

9.2 The multidisciplinary role of cultural management. A look for communication as management tool and key-activity

Sara Almeida Tavares¹, Pedro António Ferreira² & Nuno Magro³

× **Abstract**

This document aims to develop a perspective to cultural manager concerns focusing in demonstrating the importance of communication as fundamental tool to capture and retain local public. It is a hybrid study - conceptual and empirical - and exploratory, based on literature review and illustrated with descriptive analysis from data collected by 573 questionnaires regarding a specific event (Miró exhibition in Palácio Nacional da Ajuda). This research followed a quantitative methodology and an interpretative paradigm. Three main conclusions were achieved: (1) The awareness need by the cultural management for an adoption of multidisciplinary posture, lined up by the multidimensional nature of cultural equipment and the organizational environment, in order to match public expectations; (2) The need of understanding the communication as tool and key-activity to enhance culture value in both organizational environments: internal and external; (3) The third, is the perception of mass-media advantage over digitals, for public reach.

429

Keywords: cultural equipment management, multidisciplinary, multidimensionality, communication.

1. **Introduction and methodology**

Quick changes in artistic-cultural contemporary market motivated by development of informative technological facilities, demand ampliation of multidisciplinary knowledge and tools of the cultural manager. The continuum formation, the development of a dilated vision and the critical capacity walk side by side with this professional category.

Cultural manager divides his attention to multiple areas which compose cultural equipment and cultural spaces like artistic, communicational, territorial, social, economic, environmental, legal, administrative, educational ranges and, yet are demanded to have knowledge about specific organizational techniques for this profession. Making it clear, these professionals worry in subjugating the necessary tools to operationalize certain cultural goals, so that the organization can offer to general people what they need.

In order to accomplish the objective, the main research questions are: (i) which are the functions and concerns of a cultural manager? (ii) Should the communication have a crucial role to play in all of them?

1. Iscte – University Institute of Lisbon, Portugal. E-mail: tavares-sara@live.com.pt

2. Iscte – University Institute of Lisbon, BRU – Business Research Unit, ISCTE-IUL Portugal. E-mail: pedro.ferreira@iscte-iul.pt

3. Iscte – University Institute of Lisbon, BRU – Business Research Unit, ISCTE-IUL Portugal. E-mail: nuno.magro@iscte-iul.pt

This paper follows an event logic and is divided in chapters as follows:

- a. What is the meaning of cultural equipment and its management;
- b. The relation between cultural equipment and the creation of cultural networks on territory;
- c. The role of communication on management – adding value;
- d. Marketing communication of cultural equipment;
- e. The communication as institutional contemporary function;
- f. The power of communication: real event analysis;
- g. Theoretical and practical contributes.

The methodology follows a qualitative logic supported by literature review, with the study case sustained by quantitative data obtained by self-administered questionnaires to public.

As main achievements, this article:

- a. Provides inputs for an interterritorial plan creation;
- b. Contributes for the discussion about ideologic construction of professional categories, in strands of thought building about its functions and concerns;
- c. Increases the understanding of communication as key-activity;
- d. Highlights the power of media in cultural events;
- e. Contributes to expose the need for a multidisciplinary training for cultural managers.

The value of this research is the discussion reinforcement for a new vision about the action scope of cultural managers, supported in the relation between cultural equipment dimensions and multidisciplinary attitude.

430

2. What is the meaning of cultural equipment and its management?

According to Teixeira Coelho (1997, p. 164):

(...) for cultural equipment it is understood either as edifications designed to cultural practices (theatres, cinemas, libraries, culture centres, film libraries, museums) either as cultural producers groups sheltered or not, physically, in an edifice or institution (...) In a closed dimension, cultural equipment are all objects which turns a cultural space operational (...).

Cultural institutions act as:

³⁴*(...) spaces responsible for depositing goods, collections and objects, and for the reflection and production of knowledge. Its mission is to transform this heritage and the space it occupies into circuits of information, pleasure, and skills development, through forms of communication specifically designed for this purpose and strategic plans. Its management approach is responsible for bringing the public closer (through the capacity of its technical and human resources), which motivates the study of publics to diagnose their contexts and adapt their methods. (Carvalho, 2019, n/p)*

One of the biggest cultural promoters in a country is the circle of cultural institutions. They are museums, cultural centres, galleries and other institutions, public or private, whose purpose is to organize activities related to culture: exhibitions, concerts, debates, publications, research, shows in general. (Reis, 2003, p. 12)

The management coordinates and guarantees the fulfilment of activities and work processes, adopting the necessary technology for the exercises inherent to them for the benefit of the associations' success. Managers are required to be able to contain the range of skills and tools that contribute to provision, organization, leadership, and control (López, 2003). Thus, this discipline must be instrumentalized to operationalize certain objectives related to the cultural field, excluding the ideology that cultural institutions do not aim at sustainability - the manager is also concerned and busy with administrative and accounting issues (Perkins, 2010).

Multidisciplinary should be understood as a skill required of cultural managers, since it comprises all matters and functions inherent to the position, while also adding the skills and knowledge necessary to plan, organize, lead and control aspects and activities that are linked to the cultural field (Schargorodsky, 2003).

The manager's responsibility for certain activities involves him has a part of a cultural process or action - it aims to bring together methodologies and techniques that achieve «... the best performance with the lowest cost and greater relevance for society» (Boas, 2005, p. 103).

The manager has the responsibility that the activities are carried out efficiently (concern with managing resources and productivity) and effectively (managing and achieving objectives). Boddy (2011) cites Mintzberg, who was responsible for defining a set of ten manager roles that are divided into three categories: informational, interpersonal, and decisional. The first corresponds to the search, processing and dissemination of essential information for the organization to function; the second seeks to establish relationships, advise and influence processes with the team – it also works as a link between both categories; the third seeks to find opportunities, new projects and identifies areas of development, resolves crises, generates resources, directs the budget and represents the organization during negotiations, always defending its interests.

These culturally related professionals should prioritize the correspondence to the public duty of these institutions to acquire, preserve and enhance their collections and to protect and safeguard the heritage: "The notion of management is inherent to this public duty and implications for ensuring the legitimacy of ownership of these collections, their permanence, documents, accessibility and responsibility in cases of disposal, when permitted." (ICOM, 2009, p. 7).

As Barbalho (2005) points out, the political process of associations must correspond to the support and execution of objectives so that programming lines are created to fulfil organizational expectations, not neglecting that cultural institutions aim to create and share symbols that correspond to actions that meet the cultural needs of the environment and communities.

Santos and Davel (2017) point out the problem in dealing with the various environments that cultural managers aim to address, including the dimensional duality of equipment: the building itself and the artistic and/or cultural dimension (sheltered by a series of specific disciplines that guarantee good practices for meeting expectations - museology, museography, preventive conservation, etc.). Professionals linked to culture and art must gather knowledge of the practices inherent in the duty of preservation without losing the vanguard vision for monitoring and innovation according to organizational needs.

However, problems that may arise must be necessary, compensated for and reassessed from the various dimensions of organizational activity, all perspectives must be dissected, and no model offers a complete or ideal solution - they must be adapted to the organization and sector: inclusive to the mission, vision and objectives, to the dynamics and needs, to the bodies and workers... As Schargorodsky (2003) questions, will it be possible to solve organizational problems in the cultural field from generalist theories of administration, or will it be necessary new theoretical developments adapted to the sector?

Cunha (2007) points to a set of basic points corresponding to the cultural manager's range of action:

- a. Knowledge of the territory where it operates so that it is possible to identify singularities, factors and key actors to bring together contexts of elements and organization priorities;
- b. Knowledge of artistic and cultural factors, trends and innovations to direct cultural actions;
- c. Monitoring of cultural policies at the various levels of action;
- d. Knowledge and dominance of a set of disciplines and tools related to the various functions it performs.

3. The relation between cultural equipment and the creation of cultural networks on territory

Promoting dialogue between associations based in a certain territory and bordering areas is essential so that cultural spaces do not close on themselves. More and more, cultural equipment and agents have responsibilities that transcend the simple good functioning of institutions. They work to develop mechanisms that involve the creation and evolution of interpersonal relationships in a network. In addition to being extremely relevant, understanding the bridge between the facilities and the surrounding community so that the artistic, cultural, social, and economic roles of these facilities are in harmony, a benefit to dynamize and enhance the territory. It is characterized as a continuous process of sociocultural actions in a territorial community.

Developing cultural projects and/or actions that link equipment, a community and surrounding associations, translates into an active role in the creation and renewal of cultural and artistic identities and potentials, contributing eventually to the knowledge and recognition of equipment and territory. It is a cycle of mutual benefits that is built through relationships that develop the recreation of processes and values or ways of living in the community, under the participatory aspects, improving communication and life.

Understanding these factors is essential for good management performance, in which there is a tendency to govern work in a mainly organizational way, neglecting these dimensions involved and, consequently, the social aspect (Santos & Davel, 2017). The promotion of awareness-raising commitments and active participation of the individuals contributes for their personal, social, and cultural formation (Martins, 1995).

There is an increasing need for management to meet expectations of various kinds that enhance and contribute to the development of the macro environment in which they operate. By developing the strategy of cooperation between organizations that encourage the reduction of internal and external organizational barriers, a strategic management is promoted that becomes open between associations, forcing them to work as a team to obtain mutual benefit through the elevation of all the incorporating aspects of the area, corresponding to the sector's responsibilities. This inter-territorial cooperation requires fluid external communication, so that the institution does not close on itself or on a very restricted public, enabling easy access to culture and aiming at cultural actions for the constant reinvention of the universe of culture.

This collaboration triggers the need for a network, which may evolve into the creation of cultural networks between territories, going beyond the initial mere temporal union between actors who, by necessity, have applied practices in a network (Casacuberta & Mestres, 2006).

The manager of these facilities has the duty to monitor changes and trends concerning the sector, adapting to the territory and people, adopting the necessary tools to add value to the organizational work, activities, and cultural actions they develop.

The knowledge management and organizational strategy that focuses on workers, information and communication technologies is a model that requires an integrated organizational learning from various areas and aspects in which the institution operates (Cardoso, 2007), contributing to the production of shared data internally that speed up problem solving and decision-making processes. Adopting an organizational posture where social responsibility prevails leads to ethical recognition in which the well-being of employees is assumed, as well as promoting the development of the community in which it operates (Reis, 2003). These data shared in an internal environment allow them to be used in an external context to develop a healthy competition stimulated between associations, sectors or territories (Werthein, 2003).

Maximizing the local economy demonstrates the impact that cultural facilities have on the territory, as it allows

the production and dissemination of cultural activities that invoke the public, the professionals involved and potential figures of interest (Santos & Davel, 2017).

As a result of these events, other economic segments can be activated for the development of communities and land, as it triggers reactions and actions resulting from the movement of new people in the area. Need and market are created for a specific audience that the equipment invoked.

This niche of opportunities creates a chain of network relationships that can be stimulated by local entities and neighbouring areas:

Culture is today one of the fastest growing sectors in post-industrial economies. Knowing how it works, in addition to expanding its performance as a factor of entry into the economy, will allow us to associate the improvement of living conditions as part of the same strategy, favouring endogenous creation, better organization of the production process and access to goods cultural.

(Werthein, 2003, p. 15)

433

In the detriment of this local economic activation, all the factors involved, whether social, political, educational, or even environmental, may reappear as opportunities for cultural and territorial growth.

In this chapter, it was intended to demonstrate succinctly that cultural management governs the way work is developed within an organization and that by stimulating teamwork and networking between institutions, they benefit each other, enhance the territory and serve up to the community. This system could lead to the opening of new mechanisms in other sectors also in network.

4. The role of communication on management – add value

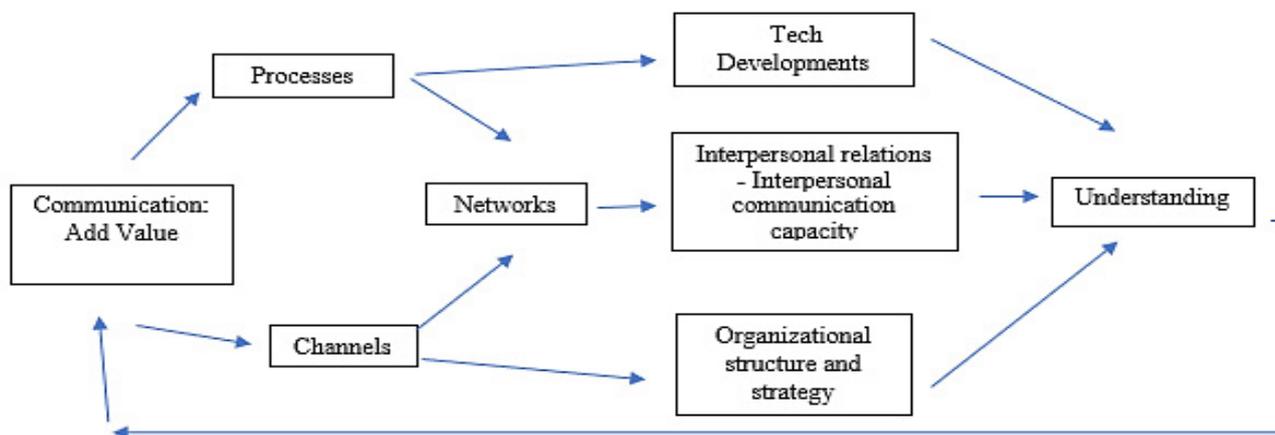
Communication is the exchange of information through written or spoken means, symbols or actions that take place in common understanding. However, Teresa Ruão (2016) explains the evolution of the communicational perspective in associations, understanding that the term has evolved more applied, for example, to business or marketing communication. She explains that it continues in the sense that the association no longer is the only holder of information, because it flows, generating a role of creating organizational systems. This theorizing trend thinks of communication as the nature of associations gave rise to the term CCO (communicative constitution of associations). There is an evolution in the way it is understood, abandoning an ideology that communication takes place within organizations, to think about their institution through and under communication.

Therefore, communication should be recognized as a key management activity, since it is essential for the achievement of the goals set both for the internal and external environment. It is a value-generating discipline, whether from technological structures for the efficient organization of information, or from basic human communication, as they work to build useful knowledge.

It is through communication processes that associations add value through innovation, quality, distribution, and cost (Boddy, 2011).

Communication processes, as well as the channels for the passage of information, while functioning as instruments for the structuring of networks that lead to common understanding, these aspects are constant and re-evaluated by the receiver who produces feedback combined with the constant improvement of the communication system, as he points out Perkins (2008), communication and dissemination of cultural programs should be seen as an indispensable tool for promoting the bond between cultural producers and consumers.

Figure 1- The organizational communication



Source: Boddy, 2011, p. 485

- Figure 9.2.1 – The organizational communication
- Source: (Body, 2011, p. 485)

434

5. Marketing communication of cultural equipment's

Altered the change in the panorama after World War II, marketing is restructured to deal with excess production, assuming a new concept that is based on satisfying consumer needs and achieving organizational goals. These changes allowed a decisive positioning in associations and led to the expansion of functions inherent to structures, implying an understanding of the market and the behaviour of the public (Sobreira, 2010).

Aiming at this new orientation, marketing bets on building networks and partnerships, thinking globally and acting locally, developing its communication focusing on experiences and events that retain the public (Sobreira, 2010), including exploring the cultural environment through cooperation between cultural agents and entrepreneurs, which forces this discipline to assume a less economic and more communicational role.

This relationship also arises from global changes in the field of culture and its market, associations and financing, so that, at the same time, support is carried out by entrepreneurs, as they have come to understand the complementarity that a culture offers to their communication strategy and the way they act in society (Reis, 2003). Cultural marketing instrumentalizes culture to convey certain messages, instil practices and ideologies, developing a relationship between institutions and their audiences.

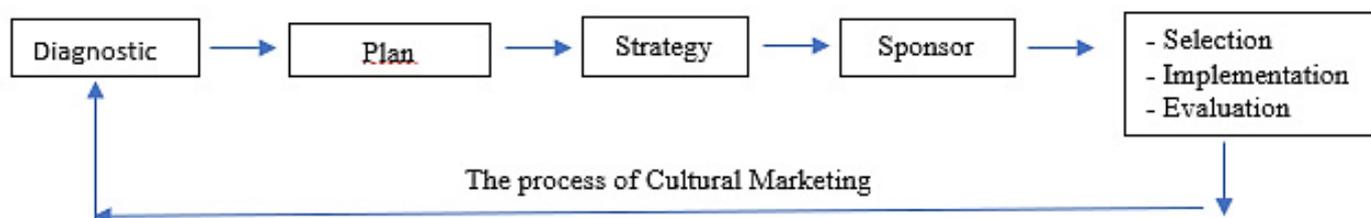
The relationship between markets and culture provided the growth of marketing exploration as a work tool for cultural agents, in which the objectives and interests of organizations and companies are sought to be reconciled with those of their public.

However, there must be awareness that entrepreneurs do not assume culture as a key activity of the company, since it only acquires and provides information, whereas cultural institutions, equipment and agents have it at their core of action.

Boas (2005) points out that it will be constructive to think of a cultural market based on cooperation and partnership work so that marketing emerges as a discipline that brings together achieving resources and valuing creativity. This installation of resources arises through the support and sponsorship of entities, including companies. According to Reis (2003), sponsorship can be considered as part of the cultural

marketing process, but it can also be considered in a more specific way. Companies that collaborate in this sense have not always conducted themselves based on cultural commitment, they simply intend to create circumstances with the public and the media (Reis, 2003).

Figure 2 – Cultural Marketing Process

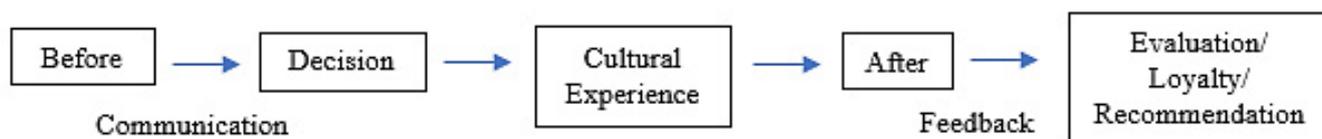


Source: Reis, 2003, p. 24

- ▶ Figure 9.2.2– Cultural Marketing Process
- ▶ Source: (Reis, 2003, p. 24)

As Toledo, Prado and Petraglia (2007) demonstrate, marketing plays an outstanding role in the formulation and implementation of strategies since this work starts from and towards constantly changing environments – the market and the competition. It is up to this discipline to position itself in these environments, efficiently communicating the information it gathers through the media.

Figure 3 – Cultural consumer behaviour



Source: Tavares, 2019, p. 21

- ▶ Figure 9.2.3 – Cultural consumer behaviour
- ▶ Source: (Tavares, 2019, p. 21)

6. The communication as institutional contemporary function

With the evolution of traditional and mass digital media, communication acquires an undeniable power in the life of the population, thus it should be considered a phenomenon and a basic social process, since contemporary society is built around communication networks (Kunsch, 2018).

The social and cultural aspect tends to reinvent new interactive processes, given the current communicational reach provided by the rapid evolution of information and communication technologies. Institutions, regulatory and legislative entities increasingly understand the importance of adopting measures and recommendations that enhance cultural facilities.

In the recommendation on the protection and promotion of museums and collections, their diversity and their role in society, UNESCO⁴ establishes a set of fundamental functions of museums – including some paragraphs dedicated to communication:

- ×10. Communication is another fundamental function of museums. Member States should encourage museums to actively interpret and disseminate knowledge about collections, monuments, and sites within their specific areas of expertise and an organized organization, as

4. Available at: <https://unesdoc.unesco.org/ark:/48223/pf0000247152>

appropriate. Museums should also be encouraged to use all media to advertise an active role in society, for example, organizing public events, participating in relevant activities and other interactions with the public, both in digital formats.

✦11. Communication policies must consider integration, access, and social inclusion, and must be conducted in collaboration with the public, including groups that do not normally visit museums. Museum actions will also be strengthened by public and community actions in favour of museums.

And, regarding communication and information technologies:

✦19. The changes brought about by the rise of information and communication technologies (ICTs) provide opportunities for museums in terms of preservation, study, creation and transmission of heritage and its knowledge. Member States should support museums to share and disseminate knowledge and ensure that museums have the means to access these technologies when needed to improve their core functions. (ICOM, 2015, p. 4)

The constant evolution of technological means that their adoption in different environments forces associations to renew their organizational perspective, as well as how they produce and disseminate knowledge. Mandatory management is directed towards the creation of value in communication networks, whether in an internal or external environment, as technology generates relationships that transgress barriers and reach all social structures. Social and cultural dynamics change accordingly to technology, at various levels of human tendency in relation to symbols and identities, and consequently communication starts to be oriented in a multilateral way.

When referring to contexts, relational aspects, etc., we seek to emphasize that organizational communication has to be thought of from the perspective of the dynamics of contemporary history. Therefore, it is necessary to read the situational realities, observing them, interpreting them, trying to understand them as cognitive structures that each person has and among which they will certainly select what really interests them, creating their own meanings and reacting according to conditioning circumstances or not. In this way, one can immediately perceive the complexity of dealing with communication and its interface with culture in the daily lives of associations. (Kunsh, 2018, p. 22).

The management of this multilateral transmission of information in an organizational context is a difficulty and challenge for managers. Communication processes are more interactive and occur in several directions, channels are diversified, and feedbacks lead to new processes. However, it is important to look at this issue not only from a strategic point of view to achieve goals, but also from a human point of view, namely workers and operating bodies. Communication can serve this ambiguity of perspectives and possibly none can offer an exact model to operationalize these issues. However, it should be the subject of reflection in order to find, if possible, a pleasant balance between the two.

7. The power of communication: real event analysis

Previously, specific research to obtain background and understanding of marketing strategy for a cultural event, was performed, also reinforcing as an important research topic the importance and strength of the various communication channels at the service of the cultural sector.

This research studies the marketing strategy employed in the exhibition in Lisbon, at the Palácio Nacional da Ajuda, of Joan Miró's works acquired by the Portuguese State. Information about this exhibition was advertised through various media and internet channels/social networks.

To analyse and request primary data from the Portuguese public of Joan Miró's temporary exhibition "Materiality and Metamorphosis" in Lisbon, self-administered surveys were carried out, delivered to public, during 8 days of December 2017 (days 1, 2, 3, 8, 9, 10, 16, 17). The construction, receipt and processing of the data was carried out by authors in accordance with Law No. 67 / 98 (about personal data protection). The application time was from 10am to 6pm. 600 inquiries were collected, with 573 valid. The information collection rate and questionnaire indicators are displayed on Table 1 and Table 2.

Day 1	Day 2	Day 3	Day 8	Day 9	Day 10	Day 16	Day 17	Total
74	72	87	63	89	70	47	71	573
13%	13%	15%	11%	16%	12%	8%	12%	100%

- ▶ Table 1 – Questionnaires swing by days
- ▶ Source: Visitants quizz of Joan Miró art exposition in Palácio Nacional da Ajuda. Authorial

	Delievered questionnaires	Collected questionnaires	Responses rate	Not valid	Invalid	Validation rate
Total	610	600	98%	27	573	95,5%

- ▶ Table 2 – Questionnaires aplication indicators
- ▶ Source: Visitants quizz of Joan Miró art exposition in Palácio Nacional da Ajuda. Authorial

It was found that the media that made the public aware of the exhibition were mainly television and radio with 30.5%, newspapers with 20%, followed by recommendations from friends and family with 16% (Table 3). Through this data collection and the analysis that built Table 2, it was understood that the online media had a great impact on the public, but also the “spread the word” and recommendations do not go unnoticed with approximately 20% of the value total responses.

Facebook	Instagram	Twiter	Youtube	Blogs	Ajuda National Palace Page	DGPC5 Page	Serralves Page	Out-doors	Journals	TV/ Radio	Rec. Frien./ fam6.	Dont know dont answer	Total
105	7	1	5	11	33	13	22	83	178	275	143	26	902
12%	0,8%	0,1%	0,6%	1%	3,6%	1,4%	2%	9%	20%	30,5%	16%	3%	100%

- ▶ Table 3 – Art exposition knowledge “Materiality and Metamorphose” through communication channels
- ▶ Source: Visitants quizz of Joan Miró art exposition in Palácio Nacional da Ajuda. Authorial

As mentioned by Kotler and Keller (2012), the mass media are stimulating vehicles that aim to implement certain ideologies or enhance certain attitudes or behaviours. As in general rule, information transmitted by television, radio or newspapers reaches influencers or opinion makers who make it flow to the population less connected to the media. As the authors explain, this two-stage journey involves manipulating the original information against the opinions and ideologies of the first recipients, which will later influence the recipients belonging to their group. According to this informational succession chain, this study shows the need for mass communication to reach these influencers as a target audience, understanding that they will therefore lead the information to the general population.

The imposition of these mass media is more than evident in the case example, showing half of the total % of responses. However, the personal recommendation that usually proves to be more effective, is also exalted compared to the other options.

Conclusions

As a result of globalization and the evolution of the associations’ environments, the management of cultural organizations must correspond to the expectations of the community and contribute to the evolution of the territory in which it operates (Santos & Davel, 2017). The entire macro environment must be analysed and reflected as fundamental variable of action. The responsibility of these actions goes beyond internal aspects to contemplate the need for interpersonal relationships in external environments (Werthein, 2003).

This manager’s task only can be developed if the manager has acquired knowledge and work tools in

5. General direction of cultural heritage.

6. Recommendation of friends and/or family.

the different areas in which an organization operates. This multidisciplinary posture must be enhanced and developed in the social environment, so that the manager becomes more flexible to organizational environments, adapts to the environment in which the organization operates, becomes knowledgeable and easily handles the necessary aspects to achieve compliance with the expectations of the sector (Cunha, 2007). Investing in community intervention measures creatively, organizing the communication channels and interpersonal relationships leading to the development of cultural realities assumed by the management that focuses on future cultural and community perspectives.

Allowing itself to work side by side with other organizations based in the territory and bordering areas will open doors to inter-territorial cooperation for growth and development in different areas, from social, cultural, educational, economic, etc. stimulate healthy competition between associations (Casacuberta & Mestres, 2006).

Embracing communication as a key activity creates opportunities to work and strengthen these relationships, acting in both internal and external environments, as this generates value (Boddy, 2011). Understanding it as a management activity for attracting and retaining the public is fundamental nowadays, including adopting all possible tools, both traditional and digital, and adapting them according to the specificities of each segment (Kunsch, 2018).

Increasingly, there is an intensive use of social networks or platforms to propagate useful information and capture the public. However, it must be understood that we live in a time of saturation of the flow of images and information, making it difficult targeting the selected public. On the other hand, this challenge must lead to a strategic communication process, being planned accordingly to the target and its needs, transmitted with a clear and objective message, and using assertive channels for this purpose. It will be useful to take the time to conduct a feedback survey with the target audience, paying attention to people and allowing them to be part of the improvement of the communication system.

References

- » Barbalho, A. (2005). Política cultural [Cultural politics]. In L. Rubim. (org.). *Organização e Produção da cultura* [Organisation and Production in culture] (pp. 33-53). Salvador: EDUFBA.
- » Boas, R. (2005). Gestão cultural [Cultural management]. In L. Rubim (org.). *Organização e produção de cultura* [Organisation and Production in culture] (pp. 99-117). Salvador – EDUFBA.
- » Boddy, D. (2011). *Management an Introduction*. (5 ed.). New York: Prentice Hall.
- » Cardoso, L. (2007). Gestão do conhecimento e competitividade organizacional: Um modelo estrutural [Knowledge management and organizational competitiveness: A structural model]. *Comportamento Organizacional e Gestão*, 13(2), 191-211.
- » Carvalho, D. (2019, May 13). Mediação do Património Cultural [Cultural Heritage Mediation]. *A Pátria – jornal da comunidade científica de Língua Portuguesa*. Retrieved from <https://apatRIA.org/uncategorized/mediacao-patrimonial-um-exercicio-de-humanidade/>.
- » Casacuberta, D., Mestres, A. (2006). Redes Culturales: una introducción [Cultural Networks: an introduction]. *Portal iberoamericano de Gestión Cultural*, 14(julio). Retrieved from http://www.gestioncultural.org/ficheros/1_1316759079_bgcl4-DcasacubertaAMestres.pdf.
- » Coelho, T. (1997). *Dicionário Crítico de Política Cultural, Cultura e Imaginário* [Critical Dictionary of Cultural Politics, Culture and the Imaginary]. São Paulo: Editora Iluminuras Ltda.
- » Cunha, M. (2007). *Gestão Cultural – Profissão em formação* [Cultural Management - A profession in the making]. [Master's thesis, Federal University of Minas Gerais]. Universidade Federal de Minas Gerais, Belo Horizonte, Brazil. Retrieved. http://www.gestioncultural.org/ficheros/BGC_AsocGC_MHCunha.pdf.
- » ICOM. (2009). *Código Deontológico do ICOM para Museus* [ICOM Code of Ethics for Museums] [online]. ICOM. Retrieved from <http://icom-portugal.org/multimedia/ICOM%20C%C3%B3digo%20Deontol%C3%B3gico%20Abril%2009.pdf>.
- » ICOM Portugal (Ed.) (2015). *Recomendação relativa à proteção e promoção dos museus e das coleções, da sua diversidade e do seu papel na sociedade*. Retrieved from http://icom-portugal.org/multimedia/documentos/UNESCO_PMC.pdf.
- » Kotler, P. & Keller, K. (2012). *Administração de Marketing* [Marketing Administration]. (14 ed.) São Paulo: Pearson Education.
- » Kunsch, M. (2018). Comunicação estratégica nas organizações contemporâneas [Strategic communication in contemporary organisations]. *Media & Jornalismo*, Coimbra University Press, 18(2), 13-24.
- » López, J. (2003). *La profesión de la gestión cultural: definiciones y retos* [The profession of cultural management: definitions and challenges]. Portal Iberoamericano de Gestión Cultural (online). Retrieved from: http://www.gestioncultural.org/ficheros/BGC_AsocGC_JBernandez.pdf.
- » Martins, E. (1995). Fundamentos de animação socio-cultural no “território” ou comunidade [Fundamentals of socio-cultural animation in the “territory” or community]. *Ler Educação*, 16(Janeiro/ Abril), 1-22. Retrieved from: <https://repositorio.ipcb.pt/bitstream/10400.11/1342/1/Ler%20Educa%C3%A7%C3%A3o-fundamentos.pdf>.
- » Perkins, J. (2008). *Cultura ¿La agenda sempre inconclusa? [Culture? Na Ever Unfinished Agenda?]*. Portal Iberoamericano de Gestión Cultural (online). Retrieved from <http://www.gestioncultural.org/ficheros/JPadula-Agenda.pdf>.

- » Perkins, J. (2010). *Gestor Cultural ¿creativo o administrativo? [Cultural Manager: creative or administrative?]*. Portal Iberoamericano de Gestión Cultural (online). Retrieved from <http://www.gestioncultural.org/ficheros/JPadula-Agenda.pdf>.
- » Reis, A. (2003). *Marketing Cultural e Financiamento da Cultura: teoria e prática em um estudo internacional comparado* [Cultural Marketing and Culture Funding: theory and practice in an international comparative study]. São Paulo: Cengage Learning.
- » Ruão, T. (2016). *A Organização Comunicativa: Teoria e Prática em Comunicação Organizacional* [The Communicative Organisation: Theory and Practice in Organisational Communication]. Braga: CECS - Centro de Estudos de Comunicação e Sociedade Universidade do Minho Braga.
- » Santos, F. & Davel, E. (2017). *Gestão de Equipamentos Culturais e Identidade Territorial: Potencialidades e Desafios, XVII* [Cultural Facilities Management and Territorial Identity: Potentialities and Challenges, XVII]. Natal: Enanpur.
- » Schargorodsky, H. (2003). *Un perfil del gestor cultural profesional en América Latina y el Caribe: Su relación con la formación en gestión cultural* [A profile of the professional cultural manager in Latin America and the Caribbean: Its relation to cultural management training]. Portal Iberoamericano de Gestión Cultural (online). Retrieved from http://www.gestioncultural.org/ficheros/BGC_AsocGC_HSchargorodsky.pdf.
- » Sobreira, R. (2010). *Os profissionais da comunicação estratégica das organizações em Portugal* [Strategic communication professionals in organisations in Portugal]. Lisboa: FCSH.
- » Reis, A. (2003). *Marketing Cultural e Financiamento da Cultura: teoria e prática, em um estudo internacional comparado* [Cultural Marketing and Culture Funding: theory and practice in an international comparative study]. São Paulo: Cengage Learning. Retrieved from <https://garimposolucoes.com.br/wp-content/uploads/2016/02/Marketing-Cultural-e-Financiamento-da-Cultura-Garimpo-de-Solu%C3%A7%C3%B5es.pdf>.
- » Tavares, S. (2019). *Complexo Cultural Ferreira de Castro: Comunicação Estratégica do Valor Cultural* [Ferreira de Castro Cultural Complex: Strategic Communication of Cultural Value]. Lisboa: ISCTE-IUL.
- » Toledo, L.; Prado, K. & Petraglia, J. (2007). O plano de marketing: Um estudo discursivo [The marketing plan: A discursive study]. *Comportamento Organizacional e Gestão*, 13(2), 285-300.
- » Werthein, J. (2003). Introdução [Introduction]. In VV.AA. *Políticas culturais para o desenvolvimento: uma base de dados para a cultura* [Cultural policies for development: a database for culture]. Brasília: UNESCO.