
Beyond the Frame: Exploring the Interplay Between Academia and the Art World through Networking

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Master in Art Markets

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Iscte – University Institute of Lisbon

September, 2024

History Department

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It is with great pleasure and nervousness that I write the first words to be read and the last to be written. I already feel a sense of nostalgia, anxiety and enthusiasm for what this study was and what it could have been. Bittersweet is the only appropriate description for what this moment is and for all of the hard and lovely times I had while making this happen, and I assure you that this dissertation could not have happened without the help and motivation from the many people around me that pushed me and believed in me and in my research. Thus, I am forever grateful and would like to give a special thanks to the following people:

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Abstract

This dissertation investigates the potential for enhanced collaboration between academia and the art market, a topic that emerged from the researcher's engagement with the AIMAC conference. Utilizing Pierre Bourdieu's theoretical framework of social and symbolic capital, the study examines the intricate dynamics of networking, reputation, and trust within the art world.

The research methodology employs qualitative analysis of in-depth interviews conducted with Portuguese art world players, including representatives from galleries, museums, and auction houses. This approach elucidates the critical role of strategic relationships in shaping professional trajectories and market mechanisms.

The results show a significant opportunity to strengthen the nexus between academic institutions and art market practitioners. The study proposes a comprehensive strategy for bridging this gap, delineating specific initiatives such as academic conferences, internship programs, and collaborative research endeavours, and showcases the professionals' interest in establishing such connections. These interventions aim to foster innovation, enhance transparency, and promote inclusivity within the art market ecosystem.

This research contributes to the existing literature by not only mapping the current landscape of the art market but also by offering empirically grounded recommendations for leveraging academic resources to stimulate industry development. The dissertation concludes that the synergy between academia and the art market represents an underutilized asset with substantial potential to redefine the field's future trajectory.

Keywords: Art Market, Academia-Industry Relationship, Social Capital, Networking, Portuguese Art Sector, Conference Participation

Resumo

Esta dissertação investiga o potencial de uma maior colaboração entre o meio académico e o mercado da arte, um tópico que emergiu do envolvimento da investigadora na conferência AIMAC. Baseado na teoria do capital social e simbólico de Pierre Bourdieu, o estudo examina a complexa dinâmica dos *networks*, reputação e confiança dentro do mundo da arte.

A metodologia de investigação emprega a análise qualitativa de entrevistas aprofundadas realizadas com os *players* do mundo da arte português, incluindo representantes de galerias, museus e leiloeiras. Esta abordagem elucida o papel crítico das relações estratégicas na definição das trajetórias profissionais e dos mecanismos deste mercado.

Os resultados revelam uma oportunidade significativa para reforçar o nexo entre as instituições académicas e os profissionais do mercado da arte. O estudo propõe uma estratégia abrangente para colmatar esta lacuna, delineando iniciativas específicas, tais como conferências académicas, programas de estágio e investigações colaboradas e revela o interesse dos profissionais em estabelecer estas conexões. Estas intervenções têm como objetivo fomentar a inovação, aumentar a transparência e promover a inclusão no ecossistema do mercado da arte.

Esta investigação contribui para a literatura existente, não só por mapear as condições atuais do mercado da arte, mas também oferecendo recomendações empiricamente fundamentadas para alavancar os recursos académicos e estimular o desenvolvimento desta área. O estudo conclui que a sinergia entre o mundo académico e o mercado da arte representa uma relação mal desenvolvida com o potencial de expandir a trajetória de cada.

Palavras-chave: Mercado da Arte, Relação Universidade-Indústria, Capital Social, Networking, Setor Artístico Português, Participação em Conferências

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Glossary of Abbreviations and Acronyms

AIMAC – Association Internationale de Management des Arts et de la Culture (International Association of Arts and Cultural Management)

CCB – Centro Cultural de Belém (Cultural Centre of Belém)

CML – Cabral Moncada Leilões

LAAF – Lisbon Art and Antiques Fair

TEFAF – The European Fine Art Fair

INTRODUCTION

This dissertation was written and submitted in partial fulfilment of the requirements for the Master's degree in Art Markets at ISCTE-IUL, which constitutes the History Department within the School of Sociology and Political Sciences, in conjunction with the School of Arts and Humanities of the University of Lisbon. This research investigates the intricate dynamics of the art market, focusing on its sociological aspects and the interplay between the art world and academia. The impetus for this study emerged from the researcher's involvement in the organization of the International Association of Arts and Cultural Management (AIMAC), an academic conference where papers relating to the art world were presented and discussed that might also be of interest to the art market.

The art market, often characterized as opaque and veiled in secrecy, maintains an enigmatic allure that extends beyond the transactional aspects of buying and selling art. Unlike other markets driven almost solely by supply and demand, the art market operates within a complex ecosystem of personal relationships, insider knowledge, and social capital. Networking, therefore, stands as a linchpin in the art market, playing a pivotal role in establishing and solidifying connections among various players within the ecosystem. In an industry where relationships between galleries, artists, collectors, and institutions shape access and value, understanding these sociological dimensions is essential for decoding the broader mechanisms of the market.

In this market, it is often emphasized the significance of face-to-face interactions, exclusive events, and private gatherings. These occasions not only facilitate the exchange of ideas but also serve as platforms for establishing and nurturing relationships that underpin the art market's transactions.

As such, does the art market place the same emphasis on personal connections and networking to the realm of academia, where there are no direct economic gains to be had? What kind of link is there between this industry and universities, and are there any benefits to be gained from this alliance? The perceived divide between the practical, transactional nature of the art market and the theoretical discourse within academic circles raises intriguing questions about the extent to which these spheres interact.

Fostering robust connections between the art market and academia has the potential to elevate professionalism within the art industry and drive innovation. Academic insights, grounded in extensive research and theoretical frameworks, offer a solid foundation for refining strategies, decision-making processes, and professional practices within the art market. By

integrating theoretical knowledge with practical expertise, a more informed, strategic, and ethically grounded approach to managing and promoting artistic endeavours can be achieved. The cross-pollination of ideas between academic researchers and art market professionals can also act as a catalyst for innovation.

Communication between these spheres has the potential to broaden implications, each contributing to the enhancement and enrichment of the art market and its interactions with the broader socio-cultural landscape. The arts, often overlooked in governmental policies and financial aids, stand to benefit from a more integrated relationship with academic discourse, which could contribute to evidence-based advocacy, shedding light on the socio-economic impact of cultural initiatives. As we navigate the realms of the art market and academia, the intersection found in events, such as academic conferences, becomes a promising focal point where these circles could meet.

This dissertation is structured in a way that progressively builds on the exploration of these ideas, guiding the reader through both the theoretical foundations and the practical research conducted. It begins with an in-depth literature review, which constitutes Chapter I. This chapter delves into three main themes. The first discusses the sociological aspects of the art market, particularly focusing on the pivotal role of networking. Drawing on key scholars like Pierre Bourdieu and Howard S. Becker, it examines how social and symbolic capital play crucial roles in the art world, and the importance of networking in the art market, from historical context to the analysis of art fairs and their impact in this business. Secondly, the relationship between academia and industry, offers a conceptual framework for understanding the potential knowledge transfer between these two spheres, defining its meaning, its benefits and implications, and the predicaments in establishing such connections. And the final subsection focused on the factors influencing conference attendance, considering motivations, barriers and facilitators of attendance at these events.

Moving forward, Chapter II provides a detailed account of the research methodology employed in this study. Utilizing a qualitative approach, the chapter describes the design and implementation of semi-structured interviews conducted with key players in the Portuguese art market, such as professionals from galleries, museums, and auction houses, exploring the sample context, as well. The interviews were designed to allow participants to express their thoughts freely, offering depth that quantitative methods cannot achieve. The methodology chapter also highlights the ethical considerations taken into account during the data collection process, and it discusses the thematic analysis used to interpret the findings and grounding

them in both existing literature and new insights drawn directly from the participants' experiences.

The results of the study are presented in Chapter III, where the interview data is organised into key themes. These include the importance of networking within the art world, the current state of the relationship between academia and the art market, and the motivations and barriers influencing academic conference attendance. This chapter provides a comprehensive overview of the insights gathered from industry professionals and offers a deeper understanding of the dynamics at play within this specific sector of the art world.

Building on these results, Chapter IV offers a critical discussion, drawing connections between the findings of the research and the existing literature. It examines how the practical realities of networking in the art market align with or diverge from theoretical models and discusses the implications of fostering a closer relationship between academia and industry. The discussion also addresses the limitations of the research and provides a reflective analysis of the broader impact of the study's findings.

Finally, the concluding chapter of this dissertation summarizes the key insights gained through the research and offers recommendations for future studies. It reflects on the opportunities for continued exploration of the collaboration between the art market and academia, particularly through initiatives such as academic conferences, collaborative research, and knowledge-sharing events.

Supporting the main body of the dissertation, the sources referenced throughout the dissertation have been diligently cited in the bibliography and the appendices A,B, and C provide additional materials, including the interview scripts and transcripts, their translation to English, and the tables mentioned along the text.

CHAPTER I – LITERATURE REVIEW

The dynamic landscape of the art market is, much like most other industries, intricately interwoven with the active engagement of professionals who continually seek avenues to enhance their knowledge, foster professional development, and establish meaningful connections within their industry. Academic conferences stand as possible significant junctures where market professionals and scholars could converge to exchange ideas, glean insights, and propel the sector forward, but is it a likely or even necessary course of action within the scope of the art market?

This chapter embarks on an exploration of the factors that might drive art market professionals to attend academic gatherings. It examines a sociological understanding of the art market and the profound impact of networking within it, as well as the complex dynamics of knowledge transfer between academia and industry. Additionally, it explores the motivations and barriers that influence academic conference attendance to uncover whether these events can appropriately act as bridges between theoretical discourse and practical market realities, in a way that could benefit the art market.

I.I. Understanding the Art Market and the Importance of Networking within it

The art market has long been the subject of dissection through the lens of economics and finance. The intricate webs of auctions, galleries, and art fairs are often analysed for their monetary transactions, investment potential, and market fluctuations, but also for collecting trends and an overview of clients, seen in news articles and regular art market reports. Such perspectives, while essential, risk reducing art to mere commodities, stripping away the rich social, cultural, and symbolic contexts that give it meaning.

This sub-chapter seeks to expand the understanding of the art market beyond its economic confines, to explore its sociological dimensions. By considering the art market as a complex social system, where value is not only measured in currency but also in prestige, power, and cultural significance, we uncover a richer, more nuanced narrative.

Let us preface by defining “art world” and “art market” as these terms can often be used interchangeably, yet they represent distinct yet intersecting concepts that are going to be discussed in this dissertation.

Howard S. Becker in his seminal work *Art Worlds*, argues that the art world encompasses the collective network of individuals and institutions that contribute to the creation, promotion, and appreciation of art or as he put it “a network of cooperating people” (1982, p. 25). This includes artists, critics, dealers, galleries, museums, auction houses, audiences, but also framers, canvases and paint suppliers, art handling services, and so on. Becker applies a sociological approach to the dynamics of the art world explaining that it is based on collaboration and without it, the art world wouldn’t be possible.

Henceforth, regard the art world as a broader sociocultural concept that incorporates everything related, directly or indirectly, to the production, promotion and distribution of art. The art market, on the other hand, is just one sector of the art world that specifically centres on the economic transactions and the valuation of art as a product, and it works on a supply-demand basis, like any other market would, but with some art-related specificities. In the art market, key players include galleries, art dealers, and auction houses, alongside artists as producers, collectors and investors as both buyers and potential sellers. These entities engage in a complex network of interactions, collaborating with various stakeholders within the broader art world – museums, for instance, aren’t usually included in the art market because, although they might buy some artworks, their missions are concerned with first and foremost educational purposes, so instead they act mostly as cultural gatekeepers, like other foundations, art institutes, among other institutions of the sort. Morgner (2014) had already specifically related Becker’s theory of the art world and its all-encompassing chain of participation and collaboration to art fairs and their impact and influence on networking dynamics of the art market, but our research requires a broader analysis of this field.

To fully understand the art market, we must examine beyond these economic exchanges and consider the broader social structures of the art world that shape these market dynamics. However, most research done upon the art market focuses on its economic side, leaving its functioning structures still to be discussed more openly.

From anonymous buyers and sellers, the absence of prices in most artworks in art galleries, inaccessibility to “privileged knowledge” about specific characteristics of a work that might change its value and the decision to disclose it or not, and even the ease of committing fraud are serious concerns that showcase the lack of transparency, the secrecy, and the information asymmetries within the art market (Velthius, 2011, pp. 36-37), making it more difficult to understand how this industry operates within itself and creates what is considered as an elitist and alienating atmosphere to outsiders. Conversely, these dynamics become fathomable when we can recognise the social structures of this market that are also its

foundations; the problems mentioned seem to appear as a natural consequence of an industry that is based on trust, long-term networks and exclusivity. Due to the technological advancement of the 21st century, connecting through digital platforms and sharing information online made the art market become slowly more transparent and democratic, like never before (Arora, P. & Vermeyle, F., 2013, pp. 8-9).

Besides being the art business, the art market is fundamentally a people business. It does not exist in a vacuum where art can be impartially valued and objectively measured when, for instance, there can be disputes over its authorship, the date of creation, provenance, philosophical discussions surrounding aesthetic value, that can make the task of pricing a piece more difficult, even when considering the “straightforward” analyses of artists’ market overviews.

Pierre Bourdieu’s *The Field of Cultural Production* (1993) is a fundamental work on the sociological interpretation of the art world, focusing specifically on the social circumstances for the creation, distribution and consumption of cultural goods, and, thus, this theory emerges as an appropriate starting point for the research at hand, albeit not an exact fit. Nevertheless, the aim of this section is not to give an extensive analysis of Bourdieu’s work, but rather explain in a broad sense the concepts introduced and how they relate and can be applied to the sociological study of the art market.

There are three key concepts that constitute this theoretical framework: habitus, field and capital. The habitus refers to the system of dispositions, internalized from a young age, that includes the norms, conditions, values, manners, and behaviours specific to a given social group or class. It encompasses the ingrained habits, skills, and ways of perceiving the world that people develop over time, which guide their actions and responses to various situations (Johnson, 1993, pp. 4-6). The habitus can be thought of as the underlying framework or mindset that shapes a person’s behaviour and perceptions.

These dispositions are not static; they interact dynamically with the field — a structured social space characterized by a network of social positions and power relations. Each field, whether it be art, education, or politics, operates according to its own set of rules and demands specific forms of capital for success. The habitus provides individuals with a practical sense or a “feel for the game” (Johnson, 1993, p. 5), allowing them to navigate these fields effectively. This interaction between habitus and field not only influences individual behaviours but also reproduces the social structures and power dynamics inherent in these fields.

Each field operates with its own set of rules and demands specific forms of capital, which are necessary for gaining and maintaining a position within it, and that can be converted for one another. The fundamental forms of capital include economic capital, which is the financial wealth and assets that are directly convertible into money that one owns; cultural capital, defined by the accumulated social assets that can be skills or knowledge acquired through socialization and education, and cultural goods, such as books, instruments, access to the theatre, and more, which can be institutionalised through academic qualifications and credentials that recognize an individual's cultural competence; and, finally, social capital, which is rooted in the social networks and relationships that a person has which provide support, information, and opportunities (Bourdieu, 1986).

From these forms of capital grows another one, symbolic capital, as it is the result of the social recognition of one's accumulated capital—whether economic, cultural, or social—that becomes a form of power and authority in itself. Symbolic capital is deeply connected to the concepts of honour and prestige, functioning as a marker of social esteem that allows individuals to gain influence and maintain positions of power within their specific social field, in which it is recognized (Bourdieu, 1986, pp. 291-292); what constitutes symbolic capital in one domain might not hold the same value in another.

In the context of Bourdieu's theoretical framework, understanding the art market requires a nuanced discussion of how various forms of capital interact and influence outcomes within this unique field. While economic capital is undoubtedly crucial in the art market, facilitating transactions and allowing the acquisition of art, it is often the social and symbolic capital of market participants that plays a more decisive role in determining access to more exclusive opportunities, artworks, and information.

Gaining access to certain artworks, clients, or even critical market information often hinges on who an individual knows rather than how much money they have and the recognition and respectability they own in the field. This can be seen in various aspects of the art market, such as exclusive gallery openings, where attendance is often by invitation only, or in private sales, where artworks are offered to select buyers who have established relationships with dealers or artists.

For instance, collectors with substantial social capital — those who are well-connected with influential curators, artists, and dealers — and, therefore, symbolic capital, probably have the opportunity to access high-quality works before they are offered to the general public. This access is not just about purchasing power but about being part of an insider network where trust and reputation have been built over time. Similarly, dealers and gallerists

with strong social capital can secure better artworks to sell and attract high-profile clients, reinforcing their position within the market.

Moreover, social and symbolic capital within the art market can lead to the accumulation of economic capital. For example, a collector's reputation and network might allow them to purchase an artwork at a favourable price or even be offered works that are not available to others. Over time, as the artwork's value increases, the economic benefits of this social capital become evident. Conversely, those who rely solely on economic capital without investing in social relationships (e.g. a person that only buys artworks online and has no social interaction with the seller) may find themselves excluded from these opportunities, no matter how much they are willing to pay. The same is true for the professionals in the field, a gallery that has a good reputation might appeal to customers and other colleagues and allow them to charge a premium price for their goods (Ihlen, 2018).

As Bourdieu articulates, the purchase of works of art, "objectified evidence of 'personal taste,'" represents a refined method of accumulating symbolic (and cultural) capital. By owning art, individuals not only demonstrate their wealth but also internalize "distinctive signs and symbols of power" that manifest as natural "distinction," "personal authority," or "culture" (Bourdieu, 1996, p. 282). This accumulation is more than just an economic transaction; it is a cultural and social investment that elevates the owner's standing within the art world.

Networking, therefore, stands out as an essential part of the art market's structure and dynamics, not only for gathering clients, fostering peer relationships, being aware of changing trends, but especially when considering that an artwork's value is dependent upon the credibility of experts (Velthuis, 2011, p. 37), since there is no objective criteria for determining the quality of artistic products, just factors that might influence it. This lack of clarity in evaluating art emphasizes the importance of understanding the social processes that contribute to the creation of value (Yogev & Grund, 2012; Boari & Corrado, 2007).

Surviving in the marketplace: The importance of network connectivity for art dealers (De Silva et al., 2023) explores the correlation between a dealer's network and their market survival, utilizing a dataset comprising 19th-century English art transactions. It revealed that art dealers survived longer in the market based on the connections within their networks and that the centrality of a dealer's network emerges as a pivotal factor for a sustained market presence. Nowadays, "Both dealers and auction houses continuously monitor the environment, coordinate their activities, and respond to market forces when they arise. Because of their focus

on educating the customer while ensuring commercial sales, they gain credibility in an otherwise hostile art world.” (Joy, A. & Sherry, J., Jr., 2010, p. 176), confirming that networking is, therefore, integral to the art business and allows market players to have a mix of roles, such as gatekeeping, that are a consequence of their networking efforts and building of credibility, reputation, and trust; in other words, professionals earn symbolic capital as a result of their social capital, as previously discussed.

Another way of understanding the relevancy of networking within this industry aside from a historical overview is to gather information from field events, such as art fairs, which was the theme for Yogeve and Grund’s (2012) article. Drawing on a dataset from ArtFacts.net, this research illuminates the profound impact of networking on the interactions among galleries, artists, and various stakeholders within the art community. As highlighted in the article, art fairs, recognized as strategic meeting points, not only facilitate exposure for galleries and artists but also serve as incubators for forging significant business connections. One quote from the text underscores this transformative potential: “[At the fairs] an initially ‘meaningless’ contact can turn out to become a business connection lasting over years.” (p. 29). Although art fairs are often perceived as economic engines, for galleries, participating in them is crucial for building reputation and establishing a profile, largely due to their integration into a network of similarly positioned galleries. This network acts as a signalling mechanism in the highly uncertain art market, influencing price setting and shaping the perception of value (Morgner, 2014). Through this lens, the role of art fairs extends beyond commerce, serving as vital platforms for reputation building and the aesthetic framing of art in the broader art world.

Moreover, the global nature of the art market becomes evident in the paradigm where galleries traverse international boundaries to participate in diverse art fairs worldwide, even in a local context, art fairs have international allure (Velthuis, 2011, p. 40). Contrary to conventional expectations, the geographic proximity between art fairs does not wield a substantial influence on the decision-making process of galleries regarding attending these events, “The relative ease with which galleries can travel and transport their belongings internationally has led to the formation of a new reality in which the galleries come to the collectors and not necessarily the other way around.” (Yogeve & Grund, 2012, p. 29).

The significance of networking extends beyond mere exposure, as art fairs become channels for the exchange of exhibitions, co-representation of artists, and the establishment of connections with other international galleries. Yogeve & Grund (2012) empirically validate the hypothesis that galleries are more likely to attend two fairs when an indirect relationship already exists between them (p. 37). Therefore, homophily effects, particularly with respect to

the status and age of artists, further emphasize the role of networking in shaping the attendance patterns of galleries. As an organiser of two art fairs states in their study, “Today as a gallery it is almost impossible to survive without a network of colleagues to interchange artists, information and work at regular intervals.” (p. 25).

From the art world producer’s perspective, Braden and Teekens (2019) explored the reputation and status¹ of artists and their relation to one another. Reputation and status interact in a feedback loop, but at auctions, status plays a key role, particularly for those still building their reputation. However, once an artist’s reputation is well-established, it becomes the primary driver for auction prices, with status associations having diminishing effects. Thus, social aspects of an artist’s career, reputation and status, are directly related to their prices at auction, demonstrating, once again, that social and symbolic capital are crucial for generating economic capital within the art market.

The art market, therefore, is not merely about the buying and selling of art but is deeply embedded in social practices and power relations where relationships and networks dictate access, influence, and success. Given this intricate social structure, it becomes essential to explore how the art market interacts with entities beyond the immediate supply-demand chain – specifically, agents not directly involved in commercial transactions but still integral to the broader art world, such as scholars.

I.II. Knowledge Transfer Between Academia and Industry

To address the foundational query guiding our investigation, a nuanced exploration into the intricate dynamics of knowledge transfer between academia and industry becomes imperative: the premise is that professionals actively participating in academic conferences within their field might serve as direct conduit for this transfer, which may expedite the industry’s developmental trajectory by facilitating the swift dissemination and application of cutting-edge knowledge.

Knowledge transfer “refers in a broader sense to the multiple ways in which knowledge from universities can be exploited by industry in order to create economic, social value, and competitiveness.” (Ferreira & Carayannis, 2019, p. 353). The significance of

¹ As put by the authors, “We argued that reputation is an individual attribute based on what is known about a given artist. Alternatively, status is a judgement in which an individual is explicitly compared to others.” (Braden, L. & Teekens, T., 2019, p. 11).

knowledge transfer between academia and industry epitomizes a pivotal driver in innovation, economic development, and the cultivation of knowledge-based economies. The collaborative synergy between universities and industries assumes a paramount role in the development of innovation (Schofield, 2013; Curda & Westernen, 2019; Ferreira & Carayannis, 2019; Thomas & Paul, 2019).

Ferreira and Carayannis (2019) offer profound insights into this subject, accentuating the critical role of collaboration with universities as a cornerstone for businesses seeking innovation. They emphasize that the traditional pathways of knowledge transfer are evolving, with collaborative research, student mobility, and entrepreneurship education emerging as key focal points (p. 353). This underlines the necessity for professionals to diversify their engagement strategies with academic institutions, moving beyond conventional channels, such as patents and licenses, and embracing dynamic and interactive approaches, although patents and licenses maintain their importance. Additionally, the authors highlight the responsibility of governments in incentivizing and regulating university-industry collaboration (p. 356). Understanding the policy setting becomes crucial for professionals seeking to navigate and capitalize on collaborative opportunities.

Curda and Westernen (2019) specifically investigate the effectiveness of university education in preparing students for the creative industry, focusing on the dynamic between academia and industry professionals. They used the Triple Helix model, which emphasizes the collaboration between universities, industry, and government as a fundamental framework for fostering innovation and knowledge transfer (p. 255). Their study reveals that while all parties agree on the necessity of collaboration, there are significant differences in perception regarding the adequacy of current models, specifically, professors and industry professionals were more critical than the students (p. 258), suggesting a need for improved alignment and communication.

Curda and Westernen (2019) also explore the importance of balancing tacit and explicit knowledge transfers to better equip students for the creative industry. They emphasize that while theoretical knowledge is crucial, the ability to apply this knowledge creatively and practically is equally important (p. 258). Their findings suggest that universities must enhance their efforts to integrate real-world industry input into their curricula to develop students' creative potential effectively.

Adding to this discourse, Robertson, McCarthy, and Pitt (2019) provide a framework for understanding how social capital in university-industry partnerships affects knowledge transfer strategies, which impacts collaborative innovation developments. Trust and reciprocity

among partners enhance the willingness to share valuable knowledge and resources, reducing perceived risks and fostering collaborative efforts. Strong network ties within and between organizations enable the efficient flow of information and resources, leveraging both formal and informal connections. Shared norms and values align the goals and expectations of university and industry partners, ensuring that transferred knowledge is relevant and applicable in both academic and commercial contexts. Social capital also promotes collaborative innovation by enabling the co-creation of knowledge, combining the strengths and expertise of partners to develop new products, processes, and technologies. Additionally, it facilitates the exchange of resources beyond knowledge, such as funding, infrastructure, and human capital, which are crucial for implementing knowledge transfer strategies and sustaining long-term collaborations.

As the art market sits between the fields of art history and the economy, a dichotomy has been drawn among the scholars who are in disagreement about the type of research and methodology that should be used when studying the art market (Radermecker, A.-S. & López-Herrera, F., 2020). This divide indicates a general disunion within academia, which could present an obstacle for knowledge transfer between these fields and the art market.

The intricate dynamics of knowledge transfer between academia and industry play a crucial role in advancing both fields, driving innovation, and fostering economic development. The discourse reveals that professionals who engage with academic conferences and collaborations not only facilitate the flow of cutting-edge knowledge but also accelerate the industry's developmental trajectory. Traditional pathways of knowledge transfer are evolving, and there is an increasing emphasis on collaborative research, student mobility, and interactive approaches to knowledge exchange. The complexity of these initiatives, as well as the ongoing debates within academia, particularly in the art market's intersection between art history and economics, illustrates both the potential and the challenges of knowledge transfer. Ultimately, fostering closer collaboration between academia and industry is not just beneficial but essential for the continued growth and innovation of both spheres.

I.III. Factors Influencing Conference Attendance

In the broader context of conference attendance factors, encompassing motivations, facilitators, and inhibitors, key aspects exerting significant influence include networking, personal development, educational and professional growth, intervening opportunities, cost

considerations, location factors, conference-specific attributes, time constraints, convenience, and health and security considerations (Yamashita & Oshimi, 2023; Mair & Thompson, 2009; Pavluković & Cimbaljević, 2020; Rittichainuwat et al., 2001; Rowe, 2018; Severt et al., 2006; Hauss, 2020; Cavusoglu et al., 2023; Malekmohammadi et al., 2011). Despite barriers ranking lower than motivations in the decision-making process (Mair et al., 2018, pp. 61-62), the predictive analysis reveals that only two factors, namely networking and costs, significantly influence future conference attendance (Mair & Thompson, 2009, p. 408).

This aligns with Oppermann and Chon's (1997) model for association convention tourism, which delineates the decision-making process into dimensions of personal/business, association/conference, location, and intervening opportunities. Zhang et al. (2007) subsequently enhanced this model by refining the dimensions into association/conference, location, total cost, and personal/business factors, offering a more detailed and nuanced framework that seamlessly integrates with the broader considerations of conference participation dynamics.

In a comprehensive exploration of conference dynamics, Severt et al. (2006) not only delved into the motivators driving attendees' participation but also meticulously explored the intricate relationships between these motivators and overall satisfaction. Their findings revealed that educational benefits played a pivotal role, significantly influencing participants' satisfaction levels, word-of-mouth endorsements, and intentions to return. Particularly noteworthy was the study's emphasis on the commendable performance scores attributed to the presence of educational information at exhibits, underscoring the crucial role of educational elements in shaping the success and effectiveness of conferences (pp. 404-406). Building upon this perspective, Hashemi et al. (2020, p. 371) found that attendees' needs act as a crucial mediator, positively impacting the connection between perceived conference quality and behavioural intentions. This suggests that the educational benefits highlighted by Severt et al. contribute not only to participant satisfaction but also play a key role in shaping behavioural intentions and overall success of conferences, emphasizing the enduring impact of educational elements on attendees' engagement and future participation.

On a related note, Tanford et al.'s (2012) investigation shed light on attendees' primary motivations, which revolved around program-related attributes, cost considerations, and the event's location. Interestingly, despite these motivations, the highest satisfaction levels were derived from non-convention aspects, specifically the event's location and external activities. The disparities between some motivations and satisfaction did not markedly impact the overall satisfaction of attendees (p. 309). Moreover, the study highlighted the critical role

of emotional commitment in fostering loyalty, exerting a strong influence on intentions to attend future events and to recommend the conference. Emotional commitment proved to be a more substantial predictor of loyalty than general satisfaction, overshadowing it in anticipating repeat attendance and positive recommendations. In essence, while program content played a pivotal role in driving both attendance and satisfaction, the key determinant of sustained engagement and positive endorsements was emotional commitment, as revealed in both Severt et al.'s and Tanford et al.'s studies.

In the health sector, Jenkins (2015) writes about the benefits that attending conferences can have to library and information professionals in this field. In particular, the discussion revolves around the opportunities and areas for learning and professional development that conferences can offer including evidence-based practice and current awareness, gaining new knowledge and objectivity, and networking, even claiming that “Conferences are rejuvenating. Spending time with other enthusiastic professionals can leave you feeling inspired.” (p. 159).

From a gendered perspective, female and male attendees regard some facilitators and barriers for attendance differently. Ramirez et al. (2013) analysed various elements that might influence the participation of attendees in conferences, accounting for educational benefits, networking opportunities, opportunity to present papers, convention location, opinions of others, financial resources, time availability, and work and family responsibilities. This article detected some differences between the genders, such as women placed a higher importance on networking opportunities compared to men, more men than women saw presenting papers as a key advantage, the influence of professional colleagues appeared more significant for men, while women were more influenced by employer/supervisor opinions, and family responsibilities were cited as a significant barrier for women. Other studies echoed these disparities, with women emphasizing professional advancement and reputation (Mair et al., 2018, p. 62), as well as educational and professional factors (Pavluković and Cimbaljević, 2020, p. 40), while also perceiving more attendance barriers than men (Yamashita and Oshimi, 2023, p. 307).

Pavluković and Cimbaljević (2020) extended their examination to reveal additional demographic variations. Their findings underscored age-related distinctions, emphasizing the importance of destination stimuli and educational opportunities in the context of conference attendance. Likewise, disparities in educational levels shaped perceptions of intervening opportunities, showcasing nuanced perspectives among attendees with diverse academic backgrounds. Notably, this divergence extended to professors at different career stages, each

prioritizing specific factors, thereby contributing to the intricate considerations within the academic sphere. In contrast, Malekmohammadi et al.'s (2011, p. 61) study finds no significant differences in motivation based on gender, age, or nationality.

As the next workforce, conferences would benefit from considering the motivations and hindrances to Generation Z's participation, consisting of networking and connecting with industry professional and speakers as the main priorities and the cost as an essential factor (Pavluković, V. et al., 2023).

Another research that brings to light the multifaceted demographic differences is Karacaoğlu and Sert's (2019) article. Contextually set in a tourism fair in Izmir, it reveals the motivations of attendees are not homogenous but are contingent upon their professional affiliations. The findings illuminate how the perceived importance of networking opportunities, paper presentations, and external influences like professional colleagues and employer/supervisor opinions may differ significantly between professional and non-professional participants. For non-professional attendees, the primary motivations encompassed tourism-themed experiences, socialization, and escape. This suggests that non-professionals are drawn to fairs for recreational and leisure purposes, seeking engagement with tourism themes and opportunities for social interaction and escapism. On the contrary, professional visitors exhibited higher motivation in dimensions such as seminars, purchasing, and ongoing information search. This highlights the distinct needs of professionals attending the fair, emphasizing their focus on educational aspects, business-related activities, and acquiring information pertinent to their industry. Although this article is based on a tourism fair and not on an academic conference, diverting from the primary goal of educating and spreading information like in academic events, these findings underscore the diverse motivators for attendance depending on the professional connection to the subject of the event, which could explain differences between art market professionals and academics on the field for attending AIMAC Lisbon 2024, and it provides us with comparative insights into varying motivations for attending art fairs and academic conferences.

Regarding international conferences and their touristic destination appeal (business tourism), attendees take into consideration mostly the reputation, attractions, accessibility, and leisure activities available at the destination of the conference (Sikošek, 2020). When it comes to the appeal of the specific conference, participants care mostly about conference opportunities, its reputation, networking, and conference content, in this order (Sikošek, 2020, p. 90). Interestingly, Cavusoglu et al. (2023, p. 327) found no significant divergence in decision

attributes between face-to-face and online conferences, indicating the universality of preferences regardless of format.

In reference to networking, of all secondary needs “developing contacts for academic cooperation” associated to the networking primary need was ranked the highest in Aktas and Demirel (2019)’s article. Consistently, Matsuo and Iwamoto (2017) identified it as a key motivation for conference attendance, alongside career development and personal development – attendees who acknowledged the significance of networking exhibited a strong motivation to participate and derive enjoyment from the conference. The authors emphasized the crucial role of social functions, including coffee breaks, welcome receptions, banquets, and farewell receptions, in creating an environment conducive to effective networking and essential for fostering connections among participants, underscoring the critical role of well-organized functions in enhancing the success and satisfaction of conference participants.

CHAPTER II – METHODOLOGY

The main objective of this chapter is to delineate the research methods and approach employed in this study, following Knott, Rao, Summers, and Teeger (2022)'s article *Interviews in the social sciences* as a guide.

There are three types of research methods which are used in data collection: quantitative, qualitative, and mixed methods, and it is the task of the research to assess which method should be used based on the type of study and results they are searching for (Williams, 2007, p. 65). Due to the subjective nature of the topics explored, this dissertation employs qualitative methodology in the form of semi-structured interviews with open-ended questions as the primary method of data collection, engaging with professionals within the art world, encompassing museums, galleries, and auction houses workers, questioning their perceptions, beliefs, ideas, and opinions on the topics explored throughout this investigation, which tend to be difficult to measure in a quantitative way. “Research problems that can be approached particularly well using qualitative methods include assessing complex multi-component interventions or systems (of change), addressing questions beyond “what works”, towards “what works for whom when, how and why” (Busetto, L. et al., 2020, p. 2), therefore, allowing for a more flexible and in-depth analysis, which is important when addressing the sociological basis of this investigation.

In exploratory research, such as this one, qualitative methods offer distinct advantages over quantitative approaches by allowing for open-ended questions and probing techniques. Unlike fixed-response formats typical in quantitative surveys, open-ended questions empower participants to respond in their own words, fostering meaningful, culturally salient, and often unexpected insights (Mack, N. et al., 2005, p. 4).

In addition to this primary data, the literature review presented in the previous chapter serves as the secondary data, which has been critically evaluated and collected from books, scientific articles, and internet sources. This literature offered a structure for the interviews, complements the information obtained, and supports the theoretical part of the thesis.

II.I. Interview Design

Interviews are one of the methods used in qualitative research, along with observation, focus groups, case studies, among others. They offer a unique opportunity for

direct, one-on-one interaction with each participant, fostering a subjective exploration of their experiences, perceptions, and insights within the subject of the research. The flexibility inherent in interviews facilitates the exploration of unexpected avenues, providing a holistic view of participants' perspectives. The depth of information garnered through interviews aligns with the complex and multifaceted nature of the art world.

Furthermore, semi-structured interviews afford the researcher the opportunity to adapt questions based on participant responses, enabling a dynamic and interactive data collection process. This adaptability ensures that the study remains attuned to the evolving themes and nuances that may emerge during the course of the interviews, thereby encouraging more candid responses instead of formal and restricted answers. The format also allows for the capture of non-verbal cues, such as body language and tone, providing valuable context to participants' responses.

Nevertheless, this technique has limitations and disadvantages that we should be aware of when considering using it and when reading and assessing other investigations that employ it. One notable challenge is the potential for interviewer bias or influence, potentially affecting the authenticity and reliability of the data collected. Interviewer bias refers to the researcher's unconscious or conscious predispositions that may shape the interview process and participants' responses, while interviewer influence pertains to the power dynamics that can impact participants' willingness to disclose information. Moreover, interpreting qualitative interview data involves navigating the subjective and context-dependent nature of human experiences and narratives. Researchers must carefully consider the social, cultural, and situational factors that may influence participants' responses, while also acknowledging their own biases and theoretical perspectives. The process of qualitative data analysis requires identifying patterns and themes within the data, which can be influenced by researchers' preconceptions and analytical frameworks.

To mitigate these issues and enhance the validity and authenticity of the gathered data, researchers must maintain neutrality, objectivity, and transparency, establish rapport with participants, adopt rigorous analysis approaches, and engage in reflexive practices to critically examine their own biases.

The questions in the interview guide were designed to hopefully answer the main research questions – are the art market and academia connected? How can this relationship be improved and what are its benefits? These broad questions have been unravelled into more specific themes which are networking, knowledge transfer, and academic conference attendance motivators and inhibitors, which were meticulously crafted to align with the overall

goals of the research and to easily organize the interview script (see Appendix C), ensuring that each query is aimed at gathering information that will contribute to answering the study's central research questions.

Also inserted in the script is the interviewer's presentation, the research topic, as well as a contextual presentation of AIMAC (see Appendix B), with the aim of allowing each and every participant to be equally aware of the conference. Additionally, the researcher clarified the distinction between the terms "art market" and "art world" to the respondents in an effort to clearly separate these concepts and mitigate the risk of either confusing one for the other or used them interchangeably.

II.I.I. AIMAC Context

As per the researcher's professional involvement in the AIMAC conference and as it stood as the inspiration and basis of this dissertation's question, it is important to fully contextualize AIMAC.

The "International Association of Arts and Cultural Management," or AIMAC, is dedicated to sharing knowledge and is involved in the publication of the International Journal of Arts Management, a peer-reviewed publication produced by HEC Montreal's Carmelle and Rémi Marcoux Chair in Arts Management. This journal offers the most recent findings and advancements in arts and culture management to a wide range of readers, including academics and professionals in the field as well as consultants, educators, researchers, and art managers (AIMAC, 2024).

This association is known for its biennial conference that encompasses thematic tracks such as consumer behaviour, strategic management, strategic marketing, financial management and governance, organizational behaviour and human resources, cultural policies, cultural entrepreneurship and cultural economics, and creative industries. Academic conferences, exemplified by events like this, distinguish themselves by their focus on scholarly discussions, research presentations, and the exchange of theoretical and practical knowledge in the realm of arts and cultural management. These conferences offer a forum for professionals, academics, educators, students, and researchers to participate in thought-provoking discussions, further the field's understanding, and promote collaborative research.

The fact that over 1,500 researchers, academics, students, and practitioners have attended AIMAC conferences over the years attests to the conferences' success and impact. The 17th instalment, which took place in Lisbon, Portugal from June 23 to 26, 2024, received over

450 paper submissions—the most in the organization's history. The event this year also featured the 2nd PhD and the 9th Doctoral Symposium. This year's event also included the 9th Doctoral Symposium and the 2nd PhD Workshop, from June 22 to 23, AIMAC's initiatives to continue to support newer research and striving for scientific development within the arts and culture management field (AIMAClisbon 2024, 2024).

The governance of AIMAC is overseen by a Scientific Committee comprising of 15 members from universities worldwide, actively engaged in arts and cultural management research and it is Co-chaired by François Colbert from HEC Montreal and Pierre-Jean Benghozi from the Centre de Recherche en Gestion de l'École Polytechnique in Paris. The AIMAC conference has firmly established itself as a significant event in the field of arts and cultural management, attracting a global audience and fostering crucial dialogue, research, and collaboration among academics, professionals, and practitioners.

II.II. Defining the Sample

As aforementioned, our sample consisted of people who were, at the time of when the interviews were conducted, working within the Portuguese art world – in other words, museums, galleries, auction houses' professionals, as well as artists. The candidates were therefore chosen based in these preselected criteria (purposive sampling), but also some (25%) of the sample was referred to contribute to this study through the networks of the other participants (snowball sampling) (Knott, E. et al., 2022, p. 2).

Eight people agreed to participate and consented to the conditions. Notes were taken during the interviews by the interviewer, and each audio recording was then transcribed and translated² (see Appendices A & B). Each of the informants received their own interview transcript, via email, to review, redact any sensitive information they didn't want to include, and expand on the answers they thought needed more elaboration or explanation. The actual answers given in the interviews won't be otherwise altered and these posterior additions or retrievals of information are clearly stated and differentiated from the original responses. Once the transcribed material has been approved by the respondents, the transcripts were translated.

² The interviews were all conducted in Portuguese since it is the native language of the interviewer and most of the informants. Once they were transcribed, they were also translated to English to be more accessible and easier to review, and to conform to the language chosen for this dissertation.

II.III.I. Sample Context: The Portuguese Art Market

Briefly contextualizing the local art market is crucial to understand the responses of the participants, as many of the characteristics they face are unique and their experiences are tied to this specific context.

Portugal remains a relatively small player within the global art scene. While Lisbon hosts several art galleries, museums, and some auction houses, and in a smaller dimension, so does Porto, the overall scale of the art market remains predominantly confined to a national level (Afonso, L. & Fernandes, A., 2019, pp. 197-198). In 2016, ARCO established a new branch in Lisbon and an annual art fair with an international name and scope became part of the Portuguese art market and 8 years later, 84 galleries participated, and 15 countries were represented, in this year's edition (ARCOlisboa, 2024). LAAF is another art fair that has been taking place in Lisbon for over 20 years, but it focuses mostly on national art and antiques galleries, and it is much smaller in scale, with only 33 exhibitors in 2024 (LAAF – Lisbon Art and Antiques Fair, 2024).

Some Portuguese galleries have had the opportunity to exhibit in globally prominent art fairs, such is the case of São Roque Antiguidades e Galeria de Arte at TEFAF Maastricht, Madragoa at Art Basel, Cristina Guerra Contemporary Art at Art Basel Miami Beach, to name a few, although Portuguese art galleries are still a very small minority within the major art fairs.

The Portuguese art market also tried to overcome COVID-19's impact on it by focusing on developing their digital presence, keeping contact through online platforms, and attending hybrid models art fairs during the pandemic (Duarte, A. et al., 2021, p. 10, 24), which illustrates the resilience, adaptability, and perseverance of this smaller and domestic-scoped market, exemplifying the effort put in to evolve, stay competitive, and match the pace of the bigger markets.

Duarte's (2020) examination of the Portuguese Contemporary Art Market found that Portugal, particularly Lisbon, possesses the legitimizing and commercial frameworks necessary for its artists to achieve international recognition, although the dominance of the local market continues to pose challenges, highlighting the need for additional strategies to strengthen and consolidate the art market. Most recently, Artsy put out an article titled Lisbon's Growing Gallery Scene is a Haven for Art Collectors, written by Pedro Garcia (2024), where an overview of the local art market was made, showcasing the opportunity for investment and how some interest has already been shown by national and international collectors – articles

like these, in renowned art-oriented online platforms such as Artsy, portray a picture of how this circumscribed market is slowly building a global image for itself.

In essence, it is important to note that while Portugal's art market remains relatively small compared to global standards, there are significant developments that suggest a slow yet steady evolution towards greater international visibility and for the purposes of this dissertation it is imperative that its particularities are considered.

II.III. Data Collection:

An email was sent inviting various institutions and specific people in this field to participate in the interviews – the message consisted of presenting the researcher, explaining the subject and objectives of this study, defining the target sample, mentioning the importance of their contribution, and informing them about the intention to audio record the interviews. Every participant had the opportunity to remain anonymous, to allow for privacy, but each decided to keep their identity visible, as well as the institution they work for, and made aware that they could revert that decision at any time.

The interviews were executed throughout the months of April, May, June, and July 2024, and the candidates had the opportunity to choose if they would prefer to do it in person or through an online platform. On the day of the interviews, an informed consent document (physical or digital) was given to the interviewees for them to read and sign, before proceeding to the questions, which were prepared in the script (see Appendices A & B), that also allowed for probing and follow-up questions.

Unfortunately, due to the size of the Portuguese art world and how difficult it was to receive answers from the people contacted, we were unable to execute pilot interviews to verify the clarity and relevancy of the questions on the script. However, to make up for this issue, the researcher did some follow-up questions whenever there was the need to clarify a statement. In reality, not being able to pilot test the questions beforehand enabled more personal and slightly different interpretations of the same question. So, even though one question was supposed to relate more to a specific topic, it received multiple answers that still deserve attention and have significance and relevancy to the participants and therefore to the research, and thus should not be discarded. If an answer isn't at all pertinent to the study, the interviewer would direct the participant to a more appropriate topic.

Once the recording started, the interviewer started following the script, firstly presenting themselves, the dissertation and AIMAC, as well as differentiating “art world” from “art market”. Then followed the questions, which were stated in a very similar way for every interview to limit biased answers and intentional misinterpretations of the questions. The follow-up questions were the only way that the interviewer diverted from the script for the reasons previously mentioned.

The respondents are as follow:

- Constança Lima – interviewed on the 3rd April, in person at the gardens of the National Tile Museum (Museu Nacional do Azulejo), Lisbon. The interview process took around 20 minutes.
- Filipe Costa – interviewed on the 18th April, in person at Cabral Moncada Leilões office, Lisbon. The interview process took around 35 minutes.
- Anonymous who will be referred to as “BS” – interviewed on the 15th May, through a zoom conference. The interview process took around 40 minutes.
- Anonymous that who be referred to as “HJ” – interviewed on the 14th June, through a zoom conference. The interview process took around 45 minutes.
- Anonymous that who be referred to as “AN”– interviewed on the 7th July, through a zoom conference. The interview took around 35 minutes.
- Carolina Serranito – interviewed on the 9th July, through a zoom conference. The interview took around 30 minutes.
- Anonymous that who be referred to as “CC” – interviewed on the 10th July, through a zoom conference. The interview took around 20 minutes.
- Marta Pereira - interviewed on the 11th July, through a zoom conference. The interview took around 25 minutes.

The in-person interviews were recorded using the Voice Memos application and the online interviews were recorded using the built-in recording function of the Zoom platform. Once the interview was over the recording file was promptly added to a secure folder on the researcher’s computer and copied and inserted into a USB drive as an extra security measure.

The transcriptions were done solely by the researcher to limit erroneous or inaccurate transcripts³ and keep the informants privacy. The same can be applied to the translation process.

II.IV. Ethical Considerations

In conducting research, ethical considerations play a crucial role in ensuring the integrity and credibility of the study. The methodology employed in this study was designed with a strong commitment to upholding ethical standards, prioritizing the well-being of participants, and ensuring the validity of the research findings and this subchapter outlines the ethical principles and guidelines that were adhered to throughout the research process.

Firstly, informed consent was a fundamental aspect of the study. All participants were fully informed about the nature, purpose, and potential risks of the research before their involvement. An email was sent out detailing the scope of the study, the consent form explained participant rights and data usage, ensuring that participation was entirely voluntary, they were able to drop the interview at any time without repercussions, and based on a clear understanding of the research.

Anonymity was up to the participants' choice. For this specific study, it would be beneficial for the informants to maintain their identity due to the profile of the institutions they work for and provided further credibility to their answers. Regardless, the participants knew about the possible risks in keeping their identity available and transparency was rigorously maintained by sharing the transcribed material to each individual participant for them to review, redact and add anything they fit important or clarify their answers post-interview. This process ensured that their contributions were accurately represented and that their intended meaning was preserved and the choice to become anonymous was always open for the candidates, even after the interview or transcription were done. Moreover, secure data storage and handling procedures were implemented to safeguard the information collected, ensuring that it was only accessible to authorized personnel.

³ Unfortunately, there are also not a lot of transcription tools that can accurately write in European Portuguese. Is it more common to encounter Brazilian Portuguese as an option in software tools or even translation tools than European Portuguese, which can lead to many lexicon differences and grammatical changes that would be otherwise considered “mistakes” in European Portuguese.

The research design also accounted for potential ethical dilemmas and conflicts of interest. Measures were taken to minimize any form of bias and to ensure the impartiality of the study. This included transparent reporting of the researcher's affiliations with AIMAC to the informants.

II.V. Data Analysis

The transcripts were examined using thematic analysis, a qualitative analytic method that is praised for its flexibility, independence from any specific theoretical or epistemological approach, and its applicability to most qualitative research (Braun, V. & Clarke, V., 2006). More specifically, in this case, given that the questions and themes of the interviews were derived from reading and analysing secondary data, it was used a theoretical thematic analysis. This analytical method has six phases that encompass data familiarization, coding, identifying themes, reviewing the themes' adequacy in relation to the initial codes, defining and naming the themes, and, lastly, writing the report, following Braun & Clarke's (2006) framework.

For the initial step, all the interviews were transcribed, heeding both the recordings and the field notes to ensure verbal and (relevant) non-verbal cues, and cleaning up along the way by removing verbal fillers, false starts, irrelevant content, and correcting grammatical errors. Then the transcribed material was sent to each participant. The only changes made were to improve readability, such as changing a few words around but always keeping the same meaning and redacting any sensitive information or anonymizing any person that so decided to be unnamed, as well as their workplace and other information that might be easily linked back to the participant.

As a result of not keeping some the interviews anonymous and after reading Halcomb & Davidson's (2006) article where a comparison was drawn between verbatim and non-verbatim transcriptions, it was decided that edited transcription, albeit not as close to the reliability, validity, and veracity that verbatim transcription have (Halcomb, E. & Davidson, P., 2006, p. 40), would be the best option for this dissertation.

For the familiarization phase, the researcher read multiple times each transcription and wrote down initial ideas and highlighted quotes. The actual process of coding the primary data started by focusing on the literature review and the pre-identified themes as a basis. This approach ensures that the analysis is established in existing research while also allowing for the emergence of new insights and patterns from the primary data. Consequently, the search

for themes, reviewing and then defining them became a much simpler and more straightforward undertaking than in inductive approaches, but nevertheless still paying attention to new possible interesting and relevant themes.

Additionally, a comparison of the responses between museum and art market professionals was made in order to comprehend if there is any variance in opinions and thought processes of workers of institutions whose missions are to mainly preserve and interpret art, make it (more) accessible to the general public and educate them on the subject, and workers of other institutions whose main objective is financial (even though galleries allow for the promotion of new artists, enabling and supporting the development of the art scene, and offer educational and social events to foster appreciation for art; and auction houses employ specialists who are able to provide their expertise and authenticate the pieces, consequently guaranteeing the preservation and knowledge of art).

As for the last stage, the results and their examinations are revealed in the next chapter and organized by theme.

II.VI. Validity and Reliability

To reiterate what has been all alluded, several measures were taken to ensure both reliability and validity. To enhance reliability, a consistent interview script was used across all participants, ensuring uniformity in data collection. While follow-up questions varied to probe deeper, the core structure remained consistent to minimize interviewer bias. All interviews were audio-recorded and transcribed by the researcher, ensuring accuracy and reducing the risk of misinterpretation.

To ensure validity, participants were given the opportunity to review and clarify their transcripts, ensuring their responses were accurately represented. A triangulation approach was also used, drawing on perspectives from diverse art world professionals across museums, galleries, and auction houses, which provided a comprehensive view of the research topic, mitigating potential biases from any single type of institution.

These combined measures aimed to produce findings that not only accurately reflect the perspectives of art world professionals but also ensure consistency in data capture and analysis across all participants and contexts, thereby strengthening the overall trustworthiness of the study.

CHAPTER III – RESULTS

This chapter will introduce the answers from the questions asked in the interviews. Each theme will be presented and explained by using examples from the interviews. After finishing the coding process of the interviews, the ten final sub-themes that occurred are (1) the importance, (2) ways and practices, and (3) the impact of networking within the art world; (4) the existence and nature, (5) suggestions for improving, (6) benefits, and (7) barriers of the knowledge transfer and relationship between academic and this industry; and (8) the motivations and (9) deterrents to the participation in academic conferences. Each theme will be thoroughly explained in the following sections.

III.I. Demographic data

There were 8 participants in this study. From a demographic standpoint, there were 7 women and 1 man; 6 people were in their 20s, 2 of which were 25 or under, and the other 2 were over the age of 40, the ages ranged from 22 to 52 years old. As for their workplaces, 3 informants worked at art galleries, 2 worked in galleries-antique shops, 2 are employed in auction houses, and 1 person worked at a museum. Regarding their academic background, all interviewees had completed their bachelors' degree in either arts or history, 3 people got a post-graduate degree, 2 people finished their masters' degree and 2 others are still finishing their masters'.

III.II. Presentation of findings

Theme 1: Networking

Networking emerged as a fundamental element within most fields and the art world is no exception. This industry, as we have discussed throughout this research, relies on networking as a means to secure potential clients, foster professional relationships, and stay attuned to market trends. The prevalence of industry events alone, such as art fairs, exhibitions, and private viewings, along with other events, indicates that so.

When asked about the importance of networking within this field, the participants unanimously acknowledged its significance, albeit with varying degrees of emphasis. Some interviewees viewed networking as generally important, while others deemed it the cornerstone

of the art world, asserting that the industry could not survive without it. For instance, one participant stated, “I don’t know if the art world and the art market would survive without networking - it’s the basis of what we do, essentially because if there’s no networking, if you don’t talk to someone, if you don’t know people, you don’t have artists to work with and you don’t have people to show your artists’ work to.” (BS), highlighting the dependency on social connections to having a business in art.

The respondents also connected the importance of networking to several key aspects, most notably, to career opportunities, generating social capital and reputation building, and increasing trust and credibility. Firstly, networking was frequently mentioned as a gateway to career advancement, as one participant noted, “I think it’s very important because, unfortunately, in Portugal the art world is circumscribed, and the art market is even more so. Therefore, for a person [...] it’s very difficult to get a job in the field, very difficult indeed. And I think it’s extremely important for a person to get involved in the art world, to meet people who can help you get involved in certain environments or find out about job offers...” (HJ). Building social capital through reputation and personal visibility was another significant theme. As one interviewee explained, “Reputation is essential, it’s the basis [...] Because you have to find people who want to buy art from you and who potentially want to sell art to you [...]” (MP). Lastly, the art world’s reliance on trust and personal relationships was also highlighted; this is what one participant remarked in their testimony: “it’s also good to be able to have a more one-to-one business and thus a person has a different confidence in the market.” (CC).

Contrastingly, for the person that works in a museum, networking was mostly about cultivating deeper, more meaningful knowledge transfer and furthering research, as Constança Lima articulated “sharing information, knowledge and contacts can overcome the difficulties and shortcomings of an institution.”

Regarding the ways and practices, most informants mentioned field events as significant hubs for networking from different perspectives. One person spoke about art fairs from a peer-to-peer perspective, stating that “I think fairs are a great event. I think art fairs are an event that works beautifully for networking [...] for each gallery worker to know who their peers are. For the galleries to know who their peers are.” (CS), while another noted that fairs are a place for sellers-intermediaries-buyers to connect and create business more easily, “Events are extremely important [...] There are people who are interested in buying a very specific type of piece and then there are people who sell very specific types of pieces. And we, as the intermediaries, need to create this link between these two points that are central to our business.” (AN). Word of mouth was also referred to multiple times, which can be exemplified

through this quote: “Word of mouth, the personal experience that the person actually witnesses is still essential today for publicising the brand and the services we provide. Above all, because this is a question of trust.” (FC). Digital communications were discussed as a way to make client remember a certain business exists, however, they don’t have the same impact when considering personal contacts and relationships: “Although nowadays social media plays a very important role - the internet plays a fundamental role in publicising a business. But if we’re talking about home furnishings and important private collections, I don’t believe that people will reach us through social media alone - if anything, social media is a reminder that we exist.” (FC).

Distinctly, one informant revealed that inherited networks are very relevant to this industry, stating that “And I feel even more strongly that in the art world (I don’t know if in other fields, but definitely in the art world) it’s easier to get in if you’re already more or less born into the world, into the families.” (MP), which corroborates with this Filipe Costa’s quote “especially in Portugal, all the families know each other, so it’s an easy way to get the word out about our experience and the way the auction house provides services, and we reach out quickly through these families and personal contacts - the social aspect is extremely important.”

What is of particular interest is that no interviewee, mentioned a relationship or networking between academia and the art world. One of them talked about the networks they built within the university that gave them more contacts and work experience: “One of the most important networks for me [...] was between student and teacher [...] It was volunteering at conferences [...] it’s also important, because you deal first-hand with the adversities of an event and what it’s like to deal with a varied audience.”, and “Another networking point that I’ve found extremely important is within the students themselves, in the faculty itself [...]” (AN).

The perceived impacts of networking were also an aspect of the discourse where most interviewees considered the fostered relationships with other institutions as a fundamental point, as declared by Carolina Serranito, “Galleries unite for each other’s benefit. One gallery isn’t as far ahead as it could be if it were alone. That’s essentially why fairs exist. The fairs serve to level out the various galleries, to bring them closer together, to elevate them.”. The same is true for the museum correspondent that added later on that “In museums, especially in multidisciplinary areas, this networking makes it possible to carry out more comprehensive studies” (CL). A new perspective, however, was about the effect of digitalization in the art world, where someone argued that “With digitalisation, we can no longer give it [networking] the importance it once had...” (FC), even revealing that for the auction house there are some clients that they have never had physical contact or a phone call with. That is not to say that

networking is not important anymore, but that this industry is being influenced by digital business and has been somewhat structurally changed already, which affirms Arora and Vermeyle (2013) statement:

The largely informal and opaque character of the art market with its continued emphasis on closed dealer-collector networks of and face-to-face contacts appears to pre-empt widespread use of social media for now. Still, as with other sectors of the creative economy, the art world and market is undergoing significant changes as a result of the digital revolution. (p. 322).

Theme 2: Knowledge transfer and the relationship between Academia and Industry (art world and art market).

Establishing what exactly each participant understood and recognized about the existence and nature of the link between universities and the art world was essential in order to allow them to further elaborate upon their understandings. From the data gathered, all of the informants acknowledged there was a relationship between the two, but some said it was insufficient and could be improved upon, i.e. “There is some, but not as much as would be desirable.” (CL). Others hinted at a disconnect between these realities, especially from the universities side, who don’t seem to provide great insights into its industry counterpart: “As I said, my experience of the Faculty of Fine Arts is quite old-fashioned. For example, from time to time we visited museums or artists’ studios as part of our master’s programme, but not once did we visit a gallery. The gallery is taboo in that master’s programme.” (BS), while AN thought about how the industry could also offer more access to their inventories to the university for research purposes, “Museums, galleries, and auction houses have access to material culture and, at least in my experience, which is in art history, it’s extremely important for us to have access to the pieces.” These perceptions confirm Curda and Westernen’s (2019) findings on the need for improving the incorporation of industry or tacit knowledge into universities’ programmes.

On the other hand, two interviewees considered that this connection was inevitable because academia provides qualified people to work within the art world (“most of the people who work in the art markets come through these academic institutions because they are art historians.” (MP)), but also there is just general knowledge transfer due to the art fields nature, as HJ puts it, “I think this connection is inevitable because the art world is this active world of connections: it can be a connection in terms of exchanging ideas, in terms of information from the museum to the public [...]”, researchers’ work and scientific collaboration, “For galleries,

it benefits us to have research and developed knowledge about artists and works. The more you know about a work, the more (financial) value it has [...] The more attributes and importance you can give it, the better you can justify selling it.” (CS), and internships between the two parties and study visits “We have some academic internships, which help a lot more when you’re trying to get into the field than a lecture. We also have some visits from colleges who come to ask us questions, or just come to see the exhibitions...” (CC).

Filipe Costa explained how Cabral Moncada Leilões has had a strong link with academia for a very long time as “[...]one of our managers who has been a professor at various universities for 30 years and has therefore done everything in his power to publicise this work”, they also promote internships and other collaborations with universities, and, most recently, they have developed a project called Academia Cabral Moncada Leilões, commented as being “the best testimony we can give to our cultural vocation.”, it is an academy that periodically launches short-time courses about a specific matter in art, mainly focusing on decorative arts with relations to Portugal. Another participant also mentioned this academy saying, “if we look at the case of Cabral Moncada, that they combine both the activity of the auction house and training, in other words, the knowledge they acquire within the auction house and, through their experience, within the art market, they then pass on through courses [...]” (AN).

There are some informants who attested that this connection is getting progressively stronger, “I think that more and more galleries and museums are also using academic texts by different authors to contextualize certain works [...]” (HJ).

Soon after, the respondents were asked to give their suggestions on how to improve or strengthen this relationship. Most people suggested establishing partnerships, whether it be to do more internships or volunteer programmes, collaborative research projects, “open day” initiatives, and joint academia-industry events. Another idea that was common to many of the participants was increasing practical engagement and knowledge in universities. Incentivising public discourse about art issues was mentioned, as well, as a way to make the audience a more active part of the art world that can share its opinion and resulting in the demystification of this field: “When the issue of exporting a Domingos de Sequeira was discussed, when it became a public debate [...]therefore, when this issue is brought to wider public opinion, we all gain from it.” (FC). On a similar note, Marta Pereira said that transparency and openness by both sides would be the keys for establishing a greater connection between them, “I think it should be closer [...] the more transparent we are, the more correct and ethical we are being towards everyone.”, “There needs to be greater openness on both sides so that the relationship can be strengthened [...]”.

From the last question a new one arisen: why should this connection be improved? Are there any benefits to it? These responses were very close between all interviewees, being the most common answer about mutual benefit or help – for example, from internships, the student receives practical knowledge and experience, is in contact with professionals and has access to specific cultural material, and the institution gets more help for general tasks and research projects that needed development, plus contact with a new person that might provide various ideas and encourage innovation – as one person said, “The transmission of knowledge and the relationship between these two parties can only benefit them, since both have things to teach/learn from the other, and knowledge will always be essential for the development of either medium.” (MP). Cross-checking information, giving access to unforeseen artworks for the development of research, and recruitment opportunities were some of the ways specified that contribute to a mutually beneficial link between academia and the art world.

If there are benefits to this connection and there are ideas on how to improve it, what are the barriers that limit it from happening? Two people referred to the elitism created in the art market, “but also this question of elitism often ends up alienating spectators [...]” (HJ), others mentioned how there were conflicting objectives (“I think there can be some conflicts with the art world, the academic world, and then the more economic, more commercial part of it. Because, from my academic experience too, in academia there is a certain tendency to make works public, to have things that are publicly accessible [...] And at the same time, galleries are more interested in selling.” (CS)). AN noted mostly bureaucratic challenges and confidentiality issues, “Insurance [...] we have to have insurance that safeguards these things. This also includes money, bureaucracy, authorizations from sellers [...]”, Constança Lima reported that lack of funding for research can also be very limiting to the development of this connection, “The barrier that can happen... is perhaps some economic barrier, because this study of materials is something that involves some costs.” and BS suggested there might just be a lack of initiative from the academic sphere, saying that “Sometimes I don’t know if there’s a lack of initiative on the part of universities, teachers, and tutors.”.

Theme 3: The participation in academic conferences

It is essential to mention that, since this research stems from AIMAC and the researcher’s work in its organization, transparency was of the utmost importance and, therefore, when asking about the motivations and deterrents to participating in academic conferences, the questions would always refer to AIMAC as a basis, so that the interviewees had an idea about all of its

factors, from cost to its international context and the topics discussed. This way not only could the participants have an actual example instead of a hypothetical one (where each person could think of whatever characteristics they wanted), but also this approach allowed for not having to hide or omit any personal interests or even biases that the researcher might have had. Of course, this also limits the results and could lead to exaggerated or distorted answers from the informants, which is not ideal. Nevertheless, these answers should be observed and assessed, and future research, that considers this limitation, can corroborate or negate these findings.

Regarding the motivations in attending academic conferences such as AIMAC, all of the respondents answered they would be interested in participating for professional, personal and/or academic development. Other significant motivating factors that were mentioned was networking potential and convenience, and the dynamic knowledge exchange.

As for the barriers, four participants indicated the cost to be a substantial aspect that demotivates them and two people pointed out that professionals in the art field might not want to just be listeners, but also having the opportunity to present a topic or lead a discussion. AN considered that the size of the conference could be overwhelming to some people, “Factors that discourage me [...] at a large event, in this case an international one, if you don’t go with defined objectives [...] you can get a bit overwhelmed by the movement, the noise, the topics being discussed [...]”, which coincides with Rowe’s (2018) study on academic and scientific conferences’ motivators, affordances and shortcomings, where 80% of their sample stated that they were “motivated to present at conferences, rather than just attend” (p. 718). Marta Pereira suggested that the formality of the event and the exclusivity of academic discourse could alienate and deter some professional from attending it, as stated, “I’m also thinking about the fact that networking at these conferences is great, but sometimes it feels too formal, which can be a barrier for more casual interactions.” and “Sometimes the academic tone can be very exclusive and difficult for practitioners to engage with, which can be demotivating.”.

CONCLUSIONS

The main purpose of this dissertation, as suggested by the subtitle, was to explore the relationship between academia and the art world, with a specific focus on the art market because of its characteristic lack of transparency and the general absence of research on its sociological inner workings, in comparison to its economic analysis.

Analysing this particular sector through Pierre Bourdieu's sociological framework illustrated the pivotal role social and symbolic capital play, a finding corroborated by the research on the importance of networking within this field. Historically, networking has proven to majorly impact and enhance the art business (De Silva et al., 2023). This trend continues with increasing frequency and ease, thanks to globalization and the abundance of industry events where networking is a natural and almost inevitable outcome, leading to exposure, knowledge transfer, relationship building, and many opportunities that might not have otherwise materialized (Yogev & Grund, 2012; Velthius, 2011). Our primary data set reinforces these findings, as respondents highlighted career opportunities, social capital generation, reputation building, trust enhancement, credibility, and knowledge transfer as critical outcomes of networking. Notably, art fairs and other industry-specific events, along with word of mouth, emerged as the most effective networking avenues.

Bridging a stronger network between this industry and its academic counterpart could be a way of benefiting from contacts that could share knowledge that would eventually lead to innovation and to the creation of economic and social value (Ferreira & Carayannis, 2019; Schofield, 2013; Curda & Westernen, 2019; Thomas & Paul, 2019). While perspectives varied regarding the current state of this connection, all interview participants agreed on its potential for improvement, emphasizing the advantages of mutual help, given the symbiotic nature of the relationship.

Academic conferences might serve as a suitable platform for more substantial knowledge transfer, where scholars and students can engage with professionals. These events offer significant motivations such as networking opportunities and professional, academic, and personal development—benefits noted in both primary and secondary data. By engaging with scholarly research, art market professionals can access new strategies, methodologies, and ethical frameworks that enhance their decision-making processes. This cross-pollination of ideas could lead to more informed, innovative, and ethically sound practices within the market.

However, a gap in the current level of engagement between these two spheres was also identified, suggesting that much of this potential remains untapped. Despite the apparent

benefits, there are significant barriers that hinder the effective exchange of knowledge; these include differences in the objectives and mutual alienation. Some of the informants suggested that for meaningful collaboration to occur, both academia and the art market must work towards bridging these divides, perhaps through more tailored and accessible communication of academic findings or through more active participation of market professionals in academic settings.

These findings offer a comprehensive view of the art market's inner workings, highlighting the importance of networking, the potential for academic collaboration, the challenges of knowledge transfer, and the sociological underpinnings of market dynamics. These insights advance academic understanding of the art market and provide practical implications for those operating within it.

Nevertheless, this dissertation has its limitations, and it is important to acknowledge them to allow improvements in later studies. As clearly stated in the methodology chapter, all of the decisions made were to suit the type of research question, the amount of time available, the size of the Portuguese art market, and other factors that conditioned this study; there was no intent from the researcher to actively mislead or distort the ideas or intentions of the interviewees.

Regardless, the use of qualitative methods introduces the potential for interviewer bias – the researcher's own predispositions, whether conscious or unconscious, could have influenced the participants' responses, thus impacting the authenticity and reliability of the data. Additionally, the thematic analysis used to interpret the data, usually involves a degree of subjectivity that is inherently influenced by the researcher's theoretical perspectives and preconceptions; in this case, this issue was somewhat mitigated by using themes and codes already existing in the secondary data research, presenting confirmation bias as new problem.

The short timeframe for the interviews prevented the researcher from pilot-testing the questions. Conveniently, the study allowed for different perceptions of the topics at hand to be discussed, but no relevant variance was noted. The sample size and participation pool might also be considered a limitation. However, in this instance, the inclusion of eight informants when compared to the dimension of the Portuguese art world felt like an appropriate number, especially when considering that qualitative research methods tend to have much smaller sample sizes than quantitative studies. Funnelling down to solely the Portuguese art market was also a decision taken in order to keep the group interviewed somewhat homogenous and to avoid conducting a much larger project that wouldn't be feasible within the given timeframe, although it may limit the applicability of the results to other contexts. With that

being said, the lack of diversity in both gender and workplaces/jobs of the participants limited the generality of the findings and the comparison between different demographics.

Editing the transcriptions instead of doing them verbatim could have introduced concerns regarding accuracy, but all of the transcripts were sent to the informants for approval and to clarify any of their points to alleviate such risk. Although the focus on AIMAC was intentional for the various reasons presented, some answers from the interviewees might have been altered as a response to the researcher's affiliation to the conference.

Building on the findings and limitations of this study, several suggestions for future research are proposed: expanding the geographic scope to include art markets in different regions or even globally could be the next step of a new project – comparative studies across different cultural and economic contexts could provide a more nuanced understanding of how the dynamics identified in this study play out in various settings. Future studies should aim to include a more diverse sample population – engaging with emerging artists, independent curators and art dealers could provide a more comprehensive understanding of the market's dynamics.

Given the increasing role of digital platforms in the art market, future research could explore the impact of digitalization on networking, knowledge transfer, and professional practices. This includes examining how online platforms for art transactions and social media are changing the landscape of the art market and whether they facilitate or hinder the integration of academic insights into professional practices.

Finally, in accordance with the results gathered in the primary data, creating an academic-professional conference is a project that has the right conditions to be successful and bring the ties across the whole art world closer and improving them for a better, more united, field.

This study aimed to illuminate the complex and often opaque dynamics of the art market, emphasizing the critical role of networking and the potential benefits of closer collaboration between academia and industry. While there are significant challenges to be addressed, particularly in terms of conflicting interests and some degree of detachment between these spheres, these challenges are not insurmountable. By fostering stronger connections between the art world and academia, there is considerable potential to enhance professional practices, drive innovation, and contribute to the broader socio-cultural impact of the arts. As the art market continues to evolve in a rapidly changing global environment, ongoing research and dialogue between these two areas will be essential in navigating future challenges and opportunities.

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Appendix A - Interview Script and Transcriptions in Portuguese (original)

Guião das entrevistas

Em primeiro lugar, foi apresentado a cada participante o termo de consentimento informado para lerem e assinarem e foi perguntado se se queriam manter anónimos. Após este passo, deu-se início à gravação.

Seguiu-se uma breve apresentação da entrevistadora-investigadora, o tema da dissertação e os objetivos que se pretendiam alcançar. Também foi feita uma breve introdução à AIMAC, de forma a contextualizar as questões que seriam feitas:

“AIMAC é a Associação Internacional de Gestão das Artes e da Cultura e é a maior e mais velha organização dedicada ao avanço do conhecimento e da prática no campo da gestão das artes e cultura. De dois em dois anos organiza uma conferência em diferentes partes do mundo, onde se juntam centenas de pessoas de diversas nacionalidades, quer sejam académicos ou profissionais nesta área, para discutirem tópicos como políticas culturais, marketing, gestão e desenvolvimento cultural, indústrias criativas, comportamento organizacional, gestão financeira e de recursos humanos e empreendedorismo na cultura.

Este ano concretizou-se em Lisboa, entre os dias 22 e 26 de junho, no ISCTE. A conferência compreende diversas palestras sobre os temas que já mencionei, um workshop para o desenvolvimento de investigações académicas (pago à parte), uma reunião com Programadores culturais portugueses, mas também tem uma forte componente social que, para além das pausas para o café e o cocktail de boas-vindas, também inclui um jantar de gala no CCB e a visita a este museu, e uma visita guiada pelo Palácio de Queluz e pelo Estoril. O preço de entrada normal custa entre os 440 e os 540€ e para estudantes de doutoramento fica entre os 295 e os 345€ (dependendo da altura em que forem compradas).” - este texto foi lido verbatim.

Antes de começar a entrevista em si, foi também delineada uma distinção entre os termos “mundo da arte” e “mercado da arte”, que seriam usados em diferentes ocasiões, conforme a definição dada na dissertação, mas ligada especificamente a profissionais. Esta parte não foi lida do guião, apenas foi expressa de forma informal, tal como a apresentação da entrevistadora-investigadora e da dissertação.

As questões são as seguintes:

1. Poderia fazer uma breve apresentação de si mesmo/a, por favor? (nome, idade, empresa, cargo, funções e percurso académico)

2. Na sua experiência profissional, qual é a importância do networking dentro do mundo da arte?
3. Quais meios ou práticas de networking que considera mais relevantes e eficazes dentro do contexto do mundo da arte? Poderia compartilhar alguns exemplos?
4. Na sua perspectiva, pensa que existe uma ligação e a transmissão de conhecimentos entre o mundo da arte e a investigação académica/universidades? Em caso afirmativo, de que maneira essa ligação se manifesta?
5. Tem a mesma opinião sobre esta ligação ao considerar apenas o mercado da arte?
6. Como é que essa ligação entre o mundo da arte e a academia poderia ser fortalecida ou aprimorada?
7. Quais são, na sua opinião, as principais vantagens e oportunidades em estabelecer uma colaboração mais estreita entre o mundo da arte e a academia? Existem barreiras para essa colaboração?
8. Tendo em conta a informação que lhe transmiti acerca da AIMAC, pensa que a participação de profissionais do mundo da arte em eventos académicos como este seria vantajosa? Porquê?
9. Por último, a nível profissional, estaria interessado em participar em conferências académicas sobre arte e cultura como a AIMAC? Quais são os fatores que o motivam ou desmotivam?
10. Alguma coisa que queira acrescentar? (opcional)

Entrevista de Constança Lima:

I: [1.] Pode fazer uma breve apresentação de si mesma, referindo o seu nome, idade, empresa onde trabalha, o seu cargo e funções e o seu percurso académico, por favor?

CL: O meu nome é Constança Lima, tenho 52 anos e trabalho aqui no Museu Nacional do Azulejo como técnica superior.

Tenho várias áreas ao meu cuidado. Sou licenciada em História, tenho uma pós-graduação em História Medieval e faço um pouco de investigação sobre a história da azulejaria, mais focada no século XVI, só que, entretanto, como a equipa do museu é pequena, temos de nos desdobrar em outras atividades e como tal, sou responsável pela loja, pela parte da assistência de espaços para eventos e pela área da receção, faço também um bocadinho da comunicação do museu e faço a ponte entre a equipa dos vigilantes e a direção do museu. Tenho também a meu cargo as relações públicas do museu, enfim, é variado.

I: [2.] Na sua experiência profissional, qual é a importância de networking dentro do mundo da arte?

CL: Considero que é uma área bastante importante, acho que não é tão explorada quanto deveria ser.

I: [3.] Quais os meios ou práticas de networking considera mais relevantes e eficazes dentro do contexto do mundo da arte? Consegue-me dar alguns exemplos?

CL: Aqui no caso do museu, mais especificamente, o que nós fazemos, sobretudo, é manter relações com outras instituições museológicas, quer nacionais, quer internacionais.

Nós estamos inseridos na rede portuguesa de museus. Desde logo, a nossa tutela também é uma aglomeração de vários museus. Nós pertencíamos à Direção-Geral do Património Cultural, que, entretanto, foi extinta no final do ano passado, e passámos no início de janeiro deste ano para uma empresa pública, que é a Museus e Monumentos de Portugal, que faz agora a gestão dos principais museus e monumentos nacionais.

Houve uma distinção porque a DGPC, anteriormente, tinha a seu cargo a gestão dos museus, mas também a parte da arqueologia, a parte do património material, e houve agora aqui uma diferenciação. Em relação ao networking, é, sobretudo, estabelecer relações com outras realidades e acho que, sobretudo, que nos vem trazer a visão de como funcionam os museus noutras realidades, noutros países.

I: [4.] Na sua perspetiva, pensa que existe uma ligação e a transmissão de conhecimentos entre o mundo da arte e a investigação académica, ou as universidades?

CL: Existe alguma, mas não a que seria desejável.”

I: De que maneira é que essa ligação se manifesta ou poderá manifestar?

CL: Falando aqui no caso do museu, nós temos a colaboração com diversas universidades, quer a nível de realização de estágios quer a nível também de apoio na realização de teses de mestrado e de doutoramento. Acho que é uma relação bastante válida porque vem trazer uma mais-valia para duas as partes, tanto para os estudantes como para o museu, em que nos ajudam a realizar algumas tarefas que a equipa do museu só por si não consegue, ou levaria mais tempo a realizá-las. E depois também temos na parte de estudantes internacionais, também recebemos bastantes, não só através do Erasmus, mas também através de outros protocolos que temos.

I: [5.] Tem a mesma opinião sobre esta ligação, ao considerar apenas o mercado da arte, se há essa ligação entre as universidades e o mercado da arte especificamente?

CL: Eu acho que aí não existe tanto, há mais uma diferença.

I: [6.] Como é que esta ligação entre o mundo da arte e a academia poderia ser fortalecida e aprimorada?

CL: Eu penso que já tem sido feito um caminho nesse sentido e acho que realmente, quer as parcerias através dos estágios, quer a realização conjunta de congressos, colóquios e conferências também é interessante, e também alguns projetos - nós aqui no museu temos, na parte do restauro e conservação, necessidade de recorrer muito à parte do estudo dos materiais empregues na realização das obras, então temos vários protocolos quer com o LNEC, quer com a Universidade de Évora, o laboratório HERCULES, em que já temos tido bastantes parcerias.

I: [7.] Já falou um pouco nisto, mas quais são, na sua opinião, as principais vantagens e oportunidades em estabelecer uma colaboração mais estreita entre o mundo da arte e as universidades?

CL: Eu penso que é sobretudo isso, a transmissão de conhecimentos e aqui uma entreaajuda no estudo de assuntos específicos. Muitas vezes as universidades têm os equipamentos e o know-how que às vezes os museus não conseguem ter.

I: E sente que existem algumas barreiras para essa colaboração, alguma coisa que as limites?

CL: Eu penso que às vezes a barreira que pode acontecer, estou a pensar mais na parte da conservação e restauro, será porventura alguma barreira económica, porque este estudo dos materiais são coisas que carretam alguns custos, será por aí. Penso que hoje em dia há uma grande abertura entre os dois mundos para haver esta transmissão de conhecimento e esta colaboração.

I: [8.] Tendo em conta a informação que lhe transmitia acerca da AIMAC, pensa que a participação de profissionais do mundo da arte em eventos académicos como este, ou seja, conferências académicas, seria vantajosa?

CL: Sim, claro, sem dúvida.

I: Porquê?

CL: Para haver mais uma noção do ponto em que está a investigação, digamos, e acho que faz todo o sentido haver este cruzar de informação, que só saem beneficiadas ambas as partes.

I: [9.] Por último, a nível profissional, estaria interessada em participar em conferências académicas sobre arte e cultura como a AIMAC?

CL: Sim, claro.

I: Quais são os fatores que a motivam ou desmotivam em participar?

CL: O que me motiva é conhecer outros casos de estudo, outras realidades, o que me desmotiva é, eventualmente, o preço da inscrição.

I: Tem mais alguma coisa que quer acrescentar à entrevista?

CL: Acho que temos de trabalhar para implementar e para aprofundar esta relação entre as universidades, entre o mundo académico e o mundo da arte, porque acho que o caminho é esse e que só temos a ganhar.

Não podemos estar de costas voltadas.

Questões de esclarecimento e as suas respetivas respostas colocadas através de email:

a. Na questão 2, podia esclarecer por que razão acha importante o networking dentro do mundo da arte?

CL: Porque a partilha de informação, de conhecimento, de contactos, pode suplantar as dificuldades e carências de uma instituição. Nos museus, sobretudo em áreas multidisciplinares, este trabalho em rede possibilita a realização de estudos mais abrangentes.

b. Na questão 5, tem exemplos que justifiquem a sua resposta acerca da relação entre especificamente o mercado da arte e as universidades?

CL: Acho que não existe tanto porque não conheço muitos exemplos. Talvez só pela relação que exista de alguns professores com o mercado da arte.

Entrevista de Filipe Costa:

I: Gostaria de se manter anónimo?

FC: Eu estou a representar uma empresa [Cabral Moncada Leilões], portanto nunca serei eu próprio, não são as minhas posições pessoais, mas a da empresa que eu represento, as minhas posições profissionais. Se eu estiver sempre associado à Cabral Moncada Leilões, pode incluir o meu nome.” “Nós como leiloeira somos obrigados ao sigilo, no fundo, na representação de clientes, compradores e vendedores, portanto se eu contar alguma situação, não me estou a referir a nenhum caso em concreto, a nenhuma pessoa em concreto, mas sim a exemplos teóricos para enquadrar a questão. De facto, então num país pequeno como o nosso, a questão do sigilo é determinante, não tanto na perspetiva de preservar o nosso negócio, mas de preservar os clientes.

I: [1.] Faça uma breve apresentação sobre si mesmo e diga o seu nome, idade, em que empresa trabalha, o seu cargo e funções, e o seu percurso académico, por favor.

FC: O meu nome é Filipe Costa, tenho 44 anos, sou licenciado em História da Arte pela Universidade Nova de Lisboa. Trabalhei no Ministério da Cultura, no IPPAR, dei aulas de História da Arte e trabalhei numa editora chamada Inapa (fazia edições de livros de arte), antes de entrar na leiloeira. Portanto, toda a minha vida profissional está em torno do mundo da arte, o qual tenho especial interesse.

Para além da atividade comercial propriamente dita, queremos na Cabral Moncada Leilões dissipar a barreira que existe entre o mundo da arte e o comércio da arte. Para nós, existe o mundo da arte ou o mundo cultural que não tem necessariamente que ser oposto ao mercado da arte e, em minha opinião pessoal, a experiência que sempre tive ao longo da vida e também aquilo que a leiloeira representa, muito à semelhança daquilo que pensam os sócios-gerentes da empresa, Dr. Miguel de Barros Serra Cabral de Moncada e o Dr. Pedro Maria de Saldanha e Sousa Mello e Alvim, é que não deve haver, sobretudo num país pequeno como o nosso, essa separação entre o mundo da arte, institucional, cultural, académico e o comércio da arte e no nosso dia-a-dia tentamos promover essa aproximação das realidades e não a separação como às vezes acontece. E isso acontece muito porque nos cursos superiores de História e História da Arte, estes são mundos paralelos que não se misturam, não se cruzam.

I: E quais são as funções que exerce e o seu cargo?

FC: Desde que aqui entrei na Cabral Moncada Leilões, há 15 anos, já assumi várias funções aqui na empresa e com o aumento do número de funcionários e prestadores de serviços, foi

necessário haver algumas chefias intermédias e, portanto, eu acompanhei uma parte deste crescimento da empresa em funcionários e em atividade, e neste momento sou diretor das operações. Partilho a direção com outros dois diretores, uma mais relacionada com os recursos humanos e *customer care* e outro mais ligado às avaliações e mais à produção dos leilões online. O crescimento da empresa aconteceu precisamente porque nós lançámos os leilões online e aumentámos o volume de peças e foi necessário recrutar mais pessoas.

I: [2.] Na sua experiência profissional, qual é a importância de networking dentro do mundo da arte?

FC: Nesta área dos leilões, que é uma área tradicionalmente conotada como um segmento mais conservador, mais clássico do mercado da arte, não tanto quanto as galerias de arte que representam artistas e são mais “vanguardistas”, mais atuais, mais jovens, nós lidamos mais com as antiguidades e com peças em segunda mão e, portanto, acaba por ser um segmento mais tradicional. E neste segmento há uma componente muito forte de... talvez não se chamaria de networking porque não é intencional, mas o passa-palavra é muito importante. Ou seja, uma boa experiência acaba por correr rapidamente, uma má experiência também, e num meio muito pequeno (o mercado da arte, apesar de movimentar vários milhões de euros todos os anos, não deixa de ser um mercado pequeno), especialmente em Portugal, todas as famílias se conhecem portanto acaba por ser uma forma fácil de se passar a palavra da nossa experiência e a forma como a leiloeira presta serviços e chegamos rapidamente através destas famílias e de contatos pessoais - a parte social é importantíssima.

I: Diria que essa vertente social se transforma em algo profissional, ou seja, pensa que a leiloeira está “dependente” da vertente social para depois criar negócio?

FC: Não necessariamente. Tudo o que começou por ser muito presencial, como leilões físicos que eram eventos sociais, onde as pessoas se arranjavam para vir (como nos filmes) e que punham uma carga importante, saíam pouco desse evento, desse momento e também da realidade das cidades, de Lisboa e dos grandes centros urbanos (e muito pouco para as periferias). Era mais um evento urbano e social, presencial.

Com a digitalização, hoje em dia, já não podemos dar essa importância que tinha e, grande parte dos nossos clientes atuais, nós não os conhecemos fisicamente, não falamos pelo telefone - é tudo digital. A compra é feita toda por meios digitais.

I: [3.] Quais os meios ou práticas de networking considera mais relevantes e eficazes dentro do contexto do mundo da arte? Consegue-me dar alguns exemplos?

FC: O passa-palavra, a experiência pessoal que a pessoa realmente testemunha é, ainda hoje, essencial para a divulgação da marca e dos serviços que nós prestamos. Sobre tudo porque isto é uma questão de confiança.

Dou um exemplo concreto: se tivermos um recheio de uma casa para vender, não vamos entregar os nossos bens pessoais, o património pessoal, a algum desconhecido. A experiência pessoal, o conhecimento, a confiança que um negócio dá para os outros, acaba por ser essencial. Embora, hoje em dia, as redes sociais fazem um papel muito importante - a internet tem um papel fundamental na divulgação do negócio. Mas se estamos a falar de recheios de casas e de coleções privadas importantes, não acredito que as pessoas cheguem até nós só pelas redes sociais - quando muito, as redes sociais relembram que nós existimos.

I: [4.] Na sua perspetiva, pensa que existe uma ligação e a transmissão de conhecimentos entre o mundo da arte e a investigação académica, ou as universidades?

FC: Eu acho que, pela nossa experiência, a Cabral Moncada Leilões está um bocadinho em contradição em relação ao meio (não digo mercado leiloeiro porque existem boas experiências com outras leiloeiras que também têm ligações ao mundo académico). Mas nós em particular, temos um dos nossos gerentes que é professor em várias universidades há 30 anos e, portanto, tem feito tudo o que está ao seu alcance para divulgar esse trabalho.

Por outro lado, em 2009, a Cabral Moncada Leilões lançou um projeto: uma editora própria vocacionada para a publicação de livros de arte relacionados com o mercado de arte e com a arte em geral e no fundo também pretende com isso promover a nossa atividade e também a componente cultural do nosso trabalho. Posso dizer que nós entendemos que os nossos catálogos dos leilões são, em si, um objeto de arte e também um manancial de informação cultural riquíssimo - são coisas que são temporariamente disponibilizadas, que estão em mãos privadas e vão passar por outras mãos privadas, e que acabam por ficar materializadas nesses catálogos. O nosso site, os nossos catálogos são em si uma forma de publicação cultural, pelo menos, entendemos isso dessa forma.

I: E há alguns outros meios como é feita essa ligação entre especificamente as universidades e, por exemplo, aqui a Cabral Moncada?

FC: Sim, nós temos parcerias com várias universidades onde promovemos estágios curriculares em vários níveis de formação académica superior, licenciatura, mestrado e

doutoramento, e estamos sempre dispostos a colaborar em todos os trabalhos académicos e fazemo-lo com muito interesse e muito entusiasmo porque achamos que é a melhor forma de divulgarmos não só nossos trabalhos, as nossas práticas, mas também de promovermos que o mundo académico venha a conhecer o que nós oferecemos no mundo comercial.

Por exemplo, um professor estava a fazer um trabalho dedicado ao tema das antiguidades e, um dia, mostrei-lhe um catálogo e ele próprio ficou surpreendido com a qualidade, a quantidade de bens e a frequência com que produzimos os catálogos hoje em dia.

I: [5.] Tem a mesma opinião sobre esta ligação, ao considerar o resto do mercado da arte, se há essa ligação entre as universidades e o mercado da arte especificamente?

FC: Eu acho que, de modo geral, há um esforço cada vez maior de criar uma maior interdisciplinaridade entre as áreas e que cada instituição está a mostrar mais interesse em conhecer outras realidades do que até há bem pouco tempo. Vemos cada vez mais museus interessados em promover o contacto com o mundo comercial.

Para exemplificar, um antiquário fazer uma exposição num museu era uma coisa que parecia quase uma utopia e, hoje em dia, já é perfeitamente normal haver esta ligação.

I: [6.] Como é que esta ligação entre o mundo da arte e a academia poderia ser fortalecida e aprimorada?

FC: Quando há debate sobre realidades transversais todos lucramos com isso.

Quando se discutiu sobre a questão da exportação do Domingos de Sequeira, quando se tornou um debate alargado à opinião pública, mais gente entrou em contacto com esta realidade. Normalmente, o mundo cultural não é notícia, ou é uma notícia acessória, não está na primeira linha do debate e, portanto, quando esse tema passa a ser abordado para a opinião pública mais alargada todos ganhamos com isso. Se calhar leva mais pessoas aos museus ou às galerias de arte ou leiloeiras (apesar de sentir que ainda há muita gente que acha que as leiloeiras são um sítio exclusivo, que só se entra com convite e que não se pode entrar livremente... Há uma certo medo de se aproximar a esta realidade, mas quando as pessoas percebem que é de tão livre acesso como qualquer outro espaço comercial, desmistifica, acaba com a elitização que existe um pouco no mercado da arte e democratiza-o).

I: [7.] Quais são, na sua opinião, as principais vantagens e oportunidades em estabelecer uma colaboração mais estreita entre o mundo da arte e as universidades?

FC: A maior vantagem é que primeiro damos a conhecer quando nós mostramos um conjunto de peças desconhecidas, inéditas, ao mercado e ao mundo académico, aos especialistas, nós estamos a dar acesso a uma coisa que ele não conhecia e, portanto, passa a ser de “domínio público” e, por outro lado, os especialistas, o mundo académico pode ajudar-nos a enquadrar essas peças dentro da produção do artista e ajudar-nos a identificá-las. Quando nós damos a conhecer essas obras, para além de promovermos a venda, se estiverem mais bem identificadas, estamos também a permitir que os académicos encontrem ali um tema de investigação.

Há algumas barreiras a esta colaboração, também, porque institucionalmente alguns diretores de museus (públicos) não podem dar pareceres que promovam algo do setor privado, ou seja, não pode promover vendas ou estar associado a negócios.

I: Portanto, também acredita que haja algum tipo de barreira especificamente com as universidades e o mundo da arte, não só propriamente com a Leiloeira?

FC: Confesso que não sei. Sei que vejo cada vez mais professores e cursos superiores a mostrarem interesse pelo mercado de arte, e o mercado leiloeiro em particular, e a consultar-nos, a perguntar-nos coisas, e isso é positivo.

I: Do ponto de vista da Cabral Moncada Leilões não há nenhuma barreira em colaborar?

FC: Não, não, de todo. Queremos que venham todos!

I: [8.] Tendo em conta a informação que lhe transmitia acerca da AIMAC, pensa que a participação de profissionais do mundo da arte em eventos académicos como este seria vantajosa?

FC: Absolutamente, sim.

I: [9.] Por último, a nível profissional, estaria interessada em participar em conferências académicas sobre arte e cultura como a AIMAC? Quais são os fatores que o motivam e desmotivam?

FC: Teria interesse, não só em termos pessoais, mas também em termos de conhecimento do mercado: o saber acumulado pelos *players* do mercado de arte é tão grande que é uma pena ser desperdiçado e quando um leiloeiro como o Doutor Miguel Cabral Moncada se disponibiliza a dar aulas está, de alguma forma a partilhar esse conhecimento que adquiriu ao longo da sua vida profissional.

E sinto que os antiquários, por exemplo, têm um saber acumulado vastíssimo, não só por conhecerem as peças, como proprietários, autores, que muitas vezes se perde quando a loja fecha ou quando eles se reformam ou morrem, enfim, não deixam memórias escritas, não deixam trabalhos feitos e, portanto, perde-se muito. Muitas vezes existe algum preconceito em deixar memórias escritas ou trabalhos feitos sobre as coisas porque falar de peças é falar de todas as peças e falar de todas as peças é, de alguma forma, expor pessoas que não se querem expor e, portanto, faz com que os tais agentes do mercado se retraiam a escrever e isso é uma pena porque acho que temos todo o interesse em partilhar esse saber com todos.

Esqueci-me de referir uma coisa: para no fundo testemunhar o nosso entusiasmo em promover culturalmente a nossa atividade e que não pareça que nós só pretendemos o lucro, que isto seja só uma atividade comercial, que é também, mas a componente cultural é tão forte que nós, para além, da editora, recebemos estagiários curriculares e adorámos receber estagiários e gente interessada por este sector. Nós lançámos recentemente uma Academia para estudar temas relacionados com o mercado de arte, mas sobretudo com as artes decorativas, que é a Academia Cabral Moncada Leilões: no fundo, é o melhor testemunho que nós podemos dar da nossa vocação cultural. Identificámos uma lacuna no mercado que é: existem muitos cursos académicos, muitas instituições que promovem cursos em que as “artes maiores” acabam por ser sempre o interesse dominante e as artes decorativas só aparecem no segundo plano. Os currículos académicos começam por estudar escultura, pintura... e entram nas artes decorativas numa fase secundária que às vezes nem sequer há tempo para abordar e, portanto, nós estamos aqui a dar espaço para que estes temas apareçam mais frequentemente. E temos recebido imensa gente, como antiquários, estudantes, colecionadores, pessoas que estão reformadas e que querem aprender.

Este é o melhor discurso que nós podemos dar do nosso empreendedorismo a este nível de evolução e atividade cultural, através da editora e através da academia. Mas, como disse, basta o nosso site para ser um dos maiores, se não o maior canal de divulgação de obras de arte em Portugal porque, de facto, está lá tudo. Nós não apagamos os catálogos antigos e é de acesso livre, não é preciso registar, nem pagar nada, a pessoa tem acesso a tudo a todo o momento, em qualquer parte do mundo. Acho que não pode ser melhor a forma de divulgar o nosso património português e a arte em Portugal.

Depois, como leiloeiros que somos, com alguma projeção a nível internacional, publicamos os catálogos em plataformas de licitação e comércio online e internacional, e também fazemos chegar a cultura e a arte portuguesa a todo o mundo. Muitas vezes temos académicos a

perguntar-nos coisas porque viram os nossos catálogos lá fora e isso também ajuda académicos estrangeiros, sim, ajuda na transmissão do conhecimento.

Questões de esclarecimento e as suas respetivas respostas colocadas através de email:

a. Na questão 4, apenas mencionou o caso da Cabral Moncada Leilões e a relação que têm com a investigação académica/universidades. Qual é a sua perceção da relação das universidades e a transmissão de conhecimentos com o resto do mercado da arte (outras leiloeiras, galerias, art dealers, etc.)? E da relação e transmissão de conhecimentos entre as universidades e o resto do mundo da arte (museus, fundações de arte, instituições cujo lucro/parte financeira não é uma das missões principais)?

FC: Sinto que há uma tentativa de aproximação das universidades ao mercado de arte que se manifestam em cursos de pós-graduação e mestrado que se dedicam ao mercado de arte, para além de alguns projetos de investigação, mas essa ligação pode ser ainda mais estreita já que o mercado de arte em geral, leiloeiro em particular, é uma fonte inesgotável de obras de arte e objetos desconhecidos, inéditos e facilmente acessíveis e “manuseáveis”, à espera de serem estudos e apreciados.

b. Na questão 8, pode, por favor, justificar porque acha que a participação de profissionais do mundo e mercado da arte em eventos académicos como a AIMAC seria vantajosa?

FC: O mercado de arte testemunha uma componente socioeconómica e cultural extremamente importante para a caracterização da evolução da arte e do gosto em contexto privado que são indissociáveis do exercício da história e da história da arte.

c. Na questão 9, quais são os fatores das conferências académicas, como a AIMAC, que o desmotivam a participar?

FC: À partida, não vejo nada que me desmotive a participar em qualquer conferência académica, entre as quais a AIMAC, muito pelo contrário: é do meu interesse pessoal e também algo que é intensamente promovido e apoiado pela Cabral Moncada Leilões.

Entrevista de Anónima (BS):

I: [1.] Peço que faças uma apresentação tua: o teu nome, idade, empresa para a qual trabalhas, o teu cargo e funções, e ainda o teu percurso académico.

BS: O meu nome é [retirado], tenho 28 anos. Trabalho na Galeria [retirado] há 3 anos, comecei como assistente de galeria, agora já sou da parte mais da gestão da galeria, *gallery manager*, mas não tenho formação nenhuma em gestão, business, nada do género. Eu fiz a minha licenciatura em História na Faculdade de Ciências Sociais e Humanas da Universidade Nova e depois fiz o mestrado em Museologia e Museografia na Faculdade de Belas Artes aqui em Lisboa onde foi bastante académico, um bocadinho antiquado ainda, eu diria, como foi essencialmente a minha experiência universitária em Portugal, um bocadinho se calhar mais contemporânea na FCSH, mas nas Belas Artes um mestrado, sobre museus, com uma componente mais prática, que era a museografia, e tinha umas aulas de design e tudo mais, ainda era uma coisa bastante, muito focada na história, na legislação, na bibliografia muito virada em anos 50 e 60, onde a arte contemporânea portuguesa acabava no Almada Negreiros. Pronto, por isso não foi assim, enfim, não foi uma má experiência, mas também nesse mestrado a galeria da arte era vista como o bicho-papão, porque muitos dos meus colegas já estavam lá nas Belas Artes, vinham de licenciaturas de escultura, de pintura, de design, etc., e então tinham todas essa ideia de que a galeria “os ia comer”, ou qualquer coisa assim.

I: Então começaste a trabalhar quando ainda estavas a fazer mestrado?

BS: Não, eu fiz a dissertação de mestrado sobre a exposição da arte cinética, e acompanhei a montagem de uma exposição de um artista aqui em Portugal. Depois dessa exposição, quando ainda estava à espera para defender a dissertação, e ele convidou-me para trabalhar com ele como assistente, e trabalhei com ele ainda durante um ano e meio, mais ou menos, e no verão de 2021 comecei a trabalhar na galeria.

I: [2.] Na tua experiência profissional, qual é a importância do networking dentro do mundo da arte?

BS: Eu não quero ser demasiado exagerada, mas eu não sei se o mundo e o mercado da arte iam sobreviver sem o networking - é a base do que nós fazemos, essencialmente porque se não houver networking, se não falares com alguém, se não conheces as pessoas, não tens artistas com quem trabalhas e não tens pessoas a quem mostras o trabalho dos teus artistas. E isto desde colecionadores, que é o mais óbvio quando uma pessoa pensa na galeria da arte, mas também para curadores de museus, para outras galerias, porque disseminar o trabalho dos artistas que

nós representamos é a nossa função, seja através das exposições, da participação em feiras, de assistir na produção de trabalhos dos artistas para exposições em instituições, em museus, em fundações, etc. Portanto, sem o networking, o nosso trabalho não existe. Não conseguimos fazer o nosso trabalho.

I: [3.] Quais meios ou práticas de networking que consideras mais relevantes e eficazes dentro do contexto do mundo da arte? Podes partilhar alguns exemplos?

BS: Nada bate o passa-palavra. Exatamente, porque envias um e-mail, vai para o spam, fazes uma publicação numa rede social, o algoritmo esconde-a, fazes uma chamada telefónica, logo a seguir a pessoa recebe outra chamada telefónica, enfim, isto há mil e uma coisas que acontecem e é um mundo cheio de informação. O passa-palavra sempre é o mais importante e, efetivamente, dentro dele, estabelecer conversas e conseguir que as pessoas visitem o espaço em si.

I: [4.] Na tua perspetiva, pensas que existe uma ligação e a transmissão de conhecimentos entre o mundo da arte e a investigação académica/universidades? Se sim, de que maneiras essa ligação se manifesta?

BS: Sim e não. Pronto, como eu disse, a minha experiência da Faculdade de Belas Artes é bastante antiquada. Por exemplo, de vez em quando visitávamos museus ou ateliers de artistas no âmbito do mestrado, e nem por uma vez visitámos uma galeria. A galeria é tabu naquele mestrado.

Mas, por exemplo, do mestrado que estás a fazer no ISCTE, recebemos muitos contactos de candidaturas espontâneas, de pessoas que vêm desse mestrado e já vêm mais informadas, com um background diferente, se calhar não tão focado na arte.

Acho há uma ponte [entre o mundo e mercado da arte e as universidades], mas ainda é uma ponte muito frágil. Penso que é preciso arranjar novas maneiras das galerias, dos museus, das leiloeiras, colaborarem com as universidades para haver uma ideia mais prática sobre o que é que efetivamente se faz numa galeria, num museu, numa leiloeira.

Eu estudei museologia, não trabalhei num museu per se, trabalhei na montagem de uma exposição num museu e essa experiência não foi nada do que aquilo que tinham aprendido na teoria que seria o trabalho num museu. E, ao longo destes anos que tenho estado aqui na galeria e que vamos ajudando em produções de artistas para museus, dá para ver como é que cada instituição trabalha, assim numa perspetiva diferente, mas tudo aquilo que eu aprendi, podia não ter aprendido, porque ia dar ao mesmo.

Há um desfasamento e acho que tem de haver uma mudança estrutural mesmo para se contemporaneizar o ensino universitário.

I: [5.] Tens a mesma opinião sobre esta ligação ao considerar apenas o mercado da arte?

BS: Não, eu diria que só o mercado da arte então está ainda mais afastado.

É muito mais comum uma pessoa ao fim de semana sair e visitar um museu do que visitar uma galeria... E isto não é específico ao mundo académico, é a mentalidade das pessoas no seu geral. Eu lembro-me que quando vim trabalhar para a galeria e tive muitas pessoas da minha família e amigos que ficaram chocados, porque a galeria é vista como o bicho-papão. Pois subsiste ainda a perspetiva de que a arte para ser apreciada não pode ser comercializada e que a “boa” arte e a arte que “vale a pena comprar” são os mestres que estão nos museus, o que é uma visão bastante limitativa.

Era bom começar mesmo pelas universidades para começar a deitar abaixo estas barreiras e estas limitações.

I: A desmistificar um pouco também o mercado da arte, não é?

BS: Sim, desmistificar é mesmo a palavra certa porque muita gente acha que o mercado da arte é só as bananas coladas com fita cola na parede, os multibancos que mostram a tua conta bancária e dizem se consegues comprar arte, e as festas, e, na verdade, o mercado da arte, pelo menos o meu trabalho, é 80% um trabalho de escritório.

I: [6.] Como é que essa ligação entre o mundo da arte e a academia poderia ser fortalecida ou aprimorada?

BS: Eu acho que estabelecer parcerias é uma coisa tão protocolar, mas porque não convidar curadores, convidar galeristas? Ainda por cima Portugal é uma rede bastante limitada ainda, portanto, toda a gente se conhece, somos um “pequeno bairro”, e se toda a gente se conhece porque é que não há esse esforço?

Até mesmo visitas de estudo, ainda mais porque aqui em Lisboa, por exemplo, as galerias são todas em polos, na Estrela, em Marvila, no Beato...

I: *Vi há um tempo um projeto que era um percurso pelas galerias da zona da Estrela ...*

BS: Sim, era um percurso pré-definido, não era obrigatório fazer todo o percurso, e cada galeria depois tinha um evento a decorrer. Chamava-se o “Passeio da Estrela”, que é o antigo nome

do Jardim da Estrela. Foi um grande sucesso, todas as galerias ficaram bastante contentes com o projeto, deve-se repetir, espero que em breve.

E eu vi que há pouco tempo também as galerias da zona de Marvila fizeram um evento bastante semelhante, e é bom que sejam em dias alternados, para se poder visitar tudo. Partilhar este tipo de eventos com as universidades também era uma boa estratégia.

I: [7.] Quais são, na tua opinião, as principais vantagens e oportunidades em estabelecer uma colaboração mais estreita entre o mundo da arte e a academia? Existem barreiras para essa colaboração?

BS: Eu acho que a melhor oportunidade são as inaugurações, que todas estas instituições (à parte das leiloeiras, que têm um “regime diferente”) publicitam as inaugurações. Nós enviamos newsletter, fazemos publicações nas redes sociais, divulgamos também naquela aplicação da Contemporânea que eles lançaram há pouco tempo, o Contemporary Art Guide. Temos aqui os nossos canais de divulgação e as pessoas que nos seguem, que convidamos também, visitam-nos nas inaugurações. É uma ótima altura para fazer o networking, nós aproveitamos não só para a galeria, mas também para os nossos artistas, nós convidamos um número selecionado de pessoas que queremos mesmo também que o artista conheça para também criar ligações, procurar talvez novas oportunidades.

O público universitário está, em regra geral, dentro de uma certa faixa etária que se encontra conectada, não é? Instagram, Facebook, TikTok, Twitter, é uma questão mesmo de pesquisar o que é que há, o que é que está a acontecer e também ter essa força de vontade e ter a iniciativa para visitar e para conhecer mais coisas.

Às vezes também não sei se há alguma falta de iniciativa por parte das universidades, dos professores e orientadores.

I: E portanto, achas que há menos iniciativa por parte dos professores do que, por exemplo, do vosso lado?

BS: Do nosso lado - também é uma maneira interessante de pensar nisso - como é que nos podemos ligar mais às universidades... fazendo networking e arranjando o contacto dos professores, porque nós não publicamos material físico para a exposição, enfim, temos uma folha de sala para a exposição aqui na galeria, não fazemos postais, nem *flyers*, nem nada que andamos a distribuir pelas universidades. Também não sei o quão datado já é este tipo de comunicação.

Nós recebemos muitas vezes pedidos para estágios, a maior parte são para estágios Erasmus, não tanto estágios curriculares, e nós estamos super abertos e disponíveis a receber alunos, não somos uma equipa muito grande, mas nós aprendemos sempre alguma coisa com os estagiários, não são só eles que vêm para aqui para fazer o que há para fazer, o trabalho que há para fazer, têm sempre um background diferente, há propostas, há ideias, há coisas que nós se calhar nunca nos íamos lembrar de fazer, mas para eles há uma coisa natural.

E também para uma galeria de arte, que é o nosso caso, está tão virada para o exterior e sobrevive muito da marca e da imagem que transmite, que se tivermos sempre a mesma imagem, sempre a mesma identidade é bom por um lado ser consistente, mas não é ser antiquado e ficar preso no tempo, não é? Nós somos uma galeria jovem, que ganhou um nome, mas que representa artistas mais jovens e vamos sempre tendo novos artistas a trabalhar connosco no programa. Estamos sempre a tentar evoluir e evoluímos com o *input* de quem trabalha connosco e quem colabora connosco.

I: [8.] Tendo em conta a informação que te transmiti acerca da AIMAC, pensas que a participação de profissionais do mundo da arte em eventos académicos como este seria vantajosa?

BS: Super vantajoso! Eu estava a tomar notas pois parece-me bastante interessante, porque ter o mundo académico é sempre um bocadinho mais teórico e pode-se aprender muita coisa pela teoria, mas nada bate a prática, não é? E ter os profissionais da área, do mercado da arte e do mundo da arte, ter essa oportunidade de poder fazer o networking e de aprender com as pessoas que efetivamente fizeram as coisas é bastante diferente do que ler num livro sobre elas ou aprender numa aula.

E também, como estavas a dizer, fazer workshops é, para mim, bastante mais interessante do que fazer só uma disciplina sobre o assunto. Vou ser sincera, eu gostava bastante quando tinha as conferências na faculdade, mais do que das aulas.

I: [9.] Por último, a nível profissional, estarias interessada em participar em conferências académicas sobre arte e cultura como a AIMAC? Quais são os fatores que te motivam ou desmotivam?

BS: O que é que me desmotiva? Nada me desmotiva, acho eu.

O que é que me motiva? Eu tenho a experiência de trabalhar nesta galeria, quero saber qual é a experiência das outras pessoas também. Acho que isso é bastante importante mesmo para a

peessoa não ficar com as “palas nos olhos”, aumentar os horizontes e também perceber a experiência do outro, que é sempre bastante importante.

E isto de uma perspetiva de frequentadora das conferências - se houvesse também a oportunidade de fazer um workshop ou participar no lado de lá das conferências, do lado mais ativo, acho que era uma coisa bastante interessante.

Entrevista de Anónima (HJ):

I: [1.] Podes apresentar-te, por favor, e dizer o teu nome, idade, empresa onde trabalhas, quais as tuas funções e cargo, e o teu percurso académico.

HJ: O meu nome é [retirado], tenho 26 anos, trabalho na Galeria [retirado] e o meu cargo é de assistente de galeria. O meu trabalho passa por contactar os clientes, venda de obras de arte, organização da coleção e do acervo, com comunicação, como receber os clientes, informá-los sobre o foco desta galeria. Também passa pelo trabalho, estar atenta às leiloeiras e perceber os valores das coisas, o que nos interessa a nível de galeria que vai aparecer em leilão. E mais a montagem, desmontagem, mas, essencialmente, pela venda de obras em acervo ou em consignação.

Eu tirei a Licenciatura em [retirado] na Faculdade de Belas Artes do Porto, e frequento, atualmente, o Mestrado de [retirado] na Faculdade de Belas Artes de Lisboa.

I: [2.] Na tua experiência profissional, qual é a importância de networking dentro do mundo da arte?

HJ: Eu acho que é muito importante porque, infelizmente, em Portugal o mundo da arte é circunscrito e o mercado da arte ainda mais é. Por isso, para uma pessoa, pela experiência que eu tenho, a estudar nas duas Belas Artes, do Porto e de Lisboa, é muito complicado arranjar um trabalho na área, muito mesmo. Seja ele de que maneira for. E acho extremamente importante uma pessoa para se inserir no mundo da arte, conhecer pessoas que poderão ajudar a inserir-nos em certos ambientes ou saber de propostas de trabalho, e aqui em Lisboa nota-se muito isso - ir a inaugurações, estar nas galerias, conhecer os artistas é importante!

Acho que o networking é importante, não só por causa da oportunidade de trabalhar, mas também para ter uma noção do mercado e do que está em voga de momento.

I: E, portanto, dirias também que é importante de alguma forma para fazer negócio dentro do mercado da arte, por exemplo, ter esse networking?

HJ: Sim, eu acho que, para primeiro chegar a um ponto em que se faz negócio, é importante já haver um trabalho de networking por detrás.

Sim, eu acho importante pelo que eu disse, mas também porque eu como assistente de galeria, também trabalho com as vendas, estou na linha da frente do contacto com o cliente, ou possível colecionador ou comprador. Também é importante a mim, como assistente de galeria, também trabalho com as vendas, estou na linha da frente do contacto com o cliente, ou possível

coleccionador ou comprador, saber do que é que estou a falar e conseguir relacionar as coisas que vou mostrando com o que existe lá fora também.

Eu também acho que é muito importante, não só para quem está a vender, como quem está a comprar. Há algumas pessoas que aparecem e apaixonam-se por uma obra, e não pensam muito nisso, mas grande parte das pessoas que cá venham, sejam colecionadores ou amantes de arte que, de vez em quando, comprem coisas, gostam de estar informadas e gostam de perguntar e saber o que é que as obras valem. Por isso, por outro lado, também acho importante o comprador ter um network de especialistas na área de seu interesse, que aconselham a compra ou não.

I: [3.] Quais os meios ou práticas de networking que consideras mais relevantes e eficazes dentro do contexto do mundo da arte?

HJ: Pois, esta pergunta é um pouco desafiante porque eu nunca pensei muito, objetivamente, em práticas de networking.

Eu acho importante mencionar que é certo que há pessoas que nascem com um determinado nível de privilégio que as insere automaticamente no mundo da arte e que as insere logo numa teia de networking.

Mas para pessoas que começam do zero e se querem inserir, eu penso que o mais importante é ir a sítios, ver arte, ir a museus, a galerias, não só para ganhar algum conhecimento da questão, mas depois nestes ambientes as coisas acabam por se dar e as pessoas geralmente acabam por conversar e começar a reconhecer-se.

Ou seja, eventos, inaugurações, coisas criadas pelo mundo da arte e que as pessoas possam entrar com mais facilidade. Eventos que são abertos, geralmente são livres, alguns funcionam com convites, mas geralmente são livres e onde conseguimos comunicar facilmente com pares.

I: [4.] Na tua perspetiva pensas que existe uma ligação e a transmissão de conhecimentos entre o mundo da arte e a investigação académica ou as universidades?

HJ: Eu acho que esta ligação é inevitável porque o mundo da arte é este mundo ativo de conexões a acontecerem: pode ser uma conexão a nível de troca de ideias, a nível de informação por parte do museu para o público, por exemplo, pode ser uma comunicação muito variada, uma comunicação que pode ter este fator de instrução, como pode ser apenas procurar um espectador, procurar um momento de lazer. Mas acho muito importante porque os museus em si e cada vez mais as galerias, não são só um conjunto de obras juntas que dialogam por si de qualquer maneira. Cada vez mais há ideia curatorial, cada vez mais há um trabalho por trás das

exposições, mesmo em galerias estritamente comerciais, há mais esta ideia de criar uma narrativa para o público e para o espectador.

Por isso eu acho que o trabalho académico é inevitável e acho que cada vez mais as galerias e os museus também utilizam o texto académico de diferentes autores para contextualizar certas obras e certo pensamento curatorial. Por isso eu sinto que essa ligação acontece e é progressivamente mais relevante.

I: E achas que também essa ligação poderá passar pelo aspeto social ou simplesmente pelo aspeto teórico?

HJ: Eu sinto que cada vez mais há também uma procura para incluir o aspeto social nesta ligação. Apesar do mundo da arte ser, muitas vezes, um mundo elitista, acho que também cada vez mais, especialmente a parte de museus como organizações públicas, que há a tentativa de ter esta perspetiva social.

No entanto, penso que isto poderia ser muito mais forte e acho que se calhar estamos no caminho para isso, mas ainda há um certo elitismo... Mesmo em termos do trabalho académico, eu acho que o trabalho académico é essencial para o bom funcionamento dos museus e das galerias, nem que seja por causa de um texto de folha de sala, mas acho que poderia haver mais valorização do trabalho académico em contexto do mundo da arte.

Na minha perspetiva em galeria e como nós trabalhamos não só com arte contemporânea, mas com artes artistas que não são contemporâneos, são muito importante o estudo académico e os diferentes tipos de pensamento e de estudo para até, por exemplo, adquirir um certificado de autenticidade. Nós temos de ter sempre uma ligação com académicos e com teóricos.

I: [5.] Penso que já respondeste a esta questão, mas tens a mesma opinião sobre esta ligação e transmissão de conhecimentos ao considerar apenas o mercado da arte e as universidades? **HJ:** Pois, eu sinto que há uma atenção em relação ao trabalho académico, mas sinto que podia ser melhor. Não acho que esta ligação da parte do mercado da arte esteja muito definida. Penso que há coisas que são mais importantes neste momento para o mercado da arte do que esta ligação académica e sinto que cada vez há mais atenção ao trabalho académico porque acaba por ser uma necessidade, mas poderia haver uma ligação mais direta.”

I: Portanto, consideras que no resto do mundo da arte, em comparação com o mercado da arte, essa ligação é mais forte com a academia e com as universidades?

HJ: Sim. Se falarmos em museus, sim. Até porque nos museus, ou fundações, já existem muitos programas de estágio que ligam estudantes universitários à sua instituição e, posso estar enganada, mas não tenho conhecimento nenhum de um programa que ligue galerias de arte ou a possibilidade de estágios acessíveis em galerias de arte. Não tenho conhecimento disso; acho que realmente a parte dos mercados da arte não tem uma ligação tão forte com o mundo académico.

I: [6.] E como é que achas que essa ligação, neste caso, entre o mercado da arte e a academia poderia ser fortalecida ou aprimorada?

HJ: Eu sinto que o mercado da arte em Portugal... não é que esteja estagnado, mas sinto que tinha muito a ganhar com novas ideias e com pessoas novas em contacto com as pessoas mais experientes que estão no mercado há mais tempo.

E acho que esta relação poderia ser fortalecida, mas também acho que há um bocado de receio. Eu sinto que o mercado da arte, como é um mercado que lida com valores e com a questão monetária, também interessa que não seja tão expansivo, interessa que seja mais restrito. Por isso entendo que também sejam muitos motivos para não existirem programas de estágio em galerias comerciais.

Também penso que nas leiloeiras e galerias comerciais, no geral, poderiam repartir melhor as funções de um assistente de galeria, por exemplo. Eu falo por mim e sinto que um assistente de galeria, pela minha experiência, acaba por ocupar muitas funções.

E entendo que a parte das vendas e da questão monetária não deve ser acessível totalmente, mas existem outros tipos de funções que eu cumpro que poderiam estar mais acessíveis a um estagiário, por exemplo. Isso poderia ser uma maneira de haver uma melhor comunicação.

I: [7.] Quais são, na tua opinião, as principais vantagens e oportunidades em estabelecer esta colaboração mais estreita entre o mercado da arte e a academia? Pensas que também há barreiras a esta ligação, a par das que mencionaste na resposta anterior?

HJ: Por um lado, na minha perspetiva de estudante, eu não sinto que a faculdade nos dê bases para entrar no mundo do trabalho. Não aprendemos qualquer tipo de literacia financeira.

Não estamos preparados para trabalhar. Nunca senti qualquer tipo de incentivo a perceber uma vocação, um cargo que eu gostaria de fazer. Nem sequer há propriamente uma informação de que trabalhos é que existem nas áreas. Eu sinto que para melhorar esta ligação e para a fortalecer era essencial as faculdades também fazerem esse trabalho e conectarem melhor os alunos com o mundo do trabalho e o mercado da arte, neste caso.

Porque, por exemplo, falando por mim outra vez, eu saí de uma licenciatura sem saber minimamente como é que funcionava o mercado da arte ou o funcionamento de uma galeria ou transações. Claro que uma pessoa tem uma ideia, mas sem saber localizar-me nisso.

Nessa perspetiva, acho que é essencial as faculdades adaptarem-se também a isto. Nós não somos formados para trabalhar nas faculdades. E isso é um ponto negativo que nos afasta do trabalho.

Também o facto de as faculdades não terem uma ligação direta. Pelo menos na minha experiência nas duas Belas Artes, nunca houve uma proposta de um estágio, uma proposta de um curso à parte, conversas e apresentações muito pouco.

E eu acho que quando o ambiente é tão circunscrito, em que não há muita informação de fora nem informação de dentro é complicado de estabelecer uma ligação.

I: Então essa conexão que também queres que seja feita pela parte das universidades para o resto do mercado de arte, achas que poderia ser feita através daquilo que já mencionaste? Portanto estágios? O que mais?

HJ: Conversas, workshops, visitas a galerias. Nunca tive uma visita a uma galeria durante a minha licenciatura e mestrado. Tive uma visita a um museu durante a licenciatura, foi à Fundação Calouste Gulbenkian em Lisboa, mas foi uma iniciativa da parte do professor em questão, porque as faculdades em si não estabelecem estas ligações com o exterior.

Tudo o que eu aprendi para exercer o trabalho que eu exerço neste momento, aprendi com experiência de trabalho em diferentes áreas e com o que me foi ensinado diretamente no trabalho. Não foi um dado adquirido na faculdade e acho que era muito importante reforçar esta ligação e não só em Portugal, mas também com o estrangeiro. Existem já os programas de Erasmus, Erasmus+, que é ótimo, mas existirem visitas de estudo, estudo de campo com alunos dentro do possível, mesmo que seja, por exemplo, um Zoom, uma aula online com uma faculdade estrangeira, este tipo de ligações que é muito importante para abrir o campo de exploração.

I: Então quais são as vantagens e oportunidades em estabelecer essa colaboração?

HJ: A nível dos alunos, eu acho que era extremamente relevante, porque especialmente nesta área, eu entendo o sufoco de sair de uma licenciatura e de não perceber como me inserir na sociedade.

Eu acho que era muito relevante para estimular também a aprendizagem dos estudantes e para haver também um estímulo de atividade e de proatividade e, ainda para mais no tempo em que

vivemos, é muito importante a troca de informação, a troca de ideias e este diálogo também é algo que já se vai falando nas faculdades, em disciplinas de crítica ou de teoria de arte contemporânea, a própria arte em si já nos incute esta troca de ideias. E acho que ambas as partes só têm a ganhar com isto, porque existe uma massa populacional jovem que está nas faculdades e que têm consigo, têm a juventude, não é? Novas ideias, novas perspetivas. Energia, proatividade e acho que seria extremamente relevante.

Eu sinto que os museus ou as galerias como entidade empregadora teriam muito a ganhar não só com novas ideias e nova energia, proatividade, porque estes sítios acabam por manter as mesmas pessoas durante muito tempo, o que é bom porque há uma consistência e dá um trabalho para a vida às pessoas que empregam, mas depois não permite novas pessoas entrarem e terem oportunidades de trabalho. E eu sinto que esta renovação é boa também para estas entidades e acho que a questão humanitária também, existirem estágios, que é algo relevante para estudantes, também beneficia a entidade empregadora, que estágios são compartilhados e são... Eu acho que as funções nestes trabalhos acabam por poder ficar mais repartidas, quando o que acontece na minha experiência é que as funções acabam por estar um bocadinho dispersas e não haver um afunilar de tarefas individualmente. Por isso, isso também seria uma vantagem, porque em grandes instituições é importante haver este agregado de pessoas em determinadas áreas.

I: E quais são as barreiras para não haver essa conexão mais estreita? Falando daquilo que já mencionaste, portanto, elitismo, manter as mesmas pessoas nos cargos... acreditas que há mais alguma barreira?

HJ: Sim, eu acho que uma das questões é também se calhar o público em si, porque o mercado da arte e o mundo da arte acabam por agir por necessidade, e não só a questão do elitismo e de estar circunscrito a um determinado número de pessoas, mas também esta questão do elitismo acaba por muitas vezes afastar espectadores ou pessoas que são interessadas em ver museus e galerias comerciais. E os cargos que existem acabam por ser adaptados à necessidade e quando não há muita... não existem muitas visitas da parte de um espectador, de um comprador, seja o que for, acho que os cargos também ficam mais reduzidos, porque o mercado, ou os vários mercados em Portugal, na minha opinião, funcionam, mas não com... Eu, por um lado, acho que a ligação com o estrangeiro existe, mas podia ser mais bem trabalhada, e por outro, sinto que o movimento do mercado em Portugal não é rápido, e por isso também acaba por não precisar de envolver muitas pessoas, e acaba por ser um bocadinho circular às vezes, porque uma pessoa que adquire uma obra hoje pode daqui a 10 anos regressar à galeria. Acho que o

mercado é um bocadinho circular, não é? Há gente que compra, mas não há assim tanta gente com poder de compra, e há vendas, mas acabam por ser também muito seleccionadas.

I: [8.] Tendo em conta a informação que se transmitia acerca da AIMAC, pensas que a participação de profissionais do mundo da arte, e, portanto, incluindo-se também o mercado da arte, em eventos académicos como este, seria vantajoso?

HJ: Sim, sem dúvida. Eu esqueci-me de referir, mas acho muito importante para esta ligação também as conferências. Acho que é um palco fundamental para esta troca, até porque, muitas vezes, nas conferências os oradores são não só académicos, mas também são pessoas com cargos em grandes instituições, ou freelancers em determinadas áreas, e também têm esta vertente académica em torno de certa e determinada questão do mundo da arte.

Um passo para o mercado da arte ser mais expansivo é de haver uma maior abertura à troca de conhecimento com o exterior e as partes integrantes do mercado da arte não serem só o comprador e o vendedor. Haver também uma vontade de procurar outro tipo de coisas e trocar de informação, que sinto que já cada vez mais acontece essa procura, mas que ainda poderia estar mais desenvolvida.

Esta procura por palestras, por informação, já existe em feiras de arte, muitas vezes, em galerias também comerciais. As próprias exposições que nós desenvolvemos, muitas vezes, têm um trabalho académico por detrás. Eu, como pessoa que estuda, mas que também trabalha, acabo por ser uma mais-valia no meu local de trabalho, eu e os outros colegas, porque conseguimos desenvolver trabalho pseudo-académico que é utilizado nas nossas exposições também, porque as exposições não são estritamente comerciais. Nós criamos ligações, trabalhamos com diferentes artistas e criamos uma linha curatorial-narrativa que não é forte como uma exposição de uma grande instituição ou de uma galeria artística, mas já existe esse trabalho, já existe essa ligação e essa procura por teorizar o que vamos fazendo aqui. As próprias galerias comerciais já procuram esta teorização, porque é uma maneira de se atualizarem aos tempos, é uma maneira de uma galeria comercial não ser só uma.

Mas, na perspetiva do estudante, as conferências são extremamente importantes, por exemplo, eu fiz parte de uma conferência em Madrid, no Museu do Prado, em 2021, eu fui à conferência e foi um momento em que eu percebi muita coisa, que mesmo já tendo sido estagiária no Museu [retirado], e tido alguns trabalhos a recibos verdes na área, por exemplo, nessa conferência, pude ver a orar pessoas desde produtores culturais, a curadores, a professores universitários, artistas também, estudiosos que estudavam determinado artista ou determinado tempo da história, e isto é uma troca extremamente relevante e benéfica e foi uma das melhores

experiências que eu tive, que partiu de mim, não foi sugerido pela faculdade, fui eu que procurei ir, mas que a nível académico e profissional me ajudou.

I: [9.] Por último, a nível profissional e também, já que tens dado a tua perspetiva enquanto estudante, estarias interessada em participar em conferências académicas sobre arte e cultura como a AIMAC, e quais são os fatores que te desmotivam e que motivam a ir?

HJ: Tenho interesse em participar em conferências como a AIMAC. Na AIMAC, em específico, desmotiva-me o valor que se tem de pagar para fazer parte da conferência, que eu entendo que para o que a conferência oferece está totalmente justificado, mas para mim, enquanto pessoa que se inseriu no mercado há pouco tempo e que ainda sou estudante também, é um valor muito elevado. Isso desmotiva-me.

Motiva-me, sem dúvida, o conhecer diferentes ambientes, diferentes perspetivas, saber, adquirir mais conhecimentos, porque são coisas que também me enriquecem no meu dia-a-dia e também no meu contexto académico próprio.

Entrevista de Carolina Serranito:

I: [1.] Podes-me fazer uma breve apresentação sobre ti mesma? O teu nome, idade, empresa para a qual trabalhas, cargo e funções que exerces, e o teu percurso académico.

CS: O meu nome é Carolina Serranito, eu tenho 27 anos. Eu estudei pintura em Lisboa e fiz um semestre de intercâmbio no Porto. Acabei a licenciatura em 2019 e depois em 2022 comecei uma pós-graduação em mercado de arte e colecionismo na Universidade Nova.

Através dessa pós-graduação, encontrei este trabalho, que é na Galeria São Mamede, e, entretanto, já fiz um ano aqui, sempre a full-time.

O resto da experiência que eu tenho é mais enquanto artista e enquanto pessoa que estava a tentar sobreviver na arte. Mas diria que esta é a minha experiência mais séria, mais estável e que eu prefiro usar como referência.

I: E quais são os teus cargos e funções, atualmente?

CS: Então, aqui na galeria toda a gente faz um bocadinho de tudo. Eu diria que os meus cargos são gestão e comunicação com clientes, acompanhamento de vendas, acompanhamento de exposições, montagem, desmontagem, registo fotográfico das exposições, divulgação, também, de vez em quando, curadoria no sentido de seleção de exposições, candidaturas, mas eu diria que é essencialmente vendas.

I: [2.] Na tua experiência profissional, qual é a importância de networking dentro do mundo da arte?

CS: É toda. Acho que a importância é toda.

Acho mesmo que até podes ter três cursos, mas se não te expuseres, não te colocares *out there*, não adianta, porque ninguém vai olhar para quantas linhas é que tens no teu currículo, quanto vai olhar para ti, para a tua forma de falar, para a tua coragem de te expores e de te chegares à frente.

I: Estás a falar um pouco na perspetiva de quem está a tentar trabalhar na área, mas em relação também dentro da própria área, por exemplo, com os clientes, também dirias que é importante?

CS: Sim, completamente, porque os clientes querem ser agradados, como qualquer pessoa.

No mundo da galeria, tu às tantas estás a vender arte como estarias a vender outra coisa qualquer. Tem as suas características próprias, tem as suas especificidades, mas tens muitas ocasiões em que estás a vender um produto que por acaso é uma pintura.

E o cliente gosta de ser sempre agradado. Certos clientes têm um gosto [num certo tipo de arte] e também gostam de saber que são lembrados pelo seu gosto, e que se houver alguma coisa nova, que tu te lembraste deles. Portanto, este mundo funciona muito a partir de boas relações.

I: Também considerarias o mesmo a respeito de manter relações com outras galerias ou outras instituições, em geral, no mundo da arte?

CS: Eu acho que as galerias se unem para benefício umas das outras. Uma galeria não está tão à frente quanto poderia estar se estivesse sozinha. Por isso é que existem, essencialmente, as feiras. As feiras servem para nivelar as várias galerias, para as aproximar, para as elevar umas às outras. E acho que sim, acho que é essencial haver boa relação entre galerias e haver uma parceria, uma colaboração positiva.

Por exemplo, nós não somos uma galeria especializada em fotografia. Mas nós temos boa relação com galerias que se especializam em tal e muitas vezes recomendamos aos clientes irem para lá.

I: [3.] Quais são os meios ou práticas de networking que consideras mais relevantes ou eficazes, dentro do contexto do mundo da arte?

CS: Mais eficazes em que sentido?

I: Ou seja, o que achas que mantém essas relações de networking ativas ou que permite mais haver network?

CS: Eu acho que as feiras são um ótimo evento.

Acho que as feiras são um evento que funciona belissimamente para o networking. Funciona perfeitamente para que cada trabalhador da galeria saiba quem são os seus pares. Para as galerias também saberem quem são os seus pares.

E até para os clientes terem uma oferta mais expandida. Eu não me canso de dizer esta parte: os clientes, colecionadores principalmente, se recebem o convite, ficam mais satisfeitos, e se recebem o convite para o cocktail, ficam ainda mais satisfeitos. E existe um certo gesto específico de agrado que tem sempre um retorno positivo. Eu diria que as feiras, num sentido geral, são os melhores eventos.

I: [4.] Na tua perspetiva, pensas que existe uma ligação e a transmissão de conhecimentos entre o mundo da arte e a investigação académica ou as universidades? E como é que isso se manifesta?

CS: Existe, sim. Sem dúvida.

E beneficia a toda a gente. Para as galerias, beneficia nós termos uma investigação e haver conhecimento desenvolvido acerca dos artistas e das obras. Quanto mais se souber acerca de uma obra, mais valor (financeiro) ela tem. Quanto mais se souber acerca de um artista, também... mais atributos e mais importância consegues dar-lhe, consegues justificar a tua venda melhor. E consegues fazer uma ligação também mais profunda entre aquilo que estás a vender e o cliente.

I: [5.] Eu perguntei-te, em geral, do mundo da arte e falaste principalmente do mercado da arte. Também achas que isso acontece com o resto do mundo da arte e as universidades?

CS: Eu acho que sim. Eu acho que pode haver alguns conflitos com o mundo da arte, o mundo académico e depois a parte mais económica, mais mercantil disto.

Porque, pela minha experiência académica também, na academia há uma certa tendência para tornar as obras públicas, para haver coisas que são de acesso público. E, ao mesmo tempo, e no outro lado do espectro, as galerias têm mais interesse em vender e acho que aqui é que começa a haver desentendimentos.

Mas, de qualquer forma, a academia contribui para todos os lados. Enriquece um lado, enriquece o outro, torna um artista uma obra mais apelativa, quanto mais estudo tiveres. Depois há discussões que são sempre muito interessantes, se a obra deve ser considerada património, se deve ser considerada património, se faz sentido estar na casa da pessoa, e se está na casa da pessoa, não devia de ir de vez em quando para um museu, será que podemos mexer na coleção de alguém... E esta discussão é sempre super interessante. E acho que há que contribuir positivamente para os dois lados, apesar de eles terem conflito entre eles.

I: [6.] Como é que achas que esta ligação entre o mundo da arte no seu geral e o mundo académico podia ser aprimorada ou fortalecida?

CS: Acho que a questão dos estágios faz todo sentido. Apesar de isso já acontecer, não sei se tem a ver com o país em que nós estamos, mas tu vês à tua disposição estágios que não são pagos, para mim, é um problema, mais do que uma solução. Eu nunca fiz estágios na vida porque, quando defini os meus objetivos, defini que eu preferia ter estabilidade financeira a ter outras coisas.

E acho que faz falta as pessoas terem um contacto mais presente durante a faculdade. Eu tirei pintura e foram menos as aulas que eu estive a ir à Culturgeste, por exemplo. Lembro-me de ter pelo menos duas aulas em que fui lá, mas em quatro anos de licenciatura isso não é nada.

Pois, visitas de estudo, acho que era importante, ter seminários na faculdade, mas coisas obrigatórias... Se bem que, tu não podes muito bem obrigar adultos a fazer certas coisas, mas acho que dinamizar mais o contacto entre galeria e universidade.

Por exemplo, a galeria vai à universidade ou a universidade vai à galeria, fazer um inventário ou estudar o acervo de uma galeria, fazer um trabalho mais incisivo do que falar sobre um período histórico inteiro. Acho que isso poderia ser interessante, sim.

I: [7.] Quais são as principais vantagens e oportunidades em estabelecer esta colaboração mais estreita entre o mundo da arte e a academia? E quais são as barreiras?

CS: Provavelmente a falta de preparação, principalmente para os artistas.

Acho que a academia se foca em coisas que são muito interessantes, mas que acabam por falhar muito aos artistas. E que o artista está sempre um bocado... a depender da validação dos outros elementos todos.

Eu sinto isto. Mas nas universidades, o que é que as universidades iam fazer? Não sei...

I: [8.] Tendo em conta a informação que te transmiti acerca da AIMAC, pensas que a participação de profissionais do mundo da arte em eventos académicos como este seria vantajosa?

CS: Eu acho que sim. Na verdade, eu li o convite para esta entrevista que tu mandaste para a galeria e achei que teria todo o interesse se tivesse o financiamento para tal. Eu, enquanto trabalhadora, não iria dar 500 euros para fazer isso se não fosse para aplicar à galeria.

Acho que havia todo o interesse.

I: E achas que isso faz falta dentro do mundo da arte, ou não? Achas que, em geral, essa transmissão de conhecimentos já acontece, por si só, de uma forma orgânica?

CS: Eu acho que ela acontece. Eu acho que o problema é que nós falamos de galerias como se fossem instituições despersonalizadas, mas não são.

A verdade é que são instituições, sim, mas que no coração disto está a decisão de uma pessoa, o ego de uma pessoa, o que é que ela decide fazer para se representar. E, por exemplo, um museu é uma coisa diferente de uma galeria. Uma galeria, por norma, é uma coisa privada e, então, as escolhas que uma direção faz representam imediatamente essa pessoa.

E, se calhar, esse envolvimento pode parecer... inexperiente: vou aprender o quê sobre uma coisa que eu já exerço há tanto tempo. Não sei, diria que estas pessoas podem ter mais interesse

em ir como convidados falar sobre a sua experiência do que propriamente aprender ou cruzar conhecimentos. E, por isso, este mundo é um bocado conflituoso, em geral.

I: [9.] Penso que também já respondeste a isto, mas, por último, a nível profissional, estarias interessada em participar em conferências académicas sobre arte e cultura, como a AIMAC, e quais são os fatores que motivam ou desmotivam?

CS: Neste caso, desmotivar é o dinheiro que envolve, não é? Porque é bastante caro.

E motivar? Acho que teria muito interesse, ainda mais sendo uma conferência internacional.

A minha experiência acaba por ficar muito focada aqui no mercado nacional e no mercado de Lisboa. E ainda mais no mercado específico desta galeria, que é o mercado para um público mais velho.

Então, era bom aprender através de outras instituições, de outros públicos, de outros centros, outros tipos de curadoria, outros tipos de intenção, galerias que trabalham com dimensões muito maiores, galerias que trabalham com dimensões muito menores. Ter uma perspetiva acerca do tipo de oferta que há, do tipo de coisas que eu não estou a ver, que existem. E acho que teria todo o interesse nisso, porque certamente existem galerias que têm uma intenção um bocado mais histórica, uma intenção um bocado mais contemporânea, etc.

Eu teria muito interesse nisso, em sair da visão que eu estou a ter atualmente, para a complementar.

Entrevista de Anónima (AN):

I: [1.] Podes-te apresentar, por favor, dizendo o teu nome, idade, empresa para a qual trabalhas, o teu cargo e funções, e o teu percurso académico.

AN: O meu nome é [retirado], eu tenho 25 anos e neste momento estou a trabalhar numa leiloeira de arte e antiguidades que é [retirado]. Desempenho de funções administrativas e de apoio ao cliente, ou seja, todo o trabalho de angariação de vendedores e compradores está concentrado no departamento administrativo. E também trato da certificação obrigatória que tem de acompanhar as peças para serem comercializadas.

A nível do meu percurso académico, eu fiz a licenciatura em História de Arte na Faculdade de Letras e sempre tive virada, lá está, para a museologia, tanto que a seguir, ao fazer a minha licenciatura, decidi ingressar no Mestrado de Museologia e Museografia, mas lá está, depois senti que o universo museal acaba por ser muito limitado, e tudo o que acontece em galerias e a nível de arte contemporânea, que nós não falamos tanto na universidade, é muito importante para percebermos o contexto artístico em Portugal.

Também fiz um pouco de networking durante a universidade e criei contactos, seja de amigos, ou até através de trabalho voluntário que eu fiz para professores.

Neste momento, decidi meter o mestrado em *standby* e vou ficar só com a pós-graduação, porque o trabalho é muito e já me estava a sentir sobrecarregada.

I: [2.] Na tua experiência profissional, qual é a importância de networking dentro do mundo da arte?

AN: É extremamente importante. Como eu comecei no início a falar do meu cargo, que eu desempenho na leiloeira, a única forma de nós termos negócio é através da angariação de clientes.

E para isto é necessário ter uma rede de conhecimentos vasta, porque nós precisamos de saber quem é que está a vender as peças que nós queremos e quem é que está interessado em comprar as peças que nós vamos vender. E aqui acaba-se por se conhecer os colecionadores e saber onde é que os colecionadores se juntam, onde convivem, onde costumam comprar, os seus pontos de interesse.

E é muito por: “o meu amigo está interessado em porcelana chinesa” e “mas que bom, eu conheço uma pessoa que só vende porcelanas chinesas”. E é um bocadinho aí que nós criamos negócio.

Ou então, através de parcerias com galerias ou museus porque as galerias e os museus também são nossos compradores e também são nossos vendedores. Vendedores porquê? Porque acabam por encontrar uma forma de escoar produto que não conseguem vender.

Já estando em leilão, nós atingimos um público muito mais variado, seja nacional como internacional. E uma galeria que tenha uma sede, por exemplo, no Chiado, se calhar só chega a um público muito específico. Enquanto se vender em leilão connosco, atinge um público muito mais alargado.

Museus porquê? Porque nós, como conhecemos os colecionadores e sabemos e reconhecemos peças de grande valor e dizemos-lhes que uma certa peça vale a pena vender e vai conseguir ter destaque, pois nós sabemos de um museu que só compra pinturas deste artista e temos a certeza de que este museu a vai comprar. Portanto, vamos contactar o museu e vamos ver se está interessado.

E logo aqui já temos uma rede de contactos que nos possibilitam fechar um ciclo, que é a compra e a venda.

A nível de museus e a nível de networking no mundo académico, eu acho que é extremamente importante, por causa dos investigadores que estão sempre cheios de trabalho, têm sempre imensos pontos que gostariam de aprofundar, mas que não têm tempo. Então, os estudantes ou os voluntários, no fundo, acabam por prestar esse apoio e também ganhar o know-how em métodos de investigação ou até, por exemplo, técnicas de inventário, que foi o que eu fiz. Ou até mesmo competências de atendimento ao público, porque o que acontece muito é trabalhar nas conferências, que foi também muito o que eu fiz.

E é extremamente importante. Depois, lá está, eu estou a investigar um tema específico. Se eu conheço alguém dentro do museu que já trabalhou este tema, esta pessoa vai ser uma grande ajuda para a minha investigação.

E se calhar vai abrir portas para novos temas que eu nem sequer tinha noção que eram importantes para mim.

I: [3.] Quais são os meios ou práticas de networking que consideras mais relevantes e eficazes dentro do contexto do mundo de arte?

AN: Os eventos são extremamente importantes porque falamos, novamente, da angariação. E é haver pessoas que estão interessadas em comprar um tipo de peça muito específica e depois pessoas que vendem tipos de peças muito específicas.

E nós, como somos os intermediários, precisamos de criar essa linha de ligação entre esses dois pontos que são fulcrais para o nosso negócio.

Outro que eu achei extremamente importante são conferências, principalmente entre investigadores, pois as conferências têm vários temas, vários oradores, que são especialistas naquele tema e que acabam por nos dar insights e informações diferentes do que aquelas que nós andávamos à procura ou conseguíamos angariar. O que eu mais via era, depois de uma conferência, na parte das perguntas, era o próprio público, que às vezes acabava por discutir entre si e partilhavam recursos ou informações entre si. E já temos aqui uma partilha de conhecimentos e um progresso na investigação do conhecimento que não existia anteriormente, antes daquela conferência.

Um dos networks mais importantes para mim, e que também já tinha mencionado, foi entre aluno e professor porque foi assim que eu comecei a desenvolver o meu currículo. Foi a fazer voluntariado em conferências. E lá está, para quem gosta de trabalhar, por exemplo, em produção cultural ou produção de eventos, ou uma área assim do género, que também faz parte da gestão da cultura, também é importante, porque lidamos em primeira mão com as adversidades de um evento e o que é que é lidar com um público variado, não é? E se calhar um público intelectual, que é diferente do público mais laico, por assim dizer, que nós estamos habituados.

Outro networking que eu achei extremamente importante é dentro dos próprios alunos, na própria faculdade. Por exemplo, um dos meus primeiros trabalhos na área da curadoria foi através da irmã de uma amiga, porque ela tinha acabado de se licenciar recentemente e estava a fazer imensas exposições. E eu virei-me para a minha amiga e perguntei-lhe se a irmã não precisava de ajuda na montagem das exposições ou de alguém que lhe escreva os textos, e ela meteu-me a falar com a irmã.

Toda essa troca de ideias, de sugestões, abriu-me logo asas para conhecer outras pessoas. A partir dela, conheci um fotógrafo que também fazia exposições de fotografia, que também precisava de ajuda na curadoria. Conheci imensas pessoas da Câmara, porque ela fazia exposições para a Câmara de Setúbal e acabei também por depois criar contatos dentro da Fundação da Juventude.

Portanto, eu acho que o “vai de boca” é uma das coisas mais importantes no mundo das artes, para além das conferências e dos outros eventos. Exposições também, porque conhecemos outros curadores, pessoas que também estão interessadas naquela exposição para outros fins. E depois, o que é que acontece aqui também a nível de networking, pelo menos dentro da leiloeira, é que nós criamos parcerias de longa data. Parcerias comerciais, no sentido em que, a partir de agora, sempre que tiverem isto, contactem-nos... “olha, vamos realizar uma exposição aqui sobre a Armanda Passos. Apareçam e falem um bocadinho sobre a Armanda

Passos” ou então “nós andamos à procura de peças sobre esta artista, conhecem outros colecionadores que possam vender?” E há tanto estas ligações comerciais, outras com o propósito de investigação, e mais com o propósito de avançar no currículo.

Ou então, por exemplo, falando em eventos, o que nós fazemos mais são eventos de caridade, em que contactamos grandes empresas, grandes CEOs de empresas, grandes gestores ou diretores de galerias, e fazemos eventos de caridade, porque aí é que está o maior poderio económico.

E são esses os colecionadores privados. Então, nós contactamos, por exemplo, o diretor da Galp, o diretor da Renova, o diretor de uma galeria, e eles acabam por ser os nossos compradores nos eventos de caridade. E pronto, dentro da dinâmica privada, acaba por ser mais aí as relações que nós mantemos. E também na partilha de clientes.

I: [4.] Na tua perspetiva, pensas que existe alguma ligação e a transmissão de conhecimentos entre o mundo da arte e a investigação académica?

AN: Existe, mas pode ser melhor.

I: Podes-me dar alguns exemplos?

AN: Museus, galerias e leiloeiras têm acesso à cultura material e, pelo menos na minha experiência, que é de História de Arte, é extremamente importante nós termos acesso às peças. Portanto, para podermos reconhecer as técnicas e materiais a olho nu, a nível da conservação e restauro, ver como é que os materiais envelhecem, como é que os materiais reagem ao ar, debaixo de água... seja o que for, eu senti que, no meu curso, isso era uma lacuna muito grande. O que nós víamos eram PowerPoints, em que, muitas das vezes, as imagens eram de má qualidade, não ofereciam uma vista total das peças que nós precisávamos ver ou não tínhamos acesso a dados que eram importantes para a nossa investigação, mas que os museus tinham. E, também não havia uma grande disponibilidade e abertura para nos darem acesso às peças.

Era preciso imensos protocolos para conseguirmos sequer ter uma entrevista com uma pessoa do museu. E eu acho que, realmente, há aí uma lacuna muito grande. Por exemplo, se nós observarmos o caso da Cabral Moncada, que eles aliam tanto a atividade da leiloeira como à formação, ou seja, os conhecimentos que eles adquirem dentro da leiloeira e, através da experiência deles, dentro do mercado de arte, depois transmitem através de cursos, certo?

Eu acho que isso é extremamente importante. Até convidam investigadores e professores académicos para lecionar esses cursos. E, logo aí, nós podemos ver a ligação direta entre a academia e o mundo da arte.

Até mesmo com galerias. Quando as galerias fazem conferências com o objetivo de promover o artista em voga. Primeiro, desperta interesse na peça e, depois, chama pessoas para aquilo e fomenta, não é? Constante discussão sobre a peça, uma troca de ideias.

O que eu mais presencio agora, nós temos acesso a peças tão boas. Por exemplo, no outro dia, tive uma jarra da Dinastia Ming nas mãos. E eu só penso que durante a minha licenciatura, se eu tivesse a oportunidade de estudar esta jarra da mesma forma que posso fazê-lo agora, tornava-me uma profissional, ou uma investigadora, se calhar, muito mais competente.

E acho que se fosse criada uma parceria a nível de... imagina, um dia aberto, percebes? Um dia aberto de galerias, um dia aberto de leiloeiras, um dia aberto de investigadores, de museu. Acho que era importantíssimo para o progresso do conhecimento no mundo da arte, 100%.

Eu acho que existe a necessidade, existe uma ligação, e existe a necessidade de uma ligação ainda mais forte. E que se pode materializar de outras formas.

I: [5.] Tens a mesma opinião sobre esta ligação ao considerar apenas o mercado da arte, ou seja, em comparação ao resto do mundo da arte, se há mais ligação entre as universidades e o mercado da arte, ou entre, neste caso, as universidades e os museus?

AN: Dentro do mercado da arte, como nós falámos no início, o objetivo é lucrar, não é? Não há tanto o intuito de chegar a conclusões. Nós nunca queremos chegar a uma conclusão concreta, porque o que acontece é que depois, se nós dissermos algo que depois se comprova falso, nós estamos em “maus lençóis”.

Portanto, não há propriamente muito essa necessidade de chegar ao cerne da questão, por assim dizer, de ter respostas através da investigação, mas nós contactamos muitas das vezes os museus e até, por exemplo, o Instituto de História da Arte e até os estagiários, porque nós precisamos de ajuda na atribuição das peças, percebes? E lá está, precisamos de um especialista, daquele artista, que nos ajude a determinar, pelo menos a época em que o quadro foi feito.

A nível de transmissão de conhecimentos, nós vamos buscar sempre às instituições públicas, porque são as que estão principalmente focadas no estado da arte, e não propriamente em lucrar com a arte.

I: [6.] E como é que essa ligação entre o mundo da arte e a academia poderia ser fortalecida ou aprimorada?

AN: Pronto, já falámos um bocadinho disso, o que eu mais disse foi os dias abertos.

E depois, uma coisa que eu acho que já acontece, e muito bem, são as visitas de estudo. Nós temos muitos clientes, tanto a nível de compradores como de vendedores, e podemos contactá-los a dizer que temos alunos que estão a desenvolver um trabalho sobre pintura e se os podemos levar à sua galeria e eles falam um pouco sobre o que é expor pintura, ou conservar pintura. Ou damos acesso a peças que nós normalmente não teríamos acesso.

Porque nós como lidamos com pessoas com muito dinheiro, podem comprar peças muito boas, coisa que se calhar nos museus não acontece, os museus não têm o mesmo poder de compra de muitos investidores privados. Portanto, nós temos peças muito boas e se calhar únicas no mundo, que deviam ser divulgadas, ou que podiam contribuir muito para o trabalho de investigação de uma pessoa.

Outro exemplo: nós também temos muitos colecionadores que não fazem ideia daquilo que têm em casa. E nós, como temos um volume de trabalho muito grande, não conseguimos prestar um serviço de catalogação e inventariação, portanto, dava-nos jeito ter um aluno de mestrado que quisesse fazer uma tese sobre a coleção daquela pessoa. E prestavam o serviço à pessoa e depois falavam-nos das suas descobertas para uma potencial angariação. E criávamos logo aqui três pontos, que éramos nós, o vendedor e o investigador, que se calhar nos podia dar muitos mais frutos no futuro.

E estamos a contribuir também para o estado da arte naquele artista porque estamos a descobrir peças que antes não eram descobertas.

E até mesmo para museus, imagina que nós descobrimos um acervo, por exemplo, de 30 peças do Carlos Augusto Ramos e o Museu da Lousã já pode inaugurar uma exposição temporária sobre este artista. Porque nós catalogámos aquilo tudo e descobrimos aquilo tudo.

E vamos imaginar que ele também pintava cavalos, por exemplo, e alguém está a fazer a representação dos cavalos na arte portuguesa, é mais informação que nós estamos a disponibilizar para outros investigadores e outras pessoas que queiram abordar os temas que nós acabámos de presenciar. Eu acho que podia ser aprimorada mesmo através de parcerias e de um contacto regular.

I: [7.] Um pouco relacionado com o que estávamos a falar agora, quais são as principais vantagens da oportunidade de estabelecer esta colaboração mais estreita entre o mundo da arte e a academia? E se existem realmente barreiras pela qual ainda não é feita esta parceria?

AN: Obviamente que há muitas vantagens, principalmente para jovens investigadores ou jovens profissionais. Portanto, estabelecer um programa de voluntariado entre as universidades e galerias ou leiloeiras é fantástico, porque nós temos mão-de-obra qualificada, que nem

sempre temos a capacidade de financiar, e eles têm uma experiência de trabalho não muito exigente numa instituição de renome.

Depois, através também de conferências: mostrar os conhecimentos que nós adquirimos e que são importantes numa leiloeira, e depois também, se calhar, angariar pessoas que queiram trabalhar connosco ou até divulgar as atividades da leiloeira, seja isto para galerias, para museus, ou em institutos.

E agora, as barreiras - eu vou falar a nível da leiloeira e são os problemas com que eu mais lido - é a confidencialidade da informação com que nós lidamos. Ou seja, eu tinha falado inicialmente de trazer os estudantes para poderem analisar as peças e poderem trabalhar diretamente com as peças, mas imagine-se que o vendedor não quer que ninguém saiba que aquela peça está na nossa posse ou então não gosta que isto tenha andado a ser visualizado ou tenha estado exposto a desfilar quando devia estar conservado num local escuro. No momento em que nós não estamos a falar de peças que são da nossa propriedade, mexes logo aqui com muitas questões.

E depois, seguros, não é? Se nós vamos ter uma coisa que é “aberta” ao público ou que vai ser manuseada por pessoas fora da leiloeira, nós temos que ter um seguro que salvguarde essas coisas. Isto depois também engloba dinheiro, burocracias, autorizações por parte dos vendedores, etc.

E depois são as suscetibilidades... Como é que eu vou falar aqui com um investidor privado de grandes posses sobre ajudar alunos universitários ou investigadores...?

I: [8.] Tendo em conta a informação que se transmitia acerca da AIMAC, pensas que a participação de profissionais do mundo da arte em eventos académicos como este seria vantajosa?

AN: Sim, eu acho extremamente importante!

Primeiro, a nível de networking, para estabelecermos novas parcerias, uma nova angariação, tanto de vendedores como de compradores, e progredirmos na formação dos nossos colaboradores, porque ao participarem nestas atividades estão a ouvir diferentes perspetivas, realidades diferentes daquelas que estamos habituados a investigar...

Eu acho que é sempre algo bom, especialmente dentro do meio da arte, que é algo em constante mudança e estão-se sempre a descobrir coisas novas, é importante existirem sempre eventos que promovam a troca de conhecimentos e ideias dentro do mundo da arte.

I: [9.] A nível profissional, estarias interessada em participar em conferências académicas sobre arte e cultura, como a AIMAC, e quais são os fatores que motivam ou desmotivam?

AN: Eu adoro autodidatismo, porque considero-me um pouco como uma esponja que absorve tudo, e por isso, quero ver e participar em tudo e depois filtro o que é importante para mim. Eu tenho uma fome de conhecimento muito grande e estaria sempre interessada em participar em conferências académicas, eventos, inaugurações... seja o que for! Acho que uma pessoa sai sempre mais rica do que quando entrou.

Agora, fatores que me desmotivam... no evento de grandes dimensões, nesse caso é internacional, se não se for com objetivos definidos, ou seja, o que é que quero tirar dali e o que pretendo reter dali uma pessoa pode ficar um pouco assoberbada com o movimento, com o barulho, com os temas a serem discutidos, e acaba por não optar por ver muitas coisas. Pelo menos era o que eu sentia na LAAF, eu queria falar com os stands, queria ver o que é que as pessoas estavam a vender, quais eram as tendências no mercado da arte e acabei por não ver grande coisa porque a parte social tornou-se muito mais importante que a vertente profissional. Talvez não seja bem uma desmotivação, acaba por depender da pessoa. Mas a dimensão de certos eventos pode assustar um bocadinho recém-licenciados ou pessoas que estão a atentar entrar na área.

Entrevista de Anónima (CC):

I: [1.] Podes fazer uma breve apresentação sobre ti: o teu nome, idade, empresa para a qual trabalhas, o teu cargo e funções e percurso académico.

CC: Eu sou a [retirado], tenho 22 anos, estudei [retirado - curso relacionado com arte] na minha licenciatura e estou a acabar o meu mestrado [retirado - curso noutra área relacionada com a arte].

Eu trabalho numa galeria de arte/antiquário e o meu cargo é de técnica de arte, mas basicamente trabalho em exposições, preparamos feiras de arte, vendemos peças individuais, entre outros.

I: [2.] Na tua experiência profissional, qual é a importância de networking dentro do mundo da arte?

CC: Na minha experiência? Ou no geral? Se foi importante para mim ou se eu acho que é importante no geral?

I: No geral.

CC: Eu acho que é importante porque eu sinto que muitas vezes estes cargos só são dados a conhecer pelo *word of mouth*, daí o networking, principalmente, por exemplo, em antiquários, porque normalmente os donos são pessoas mais velhas e, portanto, não usam tanto o LinkedIn. E também para conheceres um bocadinho mais do que é que se está a passar: outras exposições, possíveis colaborações, ou possíveis ofertas de emprego. Também para teres um bocadinho mais de conhecimento do que é que está aí emergente e do que é que não está, etc. Acho que é sempre importante, não é?

I: E, portanto, falaste mais do ponto de vista de uma pessoa que está a tentar entrar na área. Mas, e as pessoas que já estão na área? Ou seja, galerias entre galerias ou outras instituições?

CC: É uma questão de também perceber o que está no mercado como tendência atual ou não, portanto, se uma galeria quer fazer uma exposição, falar com outra para perceber como é que se entra. Por exemplo, nós agora, com a exposição [retirado], temos muita gente a vir-nos perguntar como é que entram em contato com o artista, para também tentarem fazer [uma exposição]. Nesse aspeto, tentar ajudar-nos uns aos outros.

E também, por exemplo, no caso das feiras, muitas vezes vendem-se coisas de galeria para galeria ou de antiquário para antiquário - também é bom para conseguir ter um negócio mais *one-to-one* e assim uma pessoa que tem outro tipo de confiança no mercado.

E, pronto, é sempre bom ter amigos no mundo em que trabalhas.

I: Sim, claro. E também dirias que é importante também com clientes, por exemplo? Manter relações mais...

CC: No caso dos antiquários, sim.

Agora, com a arte contemporânea e nas galerias, acho que se calhar é mais pelas inaugurações e mesas redondas, e isto é mais criado por uma base de dados. Mas sinto que essa ligação de ter uma relação mais profunda com os clientes é mais sentida na parte dos antiquários, porque normalmente são clientes mais velhos e, então, gostam dessa relação mais pessoal com os vendedores. E é muito assim que eu vejo aqui na galeria-antiquário, que muitos dos nossos clientes são de relações muito antigas que se mantiveram e cada vez que querem comprar alguma coisa pensam na pessoa para a vir comprar. No mundo da arte contemporânea, eu acho que não é tanto assim, mas também é importante, claro.

I: [3.] E quais são os meios ou práticas de networking que consideras mais relevantes ou eficazes dentro do contexto do mundo da arte?

CC: Para uma pessoa que já está inserida no mercado, sem dúvida, as feiras. Eu sinto que é nas feiras que eu falo com mais gente, nem nas inaugurações eu falo tanto.

Nas feiras, ou se está com cliente ou com outros colegas (porque também passas muitas horas ali e estás muitas horas a olhar para as peças dos outros), enquanto que nas inaugurações eles é que vêm ter contigo e só está a tua parte em exposição.

I: [4.] Na tua perspetiva, pensas que existe uma ligação e a transmissão de conhecimentos entre o mundo da arte e a investigação académica ou as universidades?

CC: Acho que não necessariamente.

Eu acho que aquilo que eu sei neste momento sobre o mundo da arte e sobre aquilo que eu aprendi enquanto trabalhava, muito raramente se liga com a parte teórica, com aquilo que nós aprendemos nas aulas. Aquilo que eu uso no meu dia-a-dia, trabalhando no meio, raramente se liga com aquilo que nós aprendemos.

Nós temos alguns estágios académicos, que ajudam muito mais quando estás a tentar entrar no meio do que uma aula. Também temos algumas visitas de faculdades que nos vêm cá fazer perguntas, ou vêm só ver as exposições, mas aí eu acho que não ajuda tanto, porque tem é só uma passagem.

I: [5.] Tens a mesma opinião em considerar apenas o mercado da arte e essa ligação com as universidades? Ou seja, achas que existe alguma diferença entre, por exemplo, museus e universidades e o mercado da arte, galerias, leiloeiras, e as universidades?

CC: Eu acho que depende. Se formos falar no mestrado em Mercados da Arte, acho que tem uma maior ligação com o mercado da arte do que, por exemplo, a minha licenciatura em que tive muito mais ligação com os museus.

Quando saí da licenciatura eu não tinha bem noção de como é que esta área funcionava.

I: [6.] Como é que essa ligação entre o mundo da arte e a academia poderia ser aprimorada ou fortalecida? O que é que achas que poderia ser feito para melhorar?

CC: Acho que se calhar podia haver um maior *insight* de como é que os museus fazem investigação para adquirir novas peças, os orçamentos que eles têm, como é que eles gerem esses orçamentos, e a partir de como é que fazem a filtragem do que é que querem mesmo adquirir - o porquê, como...

E explicar na prática como é que eu decido o que é que compro ou o que aconselhar a comprar, pois sinto que é sempre diferente da teoria.

I: Certo. Mas como é que achas que isso poderia ser feito? Só através dos professores explicarem isso melhor ou de fazerem mais? O que é que tu achas?

CC: Eu acho que há certos professores que fazem palestras ou convidam profissionais numa área e temos a oportunidade de esclarecer mais dúvidas. No entanto, em relação a outras áreas, acho que os cursos deixam a desejar. Mas também não sei como é que podiam fazer essa abordagem...

I: [7.] Quais são, na tua opinião, as principais vantagens e oportunidades em estabelecer uma colaboração mais estreita entre o mundo da arte e o mercado da arte com a academia?

CC: Como eu tinha dito, estágios ajudam sempre.

Em relação a projetos de investigação, eu acho que isso depende um bocadinho, porque no nosso caso, como na galeria já há historiadores de arte, os investigadores não nos compensam. Portanto, eu não tenho bem noção, porque aqui quando estamos a tentar perceber alguma coisa sobre uma peça, investigamo-la diretamente.

Mas sim, essas colaborações entre as faculdades e o mundo ou mercado da arte... Eu sei, por exemplo, que tenho muitas colegas da minha licenciatura, que agora estão a fazer a tese de

mestrado sobre uma peça de estudo num museu, o que também dá mais valor à peça e ao museu.

I: Acreditas que existem barreiras para não haver esta colaboração, ou de não ser tão forte?

[A ligação à internet estava fraca neste momento, houve imensos cortes durante a resposta e a plataforma Zoom, eventualmente, foi-se abaixo e tivemos que abrir uma nova reunião, perdendo, desta forma, o que a candidata tinha mencionado].

I: [8.] Tendo em conta a informação que te transmiti acerca da AIMAC, pensas que a participação de profissionais do mundo e mercado da arte em eventos académicos como este seria vantajosa?

CC: Sim, acho que sim, porque permite ter um insight de como é que funciona a teoria. E também achei interessante irem pessoas que trabalham no CCB e na Parques de Sintra [à AIMAC] para se perceber o funcionamento de um museu (público) versus uma instituição privada.

As conferências também permitem ter uma ligação direta com quem está a falar e fazer questões na hora.

I: [9.] Por último, a nível profissional, estarias interessada em participar em conferências académicas sobre arte e cultura como a AIMAC? E há algum fator que te desmotive?

CC: Sim, sim, estou interessada. Acho que é importante, como a minha licenciatura e o meu mestrado são um bocadinho diferentes. É a continuação de diálogo e acho que é importante para conhecer outras perspetivas.

Algo que me desmotive? Nada me desmotiva, acho que não.

Questões de esclarecimento e as suas respetivas respostas colocadas através do Whatsapp:

a. Como o Zoom foi abaixo durante uma das questões, podes repetir quais são as barreiras que acreditas que existam na colaboração entre as universidades e o mundo da arte (incluindo o mercado da arte)?

CC: Eu diria que simplesmente não surgem oportunidades e não por haver barreiras criadas propositadamente. Não sei muito bem, não me lembro de nada que possa influenciar essa falta de colaborações. Acho que simplesmente não surgem [oportunidades].

Entrevista de Marta Pereira:

I: [1.] Vou-te pedir que faças uma apresentação de ti mesma, com o teu nome, idade, empresa para a qual trabalhas, o teu cargo e funções que desempenhas e o teu percurso académico.

MP: O meu nome é Marta Silva Pereira, eu tenho 27 anos, neste momento estou a trabalhar na São Roque - Antiguidades e Galeria de Arte e o meu cargo, de acordo com o meu contrato de trabalho, é técnica de arte e antiguidades.

Estudei História da Arte na Faculdade de Letras da Universidade de Lisboa. Depois tive um ano de pausa entre a licenciatura e o mestrado, em que aí fiz um estágio no Museu da Música e era guia cultural. Entrei no Mestrado de Mercados da Arte em 2021 e, mais ou menos ao mesmo tempo que entrei no mestrado, fiz a entrevista aqui para a São Roque, onde entrei e desde esse momento que estou aqui.

Durante a licenciatura fiz vários voluntariados em congressos da faculdade e apresentei também e fiz ainda um estágio no Museu de História Natural a fazer inventário de insetos.

I: [2.] Na tua experiência profissional qual é a importância de networking dentro do mundo da arte?

MP: É essencial. É muito importante porque o mundo da arte é um mundo muito fechado. Para cargos públicos podemos ver a abertura de concursos. Em empresas particulares é mais importante esse networking porque o que eu sempre achei é, a partir do momento em que a pessoa tem um pé dentro da porta, é muito mais fácil nos movermos de cá dentro, mais complicado é entrar. E eu sinto ainda mais que no mundo da arte (não sei se mais noutros, mas definitivamente no mundo da arte) é mais fácil entrares se já nasceste dentro mais ou menos do mundo, das famílias.

Porque o mundo da arte é muito pequeno, o de Portugal ainda é mais pequeno, portanto as pessoas conhecem-se todas, falam todas umas com as outras, é completamente essencial. Ainda por cima, a arte é uma coisa onde é importante a reputação que a pessoa tem, o que significa que este networking das pessoas, de se conhecerem e meterem uma cara (pode não ser algo necessariamente legítimo), mas acho que cria uma maior relação, uma maior credibilidade, pelo menos na mente das pessoas, para confiarem em ti, seja para vender arte, seja para ser conservadora no museu... Obviamente que os textos e os artigos que escreves são relevantes, mas é muito importante saber falar com as pessoas e conhecer e relacionar.

I: Também é importante o networking para angariar negócio, ou seja, entre os clientes, entre as galerias, mesmo para negócios?

MP: Sim, isso ainda mais! A reputação é o essencial, é a base, é aquilo que eu estava a dizer, já tens que (quase) nascer no meio correto, pois já conheces as pessoas desde jovem, para as pessoas já te reconhecerem e confiarem em ti.

Quando tentas entrar neste meio não ficas logo amigo das pessoas, porque estás fora e há todos uns anos até a pessoa começar a confiar em ti... Porque tens que arranjar pessoas que te queiram comprar arte e que potencialmente te queiram vender arte, é essencial esse networking para o mercado da arte, que é um mundo super opaco e pequeno, ainda mais pequeno em termos de colecionadores.

Costumamos pensar que temos a capacidade de movimentação social para cima, mas não é assim tão fácil, muito menos quando estamos a falar neste mundo em que o estatuto social é muito importante - este conhece aquele, conhece o outro, e nomes de famílias são coisas essenciais, e *name dropping* é algo que acontece com muita frequência. E também é essencial que continue a existir este network, porque, obviamente que há testes científicos para se verificar a veracidade das obras, mas isso não é um procedimento comum, a não ser que haja dúvida, ou que seja uma obra muito cara, e que queres ter a certeza e confirmar, e que o teste científico vai compensar para aumentar o valor da peça. Não se fazem testes científicos para todas as obras de arte que nos aparecem à frente, o que significa que a pessoa que te comprar a obra de arte tem de confiar em ti, daí esse network ser essencial. E depois para as pessoas que tentam entrar no mundo da arte, ainda mais essencial é, porque têm de estabelecer conexões ao mesmo tempo que existem outras de décadas.

I: [3.] Quais é que são os meios e práticas de networking que consideras mais relevantes e eficazes dentro do contexto do mundo da arte e do mercado da arte?

MP: Eu penso que mesmo eventos de networking entre profissionais na área, poderão ser úteis para quem já tem esse aspeto em comum. Mas com os clientes, o que eu acho realmente mais útil é tentar criar eventos e situações onde seja mais natural isso acontecer, como em inaugurações, em *vernissages*, em *finissages* e em feiras de arte. Feiras de arte é algo essencial para alguém que queira aumentar a sua carteira de clientes. É uma forma muito fácil, cara, mas muito fácil de atingir um público muito maior, de diferentes partes do mundo. Também naturalmente nas feiras de arte existem esses eventos de networking entre profissionais. Normalmente há uns cocktails a meio e no fim da feira - eventos que são realmente de networking, mas não são chamados de tal abertamente.

I: Também estavas a falar muito na questão anterior sobre as pessoas falarem. Também consideras que o passa-palavra é um dos...

MP: Ah sim, essencial! Não digo que não colocar um anúncio em revistas, não seja importante, mas o passa-palavra é o “*bread and butter*” da indústria, sem dúvida!

E é o que as pessoas querem, porque gostam que as coisas sejam exclusivas e, portanto, quanto menos pessoas conhecerem melhor. O passa-palavra, que é por onde também a reputação entra, é o essencial do mundo da arte, definitivamente.

Obviamente que também como trabalho na São Roque, estou mais a pensar em galerias e antiquários... imagino que para as leiloeiras seja bastante importante também criar anúncios mais genéricos para o público também perceber quem é que elas são e terem uma maior visibilidade. Mas para as galerias, é claro que entram pessoas sem relação anterior ao espaço e que comprem peças, porém é definitivamente importante haver uma carteira de clientes constante e que compre várias obras - colecionadores.

I: [4.] Na tua perspetiva pensas que existe uma ligação e a transmissão de conhecimentos entre o mundo da arte e a investigação académica/ universidades?

MP: Sim, sim, sim. Sem dúvida.

I: Como é que isso se manifesta?

MP: Obviamente que existe uma relação e deverá sempre haver. É importantíssimo também para a legitimidade dos antiquários que isso exista. Mas também, a maior parte das pessoas que trabalham nos mercados das artes vem através destas instituições académicas porque trata-se de historiadores da arte. É essencial que as pessoas saibam do que estão a falar quando vendem peças e é mais fácil, naturalmente, contratar alguém de História de Arte ou de uma área relacionada, para depois a pessoa se introduzir no contexto profissional com maior facilidade. Logo aí são as instituições académicas que fornecem os empregados a este espaço e é, portanto, uma importante relação.

Mesmo em termos científicos, para fazer os testes e exames, para ver se as peças são verdadeiras, de que ano ou período são, muitas vezes as galerias, as galerias/antiquários, entram em contacto com instituições académicas. As leiloeiras e os museus assumo que já tenham essa parte científica mais integrada.

E depois, também se contratam pessoas do mundo académico para escreverem sobre peças. É definitivamente onde se nota uma relação mais estreita entre os dois mundos.

Também imagino que seja do interesse do mundo académico estar relacionado com o mercado da arte, porque normalmente o mundo académico tem acesso a peças públicas, de coleções museológicas. No entanto, aqui em Portugal, as coleções dos museus são “estanques”

e, no máximo, pode-se comprar mais obras de arte, mas eles não vão vender obras, o que significa que as coleções permanecem iguais durante muito tempo e as novidades são poucas. E uma das coisas muito boas de uma galeria e de um antiquário é que há sempre uma grande rotatividade de peças e uma grande novidade. Portanto, é essencial eles também estarem relacionados com este mundo, porque muitas coisas novas vêm à rede e é essencial, para alguém que anda a estudar peças específicas, quando aparecem coisas novas, é essencial eles também estarem atentos ao que é que aparece de novo.

I: [6.] Mencionaste que era uma ligação estreita. Achas que essa ligação poderia ser fortalecida ou aprimorada de alguma maneira? Ou achas que já está bastante forte?

MP: Eu acho que deveria estreitar mais, porque sou sempre da opinião de quanto mais transparentes somos, mais corretos e mais éticos estamos a ser para com toda a gente.

Por exemplo, a experiência empírica é algo crucial e que se consegue de forma muito mais fácil, pelo menos muito mais rápida, nos mercados da arte do que no meio académico. Nós aqui temos as peças à mão e é muito mais fácil conhecermos o estado de uma determinada peça, quando ela nos passa pelas mãos e está ao nosso dispor, do que alguém que está sentado numa secretária a olhar para fotografias e que eventualmente tem acesso a ir a um museu e tocar com uma luva, ou se calhar nem tocar, somente ver o conservador do museu a tocar na obra. Portanto, definitivamente, acho que se conseguia estreitar mais.

I: [7.] Assim já respondeste à minha próxima questão, portanto eu vou só passá-la à frente.

[As barreiras foram posteriormente retiradas pela entrevistada e, entretanto, não foram apresentadas mais.]

I: [8.] Tendo em conta a informação que te transmitia acerca da AIMAC, pensas que a participação de profissionais do mundo e do mercado da arte em eventos académicos como este seria vantajoso?

MP: “Sim, sem dúvida.”

I: [9.] A nível profissional, estarias interessada em participar em conferências académicas sobre arte e cultura, como a AIMAC, e quais são os fatores que motivam ou desmotivam?

MP: Sim, o que me motiva é a troca de conhecimentos que acontecem nestas conferências, o networking com pessoas da mesma área. E o que me desmotiva é o valor dos bilhetes.

Questões de esclarecimento e as suas respetivas respostas colocadas através do Whatsapp:

a. Creio que não me fiz entender bem na questão 5 - o que eu queria perguntar era se achavas que também havia uma ligação e a transmissão de conhecimentos entre as universidades/investigação académica e o mundo da arte (a parte mais focada na educação e preservação, como os museus, fundações de arte, etc.), sem incluir o mercado da arte (parte mais financeira do mundo da arte, como galerias, dealer, leiloeiras, etc.).

MP: Sim existe. Conseguimos observar esta transmissão de conhecimentos em eventos onde o mundo académico e o os mercados da arte convergem, como por exemplo feiras de arte. Nestes eventos existem painéis, conversas, etc... entre académicos e galeristas/antiquários abertas ao público. Deste modo, podemos não só notar uma conversação entre estes dois “mundos”, mas também uma forma do público (e potenciais compradores) ter acesso direto a este mundo.

Estas conversas/discussões/painéis também acontecem regularmente em fundações, museus e mesmo galerias/antiquários. Como por exemplo, a São Roque faz mesas redondas onde junta artistas, académicos e profissionais dos mercados da arte num só espaço para a discussão de temas específicos (tendencialmente relacionados com a exposição patente nesse momento na galeria).

b. Na questão 6, achas que me podes dar ideias ou exemplos de como essa colaboração entre as universidades e o mundo da arte se pode fortalecer?

MP: Deve existir uma maior abertura das duas partes para que a relação possa ser fortalecida. Penso que com mais convites para cada uma das partes entrar com mais frequência nos eventos da outra - convites de académicos para inaugurações, artigos em catálogos, discussão de ideias por um lado, e por outro, convites para colóquios, congressos, etc. quando pertinente a membros do mundo da arte participarem, artigos em revistas académicas/entrevistas.

A criação de eventos de networking em todos os eventos já mencionados entre as duas partes será definitivamente essencial para uma maior proximidade e colaboração entre todos.

c. Na questão 8, podes explicar porque é que achas que seria vantajosa a participação de profissionais do mundo e mercado da arte em conferências académicas como a AIMAC?

MP: Como mencionado na questão 6, quanto maior a proximidade entre profissionais do mundo e mercado da arte e o mundo académico mais natural e rápida se tornará a relação entre as duas partes.

A transmissão de conhecimentos e relacionamento entre estas duas partes só poderá trazer benefícios às mesmas, visto que as duas têm coisas a ensinar/aprender com a outra, e conhecimento será sempre essencial para o desenvolvimento de qualquer um dos meios.

Appendix B - Interview script and Transcriptions in English (translated)

Interview script:

Firstly, each participant was shown the informed consent form to read and sign and was asked if they wanted to remain anonymous. After this step, the recording began.

This was followed by a brief presentation of the interviewer-researcher, the topic of the dissertation and the objectives that were to be achieved. There was also a brief introduction to AIMAC, in order to contextualise the questions that would be asked:

“AIMAC is the International Arts and Culture Management Association and is the largest and oldest organisation dedicated to advancing knowledge and practice in the field of arts and culture management. Every two years it organises a conference in different parts of the world, where hundreds of people from different nationalities, whether academics or professionals in the field, come together to discuss topics such as cultural policies, marketing, cultural management and development, creative industries, organisational behaviour, financial and human resources management and entrepreneurship in culture.

This year it took place in Lisbon, between June 22 and June 26, at ISCTE. The conference includes various lectures on the topics I’ve already mentioned, a workshop for the development of academic research (paid for separately), a meeting with Portuguese cultural programmers, but it also has a strong social component which, in addition to coffee breaks and the welcome cocktail, also includes a gala dinner at the CCB and a visit to this museum, and a guided tour of the Palace of Queluz and Estoril. Normal admission costs between €440 and €540 and for PhD students between €295 and €345 (depending on when they are bought).” - this text has been read verbatim.

Before starting the interview itself, a distinction was also made between the terms ‘art world’ and ‘art market’, which would be used on different occasions, according to the definition given in the dissertation but linked specifically to professionals. This part was not read out from the script, it was just expressed informally, as was the presentation of the interviewer-researcher and the dissertation.

The questions are as follows:

1. Could you please briefly introduce yourself (name, age, company, position, duties and academic background)?
2. In your professional experience, how important is networking within the art world?
3. What means or practices of networking do you consider most relevant and effective within the context of the art world? Could you share some examples?

4. From your perspective, do you think there is a connection and transmission of knowledge between the art world and academic research/universities? If so, how does this link manifest itself?
5. Do you have the same opinion about this link if you only consider the art market?
6. How could this link between the art world and academia be strengthened or improved?
7. What do you think are the main advantages and opportunities in establishing closer collaboration between the art world and academia? Are there any barriers to this collaboration?
8. Taking into account the information I've given you about AIMAC, do you think that the participation of professionals from the art world in academic events like this would be advantageous? Why would that be?
9. Finally, on a professional level, would you be interested in taking part in academic conferences on art and culture like AIMAC? What factors motivate or discourage you?
10. Is there anything else you would like to add? (optional)

Interview with Constança Lima:

I: [1.] Could you briefly introduce yourself, mentioning your name, age, the company you work for, your position and duties and your academic background, please?

CL: My name is Constança Lima, I'm 52 years old and I work here at the National Tile Museum as a senior technician.

I work in various areas. I have a degree in History, and a post-graduate qualification in Medieval History. I do a bit of research into the history of tiles, more focused on the 16th century. However, as the museum's team is small, we have to split up into other activities and as such, I'm responsible for the shop, for looking after the spaces for events, and for the reception area; I also do a bit of the museum's communication, and I liaise between the team of security guards and the museum's management. I'm also in charge of the museum's public relations, in short, it's varied.

I: [2.] In your professional experience, how important is networking within the art world?

CL: I think it's a very important area, but I don't think it's explored as much as it should be.

I: [3.] What means or practices of networking do you consider to be the most relevant and effective within the context of the art world? Can you give me some examples?

CL: Here in the case of the museum, more specifically, what we do above all is maintain relations with other museum institutions, both national and international.

We are part of the Portuguese network of museums. From the outset, our organisation is also an agglomeration of various museums. We used to belong to the Directorate-General for Cultural Heritage, which was abolished at the end of last year, and at the beginning of January this year, we were transferred to a public company, *Museus e Monumentos de Portugal*, which now manages the main national museums and monuments.

There was a distinction because the DGPC was previously in charge of managing museums, but also archaeology and material heritage, and now there's a differentiation. Concerning networking, it's above all about establishing relationships with other organisations and I think that, above all, it gives us an insight into how museums work in other organisations, in other countries.

I: [4.] From your perspective, do you think there is a link and the transmission of knowledge between the art world and academic research, or universities?

CL: There is some, but not as much as would be desirable.

I: How does this link manifest itself or could it manifest itself?

CL: In the case of the museum, we collaborate with various universities, both in terms of internships and in terms of support for master's and doctoral theses. I think it's a very valid relationship because it brings added value to both parties, both the students and the museum, in that they help us to carry out some tasks that the museum team alone can't do or would take longer to do. And then we also have international students, we also receive quite a few, not only through Erasmus but also through other protocols we have.

I: [5.] Do you have the same opinion about this link, if you only consider the art market, whether there is this link between universities and the art market specifically?

CL: I don't think there is so much there, there's more of a difference.

I: [6.] How could this link between the art world and academia be strengthened and improved?

CL: I think there has already been some progress in this direction, and I think that partnerships through internships and joint congresses, colloquia, and conferences are also interesting, as well as some projects - here at the museum, in terms of restoration and conservation, we need to study the materials used to make the works, so we have various protocols with LNEC and the University of Évora, the HERCULES laboratory, in which we have already had a lot of partnerships.

I: [7.] You've already mentioned this, but what do you think are the main advantages and opportunities in establishing closer collaboration between the art world and universities?

CL: I think it's mainly that, the transmission of knowledge and here mutual help in the study of specific subjects. Often universities have the equipment and know-how that museums sometimes don't have.

I: And do you feel that there are any barriers to this collaboration, anything that limits it?

CL: I think that sometimes the barrier that can happen, I'm thinking more of conservation and restoration, is perhaps some economic barrier, because this study of materials is something that involves some costs, it's going to be that way. I think that nowadays there's a great openness between the two worlds so that there can be this transmission of knowledge and this collaboration.

I: [8.] Taking into account the information I gave you about AIMAC, do you think that the participation of professionals from the art world in academic events like this, i.e. academic conferences, would be advantageous?

CL: Yes, of course, without a doubt.

I: Why?

CL: To get a better idea of where the research is at, let's say, and I think it makes perfect sense for there to be this cross-checking of information, which only benefits both parties.

I: [9.] Finally, on a professional level, would you be interested in taking part in academic conferences on art and culture like AIMAC?

CL: Yes, of course.

I: What are the factors that motivate or discourage you from taking part?

CL: What motivates me is getting to know other case studies, other realities, what demotivates me is possibly the price of registration.

I: Is there anything else you'd like to add to the interview?

CL: I think we must work to implement and deepen this relationship between universities, between the academic world and the art world because I think that's the way forward and we only stand to gain.

We can't have our backs turned.

Questions of clarification and their respective answers sent by email:

a. In question 2, could you explain why you think networking within the art world is important?

CL: Because sharing information, knowledge and contacts can overcome the difficulties and shortcomings of an institution. In museums, especially in multidisciplinary areas, this networking makes it possible to carry out more comprehensive studies.

b. In question 5, do you have any examples to justify your answer about the relationship between the art market and universities in particular?

CL: I don't think there is that much because I don't know many examples. Perhaps only because of the relationship that some professors have with the art market.

Interview with Filipe Costa:

I: Would you like to remain anonymous?

FC: I'm representing a company [Cabral Moncada Leilões], so I'll never be myself, it's not my personal positions, but that of the company I represent, my professional positions. If I'm always associated with Cabral Moncada Leilões, you can include my name." "As an auctioneer, we are obliged to maintain secrecy when representing clients, buyers and sellers, so if I tell you about a situation, I'm not referring to any specific case, any specific person, but rather to theoretical examples to frame the issue. In fact, in a small country like ours, the issue of secrecy is crucial, not so much from the point of view of preserving our business, but from the point of view of preserving our clients.

I: [1.] Briefly introduce yourself and give your name, age, the company you work for, your job title and functions, and your academic background, please.

FC: My name is Filipe Costa, I'm 44 years old and I have a degree in History of Art from Universidade Nova de Lisboa. I worked at the Ministry of Culture, at IPPAR, I taught History of Art, and I worked at a publishing house called Inapa (making editions of art books), before joining the auction house. So, my whole professional life is centred around the art world, which I'm particularly interested in.

In addition to the commercial activity itself, at Cabral Moncada Leilões we want to break down the barrier that exists between the art world and the art trade. For us, there is an art world or cultural world that doesn't necessarily have to be opposed to the art market and, in my opinion, the experience I've always had throughout my life and also what the auction house represents, much like the company's managing partners, Dr Miguel de Barros Serra Cabral de Moncada and Dr Pedro Maria Saldanha e S.A., think. Pedro Maria de Saldanha e Sousa Mello e Alvim, is that there shouldn't be, especially in a small country like ours, this separation between the institutional, cultural and academic art world and the art trade, and in our day-to-day work we try to promote this rapprochement of realities and not the separation that sometimes happens. And this happens a lot because in the History and Art History degree programmes, these are parallel worlds that don't mix, don't intersect.

I: And what are your duties and your job title?

FC: Since I joined Cabral Moncada Leilões 15 years ago, I've taken on various roles here at the company and with the increase in the number of employees and service providers, it's been necessary to have some middle management, so I've accompanied part of the company's growth in employees and activity, and I'm currently operations director. I share the management with two other directors, one more related to human resources and customer care and the other more linked to evaluations and the production of online auctions. The company grew precisely because we launched the online auctions and increased the volume of items, so we had to recruit more people.

I: [2.] In your professional experience, how important is networking within the art world?

FC: In this area of auctions, which is an area traditionally connoted as a more conservative, more classic segment of the art market, not as much as the art galleries that represent artists and are more "avant-garde", more up-to-date, younger, we deal more with antiques and second-hand pieces and so it ends up being a more traditional segment. And in this segment, there's a very strong component of... perhaps I wouldn't call it networking because it's not intentional, but word of mouth is very important. In other words, a good experience runs quickly, so does a bad one, and in a very small environment (the art market, despite turning over several million euros every year, is still a small market), especially in Portugal, all the families know each other, so it's an easy way to get the word out about our experience and the way the auction house provides services, and we reach out quickly through these families and personal contacts - the social aspect is extremely important.

I: Would you say that this social aspect is transformed into something professional, in other words, do you think that the auctioneer is "dependent" on the social aspect in order to then generate business?

FC: Not necessarily. Everything that started out being very face-to-face, such as physical auctions that were social events, where people arranged to come (like in the films) and which had an important charge, left little of that event, of that moment and of the reality of the cities, of Lisbon and the big urban centres (and very little for the outskirts). It was more of an urban and social event, in person.

With digitalisation, we can no longer give it the importance it once had, and most of our current customers we don't know physically, we don't even speak to them on the phone - it's all digital. All purchases are made digitally.

I: [3.] What networking methods or practices do you consider to be the most relevant and effective within the context of the art world? Can you give me some examples?

FC: Word of mouth, the personal experience that the person witnesses is still essential today for publicising the brand and the services we provide. Above all, because this is a question of trust.

I'll give you a concrete example: if we have a house to sell, we're not going to hand over our personal belongings, our personal assets, to some stranger. Personal experience, knowledge, the trust that a business gives to others, ends up being essential.

Although nowadays social media plays a very important role - the internet plays a fundamental role in publicising a business. But if we're talking about home furnishings and important private collections, I don't believe that people will reach us through social media alone - if anything, social media is a reminder that we exist.

I: [4.] From your perspective, do you think there is a connection and the transmission of knowledge between the art world and academic research, or universities?

FC: I think that, from our experience, Cabral Moncada Leilões is a little out of step with the rest of the [art] world (I'm not saying the auction market because there are good experiences with other auction houses that also have links to the academic world). But we have one of our managers who has been a professor at various universities for 30 years and has therefore done everything in his power to publicise this work.

On the other hand, in 2009 Cabral Moncada Leilões launched a project: its own publishing house dedicated to the publication of art books related to the art market and art in general, to promote our activity and the cultural component of our work. I can say that we believe that our auction catalogues are, in themselves, an art object and also a wealth of cultural information - they are things that are temporarily made available, that are in private hands and will pass through other private hands, and that end up being materialised in these catalogues. Our website, our catalogues are in themselves a form of cultural publication, at least we understand it that way.

I: And are there any other ways in which this link is made between universities in particular and, for example, Cabral Moncada here?

FC: Yes, we have partnerships with various universities where we promote curricular internships at various levels of higher academic training, bachelor's, master's and doctoral degrees, and we are always willing to collaborate in all academic work and we do so with great

interest and enthusiasm because we think it's the best way to publicise not only our work, our practices, but also to make the academic world aware of what we offer in the commercial world.

For example, a professor was doing some work on antiques and one day I showed him a catalogue and he was surprised at the quality, the quantity of goods and the frequency with which we produce catalogues nowadays.

I: [5.] Do you have the same opinion about this link, when considering the rest of the art market, whether there is such a link between universities and the art market specifically?

FC: I think that, in general, there is an increasing effort to create greater interdisciplinarity between fields and that each institution is showing more interest in getting to know other realities. We see more and more museums interested in promoting contact with the commercial world.

For example, it used to be almost utopian for an antique dealer to hold an exhibition in a museum, but nowadays it's perfectly normal to have this connection.

I: [6.] How could this link between the art world and academia be strengthened and improved?

FC: When there is a debate about transversal realities, we all profit from it.

When the issue of exporting a Domingos de Sequeira was discussed, when it became a public debate, more people came into contact with this reality. Normally, the cultural world isn't in the news, or it's ancillary news, it's not at the forefront of the debate and, therefore, when this issue is brought to wider public opinion, we all gain from it. Maybe it brings more people to museums or art galleries or auction houses (although I feel that there are still a lot of people who think that auction houses are an exclusive place, that you can only enter with an invitation and that you can't enter freely... There's a certain fear of approaching this reality but when people realise that it's as freely accessible as any other commercial space, it demystifies it, puts an end to the elitism that exists a little in the art market, and democratises it).

I: [7.] What do you think are the main advantages and opportunities in establishing closer collaboration between the art world and universities?

FC: The biggest advantage is that, firstly, when we show a set of unknown, unpublished pieces to the market and to the academic world, to specialists, we're giving them access to something they didn't know about and, therefore, it becomes "public domain" and, on the other hand, the specialists, the academic world can help us frame these pieces within the artist's production

and help us identify them. When we publicise these works, in addition to promoting sales, if they are better identified, we are also allowing academics to find a research topic there.

There are some barriers to this collaboration, too, because institutionally some (public) museum directors can't give opinions that promote something from the private sector, in other words, they can't promote sales or be associated with business.

I: So, do you also believe that there is some kind of barrier specifically with universities and the art world, not just with the Auction House?

FC: I confess I don't know. I do know that I see more and more professors and higher education courses showing an interest in the art market, and the auction market in particular, and consulting us, asking us things, and that's a good thing.

I: From Cabral Moncada Leilões' point of view, there's no barrier to collaborating?

FC: No, not at all. We want everyone to come!

I: [8.] Taking into account the information you've been given about AIMAC, do you think that the participation of professionals from the art world in academic events like this would be beneficial?

FC: Absolutely, yes.

I: [9.] Finally, on a professional level, would you be interested in taking part in academic conferences on art and culture like AIMAC? What are the motivating and discouraging factors?

FC: I would be interested, not only in personal terms but also in terms of market knowledge: the knowledge accumulated by the players in the art market is so great that it's a shame it's wasted and when an auctioneer like Dr Miguel Cabral Moncada makes himself available to give lectures he is, in some way, sharing this knowledge that he has acquired throughout his professional life.

And I feel that antique dealers, for example, have a vast amount of accumulated knowledge, not only because they know the pieces, but also the owners, the authors, which is often lost when the shop closes or when they retire or die, in short, they don't leave written memories, they don't leave work done and so a lot is lost. There is often a certain prejudice against leaving written memories or work done on things because to talk about pieces is to talk about all the pieces and to talk about all the pieces is, in some way, to expose people who don't want to

expose themselves and therefore makes these market players shy away from writing and that's a shame because I think we have every interest in sharing this knowledge with everyone.

I forgot to mention one thing: to testify to our enthusiasm for promoting our activity culturally and not to make it seem like we're just looking for profit, that this is just a commercial activity, which it is, but the cultural component is so strong that we, as well as the publishing house, welcome trainees and we love welcoming trainees and people interested in this sector. We recently launched an Academy to study issues related to the art market, but above all the decorative arts, which is the Academia Cabral Moncada Leilões: basically, it's the best testimony we can give to our cultural vocation. We identified a gap in the market: there are many academic courses, many institutions that promote courses in which the "major arts" always end up being the dominant interest and the decorative arts only appear in the background. The academic curricula start by studying sculpture, painting... and they get into the decorative arts at a secondary stage that sometimes there isn't even time to deal with, so we're here to make room for these themes to appear more often. And we've been receiving lots of people, such as antique dealers, students, collectors, people who are retired and want to learn.

This is the best speech we can give about our entrepreneurship at this level of evolution and cultural activity, through the publishing house and through the academy. But, as I said, our website is enough to be one of the biggest, if not the biggest channel for publicising works of art in Portugal because, in fact, everything is there. We don't delete the old catalogues and it's free to access, you don't have to register or pay anything, you can access everything at anytime, anywhere in the world. I don't think this could be a better way of publicising our Portuguese heritage and art in Portugal.

Then, as auctioneers with a certain international profile, we publish our catalogues on online and international bidding and trading platforms, and we also make Portuguese culture and art reach the whole world. We often have academics asking us things because they've seen our catalogues abroad and that also helps foreign academics, yes, it helps in the transmission of knowledge.

Questions of clarification and their respective answers sent via email:

a. In question 4, you only mentioned the case of Cabral Moncada Leilões and the relationship they have with academic research/universities. What is your perception of the relationship between universities and the transmission of knowledge with the rest of the art market (other auction houses, galleries, art dealers, etc)? And what about the relationship and transmission

of knowledge between universities and the rest of the art world (museums, art foundations, institutions whose profit/financial part is not one of their main missions)?

FC: I feel that there is an attempt to bring universities closer to the art market, which can be seen in postgraduate and master's courses dedicated to the art market, as well as some research projects, but this link could be even closer since the art market in general, and the auction market in particular, is an inexhaustible source of unknown, unpublished works of art and objects that are easily accessible and “manageable”, waiting to be studied and appreciated.

b. In question 8, can you please justify why you think the participation of professionals from the art world and market in academic events like AIMAC would be advantageous?

FC: The art market bears witness to an extremely important socio-economic and cultural component for characterising the evolution of art and taste in a private context, which are inseparable from the exercise of history and art history.

c. In question 9, what are the factors in academic conferences, such as AIMAC, that discourage you from taking part?

FC: From the outset, I don't see anything that would discourage me from taking part in any academic conference, including AIMAC, quite the opposite: it's of personal interest to me and also something that is intensely promoted and supported by Cabral Moncada Leilões.

Anonymous Interview (BS):

I: [1.] I'd like you to introduce yourself: your name, age, the company you work for, your job title and functions, and your academic background.

BS: My name is [redacted], I'm 28 years old. I've been working at Galeria [redacted] for 3 years, I started as a gallery assistant, and now I'm more of a gallery manager, but I don't have any training in management, business, or anything like that. I did my degree in History at the Faculty of Social Sciences and Humanities at Universidade Nova. Then I did my Master's in Museology and Museography at the Faculty of Fine Arts here in Lisbon, where it was quite academic, still a bit old-fashioned, I'd say, as was essentially my university experience in Portugal, a little more contemporary, perhaps, at the FCSH, but at the Faculty of Fine Arts there was a master's degree in museums, with a more practical component, which was museography. I had some design classes and everything, but it was still very, very focused on history, legislation, bibliography, very 1950s, and 1960s, where contemporary Portuguese art ended with Almada Negreiros.

Okay, so it wasn't like that, in short, it wasn't a bad experience, but also in that master's programme the art gallery was seen as the "bogeyman", because many of my colleagues were already there in Fine Arts, they came from degrees in sculpture, painting, design, etc, and so they all had this idea that the gallery was going to 'eat them', or something like that.

I: So, you started working when you were still doing your master's degree?

BS: No, I did my master's dissertation on the exhibition of kinetic art, and I accompanied the setting up of an exhibition by an artist here in Portugal. After that exhibition, when I was still waiting to defend my dissertation, he invited me to work with him as an assistant, and I worked with him for a year and a half, more or less, and in the summer of 2021, I started working at the gallery.

I: [2.] In your professional experience, how important is networking within the art world?

BS: I don't want to be too exaggerated, but I don't know if the art world and the art market would survive without networking - it's the basis of what we do, essentially because if there's no networking, if you don't talk to someone, if you don't know people, you don't have artists to work with and you don't have people to show your artists' work to. And this goes for collectors, which is the most obvious client you associate with an art gallery, but also for museum curators, for other galleries, because disseminating the work of the artists we represent is our job, whether it's through exhibitions, taking part in fairs, assisting in the production of

artists' work for exhibitions in institutions, museums, foundations, etc. So, without networking, our work doesn't exist. We can't do our work.

I: [3.] What means or practices of networking do you consider most relevant and effective within the context of the art world? Can you share some examples?

BS: Nothing beats word of mouth. Exactly, because you send an email, it goes to spam, you make a post on a social network, the algorithm hides it, you make a phone call, then the person receives another phone call, in short, there are a thousand and one things that happen and it's a world full of information. Word of mouth is always the most important thing and, in fact, within it, establishing conversations and getting people to visit the space itself.

I: [4.] From your perspective, do you think there is a link and the transmission of knowledge between the art world and academic research/universities? If so, in what ways does this link manifest itself?

BS: Yes and no. As I said, my experience of the Faculty of Fine Arts is quite old-fashioned. For example, from time to time we visited museums or artists' studios as part of our master's programme, but not once did we visit a gallery. The gallery is taboo in that master's programme.

But, for example, from the master's you're doing at ISCTE, we receive a lot of spontaneous applications from people who come from that master's and are more informed, with a different background, perhaps not so focused on art.

I think there is a bridge [between the art world and market and universities], but it's still a very fragile one. I think we need to find new ways for galleries, museums and auction houses to collaborate with universities so that there is a more practical idea of what is actually done in a gallery, museum, or auction house.

I studied museology, I didn't work in a museum per se, I worked setting up an exhibition in a museum and that experience was nothing like what I had learnt in theory about working in a museum. And over the years that I've been here at the gallery and that we've been helping with artists' productions for museums, you can see how each institution works, from a different perspective, but everything I learnt, I might not have learnt, because it would have been the same.

There's a disconnect and I think there needs to be a structural change in order to contemporise university teaching.

I: [5.] Do you have the same opinion about this connection when considering only the art market?

BS: No, I would say that the art market alone is even further away.

It's much more common for a person to go out and visit a museum at the weekend than to visit a gallery... And this isn't specific to the academic world, it's people's mentality in general. I remember when I first came to work in the gallery and many of my family and friends were shocked, because the gallery is seen as a bogeyman. Because there's still a view that art, in order to be appreciated, can't be commercialised and that 'good' art and art that's 'worth buying' are the masters who are in museums, which is a very limiting view.

It would be good to start with universities to break down these barriers and limitations.

I: Demystifying the art market a bit too, right?

BS: Yes, demystifying is really the right word because a lot of people think that the art market is just bananas taped to the wall, ATMs that show your bank account and tell you if you can buy art, and parties, and actually the art market, at least my work, is 80% office work.

I: [6.] How could this link between the art world and academia be strengthened or improved?

BS: I think establishing partnerships is such a protocol thing, but why not invite curators, invite gallery owners? Portugal is still a very limited network, so everyone knows each other, we're a 'small neighbourhood', and if everyone knows each other why isn't there this effort?

Even study visits, even more so because here in Lisbon, for example, the galleries are all in centres, in Estrela, Marvila, Beato...

I: I saw a project a while ago which was a tour of the galleries in the Estrela area...

BS: Yes, it was a pre-defined route, it wasn't compulsory to do the whole thing, and each gallery then had an event taking place. It was called the 'Passeio da Estrela', which is the old name for the Jardim da Estrela. It was a great success, all the galleries were very happy with the project, it should be repeated, hopefully soon.

And I saw that recently the galleries in the Marvila area also held a very similar event, and it's good that they're on alternate days, so you can visit everything. Sharing these kinds of events with universities would also be a good strategy.

I: [7.] What do you think are the main advantages and opportunities in establishing closer collaboration between the art world and academia? Are there any barriers to this collaboration?

BS: I think the best opportunity is the openings, which all these institutions (apart from the auction houses, which have a ‘different regime’) publicise. We send out newsletters, we publish on social media, we also publicise in that Contemporânea app that they launched recently, the Contemporary Art Guide. We have our publicity channels here and the people who follow us, whom we also invite, visit us at the openings. It’s a great time for networking, we take advantage of it not only for the gallery, but also for our artists, we invite a select number of people who we also want the artist to meet in order to create new connections and perhaps look for new opportunities.

The university audience is, generally, within a certain age group that is connected, isn’t it? Instagram, Facebook, TikTok, Twitter, it’s really a question of researching what’s on, what’s happening and also having the willpower and initiative to visit and find out more.

Sometimes I don’t know if there’s a lack of initiative on the part of universities, teachers and tutors.

I: So do you think there’s less initiative on the part of the professors than, for example, on your side?

BS: On our side - it’s also an interesting way of thinking about it - how can we connect more with universities... By networking and getting in touch with professors, because we don’t publish physical material for the exhibition, well, we have a room sheet for the exhibition here in the gallery, we don’t make postcards or flyers or anything that we distribute to universities. I don’t know how dated this type of communication is either.

We often receive requests for internships, most of which are for Erasmus internships, not so many curricular internships, and we’re very open and available to receive students, we’re not a very big team, but we always learn something from the interns, it’s not just them who come here to do what there is to do, the work there is to do, they always have a different background, there are proposals, there are ideas, there are things that we would probably never think of doing, but for them, there’s something natural.

And also for an art gallery, which is our case, it’s so outward-looking and survives a lot on the brand and the image it conveys, that if we always have the same image, always the same identity, it’s good on the one hand to be consistent, but it’s not like being old-fashioned and stuck in time, is it? We’re a young gallery, which has made a name for itself, but which represents younger artists and we’re always getting new artists to work with us on the programme. We’re always trying to evolve, and we evolve with the input of those who work with us and those who collaborate with us.

I: [8.] Bearing in mind the information I've given you about AIMAC, do you think that the participation of professionals from the art world in academic events like this would be advantageous?

BS: Super advantageous! I was taking notes because it seems quite interesting because the academic world is always a bit more theoretical and you can learn a lot through theory, but nothing beats practice, right? And having professionals from the field, the art market, and the art world, having that opportunity to network and learn from people who have actually done things is quite different from reading about them in a book or learning in a class.

And also, as you were saying, doing workshops is, for me, much more interesting than just doing a course on the subject. I'll be honest, I liked it a lot when I had the lectures at university, more than the classes.

I: [9.] Finally, on a professional level, would you be interested in taking part in academic conferences on art and culture like AIMAC? What factors motivate or demotivate you?

BS: What turns me off? Nothing turns me off, I don't think.

What motivates me? I have the experience of working in this gallery, I want to know what other people's experience is too. I think that's really important so that you don't keep your eyes closed so that you can broaden your horizons and also understand the other person's experience, which is always very important.

And this from a conference-goer's perspective - if there was also the opportunity to take part in a workshop or participate on the other side of the conference, on the more active side, I think it would be quite interesting.

Anonymous interview (HJ):

I: [1.] Could you introduce yourself, please, and say your name, age, the company you work for, what your duties and position are, and your academic background?

HJ: My name is [redacted], I'm 26 years old, I work at Gallery [redacted] and my job title is gallery assistant. My job involves contacting clients, selling works of art, organising the collection and holdings, communicating, such as welcoming clients, and informing them about the focus of this gallery. It's also about work, keeping an eye on the auction houses and understanding the values of things, what interests us in terms of the gallery that's going to come up for auction. Plus, assembly, and disassembly, but essentially the sale of works in the collection or on consignment.

I took a degree in [redacted] at the Faculty of Fine Arts in Porto, and I'm currently studying for a master's degree in [redacted] at the Faculty of Fine Arts in Lisbon.

I: [2.] In your professional experience, how important is networking within the art world?

HJ: I think it's very important because, unfortunately, in Portugal the art world is circumscribed, and the art market is even more so. Therefore, for a person, from my experience, studying at the two Fine Arts Colleges, in Porto and Lisbon, it's very difficult to get a job in the field, very difficult indeed. And I think it's extremely important for a person to get involved in the art world, to meet people who can help you get involved in certain environments or find out about job offers, and here in Lisbon you can see that a lot - going to openings, being in galleries, meeting artists is important!

I think networking is important, not just because of the opportunity to work, but also to get an idea of the market and what's in vogue at the moment.

I: And so, you would also say that it's important in some way to do business within the art market, for example, to have this networking?

HJ: Yes, I think that in order to get to the point of doing business, it's important to have networking behind you.

Yes, I think it's important because of what I said, but also because as a gallery assistant, I also work with sales, I'm on the front line of contact with the client, or possible collector or buyer. It's also important for me, as a gallery assistant, who also works in sales and is on the front line of contact with the client, or possible collector or buyer, to know what I'm talking about and to be able to relate the things I'm showing to what's out there as well.

I also think it's very important, not only for those who are selling, but also for those who are buying. There are some people who come in and fall in love with an artwork and don't think much about it, but most of the people who come here, whether they're collectors or art lovers who buy things from time to time, like to be informed and like to ask questions and find out what the works are worth. That's why, on the other hand, I also think it's important for the buyer to have a network of specialists in the area they're interested in, who advise whether or not to buy.

I: [3.] What networking methods or practices do you consider to be the most relevant and effective within the context of the art world?

HJ: Well, this question is a bit of a challenge because I've never really thought objectively about networking practices.

I think it's important to mention that there are certainly people who are born with a certain level of privilege that automatically inserts them into the art world and into a web of networking.

But for people who are starting from scratch and want to insert themselves, I think the most important thing is to go to places, see art, go to museums, galleries, not only to gain some knowledge of the issue, but then in these environments' things end up happening and people generally end up chatting and starting to recognise each other.

In other words, events, openings, things created by the art world that people can get into more easily. Events that are open, they're usually free, some work with invitations, but they're usually free and where we can easily communicate with peers.

I: [4.] From your perspective, do you think there is a link and the transmission of knowledge between the art world and academic research or universities?

HJ: I think this connection is inevitable because the art world is this active world of connections: it can be a connection in terms of exchanging ideas, in terms of information from the museum to the public, for example, it can be a very varied communication, a communication that can have this instructional factor, or it can just be looking for a spectator, looking for a moment of leisure.

But I think it's very important because museums themselves, and increasingly galleries, aren't just a collection of works together that dialogue with each other in any way. More and more there is a curatorial idea, more and more there is work behind exhibitions, even in strictly

commercial galleries, there is more this idea of creating a narrative for the public and the viewer.

So, I think that academic work is inevitable, and I think that more and more galleries and museums are also using academic texts by different authors to contextualise certain works and certain curatorial thinking. That's why I feel that this connection is happening and is becoming progressively more relevant.

I: And do you think that this link could also go through the social aspect or simply the theoretical aspect?

HJ: I feel that there is also an increasing demand to include the social aspect in this connection. Although the art world is often an elitist world, I think that there is also an increasing attempt, especially on the part of museums as public organisations, to have this social perspective.

However, I think that this could be much stronger, and I think that maybe we're on the way to it, but there is still a certain elitism... Even in terms of academic work, I think that academic work is essential for the proper functioning of museums and galleries, even if it's just for a text on a class sheet, but I think that there could be more value placed on academic work in the context of the art world.

From my perspective in the gallery and because we work not only with contemporary art, but also with non-contemporary artists, academic study and different types of thinking and study are very important in order, for example, to acquire a certificate of authenticity. We always have to liaise with academics and theoreticians.

I: [5.] I think you've already answered this question, but do you have the same opinion about this connection and transmission of knowledge when considering only the art market and universities?

HJ: Well, I feel that there is a focus on academic work, but I feel that it could be better. I don't think this connection on the part of the art market is very well defined. I think there are things that are more important to the art market at the moment than this academic connection and I feel that there is more and more attention to academic work because it ends up being a necessity, but there could be a more direct connection."

I: So, do you think that in the rest of the art world, compared to the art market, this link is stronger with academia and universities?

HJ: Yes. If we talk about museums, yes. Not least because in museums, or foundations, there are already many internship programmes linking university students to their institution and, I could be wrong, but I'm not aware of any programme linking art galleries or the possibility of accessible internships in art galleries. I'm not aware of that; I don't think the art market part really has such a strong connection with the academic world.

I: [6.] And how do you think this link, in this case, between the art market and academia could be strengthened or improved?

HJ: I feel that the art market in Portugal... it's not that it's stagnating, but I feel that it has a lot to gain from new ideas and new people in contact with more experienced people who have been in the market for longer.

And I think this relationship could be strengthened, but I also think there's a bit of fear. I feel that as the art market deals with values and money, it's also important that it's not so expansive, that it's more restricted. That's why I understand that there are also many reasons why there are no internship programmes in commercial galleries.

I also think that auction houses and commercial galleries in general could better distribute the duties of a gallery assistant, for example. I speak for myself, and I feel that a gallery assistant, in my experience, ends up doing too many jobs.

And I understand that the sales and money side shouldn't be totally accessible, but there are other types of duties that I fulfil that could be more accessible to a trainee, for example. This could be a way of improving communication.

I: [7.] What do you think are the main advantages and opportunities in establishing this closer collaboration between the art market and academia? Do you think there are also barriers to this connection, along with the ones you mentioned in your previous answer?

HJ: On the one hand, from my perspective as a student, I don't feel that university gives us the foundations to enter the world of work. We don't learn any kind of financial literacy.

We're not prepared to work. I've never felt any kind of encouragement to realise a vocation, a job I'd like to do. There isn't even any information about what jobs there are in the areas. I feel that in order to improve this connection and strengthen it, it would be essential for colleges to also do this work and better connect students with the world of work and the art market, in this case.

Because, for example, speaking for myself again, I left a degree programme without the slightest knowledge of how the art market worked or how a gallery or transaction worked. Of course, you have an idea, but you don't know how to go about it.

From this point of view, I think it's essential that colleges adapt to this too. We're not trained to work in colleges. And that's a negative point that keeps us away from work.

Also, the fact that the colleges don't have a direct link. At least in my experience at the two Fine Arts colleges, there was never a proposal for an internship or for a separate course, there were very few conversations and presentations.

And I think that when the environment is so circumscribed, where there isn't much information from outside or inside, it's difficult to establish a connection.

I: So, this connection that you also want to be made from the universities to the rest of the art market, do you think it could be made through what you've already mentioned? So, internships? What else?

HJ: Talks, workshops, gallery visits. I never had a visit to a gallery during my bachelor's and master's degrees. I did visit a museum during my degree, it was the Calouste Gulbenkian Foundation in Lisbon, but it was an initiative on the part of the professor in question, because the faculties themselves don't establish these links with the outside world.

Everything I learnt to do the job I do now, I learnt from work experience in different areas and from what I was taught directly on the job. It wasn't a given at university and I think it was very important to strengthen this link, not just in Portugal, but also abroad. There are already Erasmus programmes, Erasmus+, which is great, but there are study visits, field studies with students as much as possible, even if it's, for example, a Zoom, an online class with a foreign faculty, this kind of connection is very important to open up the field of exploration.

I: So, what are the advantages and opportunities of establishing this collaboration?

HJ: On a student level, I think it would be extremely relevant, because especially in this area, I understand the struggle of coming out of a degree and not realising how to fit into society.

I think it would be very important to stimulate student learning and to encourage activity and proactivity and, even more so in the times we live in, it's very important to exchange information, exchange ideas and this dialogue is also something that is already being talked about in faculties, in courses on criticism or contemporary art theory, art itself already instils in us this exchange of ideas. And I think that both sides can only gain from this, because there

is a mass of young people in colleges who have the youth with them, don't they? New ideas, new perspectives. Energy, proactivity and I think it would be extremely relevant.

I feel that museums or galleries as employers would have a lot to gain not only from new ideas and new energy, proactivity, because these places end up keeping the same people for a long time, which is good because there is consistency and it gives the people they employ a job for life, but then it doesn't allow new people to come in and have job opportunities. And I feel that this renewal is also good for these organisations, and I think that the humanitarian issue too, that there are internships, which is something relevant for students, also benefits the employer, that internships are shared and are... I think that the functions in these jobs end up being more spread out, whereas in my experience, the functions end up being a bit dispersed and there's no tapering off individual tasks. So that would also be an advantage, because in large institutions it's important to have this aggregation of people in certain areas.

I: And what are the barriers to not having this closer connection? Talking about what you've already mentioned, so elitism, keeping the same people in office... Do you think there are any other barriers?

HJ: Yes, I think one of the issues is also perhaps the public itself, because the art market and the art world end up acting out of necessity, and not only the question of elitism and being limited to a certain number of people, but also this question of elitism often ends up alienating spectators or people who are interested in seeing museums and commercial galleries. And the positions that exist end up being adapted to the need and when there aren't many... there aren't many visits from a spectator, a buyer, whatever, I think that the positions are also reduced, because the market, or the various markets in Portugal, in my opinion, work, but not with... On the one hand, I think there is a connection with foreign countries, but it could be better worked on, and on the other, I feel that the market in Portugal doesn't move quickly, so it doesn't need to involve many people, and it ends up being a bit circular at times, because a person who buys a work today can return to the gallery in 10 years' time. I think the market is a bit circular, isn't it? There are people who buy, but there aren't that many people with the power to buy, and there are sales, but they end up being very select.

I: [8.] Bearing in mind the information that was passed on about AIMAC, do you think that the participation of professionals from the art world, and therefore also including the art market, in academic events like this would be advantageous?

HJ: Yes, definitely. I forgot to mention it, but I think conferences are also very important for this connection. I think it's a fundamental stage for this exchange, not least because the speakers at conferences are often not only academics, but also people with positions in large institutions, or freelancers in certain areas, and they also have this academic aspect around a certain issue in the art world.

One step towards making the art market more expansive is for it to be more open to the exchange of knowledge with the outside world and for the integral parts of the art market to be more than just buyer and seller. There should also be a willingness to look for other kinds of things and exchange information, which I feel is happening more and more but could still be more developed.

This demand for talks and information already exists at art fairs, often in commercial galleries too. The exhibitions we organise often have academic work behind them. As someone who studies but also works, I end up being an asset in my workplace, myself and other colleagues, because we manage to develop pseudo-academic work that is also used in our exhibitions, because the exhibitions are not strictly commercial. We create connections, we work with different artists, and we create a curatorial-narrative line that isn't as strong as an exhibition by a large institution or an art gallery, but there is already this work, there is already this connection and this search to theorise what we are doing here. The commercial galleries themselves are already looking for this theorisation, because it's a way of keeping up with the times, it's a way for a commercial gallery not to be just one.

But from the student's perspective, conferences are extremely important, for example, I was part of a conference in Madrid, at the Prado Museum, in 2021, I went to the conference and it was a moment when I realised a lot, that even though I had already been an intern at the Museum [withdrawn], and had done some green-card jobs in the area, for example, at that conference, I was able to see people from cultural producers, to curators, to university professors, artists too, scholars who were studying a particular artist or a particular time in history, and this is an extremely relevant and beneficial exchange and it was one of the best experiences I've had, which came from me, it wasn't suggested by the faculty, it was me who tried to go, but it helped me on an academic and professional level.

I: [9.] Finally, on a professional level and also, since you've given your perspective as a student, would you be interested in taking part in academic conferences on art and culture like AIMAC, and what are the factors that discourage you and motivate you to go?

HJ: I'm interested in taking part in conferences like AIMAC. At AIMAC, in particular, I'm put off by the amount you have to pay to be part of the conference, which I understand is totally justified for what the conference offers, but for me, as someone who has only recently entered the market and who is still a student, it's a very high price. That discourages me.

It certainly motivates me to get to know different environments, and different perspectives, to acquire more knowledge, because these are things that also enrich me in my day-to-day life and also in my own academic pursuit.

Carolina Serranito's Interview:

I: [1.] Could you give me a brief introduction to yourself? Your name, age, the company you work for, the position you hold and your academic background.

CS: My name is Carolina Serranito, I'm 27 years old. I studied painting in Lisbon and did an exchange semester in Porto. I finished my degree in 2019 and then in 2022 I started a postgraduate course in Art Market and Collecionism at Universidade Nova.

Through that postgraduate course, I found this job, which is at Galeria São Mamede, and in the meantime I've already done a year here, always full-time.

The rest of the experience I have is more as an artist and as a person who was trying to survive in art. But I'd say this is my most serious, most stable experience, which I prefer to use as a reference.

I: And what are your current roles and functions?

CS: So, here at the gallery everyone does a bit of everything. I'd say my jobs are managing and communicating with clients, monitoring sales, monitoring exhibitions, setting up, dismantling, photographing exhibitions, publicising, and also, from time to time, curating in the sense of selecting exhibitions, applications, but I'd say it's essentially sales.

I: [2.] In your professional experience, how important is networking within the art world?

CS: It has the utmost importance.

I even think that you can have three degrees, but if you don't expose yourself, if you don't put yourself out there, there's no point, because no one is going to look at how many lines you have on your CV, as much as they're going to look at you, your way of speaking, your courage to expose yourself and get in front of people.

I: You're talking a bit from the point of view of those who are trying to work in the area, but in relation to the area itself, for example with clients, would you also say that it's important?

CS: Yes, absolutely, because clients want to be pleased, just like anyone else.

In the gallery world, you're selling art just as much as you would be selling anything else. It has its own characteristics, but there are many occasions when you're selling a product that happens to be a painting.

And the customer always likes to be pleased. Certain clients have a taste [for a certain type of art] and they also like to know that they're remembered for their taste, and that if there's something new, that you've remembered them. So this world works a lot on good relationships.

I: Would you also consider the same about maintaining relationships with other galleries or other institutions in general in the art world?

CS: I think that galleries unite for each other's benefit. One gallery isn't as far ahead as it could be if it were alone. That's essentially why fairs exist. The fairs serve to level out the various galleries, to bring them closer together, to elevate them. And I think that yes, I think it's essential for there to be a good relationship between galleries and for there to be a partnership, a positive collaboration.

For example, we're not a gallery that specialises in photography. However, we have a good relationship with galleries that do, and we often recommend clients to go there.

I: [3.] What networking methods or practices do you consider to be the most relevant or effective within the context of the art world?

CS: Most effective in what sense?

I: In other words, what do you think keeps these networking relationships active or allows for more networking?

CS: I think fairs are a great event.

I think art fairs are an event that works beautifully for networking. It works perfectly for each gallery worker to know who their peers are. For the galleries to know who their peers are.

And even for clients to have a more expanded offer. I never tire of saying this: clients, especially collectors, if they receive the invitation, they are more satisfied, and if they receive the invitation to the cocktail party, they are even more satisfied. And there is a certain specific gesture of favour that always has a positive return. I would say that art fairs, in a general sense, are the best events.

I: [4.] From your perspective, do you think there is a connection and a transmission of knowledge between the art world and academic research or universities? And how does this manifest itself?

CS: Yes, there is. Yes, there is.

And it benefits everyone. For galleries, it benefits us to have research and developed knowledge about artists and works. The more you know about a work, the more (financial) value it has. The more you know about an artist, too... the more attributes and importance you can give it,

the better you can justify selling it. And you can also make a deeper connection between what you're selling and the client.

I: [5.] I asked you in general about the art world and you spoke mainly about the art market. Do you also think that happens with the rest of the art world and universities?

CS: I think so. I think there can be some conflicts with the art world, the academic world and then the more economic, more commercial part of it.

Because, from my academic experience too, in academia there is a certain tendency to make works public, to have things that are publicly accessible. And at the same time, and on the other side of the spectrum, galleries are more interested in selling and I think this is where disagreements start to arise.

But in any case, the academy contributes to all sides. It enriches one side, it enriches the other, it makes an artist's work more appealing, the more study you have. Then there are discussions that are always very interesting, whether the work should be considered heritage, whether it should be considered heritage, whether it makes sense for it to be in the person's home, and if it is in the person's home, shouldn't it go to a museum from time to time, can we mess with someone's collection... And this discussion is always super interesting. And I think there's a positive contribution to be made on both sides, even though they have conflicts between them.

I: [6.] How do you think this link between the art world in general and the academic world could be improved or strengthened?

CS: I think the question of internships makes perfect sense. Although it already happens, I don't know if it's something to do with the country we're in, but you see unpaid internships available to you, for me it's a problem rather than a solution. I've never done internships in my life because, when I set my goals, I decided that I'd rather have financial stability than other things.

And I think there's a need for people to have more contact during university. I studied painting and there were fewer classes at Culturgeste, for example. I remember having at least two classes where I went there, but in four years of my degree that's nothing.

Well, study visits, I think it's important to have seminars at the university, but compulsory things... Although you can't really force adults to do certain things, but I think we should make contact between the gallery and the university more dynamic.

For example, the gallery going to the university or the university going to the gallery, making an inventory or studying a gallery's collection, doing more incisive work than talking about an entire historical period. I think that could be interesting, yes.

I: [7.] What are the main advantages and opportunities in establishing this closer collaboration between the art world and academia? And what are the barriers?

CS: Probably the lack of preparation, especially for artists.

I think academia focuses on things that are very interesting, but which end up failing artists a lot. And the artist is always a bit... dependent on the validation of all the other elements.

I feel this way. But what would universities do? I don't know...

I: [8.] Bearing in mind the information I've given you about AIMAC, do you think that the participation of professionals from the art world in academic events like this would be advantageous?

CS: I think so. In fact, I read the invitation for this interview that you sent to the gallery, and I thought it would be very interesting if I had the funding for it. As a worker, I wouldn't give 500 euros to do this if it wasn't to apply to the gallery.

I think there was every point.

I: And do you think that's lacking in the art world, or not? Do you think that, in general, this transmission of knowledge already happens organically?

CS: I think it happens. I think the problem is that we talk about galleries as if they were depersonalised institutions, but they're not.

The truth is that they are institutions, yes, but at the heart of it is a person's decision, a person's ego, what they decide to do to represent themselves. And, for example, a museum is different from a gallery. A gallery is usually a private thing, so the choices a director makes immediately represent that person.

And maybe that involvement can seem... Inexperienced: what am I going to learn about something I've been doing for so long? I don't know, I'd say that these people might be more interested in coming as guests to talk about their experience than to learn or exchange knowledge. And so, in general, this world is a bit of a conflict.

I: [9.] I think you've already answered this, but lastly, on a professional level, would you be interested in taking part in academic conferences on art and culture, such as AIMAC, and what factors motivate or demotivate you?

CS: In this case, the demotivating factor is the money involved, isn't it? Because it's quite expensive.

And motivating? I think it would be very interesting, especially as it's an international conference. My experience ends up being very focused here on the national market and the Lisbon market. And even more so in the specific market of this gallery, which is the market for an older audience. So, it would be good to learn from other institutions, other audiences, other centres, other types of curatorship, other types of intention, galleries that work on a much larger scale, galleries that work on a much smaller scale. To have a perspective on the kind of offer there is, the kind of things I'm not seeing that exist. And I think I'd be very interested in that, because there are certainly galleries that have a slightly more historical intention, a slightly more contemporary intention, etc.

I'd be very interested in that, in moving away from the vision I'm currently having, to complement it.

Anonymous Interview (AN):

I: [1.] Could you please introduce yourself by saying your name, age, the company you work for, your job title and functions, and your academic background.

AN: My name is [redacted], I'm 25 years old and I'm currently working at an art and antiques auction house which is [redacted]. I carry out administrative and customer service duties, in other words, all the work of attracting sellers and buyers is concentrated in the administrative department. I also take care of the compulsory certification that must accompany the pieces before they can be sold.

In terms of my academic career, I did a degree in Art History at the Faculty of Arts and Humanities and I've always had an interest in museology, so much so that after doing my degree, I decided to take a Master's in Museology and Museography, but then I realised that the museum world ends up being very limited, and everything that happens in galleries and contemporary art, which we don't talk about as much at university, is very important for understanding the artistic context in Portugal.

I also did a bit of networking during university and created contacts, either through friends or even through voluntary work I did for teachers.

At the moment, I've decided to put my master's degree on hold and I'm just going to do my postgraduate studies, because the workload is too much, and I was already feeling overwhelmed.

I: [2.] In your professional experience, how important is networking within the art world?

AN: It's extremely important. As I said at the beginning about my position at the auction house, the only way we can do business is by attracting clients.

And for this you need to have a vast network, because we need to know who is selling the pieces we want and who is interested in buying the pieces we are going to sell. And here you end up getting to know the collectors and knowing where they gather, where they socialise, where they buy, their points of interest.

And it's very much by: "my friend is interested in Chinese porcelain" and "that's great, I know someone who only sells Chinese porcelain". And that's where we create business.

Or through partnerships with galleries or museums, because galleries and museums are also our buyers and sellers. Why sellers? Because they end up finding a way to sell products they can't sell.

Being at auction, we reach a much wider audience, both nationally and internationally. And a gallery that has its headquarters in Chiado, for example, probably only reaches a very specific audience. If it sells at auction with us, it reaches a much wider audience.

Why museums? Because we know the collectors and we know and recognise pieces of great value and we tell them that a certain piece is worth selling and will be able to stand out, because we know of a museum that only buys paintings by this artist and we're sure that this museum will buy it. So, we'll contact the museum and see if they're interested.

And from there we already have a network of contacts that allow us to close a cycle, which is buying and selling.

In terms of museums and networking in the academic world, I think it's extremely important, because researchers are always full of work, they always have lots of things they'd like to look into, but they don't have time. So, students or volunteers end up providing this support and also gaining know-how in research methods or even, for example, inventory techniques, which is what I did. Or even public-facing skills, because a lot of it is working at conferences, which is also what I did.

And it's extremely important. Then I could also be researching a specific topic. If I know someone within the museum who has already worked on this topic, that person will be a great help to my research.

And maybe it will open doors to new themes that I didn't even realise were important to me.

I: [3.] What networking means or practices do you consider to be the most relevant and effective within the context of the art world?

AN: Events are extremely important because, again, we're talking about fundraising. There are people who are interested in buying a very specific type of piece and then there are people who sell very specific types of pieces.

And we, as the intermediaries, need to create this link between these two points that are central to our business.

Another thing that I found extremely important was conferences, especially between researchers, because conferences have various topics, various speakers who are experts in that topic and who end up giving us insights and information that are different from what we were looking for or were able to gather. What I saw most was that after a conference, in the questions section, the audience itself would sometimes end up discussing with each other and sharing resources or information with each other. And here we already have a sharing of knowledge and progress in research that didn't exist before, before that conference.

One of the most important networks for me, which I've already mentioned, was between student and teacher because that's how I started to develop my CV. It was volunteering at conferences. And there you have it, for those who like to work, for example, in cultural production or event production, or an area like that, which is also part of cultural management, it's also important, because you deal first-hand with the adversities of an event and what it's like to deal with a varied audience, isn't it? And perhaps an intellectual audience, which is different from the more secular audience, so to speak, that we're used to.

Another networking point that I've found extremely important is within the students themselves, in the faculty itself. For example, one of my first jobs in curating was through a friend's sister, because she had recently graduated and was doing a lot of exhibitions. And I turned to my friend and asked her if her sister needed help setting up the exhibitions or someone to write the texts for her, and she got me talking to her sister.

This whole exchange of ideas and suggestions immediately opened me up to meeting other people. From her, I met a photographer who also did photography exhibitions, who also needed help with curating. I met lots of people from the Town Hall, because she used to organise exhibitions for the Setúbal Town Hall, and I also ended up making contacts within the Fundação da Juventude.

So, I think that word of mouth is one of the most important things in the arts world, apart from conferences and other events. Exhibitions too, because you meet other curators, people who are also interested in that exhibition for other purposes.

And then, what also happens here in terms of networking, at least within the auction house, is that we create long-standing partnerships. Commercial partnerships, in the sense that, from now on, whenever you have this, you contact us... "look, we're going to hold an exhibition here about Armanda Passos. Come along and talk a bit about Armanda Passos" or "we're looking for pieces by this artist, do you know any other collectors who could sell?". And there are both these commercial connections, others for research purposes, and more for the purpose of advancing the CV.

Or, for example, speaking of events, what we do most are charity events, where we contact big companies, big company CEOs, big managers or gallery directors, and we do charity events, because that's where the greatest economic power lies.

And those are the private collectors. So, we contact, for example, the director of Galp, the director of Renova, the director of a gallery, and they end up being our buyers at the charity events. And so, within the private dynamic, it ends up being more about the relationships we maintain. And also, in sharing clients.

I: [4.] From your perspective, do you think there is any connection and transmission of knowledge between the art world and academic research?

AN: There is, but it could be better.

I: Can you give me some examples?

AN: Museums, galleries and auction houses have access to material culture and, at least in my experience, which is in art history, it's extremely important for us to have access to the pieces. So, to be able to recognise techniques and materials with the naked eye, in terms of conservation and restoration, to see how materials age, how materials react in the air, underwater... whatever it is, I felt that this was a very big gap in my course. What we saw were PowerPoints, in which the images were often of poor quality, didn't offer a full view of the pieces we needed to see, or we didn't have access to data that was important for our research, but that the museums had. Nor was there much willingness or openness to give us access to the pieces.

It took a lot of protocol to even get an interview with someone from the museum. And I think there really is a huge gap there. For example, if we look at the case of Cabral Moncada, that they combine both the activity of the auction house and training, in other words, the knowledge they acquire within the auction house and, through their experience, within the art market, they then pass on through courses, right?

I think that's extremely important. They even invite researchers and academic professors to teach these courses. And then we can see the direct link between academia and the art world. Even with galleries. When galleries organise conferences with the aim of promoting the artist in question. Firstly, it arouses interest in the piece and then it draws people to it and encourages it, doesn't it? Constant discussion about the piece, an exchange of ideas.

What I see most now is that we have access to such good pieces. For example, the other day I had a vase from the Ming Dynasty in my hands. And I just think that during my degree, if I had the opportunity to study this vase in the same way that I can now, I would become a much more competent professional or researcher.

And I think that if a partnership were created at the level of... Imagine an open day, you know? An open day for galleries, an open day for auction houses, an open day for researchers, for museums. I think it would be extremely important for the progress of knowledge in the art world, 100 per cent.

I think there is a need, there is a connection, and there is a need for an even stronger connection. And it can materialise in other ways.

I: [5.] Do you have the same opinion about this link when considering only the art market, in other words, compared to the rest of the art world, whether there is more of a link between universities and the art market, or between, in this case, universities and museums?

AN: Within the art market, as we said at the beginning, the aim is to make a profit, isn't it? It's not so much about reaching conclusions. We never want to come to a concrete conclusion, because what happens is that if we say something that later turns out to be false, we're in bad shape.

So, there's not really a need to get to the heart of the matter, so to speak, to have answers through research, but we often contact museums and even, for example, the Institute of Art History and even trainees, because we need help in attributing pieces, you know? And there you have it; we need an expert on that artist to help us determine at least the period in which the painting was made.

When it comes to passing on knowledge, we always go to public institutions, because they're the ones that are mainly focused on the state of the art, and not exactly on profiting from art.

I: [6.] And how could this link between the art world and academia be strengthened or improved?

AN: Okay, we've already talked about it a bit, what I said most was the open days.

And then, one thing that I think already happens, and very well, are the study visits. We have a lot of clients, both buyers and sellers, and we can contact them to say that we have students who are working on paintings and if we can take them to their gallery and they can talk a bit about what it's like to exhibit paintings, or to conserve paintings. Or we give them access to pieces that we wouldn't normally have access to.

Because since we deal with people with a lot of money, they can buy very good pieces, something that probably doesn't happen in museums, museums don't have the same purchasing power as many private investors. So, we have very good pieces that are probably unique in the world, which should be publicised, or which could contribute a lot to someone's research work. Another example: we also have many collectors who have no idea what they have at home. And since we have a very large workload, we can't provide a cataloguing and inventory service, so we could use a master's student who wants to do a thesis on that person's collection. And they would provide the service to the person and then tell us about their finds for a potential

fundraiser. And we created three points here, which were us, the seller and the researcher, which could probably give us a lot more fruit in the future.

And we're also contributing to the state of the art of that artist because we're discovering pieces that weren't discovered before.

And even for museums, imagine that we discover a collection, for example, of 30 pieces by Carlos Augusto Ramos and the Lousã Museum can now open a temporary exhibition on this artist. Because we've catalogued everything and discovered everything.

And let's imagine that he also painted horses, for example, and someone is looking at the representation of horses in Portuguese art, it's more information that we're making available to other researchers and other people who want to tackle the themes that we've just seen. I think it could be improved through partnerships and regular contact.

I: [7.] Somewhat related to what we were talking about just now, what are the main advantages of the opportunity to establish this closer collaboration between the art world and academia? And are there really any barriers to this partnership?

AN: Obviously there are many advantages, especially for young researchers or young professionals. So, setting up a volunteer programme between universities and galleries or auction houses is fantastic, because we have skilled labour, which we don't always have the ability to fund, and they have a not too demanding work experience in a renowned institution. Then, also through conferences: to show the knowledge we've acquired, and which is important in an auction house, and then also, perhaps, to attract people who want to work with us or even publicise the auction house's activities, whether this is for galleries, museums or institutes.

And now, the barriers - I'm going to talk about the auction house, and these are the problems I deal with the most - is the confidentiality of the information we deal with. In other words, I had initially talked about bringing in students so that they could analyse the pieces and work directly with them but imagine that the seller doesn't want anyone to know that the piece is in our possession, or he doesn't like the fact that it's been on display or on parade when it should be kept in a dark place. As soon as we're not talking about pieces that are our property, you're asking a lot of questions.

And then, insurance, right? If we're going to have something that's "open" to the public or that's going to be handled by people outside the auction house, we have to have insurance that protects these things. This also includes money, bureaucracy, authorisations from sellers, etc.

And then there are the sensitivities... How am I going to talk to a wealthy private investor here about helping university students or researchers...?

I: [8.] Taking into account the information that was being passed on about AIMAC, do you think that the participation of professionals from the art world in academic events like this would be advantageous?

AN: Yes, I think it's extremely important!

Firstly, in terms of networking, so that we can establish new partnerships, attract new buyers and sellers, and advance the training of our employees, because by taking part in these activities they're hearing different perspectives, different realities from those we're used to investigating...

I think it's always a good thing, especially in the art world, which is constantly changing and discovering new things, and it's important that there are always events that promote the exchange of knowledge and ideas within the art world.

I: [9.] On a professional level, would you be interested in taking part in academic conferences on art and culture, such as AIMAC, and what are the motivating or discouraging factors?

AN: I love self-education, because I consider myself a bit like a sponge that absorbs everything, so I want to see and take part in everything and then filter out what's important to me. I'm very hungry for knowledge and would always be interested in taking part in academic conferences, events, openings... whatever! I think you always come out richer than when you went in.

Now, factors that discourage me... at a large event, in this case an international one, if you don't go with defined objectives, in other words, what do I want to get out of it and what do I want to retain from it, you can get a bit overwhelmed by the movement, the noise, the topics being discussed, and you end up not choosing to see many things. At least that's how I felt at LAAF, I wanted to talk to the stands, I wanted to see what people were selling, what the trends were in the art market, and I ended up not seeing much because the social part became much more important than the professional side.

Perhaps it's not really a demotivation, it depends on the person. But the scale of certain events can be a little daunting for recent graduates or people who are trying to break into the field.

Anonymous interview (CC):

I: [1.] Can you give a brief introduction about yourself: your name, age, the company you work for, your job title and duties, and your academic background?

CC: I'm [redacted], I'm 22 years old, I studied [redacted - art-related course] for my bachelor's degree and I'm finishing my master's degree [redacted - course in another art-related field].

I work in an antiques and art gallery and my job title is art technician, but basically, I work on exhibitions, we prepare art fairs, sell individual pieces, and so on.

I: [2.] In your professional experience, how important is networking within the art world?

CC: In my experience? Or in general? Was it important for me or do I think it's important in general?

I: In general.

CC: I think it's important because I feel that often these [job] positions are only made known by word of mouth, hence networking, especially, for example, in antiquities galleries, because the owners are usually older people and therefore don't use LinkedIn as much.

And also, to find out a bit more about what's going on: other exhibitions, possible collaborations, or possible job offers. Also to find out a bit more about what's emerging there and what's not, etc. I think that's always important, isn't it?

I: So, you were talking more from the point of view of someone trying to get into the field. But what about people who are already in the field? In other words, from galleries to galleries or other institutions?

CC: It's a question of also realising what's on the market as a current trend or not, so if one gallery wants to do an exhibition, talk to another to understand how to get in. For example, right now, with the [redacted] exhibition, we have a lot of people coming to us asking how they get in touch with the artist, so they can also try to do [an exhibition]. In that respect, we try to help each other.

And also, for example, in the case of fairs, you often sell things from gallery to gallery or from antique dealer to antique dealer - it's also good to be able to have a more one-to-one business and thus a person has a different confidence in the market.

And, of course, it's always good to have friends in the world you work in.

I: Yes, of course. And would you say it's also important with clients, for example? Maintaining relationships that are more...

CC: In the case of antique dealers, yes.

Now, with contemporary art and in galleries, I think it's more through the exhibitions' inaugurations and round tables, and this is more created by a database. But I feel that this connection of having a deeper relationship with clients is more felt in antiquities galleries, because they're usually older clients and so they like this more personal relationship with the sellers. And that's very much how I see it here at the gallery-antique dealer, that many of our clients are from very old relationships that have been maintained and every time they want to buy something they think of the person to come and buy it. In the world of contemporary art, I don't think it's so much like that, but it's also important, of course.

I: [3.] And what means or networking practices do you consider to be the most relevant or effective within the context of the art world?

CC: For a person who is already in the market, without a doubt, fairs. I feel that it's at fairs that I talk to the most people, even at openings I don't talk that much.

At fairs, you're either with a client or with other colleagues (because you also spend many hours there and you're looking at other people's pieces), whereas at openings they come to you and only your piece is on display.

I: [4.] From your perspective, do you think there is a connection and the transmission of knowledge between the art world and academic research or universities?

CC: I don't think so necessarily.

I think that what I know at the moment of the art world and what I've learnt while working is very rarely linked to the theoretical part, to what we learn in class. What I use in my day-to-day life, working in the field, rarely connects with what we've learnt.

We have some academic internships, which help a lot more when you're trying to get into the field than a lecture. We also have some visits from colleges who come to ask us questions, or just come to see the exhibitions, but I don't think it helps that much, because it's just a walk-through.

I: [5.] Do you have the same opinion about considering only the art market and this connection with universities? In other words, do you think there's any difference between, for example, museums and universities and the art market, galleries, auction houses, and universities?

CC: I think it depends. If we talk about the master's degree in Art Markets, I think it has a greater connection with the art market than, for example, my bachelor's degree where I had much more of a connection with museums.

I: [6.] How could this link between the art world and academia be improved or strengthened? What do you think could be done to improve it?

CC: I think there could perhaps be more insight into how museums do research to acquire new pieces, the budgets they have, how they manage these budgets, and from how they filter what they really want to acquire - why, how...

And explain in practice how I decide what to buy or what to advise them to buy, because I feel it's always different from the theory.

I: Right. But how do you think that could be done? Just through teachers explaining it better or doing more? What do you think?

CC: I think there are certain teachers who give lectures or invite professionals in an area, and we have the opportunity to clear up more doubts. However, when it comes to other areas, I think the courses leave something to be desired. But I also don't know how they could approach it...

I: [7.] What do you think are the main advantages and opportunities in establishing closer collaboration between the art world and the art market and academia?

CC: As I said, internships always help.

In terms of research projects, I think it depends a little, because in our case, as the gallery already has art historians, the researchers don't compensate us. So, I don't really know, because here when we're trying to understand something about a piece, we investigate it directly.

But yes, these collaborations between faculties and the art world or market... I know, for example, that I have many colleagues from my bachelor's degree who are now doing their master's thesis on a study piece in a museum, which also gives more value to the piece and the museum.

I: Do you think there are any barriers to not having this collaboration, or to it not being as strong?

[The internet connection was weak at the moment, there were a lot of cuts during the response and the Zoom platform eventually went down and we had to open a new meeting, thus losing what the candidate had mentioned].

I: [8.] Taking into account the information I've given you about AIMAC, do you think that the participation of professionals from the art world and market in academic events like this would be advantageous?

CC: Yes, I think so, because it gives you an insight into how theory works. And I also found it interesting that people who work at the CCB and Parques de Sintra came [to AIMAC] to understand how a (public) museum works versus a private institution.

Conferences also allow you to have a direct connection with the person speaking and ask questions on the spot.

I: [9.] Finally, on a professional level, would you be interested in taking part in academic conferences on art and culture like AIMAC? And are there any factors that put you off?

CC: Yes, yes, I'm interested. I think it's important, as my degree and my masters are a little different. It's a continuation of the dialogue and I think it's important to get to know other perspectives.

Anything that puts me off? Nothing turns me off, I don't think.

Clarification questions and their respective answers asked via Whatsapp:

a. As Zoom went down during one of the questions, can you repeat what barriers you believe exist in the collaboration between universities and the art world (including the art market)?

CC: I would say that opportunities simply don't arise and not because there are purposefully created barriers. I'm not sure, I can't think of anything that would influence this lack of collaboration. I think [opportunities] simply don't arise.

Marta Pereira's Interview:

I: [1.] I'm going to ask you to introduce yourself, with your name, age, the company you work for, your job title and functions and your academic background.

MP: My name is Marta Silva Pereira, I'm 27 years old, I'm currently working at São Roque - Antiques and Art Gallery and my position, according to my employment contract, is art and antiques technician.

I studied History of Art at the Faculty of Letters of the University of Lisbon. Then I had a year's break between my degree and my master's, where I did an internship at the Music Museum and was a cultural guide. I entered the MA in Art Markets in 2021 and, at around the same time as I entered the MA, I interviewed here at São Roque, where I joined, and I've been here ever since.

During my degree, I volunteered at various university conferences and presented my work, and I also did an internship at the Natural History Museum, making an inventory of insects.

I: [2.] In your professional experience, how important is networking within the art world?

MP: It's essential. It's very important because the art world is a very closed world.

For positions in public institutions, we can see the public job openings [through what is called in Portugal, "concursos"]. In private companies, networking is more important because what I've always felt is that once you've got your foot in the door, it's much easier to move around, but it's more complicated to get in. And I feel even more strongly that in the art world (I don't know if in other fields, but definitely in the art world) it's easier to get in if you're already more or less born into the world, into the families.

Because the art world is very small, Portugal's is even smaller, so people all know each other, they all talk to each other, it's completely essential. Moreover, art is something where a person's reputation is important, which means that this networking of people, of getting to know each other and putting a face to it (it may not necessarily be legitimate), but I think it creates a greater relationship, greater credibility, at least in people's minds, so that they can trust you, whether it's to sell art or to be a museum curator... Obviously the texts and articles you write are relevant, but it's very important to know how to talk to people and to get to know them and relate to them.

I: Is networking also important for getting business, in other words, between clients, between galleries, even for business?

MP: Yes, even more so! Reputation is essential, it's the basis, it's what I was saying, you must (almost) be born in the right environment, because you've known people since you were young, so people already recognise you and trust you.

When you try to get into this field, you don't become friends with people straight away, because you're on the outside and it's a few years before the person starts to trust you... Because you have to find people who want to buy art from you and who potentially want to sell art to you, this networking is essential for the art market, which is a very opaque and small world, even smaller in terms of collectors.

We tend to think that we have the ability to move up the social ladder, but it's not that easy, especially when we're talking about this world in which social status is very important - this one knows that one, knows the other one, and family names are essential, and name-dropping is something that happens very often. And it's also essential that this network continues to exist, because obviously there are scientific tests to verify the veracity of the works, but this is not a common procedure, unless there is doubt, or it's a very expensive work, and you want to be sure and confirm, and the scientific test will pay off to increase the value of the piece. We don't carry out scientific tests on every work of art that comes our way, which means that the person buying the work of art from you must trust you, which is why this network is essential. And then for people trying to enter the art world, it's even more essential, because they have to make connections at the same time as there are others from decades ago.

I: [3.] What means and practices of networking do you consider to be the most relevant and effective within the context of the art world and the art market?

MP: I think that even networking events between professionals in the field can be useful for those who already have this in common. But with clients, what I really find most useful is trying to create events and situations where it's more natural for this to happen, such as at openings, *vernissages*, *finissages* and art fairs. Art fairs are essential for anyone who wants to increase their client base. It's a very easy, expensive, but very easy way to reach a much wider audience, from different parts of the world. Also, naturally at art fairs there are these networking events between professionals. There are usually cocktail parties in the middle and at the end of the fair - events that are really about networking but aren't openly called that.

I: You were also talking a lot in the previous question about people talking. Do you also think that word of mouth is one of the...

MP: Oh yes, essential! I'm not saying that not putting an advert in magazines isn't important, but word of mouth is the bread and butter of the industry, no doubt about it!

And that's what people want, because they like things to be exclusive and so the fewer people they know, the better. Word of mouth, which is also where reputation comes in, is definitely the essential thing in the art world.

Obviously, as I also work at São Roque, I'm thinking more about galleries and antique dealers... I imagine that for auction houses it's also very important to create more generic adverts so that the public can also understand who they are and have greater visibility. But for galleries, it's clear that people with no previous relationship to the space come in and buy pieces, but it's definitely important to have a constant client base that buys several works - collectors.

I: [4.] From your perspective, do you think there is a link and a transmission of knowledge between the art world and academic research/universities?

MP: Yes, yes. Absolutely.

I: How does this manifest itself?

MP: Obviously there is a relationship and there always should be. It's also very important for the legitimacy of antique dealers that this exists. But also, most of the people who work in the art markets come through these academic institutions because they are art historians. It's essential that people know what they're talking about when they sell pieces and it's naturally easier to hire someone with a degree in art history or a related field, so that they can then enter the professional context more easily. Then it's the academic institutions that provide the employees for this space, so it's an important relationship.

Even in scientific terms, in order to carry out the tests and examinations, to see if the pieces are real, what year or period they are from, often the galleries, the art/antiques galleries, get in touch with academic institutions. Auction houses and museums, I assume, already have this scientific part more integrated.

And then people from the academic world are also hired to write about pieces. That's definitely where you see a closer relationship between the two worlds.

I also imagine that it's in the academic world's interest to be related to the art market, because normally the academic world has access to public pieces, from museum collections. However, here in Portugal, museum collections are "watertight", and, at most, you can buy more works of art, but they won't sell them, which means that the collections remain the same for a long time and there are few new additions. And one of the great things about a gallery and an antique dealer is that there is always a high turnover of pieces and a great deal of newness. So, it's essential for them to also be connected with this world, because a lot of new things come online

and it's essential for someone who is studying specific pieces, when new things appear, it's essential for them to also be aware of what's new.

I: [6.] You mentioned that it was a close link. Do you think this link could be strengthened or improved in any way? Or do you think it's already quite strong?

MP: I think it should be closer, because I'm always of the opinion that the more transparent we are, the more correct and ethical we are being towards everyone.

For example, empirical experience is crucial and it's much easier, at least much quicker, in the art markets than in academia. Here we have the pieces at hand and it's much easier to know the state of a particular piece when it passes through our hands and is available to us, than someone who is sitting at a desk looking at photographs and who eventually has access to go to a museum and touch it with a glove, or maybe not touch it at all, just watch the museum curator touch the work. So, I definitely think it could be narrowed down more.

I: [7.] So, you've already answered my next question, so I'll just pass it.

[The barriers presented in another answer were redacted and no new barrier was added in a later comment].

I: [8.] Taking into account the information I gave you about AIMAC, do you think that the participation of professionals from the art world and market in academic events like this would be beneficial?

MP: Yes, definitely.

I: [9.] On a professional level, would you be interested in taking part in academic conferences on art and culture, such as AIMAC, and what factors motivate or demotivate you?

MP: Yes, what motivates me is the exchange of knowledge that happens at these conferences, the networking with people in the same field. And what turns me off is the price of the tickets.

Clarification questions and their respective answers asked via Whatsapp:

a. I think I didn't make myself clear in question 5 - what I wanted to ask was whether you thought there was also a connection and the transmission of knowledge between universities/academic research and the art world (the part more focused on education and preservation, such as museums, art foundations, etc), without including the art market (the more financial part of the art world, such as galleries, dealers, auction houses, etc).

MP: Yes, there is. We can observe this transmission of knowledge at events where the academic world and the art market converge, such as art fairs. At these events there are panels, talks, etc. between academics and gallerists/antiquarians that are open to the public. In this way, we can not only notice a conversation between these two “worlds”, but also a way for the public (and potential buyers) to have direct access to this world.

These conversations/discussions/panels also take place regularly in foundations, museums and even art/antiques galleries. For example, São Roque organises roundtable discussions where artists, academics and art market professionals come together in one place to discuss specific themes (usually related to the exhibition on show at the gallery).

b. In question 6, do you think you could give me ideas or examples of how this collaboration between universities and the art world could be strengthened?

MP: There needs to be greater openness on both sides so that the relationship can be strengthened.

I think with more invitations for each party to enter the other’s events more frequently - invitations from academics to openings, articles in catalogues, discussion of ideals on the one hand, and on the other, invitations to colloquia, congresses, etc. when relevant members of the art world participate, articles in academic journals/interviews.

The creation of networking events at all the aforementioned events between the two parties will definitely be essential for greater proximity and collaboration between everyone.

c. In question 8, can you explain why you think it would be advantageous for professionals from the art world and market to take part in academic conferences such as AIMAC?

MP: As mentioned in question 6, the closer professionals from the art world and market get to the academic world, the more natural and rapid the relationship between the two parties will become.

The transmission of knowledge and the relationship between these two parties can only benefit them, since both have things to teach/learn from the other, and knowledge will always be essential for the development of either medium.

Appendix C – Tables

Table 1 - Interview questions conducted in this research and their themes (translated to English)..... 141

Table 2 - Interview questions conducted in this research and their themes (in Portuguese, original)..... 142

No.	Question	Theme
1	Could you please briefly introduce yourself (name, age, company, position, duties and academic background)?	Demographic information
2	In your professional experience, how important is networking within the art world?	Networking
3	What means or practices of networking do you consider most relevant and effective within the context of the art world? Could you share some examples?	Networking
4	From your perspective, do you think there is a connection and transmission of knowledge between the art world and academic research/universities? If so, how does this link manifest itself?	Knowledge transfer and relationship between universities and the art world and art market
5	Do you have the same opinion about this link if you only consider the art market?	Knowledge transfer and relationship between universities and the art world and art market
6	How could this link between the art world and academia be strengthened or improved?	Knowledge transfer and relationship between universities and the art world and art market
7	What do you think are the main advantages and opportunities in establishing closer collaboration between the art world and academia? Are there any barriers to this collaboration?	Knowledge transfer and relationship between universities and the art world and art market
8	Taking into account the information I've given you about AIMAC, do you think that the participation of professionals from the art world in academic events like this would be advantageous? Why would that be?	Participation in academic conferences
9	Finally, on a professional level, would you be interested in taking part in academic conferences on art and culture like AIMAC? What factors motivate or discourage you?	Participation in academic conferences
10	Is there anything else you would like to add?	Optional

Table 1 - Interview questions conducted in this research and their themes (translated to English).

Nº	Questão	Tema
1	Poderia fazer uma breve apresentação de si mesmo/a, por favor? (nome, idade, empresa, cargo, funções e percurso académico)	Dados demográficos
2	Na sua experiência profissional, qual é a importância do networking dentro do mundo da arte?	Networking
3	Quais meios ou práticas de networking que considera mais relevantes e eficazes dentro do contexto do mundo da arte? Poderia partilhar alguns exemplos?	Networking
4	Na sua perspectiva, pensa que existe uma ligação e a transmissão de conhecimentos entre o mundo da arte e a investigação académica/universidades? Em caso afirmativo, de que maneira essa ligação se manifesta?	Transmissão de conhecimento e relação entre universidades e o mundo e mercado da arte
5	Tem a mesma opinião sobre esta ligação ao considerar apenas o mercado da arte?	Transmissão de conhecimento e relação entre universidades e o mundo e mercado da arte
6	Como é que essa ligação entre o mundo da arte e a academia poderia ser fortalecida ou aprimorada?	Transmissão de conhecimento e relação entre universidades e o mundo e mercado da arte
7	Quais são, na sua opinião, as principais vantagens e oportunidades em estabelecer uma colaboração mais estreita entre o mundo da arte e a academia? Existem barreiras para essa colaboração?	Transmissão de conhecimento e relação entre universidades e o mundo e mercado da arte
8	Tendo em conta a informação que lhe transmiti acerca da AIMAC, pensa que a participação de profissionais do mundo da arte em eventos académicos como este seria vantajosa? Porquê?	Participação em conferências académicas
9	Por último, a nível profissional, estaria interessado em participar em conferências académicas sobre arte e cultura como a AIMAC? Quais são os fatores que o motivam ou desmotivam?	Participação em conferências académicas
10	Alguma coisa que queira acrescentar?	Opcional

Table 2 - Interview questions conducted in this research and their themes (in Portuguese, original).