusion, the decision to do my internship at an institution like Culturgest was not taken lightly, its history, size, and partnerships in the cultural sector play a significant role in the study and perhaps make it a strong reference to Portuguese culture. Today, in a post-pandemic

society, a cultural institution is expected to program a cultural agenda that acts as a transformative instrument for the audience; one agenda that has room for human bonding and the development of interpersonal qualities. After developing this report, we can affirm that Culturgest does follow this objective and supports the creation of a sustainable society for the future and a reconstruction of the cultural sector. Moreover, we can affirm that cultural programming is the main tool that any cultural institution possesses to reinforce a new identity when necessary. For example, CSL provoked the inclusion of a younger audience when programming the new terrace space with a novel offer and the well-being of emerging artists with their residencies. Therefore, the conclusions drawn from the comparison are crucial for this report, as both institutions share various fundamentals that live in constant interaction with their environment and the industry's memory.

Likewise, the last chapter mentions the importance of some aspects the report could not cover. Overall, is relevant to deep research on the relationships of cultural programming with topics such as audience perception, creativity, state stakeholders, and artistic creation. While this report provides a reference point for the study of cultural programming after a crisis, it is relevant to transform the limitations into opportunities in future studies. This is to have a broad perspective of how cultural programming changes after a crisis and to address for example the difficulty some artists have in thinking about artistic creation in a non-presential way. These future avenues of research will contribute to building a more holistic state of the art and, therefore, to seizing the opportunities that cultural programming offers in the aftermath of a crisis.

Thus, although this research did not conclude with the assertion of a total modification of cultural programming linked to Covid-19, it has allowed us to give meaning to the strategies given by UNESCO and shed light on the importance of programming cultural events to build a better society in the future. When an artistic director programs the agenda after a global collapse, a transformation of a venue into multiple ones takes place. This versatility of the space within a logic of solidarity in the sector, allows us to understand the post-crisis line of programming as a strategic driver for sustainable development.

## Bibliography

- Acceso Cultura. 2022 “Access Culture Award.” <https://accessocultura.org/quem-somos/missao-visao-valores/>.
- ACT. 2021. “Art, Climate, Transition.” *ACT*, December 11. <https://artclimatetransition.eu/about-us/>.
- Aguero Contreras, Fernando Carlos, and Maria de Los Angeles Alvarez Beovides. 2018. *Programación y política cultural: una reflexión sociocultural desde un estudio explicativo* 10, no. 5 (October): 339–47.
- Alesina, Alberto, and Paola Giuliano. 2015 “Culture and Institutions.” *Journal of Economic Literature* 53, no. 4 (November 2015): 898–944. <https://doi.org/10.3386/w19750>.
- Alvarez, Rafael. 2022. “Solos Multiplicados De BODYBUILDERS | Rafael Alvarez & Plural\_Companhia De Dança.” *bodybuilders*, 2022. <https://www.bodybuilders.pt/solos-multiplicados>.
- Alvargonzález, David. 2011 “Multidisciplinarity, Interdisciplinarity, Transdisciplinarity, and the Sciences.” *International Studies in the Philosophy of Science* 25, no. 4 (2011). <https://doi.org/10.1080/02698595.2011.623366>.
- Alves Ribeiro Correia, Pedro Miguel, Sandra Patrícia Marques Pereira, Ireneu De Oliveira Mendes, and Inês Subtil. 2022. “COVID-19 Crisis Management and the Portuguese Regional Governance: Citizens Perceptions as Evidence.” *European Journal of Applied Business Management* 8, no. 1 (2022): 1–12. <https://doi.org/ISSN 2183-5594>.
- Amalvi, Gilles. 2020a. “Variations Goldberg, Poursuivre Le Dialogue Intérieur.” *Rosas*, December 4. <https://www.rosas.be/fr/news/859-ivariations-goldbergi-poursuivre-le-dialogue-interieur>.
- 2020b. Interview with Boris Charmatz about [terrain]. Other. *Borischarmatz.org*, July. <https://www.borischarmatz.org/?terrain-230>.
- Anastácio Vaz, Liliana. 2019. “Estratégias De Comunicação Organizacional - Estudo De Caso Da Culturgest - Fundação Caixa Geral De Depósitos,” <https://www.iscte-iul.pt/tese/9718>.
- Bennett, Tony. 1992 “Useful Culture.” *Cultural Studies* 6, no. 3 (1992): 395–408. <https://doi.org/10.1080/09502389200490251>.

- BODYBUILDERS. n.d. “Rafael Alvarez.” Bodybuilders. Accessed February 20, 2023. <https://www.bodybuilders.pt/copia-rafael-alvarez>.
- Borges de Macedo, Filipe. 2019. “Carpintarias De São Lázaro.” Espaço de Arquitetura. <https://espacodearquitetura.com/projetos/carpintarias-de-sao-lazaro/>.
- Briskman, Larry. 1981. “Creative Product and Creative Process in Science and Art.” *The Concept Of Creativity Science Art*, 17–41. [https://doi.org/10.1007/978-94-009-8230-7\\_7](https://doi.org/10.1007/978-94-009-8230-7_7).
- Brundtland, Gro Harlem. 1987. *Report of the World Commission on Environment and Development: "Our Common Future."* New York: United Nations.
- Caixa Geral de Depositos. 2022. “Homenagem a Emílio Rui Vilar.” Accessed June 15, 2022. <https://www.cgd.pt/Institucional/Noticias/pages/homenagem-emilioruivilar.aspx>.
- Carpintarias de São Lázaro (CSL). n.d. “Quem Somos.” Carpintarias SL. Accessed February 5, 2023. <https://www.carpintariasdesaolazaro.pt/quem-somos>.
- . n.d. “Os Nossos Parceiros.” Carpintarias SL. Accessed March 16, 2023. <https://www.carpintariasdesaolazaro.pt/os-n-parceiros>.
- . 2022a. “Residencia Artistica Artes Visuais. Nova Data Do Open Call” <https://www.carpintariasdesaolazaro.pt/air-carpintarias>.
- . 2022b. “Solos Multiplicados: Rafael Alvarez.” Carpintarias SL, 2022 <https://www.carpintariasdesaolazaro.pt/copy-of-itens-2/solos-multiplicados-%3A%3A-rafael-alvarez>.
- Carvalho, Maria. 2020. “Where All The World Has A Stage: Culturgeist And The Purpose Beyond Profit.” <http://hdl.handle.net/10400.14/33436>.
- Carrasco, Ángel, and Enric Saperas. 2012. “La Unesco Y La Institucionalización De La Cultura: Hacia Un Nuevo Estatuto De La Cultura.” *Razon y Palabra* 80, August.
- Charmatz, Boris. n.d. terrain. Accessed January 25, 2023. <https://www.borisharmatz.org/?terrain-230>.
- CISAC. 2021. “CISAC Global Collections Report Shows Creators' Royalties down by € 1 Billion in 2020.” CISAC, October 27. <https://www.cisac.org/Newsroom/news-releases/cisac-global-collections-report-shows-creators-royalties-down-eu-1-billion>.
- Central Statistics Office (CSO). 2022. “Gross Value Added - CSO - Central Statistics Office.” CSO, August 3.

<https://www.cso.ie/en/interactivezone/statisticsexplained/nationalaccountsexplained/grosvalueadded/>.

Cotrim, Joana. 2022. “Finalmente Menino Júlio: Joana Cotrim.” Carpintarias SL, 2022.

<https://www.carpintariasdesaolazaro.pt/copy-of-itens-2/finalmente-menino-j%C3%BAlio-%7C-joana-cotrim>.

Comunian, Roberta, and Lauren England. 2020. “Creative and Cultural Work without Filters: Covid-19 and Exposed Precarity in the Creative Economy.” *Cultural Trends* 29, no. 2 (2020): 112–28. <https://doi.org/10.1080/09548963.2020.1770577>.

Covid 19 estamos ON. 2021. “Apoios à Cultura.” Covid 19 estamos ON, July 30.

<https://covid19estamoson.gov.pt/apoios-a-cultura/>.

Craenen, Paul. 2016. “Notes on Transdisciplinary Sounding Art.” Paul Craenen Website, October 20. <https://paulcraenen.com/notes-on-transdisciplinary-sounding-art/#:~:text=A%20transdisciplinary%20artwork%20is%20a,music%2C%20theatre%20or%20visual%20art>.

Create to Connect, Create to Impact (CTC-CTI). n.d. “About.” Create to Connect. Accessed January 25, 2023. <https://www.createtoconnect.eu/about/>.

Cultura Portugal. 2021. “FAQ – Programa Garantir Cultura.” Portal da Cultura.

<https://www.culturaportugal.gov.pt/pt/faq-programa-garantir-cultura/>.

Culturgest. 2018. “RADAR Artistic Residencies for Students.”

<https://www.culturgest.pt/en/take-part/radar-artistic-residencies-students/>.

—. 2019. “Situação económica e financeira.” In Relatório e Contas 2019, 115-120.

[https://www.culturgest.pt/media/filer\\_public/c4/4a/c44a80cc-fcca-43ca-aa57-10d14c0ac0f1/relatorio\\_e\\_contas\\_2019\\_culturgest.pdf](https://www.culturgest.pt/media/filer_public/c4/4a/c44a80cc-fcca-43ca-aa57-10d14c0ac0f1/relatorio_e_contas_2019_culturgest.pdf).

—. 2020a. “Partnerships.” June 18. Accessed January 20, 2023.

<https://www.culturgest.pt/en/partnerships/>.

—. 2020b. “Uma Casa Cheia De Mundo.” Accessed January 25, 2023.

<https://www.culturgest.pt/pt/programacao/casa-mundo/>.

—. 2022a. “Ampla - Mostra De Cinema.” Accessed November 22, 2022.

<https://www.culturgest.pt/en/whats-on/ampla/>.

—. 2022b. “Accessibility + Info.” Accessed November 22, 2022.

<https://www.culturgest.pt/en/whats-on/ampla/>.

- . 2022c. “A Church without a Church.” Accessed November 19, 2022. <https://www.culturgest.pt/en/whats-on/church-without-church/>.
- . 2022d. “Boris Charmatz [TERRAIN] LISBOA.” Accessed November 19, 2022. <https://www.culturgest.pt/en/whats-on/boris-charmatz-terrain-lisboa/>.
- . 2022e. “Dance Workshop for Dance Students and Young Professionals.” Accessed November 19, 2022. <https://www.culturgest.pt/en/whats-on/dance-workshop-dance-students-and-young-professionals/>.
- . 2022f. “Inside out - IN THE GALLERIES IN THE AUDITORIUM OF CULTURGEST AND OUTSIDE AT ALAMEDA.” Accessed November 10, 2022. <https://www.culturgest.pt/en/whats-on/inside-out-2022/>.
- . 2022g. “Dance Workshop for Everyone.” Accessed January 25, 2023. <https://www.culturgest.pt/en/whats-on/dance-workshop-everyone/>.
- Cunha Dias, Ricardo, Paulo Castro Seixas, Inês Subtil, and Luís Manuel Baptista. 2021. “Governança e Política Cultural Em Tempo De Covid-19: as Reivindicações De Um Setor Entre Fragilidades,” March, 1–23. <https://doi.org/10.13140/RG.2.2.25123.37922>.
- Cvejić, Bojana. 2021. “‘Leave-Taking, Homecoming’: On Anne Teresa De Keersmaeker’s Goldberg Variations.” Rosas, February 25. <https://www.rosas.be/en/news/871-leave-taking-homecoming>.
- DeCarli, Georgina, and Luckner Christophe. 2012. “Museum, Cultural Center or Both?” *Culture & Development, 8: Museums and Heritage*. 8 edition.
- Dentes de leão. n.d. “About – Dentes De Leão.” Dentes de leão. Accessed January 25, 2023. <https://dentesdeleao.pt/en/about/>.
- Denzin, Norman K. 1978. *The Research Act: A Theoretical Introduction to Sociological Methods*. New York: McGraw-Hill.
- DGARTES. n.d. “APRESENTAÇÃO .” DGARTES. Accessed April 21, 2023. [https://www.dgartes.gov.pt/pt/sobre\\_nos/apresentacao](https://www.dgartes.gov.pt/pt/sobre_nos/apresentacao).
- Diário da República. 2009. “Legal Framework of Portuguese Cultural Centers.” Camoes instituto da cooperacao e da lingua portuguesa . Ministerio dos negocios estrangeiros, July 28. <https://www.instituto-camoes.pt/en/activity-camoes/what-we-do/culture/cultural-centres>.
- . 2021. “Decreto-Lei N.º 105/2021, De 29 De Novembro.” Dre.pt. Presidência do Conselho de Ministros, November 29. <https://dre.pt/dre/detalhe/decreto-lei/105-2021-175043505>.

- . 2022. “Decreto-Lei N.º 64/2022, De 27 De Setembro.” Dre.pt. Presidência do Conselho de Ministros, September 27. <https://dre.pt/dre/detalhe/decreto-lei/64-2022-201509698>.
- EGEAC. 2021 “About EGEAC.” EGEAC, Accessed June 17, 2022. <https://egeac.pt/about-2/>.
- Gama, Manuel. 2020. “Impactos Da Covid-19 No Setor Cultural Português: Primeiros Apontamentos De Um Estudo Em Curso.” *A Universidade do Minho em tempos de pandemia*, 172–88. <https://doi.org/10.21814/uminho.ed.25.9>.
- Garcia, José Luís, João Teixeira Lopes, Teresa Duarte Martinho, José Soares Neves, Rui Telmo Gomes, and Vera Borges. 2016. “Mapping Cultural Policy in Portugal: From Incentives to Crisis.” *International Journal of Cultural Policy* 24, no. 5 (2016): 577–93. <https://doi.org/10.1080/10286632.2016.1248950>.
- Giles, Judy, and Tim Middleton. 2010. *Studying Culture: A Practical Introduction*. Oxford: Blackwell Publishers.
- Gnezdova, Julia V., Vladimir S. Osipov, and Igor V. Hriptulov. 2022. “Creative Industries: A Review of the Effects of the COVID-19 Pandemic.” *Post-COVID Economic Revival, Volume II*, 159–71. [https://doi.org/10.1007/978-3-030-83566-8\\_10](https://doi.org/10.1007/978-3-030-83566-8_10).
- Governo da República Portuguesa. 2017a. “Acerca - Cultura - XXI Governo - República Portuguesa.” HISTÓRICO XXI GOVERNO - REPÚBLICA PORTUGUESA. <https://www.portugal.gov.pt/pt/gc21/area-de-governo/cultura/acerca>.
- . 2017b. “Acerca – Negócios Estrangeiros - XXI Governo - República Portuguesa.” HISTÓRICO XXI GOVERNO - REPÚBLICA PORTUGUESA. <https://www.portugal.gov.pt/pt/gc23/area-de-governo/negocios-estrangeiros/acerca>
- . 2020. “Programa de Estabilização Económica e Social”. HISTÓRICO XXI GOVERNO - REPÚBLICA PORTUGUESA. <https://www.portugal.gov.pt/pt/gc22/comunicacao/documento?i=programa-de-estabilizacao-economica-e-social>
- Grätz, Ronald. 2017. “EU-LAC Foundation’s Newsletter - Culture.” *EU-LAC Foundation*, July. [https://eulacfoundation.org/en/system/files/gratz\\_en.pdf](https://eulacfoundation.org/en/system/files/gratz_en.pdf).
- Hasitschka, Werner, Peter Tschmuck, and Tasos Zembylas. 2005. “Cultural Institutions Studies: Investigating the Transformation of Cultural Goods.” *The Journal of Arts Management, Law and Society* 35 (2): 147-158.

- Hawkes, Jon. 2001. *The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning*. Melbourne: Cultural Development Network.
- Horta, Bruno. 2017. "Mark Deputter: "A Culturgest tem de assumir uma nova posição"." Observador. 17 October. Accessed October 16, 2022. <https://observador.pt/2017/10/17/mark-deputter-a-culturgest-tem-de-assumir-uma-nova-posicao/>.
- INE. 2022a. "Espetáculos ao vivo: mais 1 milhão de espectadores e mais 3 milhões de euros de receitas - 2021" December 15. [https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine\\_destaques&DESTAQUESdestboui=541083762&DESTAQUESmodo=2](https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_destaques&DESTAQUESdestboui=541083762&DESTAQUESmodo=2)
- . 2022b. *Instituto Nacional De Estatística - Estatísticas Da Cultura : 2021*. Lisboa, Lisboa: Instituto Nacional de Estatística, I.P. <https://www.ine.pt/xurl/pub/18212178>.
- Infopédia, Porto Editora. n.d. "Diário Da República - Infopédia." infopedia.pt. Accessed April 4, 2023. [https://www.infopedia.pt/apoio/artigos/\\$diario-da-republica](https://www.infopedia.pt/apoio/artigos/$diario-da-republica).
- Jeannotte, M. Sharon. 2021. "When the Gigs Are Gone: Valuing Arts, Culture and Media in the COVID-19 Pandemic." *Social Sciences & Humanities Open* 3, no. 1: 100097. <https://doi.org/10.1016/j.ssaho.2020.100097>.
- Jick, Todd D. 1979. "Mixing Qualitative and Quantitative Methods: Triangulation in Action." *Administrative Science Quarterly* 24, no. 4: 602–11. <https://doi.org/10.2307/2392366>.
- Kamara, Yarri. 2022. "Culture and Sustainable Development: a Still Untapped Potential." Essay. In *Re|shaping Policies for Creativity: Addressing Culture as a Global Public Good*, 3rd ed., 209–35. <https://unesdoc.unesco.org/ark:/48223/pf0000380502>.
- Kulesz, Octavio. 2020. "Supporting Culture in the Digital Age," March. chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://ifacca.org/media/filer\_public/30/b4/30b47b66-5649-4d11-ba6e-20d59fbac7c5/supporting\_culture\_in\_the\_digital\_age\_-\_public\_report\_-\_english.pdf.
- Laermans, Rudi. 2021. "I Dance That I Danced (and Choreographed)": News." Rosas, February 4. <https://www.rosas.be/en/news/868-i-dance-that-i-danced-and-choreographed>.
- Landaburo, Maria Isabel. 2003. "Apuntes Prácticos Sobre Política y Programación Cultural En Cuba." *Revista Perfiles De La Cultura Cubana*, May 1. <http://www.observatoriocultural.cult.cu/index.php?r=site/pubinterior&n=2&p=25>.

- Lindblom, Beth C., and Karen Motylewski. 1993. *Disaster Planning for Cultural Institutions*. 48. 1st ed. Vol. 48. Nashville, TN: American Association for State and Local History.
- Loach, Kirsten, Jennifer Rowley, and Jillian Griffiths. 2016. "Cultural Sustainability as a Strategy for the Survival of Museums and Libraries." *International Journal of Cultural Policy* 23, no. 2: 186–98. <https://doi.org/10.1080/10286632.2016.1184657>
- Maggio, Paul Di, and Michael Useem. 1980. "The Arts in Education and Cultural Participation: The Social Role of Aesthetic Education and the Arts." *Journal of Aesthetic Education* 14, no. 4: 55. <https://doi.org/10.2307/3332369>.
- Palrão, T., R. I. Rodrigues, and J. V. Estêvão. 2021. "The Role of the Public Sector in the Aftermath of the COVID-19 Pandemic Crisis: The Case of Portuguese Events' Industry." *Journal of Convention & Event Tourism* 22, no. 5: 407–28. <https://doi.org/10.1080/15470148.2021.1904077>.
- Pinto Carvalho, Patrícia. 2017. "Arte, Participação e Instituições: O Programa Participativo Para Jovens Pedimos Desculpa Pelo Incómodo Causado – Culturgest." <https://repositorio.iscte-iul.pt/handle/10071/15328>.
- Pomar, Alexandre. 1993. "Culturgest - O início." *Revista do Expresso*, 28 June: 68-71.
- Porto Canal. 2021. "Culturgest Em Lisboa Leva Teatro, Música e Cinema Para Novos Espaços e Para a Rua." *Porto Canal*, June 9. <https://portocanal.sapo.pt/noticia/267631>.
- Portuguese Federation of Associations of the Deaf (PFAD). 2022. "Information and Facts about Portugal and Portuguese Federation of Associations of the Deaf." *European Union of the Deaf*, September 12. <https://www.eud.eu/member-countries/portugal/>.
- Ramos, Manuel Joao. 1993. "Manifesto Anti-Caixa," October 22. [https://oasrs.org/media/uploads/AAP\\_CGD\\_II.pdf](https://oasrs.org/media/uploads/AAP_CGD_II.pdf).
- Reis, Bárbara. 2004. "Pinto Ribeiro sai da Culturgest para não se "eternizar"." *Público*. 27 March. Accessed June 15, 2022. <https://www.publico.pt/2004/03/27/jornal/pinto-ribeiro-sai-da-culturgest-para-nao-se-eternizar-186093>.
- Real, Francisca Dias. 2019. "Carpintarias De São Lázaro: UM Pólo Cultural Com Vistas Incríveis Para a Cidade." *Time Out Lisboa*. Time Out, January 24. <https://www.timeout.pt/lisboa/pt/noticias/carpintarias-de-sao-lazaro-um-polo-cultural-com-vistas-incriveis-para-a-cidade-012419>.

- Rego, Raquel, and Vera Borges. 2021. "The Transformative Role of Angels' Cultural Organisations under Austerity." *Cultural Trends* 30, no. 2 (January 31): 156–73. <https://doi.org/10.1080/09548963.2021.1873702>.
- Ribeiro, Luís Reis. 2012. "Finanças chumbam fundação da CGD." *Dinheiro Vivo*. 2 August. Accessed June 15, 2022. <https://www.dinheirovivo.pt/economia/financas-chumbam-fundacao-da-cgd/>.
- Robertson, Deborah A. 2005. *Cultural Programming for Libraries: Linking Libraries, Communities, and Culture*. Chicago, Ill: American Library Association.
- Rosas. n.d. "About - Rosas." Rosas. Accessed January 22, 2023. <https://www.rosas.be/fr/324-rosas>.
- RTP. 2022. "Culturgest Dá Pontapé De Saída a Inside Out." RTP notícias, June 25. [https://www.rtp.pt/noticias/cultura/culturgest-da-pontape-de-saida-a-inside-out\\_v1415413](https://www.rtp.pt/noticias/cultura/culturgest-da-pontape-de-saida-a-inside-out_v1415413).
- Salema, Isabel. 2017. "Carpintarias De São Lázaro - o Novo Centro Cultural De Lisboa: E-Cultura." *E-cultura.com*. Publico, February 17. <https://www.e-cultura.pt/artigo/21779>.
- Santos, Lina. 2017. "Carpintarias De São Lázaro, Centro Criativo Em Construção." *DN*. Diário de Notícias, February 17. <https://www.dn.pt/artes/carpintarias-de-sao-lazaro-centro-criativo-em-construcao-5672975.html>.
- Sousa, Beatriz. 2022. "Como Criar, Programar E Produzir Um Festival De Artes Performativas?" <http://hdl.handle.net/10400.21/15185>.
- Temporada Portugal-França 2022. 2022. "[Terrain] Lisboa De Boris Charmatz." *Temporada Portugal-França 2022*, June 27. <https://temporadaportugalfranca.pt/portfolio/terrain-lisboa-de-boris-charmatz/>.
- UNESCO (United Nations Educational, Scientific and Cultural Organisation). n.d. "Timeline-Mondiacult." *UNESCO.org*. Accessed November 29, 2022. <https://www.unesco.org/en/mondiaicult2022/timeline?hub=758>.
- . 2005a. "Convention on the Protection and Promotion of the Diversity of Cultural Expressions." *Unesdoc.unesco.org*. United Nations Educational, Scientific and Cultural Organisation, October 20. <https://unesdoc.unesco.org/ark:/48223/pf0000142919>.
- . 2005b. In *Relations with "United Cities and Local Governments" (UCLG) and Draft Cooperation Agreement between UNESCO and That Organization*. Paris: UNESCO, Executive Board. [https://unesdoc.unesco.org/ark:/48223/pf0000138859\\_eng](https://unesdoc.unesco.org/ark:/48223/pf0000138859_eng).

- . 2019. *CULTURE 2030| Indicators*. 1. Vol. 1. Paris: United Nations Educational, Scientific and Cultural Organization.
- . 2020 “Museums around the World in the Face of COVID-19”  
<https://unesdoc.unesco.org/ark:/48223/pf0000373530>.
- UNESCO, United Nations Educational, Scientific and Cultural Organizations and United Arab Emirates. Department of Culture and Tourism. 2022. “Culture in Times of COVID-19: Resilience, Recovery and Revival.”  
<https://unesdoc.unesco.org/ark:/48223/pf0000381524.locale=en>.
- United Cities And Local Governments (UCLG). 2008. *Culture 21: Agenda 21 for Culture*. Barcelona: Institut de Cultura, Ajuntament de Barcelona.
- . 2011. Committee on. “United Cities and Local Governments (UCLG) Policy Statement: 'Culture: Fourth Pillar of Sustainable Development'.” *Culture and Local Governance*, 161–64. <https://doi.org/10.18192/clg-cgl.v3i1.194>.
- Vecco, Marilena, Martin Clarke, Paul Ivkovic, Sofia Minichova, and Miriam Nazarejova. 2022. “The Impact of the COVID-19 Pandemic on Creative Industries, Cultural Institutions, Education and Research,” May 9.  
<https://www.wipo.int/meetings/en/2022/info-session-impact-covid-19-copyright-ecosystems.html>.
- W3Techs. 2023. “Historical Yearly Trends in the Usage Statistics of Content Languages for Websites.” W3Techs, January 11.  
[https://w3techs.com/technologies/history\\_overview/content\\_language/ms/y](https://w3techs.com/technologies/history_overview/content_language/ms/y).
- Whitty, Geoff, and John Furlong. 2017. *Knowledge and the Study of Education: An International Exploration*. Oxford, United Kingdom: Symposium Books.
- Williams, Raymond. 1976. *Keywords: A Vocabulary of Culture and Society*. Fontana: Croom Helm.
- World Commission on Culture and Development (WCCD). 1995a. *Our Creative Diversity*. Paris: UNESCO, 1995.
- . 1995b. “Chapter 8: Culture and Environment.” Essay. In *Our Creative Diversity: Report of the World Commission on Culture and Development*, 205–31. Paris: Unesco-Publ.  
<https://unesdoc.unesco.org/ark:/48223/pf0000101651>.

