

NUNO CINTRA TORRES

**SOCIAL CAPITAL FOR ACTION:
“LET’S PUT THE SEQUEIRA IN ITS RIGHTFUL
PLACE”**

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**Universidade Lusófona – Centro Universitário Lisboa
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EPIGRAPH

When the mind is employed about a variety of objects it is somehow expanded and enlarged.

Adam Smith (1766)

The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered...

T. S. Eliot, 1919

In fine art, the art itself is not beautiful, but it is called so because it brings forth the beautiful. Truth, by contrast, belongs in logic. Beauty, however, is reserved for aesthetics.

Heidegger (1935)

DEDICATION

In memory of my parents Elizabeth and Victor.

To my daughter Rita and my son Francisco.

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surprising direction of the twill canvas lines in Sequeira's *The Adoration of the Magi*. Also thanks to Medhet Omar, Egyptologist, who contributed the image of Nefertiti and her daughters. A word of gratitude to my scientific and musical daughter Rita Torres for her moral support and to her husband, Nuno Boavida, for his enlightening remarks, both researchers at Universidade Nova de Lisboa. All the translations to and from Portuguese – English are mine.

RESUMO

A tese *Social Capital for Action: "Let's Put the Sequeira in Its Rightful Place"* [Capital Social para a Ação: "Vamos Pôr o Sequeira no Lugar Certo"] documenta, analisa e interpreta a comunicação para construção estruturada de capital social para financiamento colaborativo online nas artes (2015-2016). A campanha resultou de decisão estratégica da Direção do MNAA com três objetivos -- museológico, branding e político-administrativo: a compra oportuna de recôndita pintura do século XIX *A Adoração dos Magos* do inconspícuo Domingos Sequeira; reposicionamento da subvalorizada marca MNAA como o "primeiro museu"; apoio à autonomia financeira e administrativa legislativa no setor de museus. O primeiro objetivo teve sucesso. É analisada a criatividade e a mecânica da comunicação desenvolvida para a campanha, centrada no apelo à ação social coletiva veiculado por um slogan que consubstancia os principais elementos da ação mediada onde Sequeira funciona como o avatar do foco do discurso: o artefacto pintado do mito dos Magos, o mais jovial de todos os mitos cristãos. O efeito de atração de uma pluralidade de construções sociais profundas, significados culturais, práticas discursivas é discutido. São identificadas histórias milenares, atores mitológicos ou expressivos emanados de mitos religiosos que exalam atributos naturalizados, simbólicos. É identificada a aplicação sincrética por Sequeira de processos de comunicação visual estabelecidos na Renascença e de elementos que antecipam o romantismo. Examina-se o poder diagramático mnemónico da imagem, os elementos visuais subjacentes que exerceram poder persuasivo silencioso não expresso. Analisa-se o discurso para persuadir confiança necessária para a construção de capital social e os seus elementos constituintes – transparência e prestação de contas. Liderança e empreendedorismo são destacados. Regras e flexibilidade, instituições estabelecidas e o contexto são identificados. A função de sinalização de atores institucionais, individuais, simbólicos ou de status imbuídos de poder significante acionável e conferentes de prestígio e a transformação da prática social em doar para a cultura é explorada. Elementos de construção de confiança no processo de doação e a garantia da qualidade artística do artefacto são identificados. O

design da plataforma online, a proximidade de objetivos e recompensa emocional de doar são investigados. Palavras-chave: financiamento colaborativo; museu; Sequeira; Magos; MNAA

ABSTRACT

The thesis *Social Capital for Action: "Let's Put the Sequeira in Its Rightful Place"* documents, analyzes and interprets the structured communication construction of social capital for online collaborative funding support in the arts (2015-2016). The thesis generated a case study statement on the entrepreneurial initiative. The campaign resulted from a strategic decision by the MNAA's directorship with three objectives - museological, branding and political-administrative: the opportune purchase of an out of public view XIX century painting, *The Adoration of the Magi*, by the inconspicuous Domingos Sequeira; repositioning the undervalued MNAA brand as the "first museum"; and supporting new legislation for financial and administrative autonomy in the museum sector. The first objective was successful. The thesis analyses the creativity and communication mechanics developed for the campaign centered on the appeal to collective social action conveyed by a slogan that embodied the main elements of the mediated action in which Sequeira works as the avatar of the focus of the discourse: the painted artefact of the Magi myth, the most joyful of all Christian myths. The attractive effect of a plurality of deep social constructs, cultural meanings, discursive practices is discussed. Millennial stories and mythological or expressive actors emanating from religious myths that exude naturalized, symbolic weight are identified; Sequeira's syncretic application of visual communication processes established in the Renaissance and anticipating romanticism are identified. The mnemonic diagrammatic power of the image, its visual underlying and unexpressed attributes exerting silent persuasive intensity are examined. The discourse to convey trust necessary for the construction of social capital and its main elements – transparency and accountability -- is analyzed. Leadership and entrepreneurship are highlighted. Rules and flexibility, established institutions, and the contextual playing field are identified. The signaling function of institutional, individual, symbolic or status actors imbued with significant actionable power and prestige conferring attributes and the transformation of social practice into giving to culture is explored. Elements of building trust in the donation process and ensuring the artistic quality of the artefact are identified. The design and mechanics of the online platform, goals and the emotional rewards of donating are investigated. Key words: collaborative financing; museum; Sequeira; Magi; MNAA



Figure 1 Sequeira, *A Adoração dos Magos*, preparatory drawing, MNNA, Lisboa



Figure 2 Sequeira, *A Adoração dos Magos*, MNAA, Lisboa

ABBREVIATIONS

AAM -- American Alliance of Museums
AIM -- Association of Independent Museums
AKDN – Aga Khan Development Network
ANA – Aeroportos de Portugal
ANAFRE – Associação Nacional de Freguesias [National Association of Parishes]
ANMP – Associação Nacional de Municípios Portugueses [National Association of Portuguese Municipalities]
AP – Associated Press
AVE -- Advertising Value Equivalency
BCE – Before Current Era
CCB – Centro Cultural de Belém
CE – Current Era
CMVM -- Comissão do Mercado de Valores Mobiliários [Portuguese Securities Market Commission]
DGPC – Direção-Geral do Património Cultural [Cultural heritage Directorship, dependent of the ministry of Culture]
EC – European Commission
ECB -- European Central Bank
ECN -- European Crowdfunding Network
EDP – Energias de Portugal [electricity distribution]
EGEAC – Empresa de Gestão de Equipamentos e Animação Cultural, E.M., S.A. [Lisbon Municipality, management of cultural spaces promotion]
ESS – European Social Survey
EU – European Union
eWoM – electronic WoM
FCT – Fundação para a Ciência e Tecnologia [Foundation for Science and Technology]
FoMO – Fear of missing out
GALP – energias [fossil fuels]
[GAMNAA -- Grupo de Amigos do Museu Nacional de Arte Antiga [Group of Friends of the National Museum of Ancient Art]
GDPR -- General Data Protection Regulation
HP – HP Development Company, L. P.
IBQ -- Influence Behaviour Questionnaire
ICOM – International Council of Museums
IDS -- Institute of Development Studies, University of Sussex, UK
IGESPAR – Instituto de Gestão do Património Arquitectónico e Cultural [Institute for the Management of Architectural and Archaeological Heritage]
IMC – Instituto dos Museus e Conservação [Institute of Museums and Conservation]
IMF -- International Monetary Fund
INE – Instituto Nacional de Estatística [Institute of National Statistics]
MDA – Mediated Discourse Analysis
MNAA – Museu Nacional de Arte Antiga [National Museum of Ancient Art]
NGO – Non-Governmental Organisation

OECD – Organisation of Economic Development and Cooperation
PMLJ – legal firm
PNG -- Portable Graphics Format
PR – public relations
PSP – Polícia de Segurança Pública [Police]
RLE – Revista Lusófona de Educação [Lusophone Education Journal]
RTP – Radio e Televisão de Portugal [public radio and TV broadcaster]
UNESCO -- United Nations Educational, Scientific and Cultural Organization
WFFM -- World Federation of Friends of Museums
WoM -- Word of Mouth
WOMM – WoM marketing

EXPRESSIONS

The expressions “the Magi campaign” or the “Sequeira campaign” are used indistinctively to signify the crowdfunding campaign “Let’s Put the Sequeira in its Rightful Place”. The expression *Magi* (italics) is used to signify the painting *The Adoration of the Magi* by Domingos Sequeira.

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INTRODUCTION

This Doctoral Degree is in fulfilment and an integral part of the research and innovation project *muSEAum – Branding the Sea Museums of Portugal*, ref. PTDC/EGE-OGE/29755/2017, supported with a grant by the Foundation for Science and Technology (FCT) itself included in the funding of muSEAum, that took place from September 2018 to July 2022, of which I was the creator, team member and manager.



Figure 3 Logo variations of the research and innovation project *muSEAum – Branding the Sea Museums of Portugal*. Design credits: Torres, N. C. & Muchacho, R., 2018

THESIS OBJECT

The thesis object is the structured online collaborative funding campaign *Let's Put the Sequeira in its Rightful Place* (2015/16) by the National Museum of Ancient Art¹ in Lisbon to buy the painting *The Adoration of the Magi* (1828) by Domingos Sequeira (Lisboa 1768 - Roma 1837).

The purchase of the painting by the MNAA culminated a long and difficult negotiating process with the owner led by two successive directors of the museum. The *Magi* is one of the four-part Palmela series painted in Rome and is considered Sequeira's best work and his artistic legacy. Sequeira was an obscure painter until the campaign. The painting had been bought from Sequeira's daughter in 1845 by Pedro de Souza Holstein, First Duke of Palmela, and son of Alexandre, the founder of the Portuguese Academy in Rome where the young

¹ <http://www.museudearteantiga.pt/>

Sequeira had studied. The painting remained with the Palmela family, out of public view, until it was bought by the MNAA with the proceeds of the collaborative funding campaign.

The State would not provide the funds to buy the *Magi* as the solicited amount was deemed to be politically incorrect for a single relatively unknown work of art by an inconspicuous artist, at a time of national austerity imposed by the so-called Troika rescue financial programme. Wealthy private donors or institutions abstained from sponsoring the purchase as the owner's asking price was off limits. When the conversation with the owner of the *Magi* had dragged for four years, the MNAA considered that the "historical opportunity" to buy the painting could be lost. The owner informed that he would sell abroad if an agreement was not reached as a matter of urgency. A point of equilibrium had to be found regarding the value of the painting in euros acceptable to the owner and what amount could hypothetically be attainable. An agreement was reached on a 600 thousand euros price tag to be met within an owner imposed strict six-month deadline.

The museum decided to launch an entrepreneurial venture under its leadership using all types of networks, most of all open hierarchical networks (Burt, 2000) and social media "weak" networks (Granoveter, 1997) to build social capital for the action of a collaborative fundraising operation. A partnership was established with a core group of professional communicator agents – a newspaper, an advertising agency, a pubcaster -- plus a bank, a technology firm, a legal firm, a PR agency among others, and with the indispensable collaboration of the group of friends of the museum that acted as the trustee of the donations, and several other pro bono partners. The partnership became the mediational structure that would launch and manage the communication campaign for collaborative funding under the slogan *Let's Put the Sequeira in its Rightful Place* that succeeded within the six-months' time frame to collect more than the necessary funds to buy the painting and simultaneously upgrade and uplift the museum's brand identity and positioning, albeit for a brief period of time.

BACKGROUND

My initial assumption was that I would be researching for a thesis on a powerful and successful marketing campaign applying the theory and practice of the business management disciplines that I know best: corporate communications – how organisations communicate with internal and external audiences -- and electoral political communication, two areas of communication science that I professionally practiced over decades and wrote about.

As the research progressed, I hypothesized that the accomplishment of the campaign was not just a product of the well-executed marketing operation leading to actionable social capital for arts funding, but that the roots of its outcome laid deeper in the cultural substract of society, touching among others an area of communication science that I had studied and put into practice several times as a political communicator, namely the resonance and confirmation of beliefs and the encoding/decoding principle. It occurred to me that an absconded social factor without a maestro, as Bourdieu puts it, was at play and that it did not emanate from the actual operational campaign but from another source. It became clear that the Magi campaign was a wide-ranging real-life experience calling for an eclectic research perspective spilling out from social capital theory.

The campaign required well-placed connections, extensive networking, benevolent good will and high placed political blessing to be put in place to construct social capital for donating and to achieve other parallel and interlaced management objectives, such as the repositioning and finetuning of the museum brand. The museum leadership actioned personal and institutional embedded resources to enhance the outcomes of the funding action. The facilitation of the flow of information, the social ties located in certain strategic locations and/or hierarchical positions provided useful information about opportunities and choices otherwise not available. Social relations reinforced identity and recognition providing emotional support and public acknowledgment. The recruitment to the funding effort of signifying powers, exuding reputation or recognition and social capital in hierarchical structures, was sought and achieved.

The external and internal adverse macroforces at play when the Magi campaign was launched, the so-called “Troika years”, could apparently put its success at risk. However, on the contrary, the fundamental changes brought by the difficult economic situation overcoming Portuguese politics and economy would provide an opportunity for entrepreneurial activism, confirming entrepreneurship theory. The austere economic context would counterintuitively prove to be a stimulating factor of the public psyche spurring the will to achieve the donation goal as it brought forward patriotic sentiments and national pride and other donor motivational and emotional rewards, such as the illusion of appropriation of the artefact.

The initial findings pushed to a research path beyond the already large spectrum of management disciplines as they did not impart all the tools necessary to fully recognize, analyse and interpret an action whose outcome, it was progressively found, most likely emanated also from deep and intense social and cultural constructs that, indeed, began to

emerge. Because complex issues usually extend in space and time, research often looks beyond the here and now, considering how present discourse relates to past or future ones. They thus enlarge the classical circumference of discourse analysis (Scollon, 2001).

Indeed, the business-imprinted assumption proved to be limited in scope and meaning. The circumference needed enlargement. As proposed by Conceptual Constructionism, concepts do not occur in isolation, but always stand in relation to other concepts to generate new knowledge. The formulation of the research questions, the investigative path, the testing of the hypothesis propelled the thesis to Social Capital as the structural theory underpinning the thesis illuminated by Bourdieu's idea that principles which generate and organize practices and representations can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary to attain them and can be collectively orchestrated without being the product of the organizing action of a conductor (Bourdieu, 1990).

Research revealed that the campaign conforms with social capital theory in action. As the interviews with campaign officials confirmed actionable social capital can only be constructed by contriving transparency and accountability – indispensable elements to trust and giving – with pervasive and insistent messaging.

The existing data shows that social capital is scarce in Portugal. This is compounded by the known fact that the Portuguese are in general more disposed to be altruistic in the face of catastrophes, such as for the reconstruction of homes destroyed by the devastating forest fire in Pedrógão Grande (2017), than they are disposed to give as an ingrained and sustained social practice, in particular when the object of the giving action is not material such as a cultural product. The memory of national and international scams, namely in the health sector (e.g. International Red Cross and Red Crescent, 2017), do not contribute to the good reputation of donation campaigns.

The campaign illuminates the actual application of social capital for action theory in support of a public cause. Trust is the indispensable element for the construction of high level actionable social capital, and indeed it is an integral part of business theory and practice. It is achieved with the solicitation of institutional and communicational processes that always contrive and guarantee transparency and accountability. Regular accurate reporting the results of the donation process was of the essence for trust building and for donor engagement maintenance. The trust-building process includes triggering the homophily principle and the

power of weak links, the hierarchic resources valuation, the signalling effect of some actors, or the promotion of purposive actions.

As I started scrutinizing Sequeira's painting *The Adoration of the Magi* with the eyes of the art student that I once was and amateur painter that I still am, the idea gained strength that a large part of the success of the campaign was due to hidden intrinsic qualities of a painting that, incidentally, most art experts do not consider to be exceptional. The contents of the painting were an inescapable but not evident factor. The biblical theme being so ingrained in our Western civilization culture and customs that it went unnoticed from most observers of the campaign who focused on the personal, professional and political history of the painter and on the place of the painting in the history of art. The Adoration of the Magi is the two-thousand years old "most joyful of all Christian myths" (*The Economist*, 2014) graphically initiated in the Catacombs, visually developed in the Middle Ages, endlessly exploited in the Renaissance as a pervasive visual diagram and used as a pictorial theme as recently as by pre-impressionists (Monticelli, 1870) and even by 20th century artists (Barradas, 1945).

The myth persists as an enduring pretext for annual social intercourse. The pictorial composition technique used by Sequeira and the biblical theme of the painting -- that "thingly substructure" in the words of Heidegger -- became the focus point of my analytical approach, to ascertain and explain their respective effects in the creation of social capital and trust building in the institutions necessary for inducing the giving disposition in the public.

My initial assumption acquired new complex and deeper undertones on the course of the discovery process of the shared cultural meanings possibly inbuilt and triggered by the Magi campaign. The research perspective had to consider that the campaign's outcomes were the result of a constellation of factors, some engineered, others accidental and still others incidental.

The objective had to consider the putative attraction effect of a plurality of deep social constructs, discursive practices and other unrecognised, subjacent, and silent meanings not formally expressed but unwittingly unleashed by the vocal communications campaign and the silent symbolic or expressive actors elicited by the painting in its biblical theme. Indeed, the painting is the discovery of millennial stories and mythological or expressive actors emanating from religious myths that continue to exude naturalized, symbolic weight. The painting is a "thing" of concealed, underlying, diagrammatic symbols that contributed to the desired campaign outcome. My research then followed the path suggested by the painting.

The first absconded element explaining the appeal of Sequeira's painting, and hence of the Magi campaign, is the extraordinary popularity that the Magi myth continues to enjoy. The second intrinsic factor resides in the pictorial heritage of the painting: the Renaissance substrate and the «turneresque» light.

The relevance that I attribute to the Magi story and its pictorial depiction in the analysis of the campaign conforms with Scollon's assertion that for the mediated action to take place there is a necessary intersection of social practices and mediational means which in themselves reproduce social groups, histories, and identities. A mediated discourse analysis takes it that a mediated action is only interpretable within practices (Scollon, 2001). I portend that those Christian religious myths continue to exert lay and religious actionable signifying power. The thesis identifies millennial stories and mythological or expressive actors emanating from religious myths that exude naturalized, symbolic weight that I argue produced a hitherto unaccounted for clinching effect on the donating publics.

CASE STUDY GENERATION

“In that climate of national crisis at the beginning of the campaign, the campaign made a positive contribution to increase the Portuguese self-esteem. As the campaign developed, I realized that it is a very interesting case study. Now, at times, the powers tend to devalue the concept of the company, the brand, the institutions in the humanities.” (Pimentel, 2019)

The quote above, from my interview with Pimentel, reveals that the initiative has from the start been considered a case study in collaborative funding with valuable lessons for putative funding and communication efforts of museums (Pimentel, 2019; Reis, 2022). The research method generated an in-depth, multifaceted understanding of a complex issue in its real-life context: the construction of social capital for collaborative online funding in the arts and its communication as a device for museum branding.

The Magi campaign delivered the basic tenet of a collaborative funding campaign: the construction or development of social capital based on trust, transparency, and accountability. Collaborative funding was an instrument to communicate the museum's brand and to induce participatory activism fulfilling several basic elements: a clear strategic and emotional objective -- localised, specific, tangible; an approving institutional and network leadership exerted by the museum; leveraged established strong, hierarchical and weak networks and the institutional field; actioned creativity and commitment of a multidisciplinary and multi-institutional team that includes media partners; unleashing a

social movement captivated by the idea of giving and co-proprietorship – an emotional reward that proved to be sufficient to induce giving; the promise of an out-in the museum experience.

The exogenous macroforces at the time of the campaign spurred the museum's entrepreneurial initiative and stimulated individual motivations to give and triggered support mechanisms in organisations. The campaign's desired artefact – a suggestive painting depicting the Magi Adoration, the “most joyous of all Christian myths” – supplied additional persuasive non-orchestrated but embedded factors that brought to the surface timeless attractive cultural meanings, symbols, social histories, and cultural practices producing a clinching effect.

The case study statement aims to present a framework on collaborative funding for arts institutions. Collaborative funding is technically not crowdfunding, which is a funding process regulated by the stock exchange authorities as it entails a material reward to the lender or investor, but it is rather a donation (“mecenato”) or a gift for the arts with no material counterpart other than a symbolic emotional reward to individual donors, or a tax or reputational benefit to donating organisations.

The framework and procedures of the case are generalizable to cultural institutions dealing with heritage and cultural artefacts or with material and immaterial goods deemed necessary for fulfilling their mission. This unique experience proved that collaborative funding can be efficiently used to further museum communication and branding given the adoption of a clearly defined goal and a strategy stemming from social capital construction with the inherent communicational procedures professionally and creatively applied to context. In addition, the aim is to provide some general recommendations learned from the success of the case and to avoid pitfalls leading to failure.

ORIGINAL RESEARCH

Almost ten years have passed. This is, thus, a belated research, analysis and interpretation. As far as I know, this is the first study on the Magi campaign. I could not find academic research of the campaign that could be used as a guide for new collaborative funding ventures in the arts. This absence of documentation on the Sequeira campaign was lamented by Bárbara Reis, at the time of the campaign editor of *Público*, a major print and online newspaper, and the campaign's major media partner and a sponsor. She said to me: “It's sad that the lessons learned, the mechanics, the organisational process of a modern fund-raising operation were lost.” It was time to correct the knowledge gap.

This informational paucity on museum activities is not specifically Portuguese. The importance of documentation to advance museum innovation was highlighted by Kirsten Drotner, University of Southern Denmark, at a muSEAum conference (2022). She argues that many museums offer a wonderful range of activities that involve different groups and communities and often benefit these groups and communities in substantial ways. But she regrets that few museums have developed systematic methodologies to document these actual and potential benefits, tools to document how museums' interaction with the world impacts as the world is, crucial for sustainable museum development in the future (Drotner, 2022). This was, as far as I know, the case with the MNAA's Sequeira campaign. My research did not reveal a single study or analysis of the campaign, besides a promotional PowerPoint presentation by the campaign's other major partner and a sponsor, the advertising agency FUEL, that was used to explain the campaign in advertising competitions, eventually winning over 30 national and international industry prizes.

THE PROBLEM

The MNAA collaborative online funding campaign was a participatory event that marketed a new source of revenue for the museum for the acquisition of the painting *The Adoration of the Magi*. The key success factor of the campaign was ascribed to the creativity and skill in the execution of the communication plan. Its execution seemed to justify the appreciation. It was an obvious vindication of the marketing and branding disciplines. It seemed clear that a management and communication practice had persuaded the will to give in thousands of individuals and many corporations and institutions. That was the departing assumption. Research would prove that it was not that simple.

As research looked deeper into the motivations for giving, the idea that the outcome of the campaign resided in a plurality of factors beyond marketing took form. Some factors seemed to have produced intended or unintended positive effects, some of them planned, but others accidental or incidental. The latter factors became points of interest as the research progressed.

The hypothesis that the communication campaign had in effect ultimately led to the construction of the social capital came into view. Trust had been brought about carried by a panoply of emotions. Trust in the campaigners, based on timely communications, accountability, and transparency, had unleashed the disposition to donate of thousands of individuals and many corporations and institutions. It became clear that without the social

capital for action emanating from the communication campaign for collaborative funding the aim would not have been achieved.

As the social capital hypothesis expanded, it became apparent that the captured social capital was not solely the product of the planned marketing campaign but that it also emanated from deep social constructs, cultural meanings, and discourse practices, apparently irrelevant but enhancing trust and producing a clinching effect. The planned action and the unplanned effects emerging from that action all lead to the will to donate.

Theory and the ensuing research, analysis and interpretation should explain how social capital for action was constructed and the intended outcome achieved. Three major theoretical sources, among others, were instrumental in providing the thesis framework: Lin's social capital for action and Burt's concepts on networks. The hypothesis was further illuminated by Bourdieu's idea that principles which generate and organize practices and representations can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary to attain them and can be collectively orchestrated without being the product of the organizing action of a conductor (Bourdieu, 1990).

According to Bourdieu in *The field of cultural production* any social formation is structured by way of a hierarchically organised series of fields. Fields interact with each other, but are hierarchical, with most fields in a subordinate position relative to the field of power, a term that refers a composite of the fields of economy and politics (Bourdieu, 1993/2008). This entailed a research perspective that considered that the campaign's outcomes were the result of a complex mesh of fields and imbued factors, some engineered, others accidental and still others incidental.

The focal point of the campaign was the painting depicting the Biblical myth. Myths can purposefully be exploited to attain objectives, or they can be a subliminal presence actuating without an actuator, as apparently was the case in the Sequeira campaign. In fact, the communication of the campaign not once expressively referred to the Magi myth as such. The communication was solely focused on the life and work of Sequeira despite that the event described in Matthew's gospel known as the Adoration of the Magi being considered the most joyful of all Christian myths. The persuasive power of perennial cultural and religious myths should be analysed to provide a fuller understanding of the intricate social, artistic, and cultural process that enveloped the campaign.

RESEARCH QUESTIONS

The main research questions were thus formulated as: Were the mechanics of the campaign, basically a media supported public relations and marketing exercise, the sole levers of its success in construing the necessary social capital, or were there other unrecognised, subjacent, and implicit factors not expressed but unwittingly unleashed by the campaign that may have surreptitiously contributed to the desired outcome? How did a collaborative funding narrative proved to be a viable and efficient mediating process for social capital creation? Where did the action take place? Who embodied the nexus of the discourse? Who integrated the social capital mediational structure? Which networks were actioned in the construction of social capital? Which were the main elements that consolidated the giving disposition? Did habitus, deep and intense social and cultural constructs -- myths, timeless symbols, oratory - exert a resonating and confirmative function? Did timeless visual mnemonics, Renaissance pictorial compositional principles, and a pre-Impressionistic «turneresque» style play a persuasive role?

AIM OF THE THESIS

The aim of the thesis is to generate a case study statement (Part 4 Case Study Statement) supported on valuable and justified evidence to museum professionals and other creative industries professionals on the issues pertaining to social capital construction for structured collaborative funding and as a branding instrument for arts institutions. The purpose of the study is to identify actors connected to collaborative finance in arts, and to explain the formal and informal communication procedures and processes therein leading to social capital for funding. This forms the basis for explaining the powers of identified actors involved in the communication and funding processes. From this framework the intention is to present guidelines on structured collaborative funding to museums and other cultural institutions and organisations on how to plan and execute their actions to attain the funding objective.

THESIS STRUCTURE

The thesis is divided in five parts.

Part 1 establishes the theoretical approaches. It is divided in nine chapters: Ch.1 Theoretical Approaches; Ch. 2 Ecological Perspective; Ch. 3 Social Capital for Action; Ch.

4 Communal Sharing; Ch. 5 Encoding/Decoding, Resonance, Confirmation of Beliefs; Ch. 6 Branding: Creating Value; Ch.7 Museum Value Chain: Building Social Capital.

Part 2 is dedicated to the Methodologies: Qualitative Research; Mediated Discourse Analysis; Case Study Methodology; Difficulties of the Research.

Part 3 Discussion is the empirical part of the thesis, the application of the theoretical models to the real-life case of the Magi campaign and subsequent analysis, contextualisation, and interpretation of the relevant findings and how significant they are. It is divided in six chapters. The MDA model is applied throughout the chapters. Ch. 9 deals with the Material Histories Social Histories, Cultural Meanings. Ch. 10 discusses the Nexus of Practice. Ch. 11 deals with the Mediational Means: Social Capital in Action, the Mediated Discourse and Action. It includes the MDA Summary in the form of a table with the main elements of social capital construction.

Part 4 is the Case Study Statement which is divided in 13 sections. 1 Introduction; 2 The Magi by Sequeira: Historical Opportunity; 3 Strategic Management Objectives; 4 Context: Entrepreneurial Opportunity; 5 Building Social Capital for Action; 6 Leadership and Team Building; 7 Hierarchical and Weak Networks; 8 Natural Persons and Institutional Motivations and Rewards; 9 Branding the Museum; 10 Communication: Media Partnerships, Slogan; 11 The Actuality of Myths; 12 The Artefact: Diagram and Mnemonic; 13 Collaborative Funding: The Legal Framework.

Part 5 consists of the Conclusions.

The three Annexes include Magi campaign data, links to videos, findings regarding the canvas weaving and its possible role in directing the viewer's gaze towards Mary and the star.

PART 1: THEORETICAL APPROACHES

The thesis required an interdisciplinary research, analytical and interpretivist exercise on a complex issue. This entailed a methodological perspective that considered that the Magi campaign's outcomes were the result of interactive three-dimensional puzzles, some engineered, others accidental and still others incidental. The thesis examines the broader cultural, institutional, organisational, and social environment at work in the construction process of social capital for action – the collaborative funding campaign.

The exercise required theoretical approaches, detailed in the next chapters, and summed up in Chapter 1, that could explain the different phenomena conditioning, influencing, emerging, taking place during the Magi campaign. The initial findings readily proposed a route beyond the spectrum of management disciplines as they did not impart all the tools necessary to theoretically underpin and fully recognize, analyse and interpret an action whose success, the research progressively found, most likely emanated not singlehandedly from the mastery of the communication campaign but also from deep and intense social and cultural constructs that, indeed, began to surface and are explained by theory. Because complex issues usually extend in space and time, research often looks beyond the here and now, considering how present discourse relates to past or future ones. They thus enlarge the classical circumference of discourse analysis (Scollon, 2001).

CHAPTER 1: THEORIES SYNOPSIS

Chapter 2 starts with Aristotle's concept of an "eternal chain of motions" and his refutation that there could have been a previous stationary state of the universe. Such an eternal chain, Aristotle argues, needs to rely on a cause which guarantees its persistence (Bodnar, 2018). From this cosmological perspective I address the ecological perspective expressed in Dewey's "common place of existence" (1929) adopted as the grounding perspective of the thesis. Dewey's concept is itself an emanation of Aristotelian philosophy and Darwinian evolutionary theory, substantiating the experience-knowledge continuum triggered by the outside-in campaign – the "appropriation" of the painting effect produced by the online giving process on the donors was prolonged into the museum once the painting came to rest in its "rightful place". The "ecological perspective" would later be developed by philosophers like Peters (2015). Dewey's writings on museum visitor experience prolong this vision, are timely and should be stressed. In *Art as Experience* (1934) Dewey proposes that museums should be places where visitors enjoy a pleasurable experience to fully appreciate the aesthetic quality of art objects, to break an invisible wall between the art seeker and the artistic object and the human effort that went into its achievement. Pleasure may be attained if the art object is explained to the viewer. The emphasis is put on obtaining pleasure if the art object is explained to the viewer through signifying connections, as Dewey postulated. McLuhan's famous dictum "the medium is the message" has, in my view, been often misinterpreted. McLuhan does not make a separation between carrier and message: they are

in fact the same thing. It is both the envelope and the contents. McLuhan used the example of light in a dark room as the medium itself. Chapter 3 concludes with Heidegger's key concept in *Der Ursprung des Kunstwerkes* [The Origin of the Work of Art] that art works are things, raising the question of the meaning of a thing, such that works have a «thingly» character (Heidegger, 1950/2006). The broad concept of things harbours dominant characteristics: Things as substances with properties, or as bearers of traits; Things as the manifold of sense perceptions; Things as formed matter; The point is to experience -- «erfahren» -- the thingness of the thing. The “thingly substructure, which we sought to grasp as the nearest actuality of the work [of art], does not belong to the work in such a way”, writes Heidegger. This concept, which conforms to the concept of habitus developed by Bourdieu, helps to explain the subreptitious enchanting nature of the painting *The Adoration of the Magi* by Sequeira.

Chapter 3 is dedicated to social capital theory, the major actionable focus of the thesis. Lin (2001) postulates that capital is captured in social relations and that its capture evokes structural constraints and opportunities as well as actions and choices on the part of the actors. The capitalization process engages social structures, social networks, and actors. Lin explains that social capital is capital that is captured through social relations invested in social relations with expected returns in the marketplace. Another important contribution is Burt's (2000) work on networks explaining that in a cross-section of individuals those richer in the social capital of strong ties bridging structural holes are more likely to launch entrepreneurial ventures, and the ventures they launch are more likely to succeed. The chapter addresses the concept of habitus or socialised norms or tendencies or behaviour that guide behaviour and thinking was developed by Bourdieu in the context of power as “ubiquitous” and beyond agency and structure. It includes an explanation of the institutional field, the different types of social capital and communal sharing, and concludes with the function of networks. While Bourdieu highlights the provision of support and the production and preservation of trust by social capital, Coleman sees it as an aspect of social structure. Burt highlights the brokering or spanning of structural holes and Lin stresses the access to resources connected to “valued positions in the societal strata”. Burt overemphasizes weak ties and neglects the strong ones. Contrarily, in Lin's concept both network features are included (Häuberer, 2011). For Bok trust is shared expectations, i.e., trust is an emotional state, and can be accumulated; hence it is part of social capital. Reputation reflects social capital because the social networks and their value representation can be mobilized to

generate certain returns. Through reputation it becomes possible to mobilize the support of others for both instrumental and expressive actions (Lin 2001). The institutional field refers to organisations, institutions, and networks that form a conceptual space denoting structures of human interaction and social relationships (Ahrne, 2018). They produce common patterns of behaviour and share distinctions with a certain degree of stability over time (Ahrne & Brunsson, 2010). The major role of institutions in a society is to reduce uncertainty by establishing a stable (but not necessarily efficient) structure to human interaction. Networks as a concept was first introduced in the article *The strength of weak ties* by Granovetter (1973).

The cohesive power of weak ties and the degree of overlap of individuals' friendship networks varies directly with the strength of their ties to one another. After dealing with different theoretical approaches to social capital, the chapter goes on to analyse the relationship between networks and social capital; the art of associating; social capital as an asset; social capital resources; trust as social capital; erosion of trust; and reputation as social capital. The contribution of prestige conferring institutional donors and contemporary opinion leaders was sought to attain the funding goal. The donations from respected institutions decisively improved the willingness to donate from citizens and institutions at a mid-campaign moment of turbulence in the donation drive. The public impact of those donations helped to reduce uncertainty. The association with high-status organisations and persons instilled the very real possibility that the campaign would reach its goal inducing still more giving.

Next, the chapter delves into entrepreneurship, to the entrepreneurial decision to launch a direct appeal to the citizenry (2011) through a funding campaign was taken with the agreement of the ministries of Culture and Finance. The campaign took place in a favourable institutional framework and a network rich in social capital built the previous years, but in an apparently unfavourable domestic economic situation known that could possibly negatively affect the drive to give. A structured citizen-based funding online campaign was launched (2015). At the outset, the campaign was an entrepreneurial effort with clear leadership, bearing all the hallmarks of entrepreneurship theory, namely, the resources came from other people and institutions, and the application of the affordable loss principle implying minimal risk, notwithstanding significant uncertainty. Financial risk was minimal, but reputational institutional and professional risk was significant. The campaign's national context was apparently not favourable to giving, a situation aggravated by scarcity of social capital in

Portugal. Lack of trust, among citizens and between citizens and State institutions is recognised as one of the major barriers to economic development. If the funding failed, the most likely outcome would be the sale of the painting to a foreign museum or private collector. This would have been a major loss to the museum and, hence, to Portuguese national heritage. The obstacles to surmount included scarcity of social capital; the MNAA was a remote and unknown museum to most; Sequeira was an unfamiliar name; the Adoration was absconded from public view. The organisation and mobilisation of the large disparate group of entities involved in the campaign required leadership to transform followers, create visions of the goals, and articulating the ways to attain those goals.

The chapter concludes with an overview of crowdsourcing and crowdfunding and their relationship with contemporary digital platforms. Major crowdfunding models are explained and how museums have been using crowdfunding to engage, interact and collaborate with visitors. Building trust through transparency and accountability is an ever-present theme in research. These include setting realistic goals at the beginning of the campaign, developing a concise message and marketing strategy. Convenience is the cornerstone of all online fundraising. A successful crowdfunding campaign involves an emotional connection between the project and the donor and a compelling story.

Chapter 4 addresses some relevant aspects of just one of the fundamental forms of social coordination proposed by those authors -- communal sharing, an equivalence relation, in which people attend to something important they have in common. The chapter deals with communal sharing, i. e., different but enmeshed forms of giving and sharing, including altruism. The chapter addresses the relationship between self and the internet and the critical link between tangibility, goal proximity and generosity. My interviews with the campaign officials revealed their insistence in consistently applying the basic rules of trust -- transparency and accountability -- thus confirming social capital for giving theory. Previous studies on funding campaigns fluctuations of the giving process and outcomes were also confirmed. Giving theory explains how mid-campaign turbulence was overcome through the interjection of large or symbolically charged donations by status and institutional actors, prestige conferral signifying powers acting as uncertainty busters, inducing loyalty for small donations, and by the upwards inflection curve in giving usual at the approaching campaign deadline.

Chapter 5 deals with the concept of encoding/decoding developed by Hall (1996) refers to the “object” of practices, meanings, and messages in the form of sign-vehicles of a

specific kind organised like any form of communication or language. Through the operation of codes within the syntagmatic chain of discourse. The apparatuses, relations, and practices of production thus issue, at the moment of “production/circulation” in the form of symbolic vehicles constituted within the rules of “language”. The level of connotation of the visual sign, its contextual reference and positioning in different discursive field of meaning and association, is the point where already coded signs intersect with deep semantic codes of a culture and take on additional, more active ideological dimensions, Hall proposes. Resonance takes place when the stimuli put into our communication evokes meaning in a listener or viewer. The meaning of our communication is what the listener or viewer gets out of his experience with the communicator’s stimuli. His brain is an indispensable component of the total communication system. Schwartz insists that the communicator’s problem is not to get the stimuli across, or even to package his stimuli so they can be understood and absorbed. Rather, he must deeply understand the kinds of information and experiences stored in his audience, the patterning of this information, and the interactive process whereby stimuli evoke this stored information.

Chapter 6 is about brand which is described as an idea, a perception, an intellectual construction, a representation of the performance of a product, service, corporation, or institution, and about branding – the brand in action. Schroeder (2009) considers that if brands exist as cultural, ideological, and political objects, tools are needed to understand culture, ideology, and politics in conjunction with more typical branding concepts, such as equity, strategy, and value. Schroeder developed a model that considers four brand perspectives. The more relevant here is the “cultural perspective”. Brands have opened to include cultural, sociological, and theoretical enquiry that both complements and complicates economic and managerial analysis of branding. This perspective emphasizes brand heritage, history, and legacy and how these create associations, meaning, and value. Brand culture focuses on how brands share stories, build community, and solve problems. The emphasis on brand, identity and positioning conforms with a larger call for inclusion of cultural and sociological issues within the management and marketing research canon, joining in the contention that culture and history can provide a necessary contextualizing counterpoint to managerial and information processing views of branding’s interaction with consumers and society (Schroeder, 2009). Most literature about museum branding relates to the communication of the brand promise of a differentiated experience once the visitor is inside the museum. The promised experience or experiences next to or within the museum walls are today the

backbone of museum brand identity. This was not the case with the Magi campaign. The objective was not to communicate a visitor experience per se but rather to communicate and build the MNAA brand on top of a fund-raising campaign which itself was the start of a differentiated and multifaceted museum lover and visitor experience to acquire the necessary funds to buy an exclusive painting that would enrich the museum's collection culminating in the unique experience of viewing the painting in the museum.

Chapter 7 addresses museums as service organisations. Museums provide a continuous diversified service to diversified constituencies. Their service is the provision of an experience, and the reward of that experience is the experimental possession or co-proprietorship of artefacts in their collection. Experimental possession means that the visitor does not own anything when a service is purchased but is only given the right to use. The benefits of a visiting a museum fall into distinct areas of enhanced personal well-being. Colbert's (2009) findings concludes that consumers of art can be seen on a continuum, with high art at one end and popular art at the other. The two extremities of this continuum can be distinguished by the socio-demographic characteristics of their clientele. The market is not a monolithic entity. There are all kinds of consumers with widely differing their tastes and preferences. Falk's (2022) new research led to more information on motivations. When people reflect on their museum experiences — days, weeks, and even years later — the benefits they describe fall into four distinct areas of enhanced well-being. Some major European museums have well established reputations that gives them access to important human, technological and financial resources. Some are housed in national monuments. Stallabras (2013) recalls that some museums, like Tate Modern, with resources and skilful managers, have successfully applied the branding discipline to rebrand and augment the recognition of the museum.

But for many small and medium museums, which are most museums, branding is still a difficult to apply discipline, if not forgotten altogether. Booker (2005) considers that the museum is a provider of a service, also referred to as a product, and the visitor is the consumer of an experience. The museum experience is a service that falls within the third type. The visitor pays for the right to experimental possession of art works while in the museum, a non-goods service (Gronroos, 1978). Gronroos (1978) addresses the difficulty in developing a concrete, tangible service offering because the most important characteristic of a service is its intangibility. The lack of ownership and transaction of ownership when dealing with services results from the intangibility of services. The view of the XXI century museum

breaking with the profile of the traditional museum, assuming itself as a means of mass communication is described by Remelgado (2014) who postulates that museums are understood as producers and diffusers of information and knowledge, characteristics that are greatly enhanced using information and communication technologies.

The museum as a communication system depends on the non-verbal language of the objects and observable phenomena (Desvallées & Mairesse, 2010). Kotler et al. (2008) point out that over time, museums have come to understand the advantage of applying business-derived strategic planning and marketing. Museum branding is linked with identity and psychological associations between the cultural products -- artefacts/collection -- and its audience. Brand identity boosts familiarity, loyalty and encourages partnerships (Vassiliadis & Belenoti, 2015). Brands are useful for inculcating trust, since, under the sign of the logo, a particular service and behaviour is supposed to be guaranteed.

The museum brand must encapsulate the key elements of the integrated visitor attraction experience -- expectations, experiences, and memories captured in a powerful brand promise (Booker, 2005). Essentially, digital branding is the personality of the organization, service or product created by the sum of all experiences that an individual has with the brand communicated via digital channels. The concept refers to the design of the best user experience for customers at all touchpoints, those moments when the prospective customer or visitor meets the brand message either through physical or digital media, including the all-important human to human WoM. For many small and medium museums, which are most museums, branding and digital marketing is still a difficult to apply discipline, if not forgotten altogether. A unique visitor experience is a remote concept (Torres, 2019).

The chapter then addresses collaborative funding, or crowdfunding as it is popularly known, as essentially a communication device and marketing process serving other purposes as relevant as the funding process itself, notably the strategic communication of the museum brand. The role of the press in crowdfunding for art is confirmed by the importance of a media partner right from the first such initiative in 1885 for the construction of the pedestal of the Statue of Liberty Enlightening the World in New York. The media, in particular the internet facilitated media, present a ubiquitous central element in the informal social interaction process since they constitute a social setting that allows for informal forms of social interaction that result in participation without formal involvement. These network resources have an impact on participation that are core to the notion of social capital. However, the traditional press has a proven track record in the development of social capital

for collaborative funding. Museum-media partnerships are essential to the positive outcome of these efforts. Museums became communications systems developing activities aimed at communicating to and reaching various sectors of the public that are targeted. Museum branding is linked with identity and psychological associations between the cultural products -- artefacts/collection -- and its audience.

The branding strategy must adopt integrated digital marketing communications approach to optimise the communication of a consistent message across all platforms. Digital persona is a part of the individual identity of the museum that has been extended into the online sphere. Word of-mouth advocacy is a more robust phenomenon when there exists a medium like the Internet that allows one to spread the word to thousands of one's close, personal friends with the click.

The chapter concludes with an explanation of the legal collaborative funding. Contrary to widespread belief it is not, technically, and legally, a crowdfunding operation of capital financing or collaborative financing under either Portuguese law or under the new EU regulation. Crowdfunding operators need a licence issued by the stock exchange regulator. Museum led funding operations are a mix of a fund-raising campaign with patronage -- «mecenato» -- through an online platform and other means for the collection of funds, such as auctions. The reward is not material, as in crowdfunding, but an emotional or a reputational benefit or tax benefit in the case of institutions and donors looking for prestige and status.

CHAPTER 2: ECOLOGICAL PERSPECTIVE

This chapter starts with Aristotle's concepts of eternal motion and experience knowledge acquisition providing the context for Dewey's "common place of existence" and Hegel's writings about nature that underpin this work. The chapter is concluded with the views of Locke, Kant, Hayek, Searle, Damásio, A., and Bartlett on knowledge. In the chapter's section Signifying Connections Dewey is again recalled in what respects museum visitor experience. The section The Thingly Substructure introduces Heidegger's concept on art, a substance with properties, a bearer of traits, perceptions, matter, experience (Heidegger, 1935-36), an important concept at work in the thesis, and goes on to deal with the related McLuhan's "the medium is the message", a concept that the profusion of online experiences has again proven valid as recently noted by Klein in *I Didn't Want it to Be True, but the Medium Really is the Message* (*New York Times*, 07/08/2022). The chapter concludes with

Damásio, M. J. placing digital communications on the context of social capital creation and Peters', Latour's and Vargas' ecological views on the integration of technology in everyday life.

2.1 COMMON PLACE OF EXISTENCE

Aristotle (350 BCE) argued at the opening of *Physics* that motion and change in the universe can have no beginning, because the occurrence of change presupposes a previous process of change. With this argument Aristotle can establish an eternal chain of motions and refute those who hold that there could have been a previous stationary state of the universe. Such an eternal chain, Aristotle argues, needs to rely on a cause which guarantees its persistence: if each of the constitutive processes in the causally connected web were of finite duration, for every one of them it can be the case that it is not present in the world, indeed, at some later time it will not be present any longer. But then the whole causally connected series of events, Aristotle claims, would also be contingent. Hence Aristotle postulates that the processes of the universe depend on an eternal motion (or on several eternal motions), the eternal revolution of the heavenly spheres, which in turn is dependent on one or several unmoved movers (Bodnar, 2018).

The common place of existence as suggested by Dewey (1929) encompasses everything on Earth, inert or living, as everything is composed by an assemblage of atoms. It is, it could be asserted, an ecological perspective that would later be developed by philosophers like Peters (2015). Dewey inherited from Darwin the idea of nature as a complex congeries of changing, transactional processes without fixed ends. Experience means the undergoing and doing of organisms-in-environments, a matter of functions and habits, of active adjustments and readjustments, of coordinations and activities, rather than of states of consciousness. Darwin's idea about the survival of organisms better designed to adjust to the environment as was expressed later in life. In fact, the phrase "survival of the fittest" was coined by the polymath Herbert Spencer and adopted by Darwin who regarded it as better than his phrase "natural selection", which he stopped using. The salient idea is that of adaptation rather than that of adjustment.

Like his sources Aristotle and Hegel, Dewey postulated that biology was the basis of politics, and that politics in turn was rooted in biology. For Dewey, Oliveira Martins, Fernando Pessoa (Torres, 2009), and other «organismics», societies evolved in the same way that organisms did, by adjusting to the problems that appeared before them except that societies

had the advantage of self-conscious acceleration of learning from mistakes (which Dewey called science). Dewey saw deliberation as a form of species-specific natural selection and that human beings illustrate the same traits of both immediate uniqueness and connection, as do other things. It is associated, as well as solitary, single. The catching up of human individuals into association is thus no new and unprecedented fact; it is a manifestation of a commonplace of existence.

In *The Philosophy of Nature* (Hegel., 1830/2004), Hegel's writes about how nature evolves through the mechanism of self-organization. Hegel was writing before Darwin proposed the theory of evolution, and his dialectic is aimed at analysing and describing development in the logical sense (Miller, 1970). The common feature of these works is their analysis of the fundamental structures by which order is generated. Hegel proposed that matter should develop into organism, but only in a logical sense with subjectivity and centralization producing spontaneous order. He divides natural philosophy into three parts, mechanics (space and time, motion, and astronomy), physics (from physical to chemical process), and organics (minerals, vegetables, and animals). Nature itself is a system of self-organization that develops logically through the random motion of the contingent (Takahashi, 2015).

The word experience evokes knowledge from repeated experiences. Aristotle emphasized in *Metaphysics* (350 BCE). that repeated experienced is the source of both skill and science: "(...) [F]or the several memories of the same thing produce finally the capacity for a single experience. And experience seems pretty much like science and art, but really science and art come to men through experience." In *Posterior Analytics*, (350 BCE) Aristotle evokes sensations and perceptions as that we could today explain as experience building blocks:

"So out of sense-perception comes to be what we call memory, and out of frequently repeated memories of the same thing develops experience; for a number of memories constitute a single experience". The chain of thought, Aristotle believed, which ends in the recollection of certain impressions, was connected systematically by three different kinds of relationships or associations between a starting image and its successor: similarity, opposition, and (temporal) contiguity."

In his major work *Experience and Nature* (1929), Dewey considered experience as a means of penetrating continually further into the heart of nature, an all-encompassing concept, that includes living and inert things, techniques and mechanisms, our common place of existence where natural events become messages to be enjoyed and administered, precisely as are song, fiction, oratory, the giving of advice and instruction. When nature is viewed as

consisting of events rather than substances, it is characterized by histories, that is, by continuity of change proceeding from beginnings to ending. Consequently, it is natural for genuine initiations and consummations to occur in experience. Tools, techniques and mechanisms are naturalistic links and means which do away with the often-alleged necessity of dividing the objects of experience into two worlds, one physical and one ideal. Art, writes Dewey, is the culminating event of nature as well the climax of experience, a process of production in which natural materials are reshaped in a projection toward consummatory fulfilment.

In *On the Soul*, (350 BCE) Aristotle describes memory as the ability to hold a perceived experience in the mind and to distinguish between the internal appearance and an occurrence in the past. In other words, a memory is a mental picture, a «phantasm» that can be recovered (Bloch, 2007). If the chain of images is needed, one memory will stimulate the next. When people recall experiences, they stimulate certain previous experiences until they reach the one that is needed (Warren, 1921).

The Aristotelian view on human associations for memories of experiences until they reach the one that is needed – the road to knowledge -- is developed by Dewey who introduces the role of language in meaning creation. Language is not a mere agency for economizing energy in the interaction of human beings. It is a release and amplification of energies that enter into it, conferring upon them the added quality of meaning. The quality of meaning thus introduced is extended and transferred, actually and potentially, from sounds, gestures and marks to all other things in nature. Natural events become messages to be enjoyed and administered, precisely as are song, fiction, oratory, the giving of advice and instruction. Thus, events come to possess characters; they are demarcated, and noted. For character is general and distinguished. Dewey asserts that when events have communicable meaning, they have marks, notations, and are capable of connotation and de-notation. They are more than mere occurrences; they have implications. Hence inference and reasoning are possible; these operations are reading the message of things, which things utter because they are involved in human associations.

The view on the role of experience in the development of knowledge was shared, among others, in the XVIII Century by John Locke. In 1689 Locke wrote in *An Essay Concerning Human Understanding* (1960/2004): “Whence has it all the materials of reason and knowledge? To this I answer in one word, from experience: in that all our knowledge is founded, and from that it ultimately derives itself.” In Book II of the *Essay*, Locke holds that the mind is a tabula rasa or blank sheet until experience in the form of sensation and reflection provide the basic

materials — simple ideas — out of which most of our more complex knowledge is constructed. However, while the mind may be a blank slate regarding content, Locke thinks we are born with a variety of faculties to receive and abilities to manipulate or process the content once we acquire it. The mind performs the bringing of two ideas, whether simple or complex, by one another to take a view of them at once, without uniting them. This gives us our ideas of relations. The final act of the mind is the production of our general ideas by abstraction from particulars. In addition, there are such faculties as memory which allow for the storing of ideas.

The idea that experience requires understanding is regarded as a fundamental insight of Immanuel Kant in the *Critique of Pure Reason* (Kant, 1771/1998): “That all our knowledge begins with experience there is no doubt... but although our knowledge originates with experience, it does not all arise out of experience.” If experience requires understanding, then it must be governed by the a priori rules to which the understanding is subject, and consequently the objects given to us in experience must conform to concepts which express those rules, he argued. On the one hand, the understanding is characterized by Kant as a capacity for making judgments: “We can reduce all acts of the understanding to judgments, so that the understanding in general can be represented as a capacity for judging [«Vermögen zu urteilen»].”

Having experience, then, would seem on the face of it to be a matter of making judgments. And in making a judgment one is active as opposed to passive, or in Kant’s terms, spontaneous as opposed to receptive: one is not merely receiving an impression from the world, or having the world affect one in a certain way, but rather committing oneself to, or taking a stand on, the world’s being a certain way (Ginsborg, 2006). In these words, we again find Aristotle in *Metaphysics*: “Again, we do not regard any of the senses as Wisdom; yet surely these give the most authoritative knowledge of particulars.”

Friederich von Hayek proposed a new concept – the “knowledge generating order”. Hayek started from a biological understanding to explain the functioning of markets -- in the functioning of the sensory system and in the function of neurons in the learning process (Festré, 2018). According to Hayek, during evolution, organisms are adapted to events in their environment. This adaptation occurs even when environmental changes cannot be predicted, i.e. that is, when the changes represent novelty. The adaptation process occurs by the selection of those organismic variants, which are on average the most prepared, and what makes them more prepared does not require information explicit «a priori» – instruction -- about the nature of novelties in the medium environment. Evolution works by selection, not instruction.

Hayek's Darwinian ideas anticipated those of Canadian psychologist Donald Hebb, his contemporary and considered the founder of neuropsychology. The following year, in 1920, Hayek writes the article that, thirty-two years later, would give rise to the cognitive psychology book *The Sensory Order* (Hayek, 1920/2014), a work to which economists have been devoting most attention, at a time when cognitive psychology acquires relevance for understanding the functioning of markets. Hayek suggested that whatever the type of contact of the sensory system with the world, there is an event that corresponds to it between a particular cell in the brain and another cell that carries information from the outside world, resulting in strengthening the link between these two cells. This premise was later confirmed by science.

Hayek proposes a model whereby from the moment one begins to conceive individuals as possessing capabilities to generate knowledge, human behavior cannot continue to be seen in terms of simple passive and responsive. This one model recalls the concept of self-actualization, which is at the top of the Maslow's hierarchy of human needs pyramid. In this context, the idea that it is possible to organize information in the minds of millions of people is contradicted by Hayek's concept of division of knowledge, its dispersion by masses of people.

The influence of new scientific discoveries regarding the functioning of the brain influenced philosopher John Searle who proposed a theory of mental states that he called “biological naturalism” (1980), an approach to what is traditionally called the mind-body problem and is defined by two main theses: 1) all mental phenomena from pains, tickles, and itches to the most abstruse thoughts are caused by lower-level neurobiological processes in the brain; and 2) mental phenomena are higher-level features of the brain. It is a theory that suggests that all mental phenomena are caused by low-level neurobiological processes level in the brain and that mental processes are higher-level features in the brain. To this set of capabilities, trends and dispositions of human beings that are not intentional states, Searle calls “the background,” an idea similar to that of Ludwig Wittgenstein's “private language” or to the Pierre Bourdieu's “habitus”, which Searle completes with the concept of “network”, the network one has of beliefs, desires and other intentional states necessary for any particular intentional state to make sense.

Searle claims that consciousness is just an ordinary biological feature of the world, a physical feature of the brain. However, because we do not know exactly how the brain does it we are not yet in a position to know how to do it artificially. Searle denies Cartesian dualism, the idea that the mind is a separate kind of substance to the body, as this contradicts our entire understanding of physics, and unlike Descartes, he does not bring God into the problem. Indeed,

Searle denies any kind of dualism, the traditional alternative to monism, claiming the distinction is a mistake. He rejects the idea that because the mind is not objectively viewable, it does not fall under the rubric of physics. Today, parts of the works of the mind are indeed viewable thanks to new technologies. In *Intentionality: An Essay in the Philosophy of Mind* (1983) Searle concludes: "In the brain, intrinsically, there are neurobiological processes that sometimes cause awareness. And this is the end of the story."

The refusal of dualism is the subject matter of neuroscientist António Damásio in *Descartes' Error* (Damásio, 1994/2005). The organism formed by the body and the brain interacts with the environment that surrounds it and leaves its mark on the organism in several ways, explains. When we recall an object, a face or an event we do not obtain an exact reproduction but a reconstructed version of the original. With age and experience, the versions of the same recollected information will evolve. However, although permanent photos of whatever cannot exist in the brain, we can evoke approximate images of what we experienced.

As Frederic Bartlett (1951) proposed, memory is essentially reconstructive. Remembrances will happen during a time frame when some significance will be built. It is quite amazing to, once again, find in these words the extraordinary prescience of Aristotle: remember his idea of «phantasm», approximate images of past experiences.

2.2 SIGNIFYING CONNECTIONS

The XXI century museum is breaking with the traditional profile, assuming the museum as a means of mass communication. The idea of the museum as foremostly a place of learning is being replaced by a new complex and transformative approach in several dimensions -- social, aesthetic, restorative, transcendental, reverential -- with emphasis on experience, on the internal-external interaction, on the construction of significances, and value added through narratives (Pita, 2019).

Dewey's idea for the museum was for many decades a solitary view, as museums continued to be considered and managed as places for attention and learning, in solemn individual contemplative mood, without the interference of stimuli other than those offered by the works of art themselves. The invisible wall was scratched, or may be reinforced, by museum tour guides, many accomplished specialists, others unauthoritative voices roaring over cacophonous crowds. The visit to the museum could easily become a soon to forget undistinguished experience. With the audio-guide the museum experience became more personal, and much better informed, but still requiring the use of an alien non-standardized device, many times requiring an additional barrier in the form of payment to the museum

entrance ticket. Later, interactive panels offered some useful information and basic levels of entertainment (Torres, 2019).

In *Art as Experience* (1934) Dewey proposes that museums should be places where visitors enjoy a pleasurable experience to fully appreciate the aesthetic quality of art objects, to break an invisible wall between the art seeker and the artistic object and the human effort that went into its achievement. Pleasure may be attained if the art object is explained to the viewer. He wrote that when artistic objects are separated from both conditions of origin and operation in experience art is remitted to a separate realm, where it is cut off from that association with the materials and aims of every other form of human effort, undergoing, and achievement. In Dewey's view, experience would increase the possibility of understating the natural, social, economic, political environment of the work or art, or the «umwelt» using the expression of Heidegger, thereby leading to knowledge acquisition. Museum experiences may reveal the internal and external circumstances of the production of the object of art, and the orders that the object is transmitting regarding its purpose.

Experience is often used to refer the chain of impressions elicited by digital technologies, either pleasurable or otherwise, in museum visitors in the context of the technological museological environment. This is a new type of experience was elicited by what Dewey called “invisible electricity”:

“For most persons, the reality of the apparatus is found only in its embodiments in practical affairs, in mechanical devices and in techniques which touch life as it is lived. For them, electricity is known by means of the telephones, bells and lights they use, by the generators and magnetos in the automobiles they drive, by the trolley cars in which they ride.” (Dewey, 1934)

The emphasis is put on obtaining pleasure if the art object is explained to the viewer through signifying connections, as Dewey postulated. This kind of experience and digitally led human association processes can be brought about by a myriad of highly specialized professionals, and not by the lonely artist, although the end result of their creative effort can be likened to Dewey's description of the role of sole artists: artists have always been the real purveyors of news, for it is not the outward happening in itself which is new, but the kindling by it of emotion, perception and appreciation. Museums need to break an invisible wall between the art seeker and the artistic object in its remote pedestal and the human effort that went into its achievement. This signifying connection should be experienced and understood by the viewer. Context favours the acquisition of new ways of operation and new properties through

the process of association. Emotions should be triggered to engage perception and aesthetic valuation (Dewey, 1934).

2.3 THE «THINGLY» SUBSTRUCTURE

«Techne» is at the beginning of time, it goes beyond history. Technology is the work of scholarship, for which there is no previous time. «Techne» happens in history but is not historical because it is something essential. It resides in humans where humans start to be what they are. The invention and use of tools have played a large part in consolidating meanings, because a tool is a thing used as a means to consequences, instead of being taken directly and physically. Heidegger contended in *Der Ursprung des Kunstwerkes* [The Origin of the Work of Art] (1935-36) that art works are things, raising the question of the meaning of a thing, such that works have a «thingly» character. The broad concept of things harbours dominant characteristics: Things as substances with properties, or as bearers of traits; Things as the manifold of sense perceptions; Things as formed matter; The point is to experience -- «erfahren» -- the thingness of the thing. The “thingly substructure, which we sought to grasp as the nearest actuality of the work [of art], does not belong to the work in such a way”, writes Heidegger.

The thing today is also, or mostly, anachronically, digital. With the advent of digital technologies, the defining foundational tools of the contemporary era, this idea came to further fruition in the sense that digital technologies enable a certain type of human communication and facilitates the acquisition of meanings hitherto ensconced in the mind of the museum visitor or the of the prospective visitor, within and without the walls of the museum, far beyond what was possible with analogue technologies in the not so distant past.

The idea that electronic technology pushed mankind to adopt attitudes that were characteristic of preliterate man is the seemingly paradox proposed by Marshall McLuhan's (1974) in his ecological view of the Earth. He wrote that electronic man shares much of the outlook of preliterate man because he lives in a world of simultaneous information, a world of resonance in which all data influence other data. Electronic and simultaneous man has recovered the primordial attitudes of the preliterate world and has discovered that to have a specialized goal or program merely invites conflict with all other specialized enterprises. Whereas visual man had dreamed of distant goals and vast encyclopedic programs of learning, electronic man prefers “dialogue and immediate involvement”. The electronic and

simultaneous man is the actor who could probably be dubbed today as multitasking man, agile and versatile in the use of a plurality of electronically enabled media.

McLuhan lived at the height of the brief period we now call the mass-media era. Then, sound prevailed in the electronically dominated environment, but two-dimensional representations cannot be discarded, like the first space photo of the Earth called *Blue Marble* (1972) that so impressed McLuhan. Like others, before and after him, McLuhan highlighted the cumulative effect of different media in creating new sensory experiences, and we could add, the formation and accumulation of knowledge. The connection between technology and senses and the creation of experience is clear in McLuhan's *Gutenberg Galaxy* (1962): when technology extends one of our senses a new translation of culture occurs as swiftly as the new technology is interiorised.

McLuhan's optimistic view is opposed by the pessimism expressed by Friederich Kittler who considered that media reduces and neutralizes the human being as it has to adapt to the machine. He further postulates that media determines our situation and what remains of people is what the media can store and communicate because there is nothing outside the support. In Kittler's words, humans are but "the so-called man" (Sutherland, 2017).

McLuhan's famous dictum "the medium is the message" has in my view been often misinterpreted because he does not make a separation between carrier and message: they are in fact the same thing, and he gives the example of a piece of meat. It is both the envelope and the contents. McLuhan used the example of light in a dark room as the medium itself. The effect of the medium is made strong and intense just because it is given another medium as content – the electronic component, as McLuhan postulates in *Understanding Media* (1964). A transformative occurrence indeed took place with the digitisation of the *Magi* artefact and its communication as a web image. This idea echoes Dewey when he remarked that invisible electricity originated visible processes: for most persons, the reality of the apparatus is found only in its embodiments in practical affairs, in mechanical devices and in techniques which touch life as it is lived. For them, electricity is known by means of the telephones, bells and lights they use, by the generators and magnetos in the automobiles they drive, by the trolley cars in which they ride.

As technologies are interiorized, another word to express naturalization, they become inconspicuous, part of environments that are constantly being created or surreptitiously experienced. Peters (2015) gives the example of the fish that is not aware of the presence of water. He quotes McLuhan: environments are invisible. Peters argues that this view is shared

by Michel Foucault who takes technology as for granted, something natural. Technological media are staples or natural resources, exactly as are coal and cotton and oil. He could have used the word “commodity” to describe digital media. Peters returns to the McLuhan assertion that digital media pushes us back in time: the advent of digital media returns us to fundamental and perennial problems of communication and civilization. The Internet reconnected humans with the written word and the individuality of the message away from the dominance of the mass-media in the second half of the XX Century. Peters adds that digital media resurrect old media such as writing, addresses, numbers, names, calendars, timekeepers, maps, and money.

Damásio, M. J. (2011) makes the relation of the individual appropriation of communication technologies to develop relations and ties, as one that forces us to put the communication process at the core of social capital generation and dissemination:

Media technologies that permit individuals to use multiple communication technologies in conjunction with in-person interaction to maintain contact with their personal networks are a pre-condition of social capital generation and further participatory processes. Though, it is not the network structure (i.e. the internet) but the use of particular tools (i.e. mail) in order to generate ties, that better describes the dominant social interaction processes that occur in the context of social capital generation. (Damásio, M. J., 2011)

The ecological and primordial view of media is taken to its most extreme by Peters, in perfect contradiction to Kittler’s view, when he extends it to the body, the most basic of all media, and the richest with meaning, but its meanings are not principally those of language or signs, reaching instead into deep wells stocked with vaguer limbic fluids. The body is not one with itself: it is a network. In fact, for Peters, the Earth is media, an idea espoused long ago by others. Peters defends that the concept of media was connected to nature long before it was connected to technology, a view that, as we have seen, developed by Dewey who in turn was inspired by Aristotle. Vegetation is perhaps our first infrastructure of survival. And Peters refers to Aristotle’s concept of «τὸ περιέχον» -- to «periekhon» — meaning surrounding or environment — which expressed sympathy and harmony between the universe and man. Peters points out that in the twentieth century the idea prevailed that media were but human-made channels that carried news, entertainment, advertising and other so-called content.

In this context the perennial discussion and disconnection made between humans and technology makes no sense. Technology is an integral part of the natural world that encompasses all living and inert things. In fact, technological tools and means emerge from the natural world – silica to chips, space to electromagnetic waves. Peters remarks that today’s

infrastructures invite an “environmental view of media”. And here resides the major theoretical contribution of Peters: the idea of “infrastructuralism”. He uses Latour’s definition: in its simplest but also in its deepest sense, the notion of network is of use whenever action is to be redistributed. Peters defines infrastructures as large, force-amplifying systems that connect people and institutions across large scales of space and time or big, durable, well-functioning systems and services.

A post-fact application of the Rogers (1995-2003) theory on the diffusion of innovations confirms the extraordinary accomplishments of the smartphone: relative advantage, compatibility, easy complexity, triability, and observability, and in pandemic times, we can add, it is respectful of social distancing (Rogers, 1995). Once technology is integrated into daily life and each information structure, platform, device, and media are used to interact, the groundwork for a seamless user experience is then set. As new technology opportunities enter the communication and media mix, museums are challenged to incorporate the activity into an already rich and complicated interconnected information structure (Vargas, 2019). In the realm of museums, adapting daily life digital technologies has a participatory advantage: to attract younger audiences and to keep up in a competitive environment (Carvalho & Matos, 2018).

Vargas (2019) also remarks that once a technology is integrated into daily life and each information structure platform, device and media are used to interact, the groundwork for a seamless user experience is then set. As new technology opportunities enter the communication and media mix, museums are challenged with how to incorporate the activity into an already rich and complicated interconnected information structure. Research by Carvalho & Matos (2018) concluded that as digital technologies have become part of people’s daily lives, especially the younger generation (digital natives), adapting accordingly has a twofold advantage because it will attract younger audiences and make it possible to keep up in a competitive environment. However, technology is not without shortcomings, when museums lack adequate infrastructure, specialised and motivated personnel, and financial resources to sustain an ongoing digital strategy.

More than simple voice communication devices, the iPhone and Android put small computers into everyone’s hands. The role of technology in life has radically changed. I addressed this human-machine symbiotic relationship in the muSEaum, a semi-interactive *Magellan Digital Tour* project (2020) construed on image and text-based storytelling visitor experience with the participation of the visitor’s smartphone – the smartphone, the extension of Man – a vivid expression of McLuhan’s prophecy. Indispensable, always available, every

moment, anywhere visitors will be seduced to engage their smartphone, that very personal and private tool that has become an integral part of the natural world. Connection with the materiality of the objects may be experienced with the visual/tactile mobile personal devices.

2.4 CHAPTER 2: CONCLUSIONS

This chapter relates to the ecological, biological or organismic view of life on Earth, from experience to knowledge, of technologies – artistic, digital -- as part of the natural world, as meaningful as the contents they envelop, integrating the networks that generate social capital. The environmental context of the campaign was a complex mix that transcended any of its parts and that did not have a specific conclusion, in an eternal motion of circumstances, things, acts and emotions. The Magi campaign was by itself an experimental learning process at various societal levels, from the organisers to the donating public. A twirl of signifying connections was at play all round and all looked forward to the moment of the museum experience provided by the painting hanging in the museum walls, a repeatable satisfying connection. The campaign's subject matter merged seamlessly with contemporary life, both in its perennial mythological theme and its «thingly» representation, and in the campaign's technological execution. The donation process was both the content and the message exerting a co-appropriation intention of the socially enmeshed tools -- the digital process -- but foremost of the object of desire, the painting itself.

CHAPTER 3: SOCIAL CAPITAL FOR ACTION

“In democratic countries the science of association is the mother science; the progress of all the others depends on the progress of that one. Among the laws that rule human societies there is one that seems more precise and clearer than all the others. In order that men remain civilized or become so, the art of associating must be developed and perfected among them in the same ratio as equality of conditions increases.” (de Tocqueville, 1836/2000)

This chapter and the next are dedicated to social capital theory, the major actionable focus of the thesis. The chapters highlight the importance of a group of key social capital concepts that I perceive as cumulative – habitus (Bourdieu), social capital as social norms, values and networks (Putnam), social capital as brokerage across structural holes (Burt),

social capital as a collective asset (Lin). Bourdieu and Coleman introduced the term social capital systematically for the first time. Although they did so nearly simultaneously, they introduced the term independently of each other (Häuberer 2011). The chapter departs with an explanation of Bourdieus's concept of habitus, the socialised norms or tendencies or behaviour that guide behaviour and thinking in the context of power as “ubiquitous” and beyond agency and structure. The chapter goes on to analyse the relationship between networks and social capital; the art of associating; social capital as an asset; social capital resources; trust as social capital; erosion of trust; and reputation as social capital. The basic tenet of a collaborative funding campaign is the construction or development of social capital based on trust, transparency, and accountability. The following chapter (5) deals with the relationship of social capital and entrepreneurship.

The institutional field touches on organisations, institutions, and networks that form a conceptual space denoting structures of human interaction and social relationships (Ahrne, 2018). Networks as a concept was first introduced in the article *The strength of weak ties* by Granovetter (1973). The cohesive power of weak ties and the degree of overlap of individuals' friendship networks varies directly with the strength of their ties to one another. Networks are regarded as flexible and fluctuating. They are associated more with change than with stability and more with process than with structure (Lin, 2001).

Collaborative funding would be used by the Magi campaign as an instrument to communicate the museum and to induce networks of participatory activism, creating a social movement captivated by the idea of giving and co-proprietorship – an emotional reward that would prove to be sufficient to induce giving. The contribution of prestige conferring institutional donors and contemporary opinion leaders were sought to attain the funding goal. The mid-campaign association with high-status organisations and persons instilled the very real possibility that the campaign would reach its goal inducing still more giving.

3.1 SOCIAL CAPITAL THEORY

Social capital theory explains how social relationships that once formed can benefit individuals and organizations beyond their original context of creation. Social capital is an investment to be made and consists of trustworthy networks and social relations that enable collaboration and other benefits. The value of social capital lies in its ability to transfer and facilitate other forms of capital beneficial for individuals and organisations. Once social

capital is mobilized, it is beneficial as a system that feeds on itself: Trusting relationships help build other trusting relationships (Luoma-aho, 2016).

Putnam treated social capital as a public good—the amount of participatory potential, civic orientation, and trust in others available to cities, states, or nations (Putnam 1993, 2000). Like Bourdieu, Coleman was interested in different types of capital and their interaction, namely human, physical and social capitals. The aim of Coleman's concept of social capital was to import the economists' principle of rational action for use in the analysis of social systems without discarding social organization in the process (Claridge, 2015).

Social capital are moral obligations and norms, social values -- especially trust -- and social networks -- especially voluntary associations. Putnam's central thesis (1993) is that if a region has a well-functioning economic system and a high level of political integration, these are the result of the region's successful accumulation of social capital (Siisiäinen, 2000). The older concept of social capital developed by Bourdieu (1970s, 1980s) connected with his theoretical ideas on class. He identifies three dimensions of capital each with its own relationship to class: economic, cultural and social capital. These three resources become socially effective, and their ownership is legitimized through the mediation of symbolic capital.

Bourdieu's concept of social capital puts the emphasis on conflicts and the power function (social relations that increase the ability of an actor to advance her/his interests). Social positions and the division of economic, cultural and social resources in general are legitimized with the help of symbolic capital. From the Bourdieuan perspective, social capital becomes a resource in the social struggles that are carried out in different social arenas or fields. Trust as a potential component of symbolic capital can be exploited in the practice of symbolic power and symbolic exchange (Siisiäinen, 2000).

Bourdieu's theory of social capital developed the concept of habitus or socialised norms or tendencies or behaviour that guide behaviour and thinking in the context of power as "ubiquitous" and beyond agency and structure, where power is understood as culturally and symbolically created, and constantly re-legitimised through an interplay of agency and structure (IDS, 2021). Habitus -- in my view a remodelling of Darwinian theory -- is the product of adaptation to conditions, predisposing the person to recreate the very same conditions under which the system of skills and dispositions that are constitutive of it can be most profitably put to use. A definition of habitus can be found in *The Logic of Practice* by Bourdieu (1990):

“Systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them. Objectively ‘regulated’ and ‘regular’ without being in any way the product of obedience to rules, they can be collectively orchestrated without being the product of the organizing action of a conductor.” (Bourdieu, 1990)

Claridge (2004) highlights the importance of what has been termed bonding and bridging social capital that emerged from Granovetter (1973) on network theories and developed by authors such as Burt (1992, 1997, 1998); Lin (1999, 2001); Portes (1995, 1997, 1998); and Portes and Sensenbrenner (1993). These terms are associated with the network theories of structural holes and network closure (Adler and Kwon, 2002) that is dealt with in the next chapter.

The closure argument is that a network of strongly interconnected elements creates social capital. The structural hole argument is that social capital is created by a network in which people can broker connections between otherwise disconnected segments (Burt, 2001). For Ronald Burt, the structural hole theory gives concrete meaning to the social capital metaphor as he believes that social capital is more a function of brokerage across structural holes than closure within a network (Burt, 2000; Schmid, 2003). Burt (2000) identified that network closure facilitates sanctions that make it less risky for people in the network to trust one another’ (Claridge, 2004),

Lin’s offers an overarching concept of social capital: Investment in social relations with expected returns in the marketplace. Lin asserts that his definition is consistent with various renditions by all scholars that have contributed to the discussion and goes further than forms of human capital or economic capital: Bourdieu, Coleman, Flap, Burt, Putnam, Erickson, Portes and himself. The market can be economic, political, labour, or community. The author highlights the importance of using social connections and social relations in achieving goals: Social capital, or resources accessed through such connections, is critical along with human capital, or what a person or organisation actually possesses, to individuals, social groups, organisations, communities in achieving objectives. Capital is seen as a social asset by virtue of actors’ connections to resources in the network or group of which they are members. Social capital is operational as the resources embedded in social networks are

accessed and used by actors for actions, either this is return or profit for a group or for an individual. However, aggregation of individual returns also benefits the collective.

Capital is captured in social relations and (...) this capture evokes structural constraints and opportunities as well as actions and choices on the part of the actors. (...) the capitalization processes explicitly engaging hierarchical structures, social networks, and actors (Lin, 2000).

Economic, cultural and social capitals can be converted into one another using transformation labour, e.g. money/economic capital is exchanged for pictures/objectified cultural capital (Lin, 2001). Specific goods and services can be gained directly with economic capital, others only with the capital of social relations or of social commitment. Social capital is thus a reproduction of the group's members, and it takes repeated exchanges to reinforce mutual recognition and boundaries to affirm and reaffirm the collectivity of the capital and each member's claim to that capital. In Bourdieu's language, symbolic profit equates "symbolic capital," that is "a degree of accumulated prestige, celebrity, consecration or honour ... founded on knowledge ... and recognition." In the end, for Bourdieu (Bourdieu, 1984/2008), economic capital is the root of all other types of capital, including social capital. According to Häuberer (2011), the social capital concept applies to a hierarchically structured society: Social capital is a resource embedded in social relationships. Another view is proposed by Grix (2002): social capital must be seen as a product of social construction, and an independent variable requiring methods which will enable interpretive understanding.

Groups develop strategies to acquire specific goods materially and symbolically. The substance of these tactics depends on the amount of capital a group possesses, on the volume and structure of the capital that should be produced, on the relative importance of every kind of capital in the frame of the structure of means, and on the institutionalized and non-institutionalized instruments for reproduction a given group has at its disposal (Bourdieu, 1984 in Häuberer, 2011). For Bourdieu each relatively autonomous field of modern life, such as economy, politics, arts, journalism, bureaucracy, science or education, ultimately engenders a specific complex of social relations where the agents will engage their everyday practice. This theory seeks to show that social agents develop strategies which are adapted to the structures of the social worlds that they inhabit. These strategies are unconscious and act on the level of a bodily logic.

Häuberer (2011) considers that while Bourdieu highlights the provision of support and the production and preservation of trust by social capital, Coleman sees it as an aspect of social

structure. He also differentiates kinds of social capital – trust and authority relations, effective norms and sanctions, information potential and appropriable social organizations. Coleman conceptualised social capital as a collective asset of the group and made little provision for inequality that results or a causes differential power and status. Häuberer refers to Putnam's view that such a feature can be considered an aggregate trait to such a degree that it can become automatically comparable across cities, regions and even countries.

Coleman saw social capital as a public good where the actions of individuals benefit the whole. For Coleman, individuals engage in social interactions, relationships and networks for as long as the benefits persist (Claridge, 2015). Putnam deals with the strengthening of democracy and economic outputs of society via networks of civic engagement that facilitate the creation of trust and norms of reciprocity. Claridge (2015) postulates that Putnam follows Coleman's belief that social capital is a quality that can be a facilitator of interpersonal cooperation. In Putnam's conceptualisation social capital is elevated from a feature of individuals to a feature of large population aggregates. Social capital becomes a collective trait functioning at the aggregate level. Putnam made the argument that social capital is essentially the amount of trust available and is the main stock characterizing the political culture of modern societies. For Putnam (1993), quoted by Häuberer, social capital refers to "features of social organizations, such as networks, norms and trust that facilitate action and cooperation for mutual benefit."

Lin distinguishes the several renditions of capital: capital capital, the Marxist definition: capital is a process and end result that lies by definition in the hands of those who control the means of production; human capital, the added value embedded in labourers themselves; cultural capital, stemming from the Bourdieu definition of culture: a system of symbolism and meaning related to the Marxist view of social reproduction by means of the imposition of "symbolic violence" by the dominant class on the dominated class (1990); and social capital general definition, from Bourdieu to Lin (2001), investment in social relations with expected returns in the marketplace (Lin 2001).

It should be noted, the term cultural capital is currently also assigned not to a societal process but to tangible and intangible assets that embody, store or give rise to some form of cultural value independently of whatever economic value it may possess. It may exist in tangible form as artworks, cultural artefacts, heritage buildings and sites, and so on. Alternatively, cultural capital may be intangible, comprising artworks such as literature and

music which exist in their pure form as public goods, and the stock of inherited traditions, values, beliefs and so on which constitute the culture of a group (Throsby, 2020).

For networks to become actors, they must acquire at least a few organizational elements, such as arrangements for decision-making – hierarchy -- and decisions about membership (Ahrne, 2018). Networks are generally regarded as flexible and fluctuating. They are associated more with change than with stability and more with process than with structure (Emirbayer, 1997). According to Häuberer, Burt and Lin both underline the importance of the social structure the actor is embedded in. Burt highlights the brokering or spanning of structural holes and Lin stresses the access to resources connected to valued positions in the societal strata.

Lin's (2011) major idea is that social capital consists of resources embedded in one's own network or associations. This does not refer to an individual's possessed goods, but resources accessible through direct and indirect ties. Actors access social capital, through interactions, to promote purposive actions. Thus, the nature of embedded resources accessed in interactions becomes critical in the analysis of purposive actions and interaction patterns. This is the process by which structural resources are turned into social capital. Structurally empowered relationships among positions and embedded resources offer opportunities for the actor/occupants – the agents – to gain access to structural resources for their own interests. That is, these structural opportunities become social capital of the actors/occupants. Lin's definition ensures consistency in the measurement and in theory as originally conceived (Bourdieu, Coleman, Lin). It also demands and allows macrophenomena to be examined for the processes and mechanisms by which social capital, thus defined and measured, is invested and mobilized to achieve certain goals at the community or social level.

3.2 HABITUS

Habitus is “the way society becomes deposited in persons in the form of lasting dispositions, or trained capacities and structured propensities to think, feel and act in determinant ways, which then guide them’, in the definition offered by Wacquant (2005) cited in Navarro (2006). Habitus is created through a social, rather than individual process leading to patterns that are enduring and transferrable from one context to another, but that also shift in relation to specific contexts and over time. Habitus “is not fixed or permanent and can be changed under unexpected situations or over a long historical period”, as argued by Navarro in a study in Brazil (2006): “Passive subordination is so deeply embedded in relations of social

domination commanded especially by the landed elites that became naturalised under culture and social practices.” He further explains:

“Habitus is especially developed through processes of socialisation and determines a wide range of dispositions that shape individuals in a given society. It is not a ‘structure’ but a durable set of dispositions that are formed, stored, recorded and exert influence to mould forms of human behaviour. It may vary in accordance to the social environment, because unstable social domains may produce unstable systems of dispositions that generate irregular patterns of action. It does reinforce cohesion but also stimulates change and innovation, especially when it does not fit the surrounding social world where it evolves.”
(Navarro, 2006)

The notion of habitus is, in Lizardo’s (2004) view, an acquired system of schemes that allow for everyday instances of perception, categorization and the production of action and most importantly for the production of mundane judgments (e.g. judgments of moral propriety or impropriety, of likelihood or unlikelihood, of certainty or uncertainty, or judgments of taste such as likes and dislikes). I hear a Darwinian undertone in the idea that habitus is the product of adaptation to conditions, heavily predisposing the person to recreate the very same conditions under which the system of skills and dispositions that are constitutive of it can be most profitably put to use. And, again, I detect another relationship, this time with the confirmation and resonance theory in communication, when Lizardo points out that habitus is heavily weighted towards the past, and biases choices in a way that lead to the conservation and the constant reinforcement of already acquired capacities. Habitus predisposes the person to be attracted to like, or even love that which is already best fit to it, even if this ends up in fact being an objectively over-determined future trajectory over which a person has very little control, Lizardo argues. The (tacit) recognition of this situation to skill match or mismatch is in effect the most obvious form of “practical reason” stored in the habitus. This is relevant in the context of this thesis in what respects the sustained imprint of the millenary Magi myth. In Bourdieu’s rendering, the habitus is not just the producer of actions and reactions, but it is a product of the environmental conditions that the person encounters during ontogenetic development (Lizardo, 2004).

3.3 INSTITUTIONS, ORGANISATIONS, NETWORKS

Organisations, institutions, and networks form a conceptual space denoting structures of human interaction and social relationships (Ahrne, 2018). They produce common patterns of

behaviour and share distinctions with a certain degree of stability over time (Ahrne & Brunsson, 2010). In contrast with organisations, both institutions and networks are emergent social orders that occur rather than being decided.

The major role of institutions in a society, according to North (1990), is to reduce uncertainty by establishing a stable (but not necessarily efficient) structure to human interaction. Institutions provide the structure associated with stability (Ahrne, 2018) and take time to develop: “the overwhelming majority of change is incremental and gradual” (North, 1990). However, in socio-political systems, when a system is widely perceived as legitimate, the exercise of authority within the system is more effective because authorities and their decrees are seen as representing the shared values and goals of the populace (Tyler, 2006), who in turn have more trust and confidence in the system, perceive the system as fair and just and have greater overall satisfaction with the system (Hetherington, 1998²; Tyler, 1997³; Tyler & Huo, 2002⁴ quoted by Brandt & Reyna, 2017). Institutions are associated with stability. It is obvious that institutions cannot be created instantaneously. Institutions develop slowly. When discussing institutional change, North (1990) is clear: most of the change is incremental and gradual the difficulty of fundamentally altering paths is evident.

An early attempt to introduce the concept of organisation was made by Marx Weber (1921-1968): An organisation is a special case of social relationship where a social relationship is the behaviour of a plurality of other actor for the “the action of each takes account of that of the others and is oriented in these terms”. Ahrne (2018) postulates that organisations are important social mechanisms in themselves in how they both form everyday life and transform individuals into social actors, as they are simultaneously actors and structures. Organisations are essential for understanding processes of stability and change in social life. Organisations influence people’s behaviour in a different way than is the case of the organisational context. This influence enables a particularly high degree of coordination, which ‘accounts for the ability of organizations to deal in a highly coordinated way with their environments’ (March & Simon, 1958). The basic feature of an organisation is decision-making. The basic feature of an organisation is decision-making. Understanding organisations as decided orders enables us to make a distinction between organisations and institutions and networks (Ahrne, 2018). Ahrne

² Hetherington, M. J. (1998). The political relevance of political trust. *American Political Science Review*, 92, 791–808.

³ Tyler, T. R. (1997). The psychology of legitimacy. *Personality and Social Psychology Review*, 1, 323–344

⁴ Tyler, T. R. , & Huo, Y. J. (2002). *Trust in the law: Encouraging public cooperation with the police and courts*. N.Y: Russell–Sage Foundation.

(2018) points out that pressure from inside and from outside – the organisational environment -- is a given to any type of structure and quotes Selznick (1948) where he concludes that the formal structures of organisations are always “subject to the pressure of an institutional environment to which some over-all adjustment must be made”. For Selznick, however, institutionalization of the formal structure arises “from without as well as from within”. Institutionalization from within happens as “deviations from the formal system tend to become institutionalized, so that ‘unwritten laws and informal associations are established”.

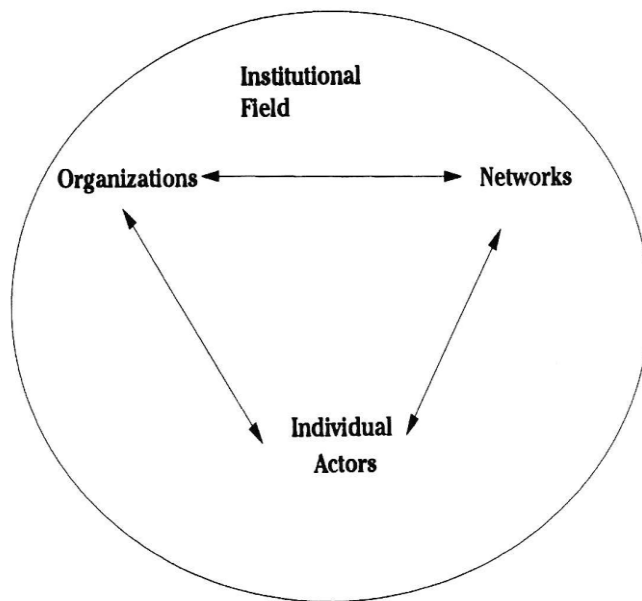


Figure 4 Lin (2001) Institutional field

Lin (2001) observes that the organisation-society institutional isomorphism is the prerequisite and imperative condition for organisational isomorphism. There is a positive correspondence between an organisation's ability to perform institutional tasks and its hierarchical position in society. Organisations and institutions condition each other. Figure 1 depicts a functioning institutional field proposed by Lin (2001)

where organisations, networks, and individuals are synchronized in terms of rules of the game and the values of certain resources.

The network concept is a relative newcomer in general social theory developed. Networks are a bridge between micro and macro: it is through networks that small-scale interaction becomes translated into large-scale patterns. Network analysis can be related to various macro phenomena such as diffusion, social mobility, political organization as well as social cohesion in general. Networks, however, are generally regarded as flexible and fluctuating. They are associated more with change than with stability and more with process than with structure. For networks to become actors, they must acquire at least a few organisational elements, such as arrangements for decision-making (hierarchy) and decisions about membership.

Networks as a concept was first introduced in the article *The strength of weak ties* by Granovetter (1973). The author argues that the cohesive power of weak ties and the degree of overlap of individuals' friendship networks varies directly with the strength of their ties to one another. This impacts the diffusion of influence and information, mobility opportunity, and community organisation. Networks are one of the most fruitful bridges between micro and macro:

It is "through networks that small-scale interaction becomes translated into large-scale patterns. Networks are related to 'various macro phenomena such as diffusion, social mobility, political organization as well as social cohesion in general'".
(Granoveter, 1973)

According to Lin (2001), social capital theory provides another way of looking into structures. It considers the need for governance and rules if the collectivity is to endure. The closer individuals are to a bridge in a network, the better social capital they will access for instrumental action. The utility of network locations allows information to flow from one circle to another. A social bridge may be defined as a linkage between two individual actors in a social network, the absence of which could cause the breakup of a cluster into separate clusters. Bridges allow individual actors in one cluster to have access to resources embedded in nodes in another cluster that otherwise would not be accessible.

Burt (2000) (373) defines two types of personal networks. "Dense networks" where constraint is high because contacts are directly connected to one another or "hierarchical networks" where persons are indirectly connected via a central contact. He further explains that density is a form of closure in which contacts are equally connected. Hierarchy is an alternative form of closure in which a minority of contacts, typically one or two, stand apart as the source of closure. Burt concludes that as a form of network closure, hierarchy should have a positive association with performance if closure provides social capital and adds that the external network spanning structural holes is more valuable to the teams working on more uncertain tasks. On the other hand, Burt argues that "clique networks" are small, dense, non-hierarchical networks associated with leisure activities, lacking social capital, and resulting in poor manager performance. Dense networks such as those characterising the hierarchical structure of public service administrative institutions are associated with substandard performance.

Social capital, as it is developing, Burt (2001) argues, is at its core two things: a potent technology and a critical issue. The technology is network analysis. The issue is performance. Social capital promises to yield new insights, and more rigorous and stable models, describing

why certain people and organizations perform better than others. The goal is to determine the network structures that are social capital. (p.346)

A social view of the technology known as the Internet is provided by Benkler (2006) in *The Wealth of Networks* (2006). To Benkler, the Internet represents an improvement in social relations. On one side, it allows for the reinforcement of pre-existing relationships with friends, family, and neighbours. On the other, it fosters the emergence of a wide amplitude but weak relationships for limited objectives. The new medium propels cooperation platforms centred on the user and in groups that typify the networked economy. The Internet allows the augmentation of what was previously possible. Cybernetwork provides social capital in the sense that they carry resources that go beyond mere information purposes. (Lin, 2001).

Benkler (2006) quotes Welman,⁵ who is also of the opinion that breadth and diversity of connections in the network becomes a source of dynamic stability and not voltage or disconnection. The Internet does not make us beings more sociable. It only offers, relative to the past, more degrees of freedom, for each of us to design our own communication space, a system that allows us to strengthen the ties that we consider most important and find networks of “sticky” contacts, which have stickiness from our perspective. In addition, it allows strong filtration that reveals itself on the parsimony with which Instant Messaging is used. This parsimony in engagement – immersion or affinity provided via the Internet is confirmed by other authors. O'Brien & Toms (2008) sought to deconstruct the term engagement with regard to its application in relationships of people with technology. Engagement is defined as a quality of the user experience characterized by the attributes of challenge, influence positive, durability, aesthetics and sensory attraction, attention, feedback, variety-novelty, interactivity and perceived user control. The study indicates that engagement is a process constituted by four different phases: moment of engagement, period of engagement sustained, disengagement and re-engagement.

3.4 STRUCTURAL OPPORTUNITY

Resources are a fundamental concept in the social capital theory. Lin and others consider that they are defined as material or symbolic goods. Lin argues that in exchanges where the transactions are imbalance, the reward for the short-changed actor may be approval, esteem, liking, or attraction from the other actor. These symbolic rewards, rather than the material

⁵ Welman, B. et al. (2003) The Social Affordances of the Internet for Networked Individualism. *JMC* 8, nº3

rewards – money -- usually identifies with economic exchanges, constitute “meaning rewards”. Whether material or symbolic, if they represent value, or profit, or interest, they are part of the rational calculation.

Lin (2001) defines a collectivity as an aggregation of actors and primordial groups bound together for the sharing of social capital. A collectivity can also decide to produce further resources that belong to the collectivity rather than to specific actors – the public capital. The persistence of a collectivity depends on a set of formal and informal rules governing actors relative to each other and to the access and use of share resources. Structurally empowered relationships among positions and embedded resources offer opportunities for the actor/occupants – the agents – to gain access to structural resources for their own interests becoming social capital of the actors/occupants. Social capital as embedded resources in social networks is invested and mobilized to achieve certain goals at the community or social level (Lin, 2001).

Lin offers four explanations to why embedded resources enhance outcomes of actions. The first is the facilitation of the flow of information. Social ties located in certain strategic locations and/or hierarchical positions can provide useful information about opportunities and choices otherwise not available. Second these social ties may exert influence on the agents who play a critical role in decisions. Third, social ties and their acknowledge relationships to the individual may be conceived as social credentials, that may reflect accessibility to resources through social networks and relations. Fourth, social relations are expected to reinforce identity and recognition. Being assured and recognised provides emotional support and public acknowledgment.

Lin recalls that actor, individual or collective group, will take actions to promote their self-interest and gaining valued resources if opportunities arise. The collective promotes its self-interest by conferring higher statuses on individual actors who possess more valued resources, Lin asserts. The conferred status reinforces loyalty to those who possess the valued resource. In ordinary circumstances decisions seem to be made by the collectivities' invisible hand for the well-being of every member. Individual actors holding more valued resources tend to be given the opportunity to make decisions on behalf or in the name of the collectivity. This is called the structural opportunity (Lin, 2011).

Four elements – positions, authority, rules and agents – collectively define the social macrostructure, a system of coordination for the maintenance and/or acquisition of valued resources for the collectivity. For collectivities the most valued resources are associated to

economic, social, and political dimensions. Lin cites Weber (1946) on the power distribution in a community: classes, status, groups, and parties. Two concepts are relevant here: reputation or recognition, and social capital in hierarchical structures.

Meanings and significance can be ascribed to resources by persuasion, petition or coercion. Of keen interest here is persuasion, a process by which fellow actors are convinced, through communication and interaction, of the merit of the resource among the actors. A sceptical view of persuasion states that trust is a policy to manipulate the freedom of alters, as proposed by Dunn quoted by Finuras, (2013). Lin (2001) asserts that in mass society recognition can be accelerated with the use of public media as the means of transmission. Recognition can transcend particular social networks and become a mass circulated asset, like money, in a social group. Reputation is, then, the aggregate asset of recognitions received. The reputation of actors in the social networks and a social group promotes the collective reputation of the social group. Social credits, recognition, and reputation are all relationally and structurally based utilities. Without persistent social relations, these profits vanish. Reputation reflects social capital because the social networks and their value representation can be mobilized to generate certain returns. Through reputation it becomes possible to mobilize the support of others for both instrumental and expressive actions (Lin 2001).

3.5 TRUST AS SOCIAL CAPITAL

From a business point of view, what is “trust”, asks and answers Kalish:

“Across macroeconomics—including business contexts, countries, business leaders, employees, and other market participants — we build and maintain trust by acting with competence and intent. Competence is foundational to trust and refers to the ability to execute, to follow through on what you say you will do and live up to your brand promise. Intent refers to the reason behind your actions, including fairness, transparency, and impact. One without the other cannot build or rebuild trust—both are needed.”
(Kalish et al, 2021)

Finuras (2013), quoting Bok (1979),⁶ posits that trust is shared expectations, i.e. trust is an emotional state, and can be accumulated; hence it is part of social capital. Over fifty definitions can be found in *O Dilema da Confiança* [The Trust Dilemma] by Finuras. His own definition of an “act of trust” is: “A positive expectation of the alter’s integrity (either an

⁶ Bok, S. (1979) *Lying: Moral Choice in Public and Private Life*. New York: Vintage Books

individual or an institution) foremost when control is absent.” He then proposes a definition of “total trust”: “The positive expectation or the assurance of somebody in somebody, or in something, in what respects intention, capacity, reliability of the expected result, on the part of the one who trusted, in a certain circumstance.”

Fukuyama⁷, quoted by Finuras (2013), places trust within the concept of shared norms. He defines trust as an entry, an input, and an outcome (output), an expectation that emanates

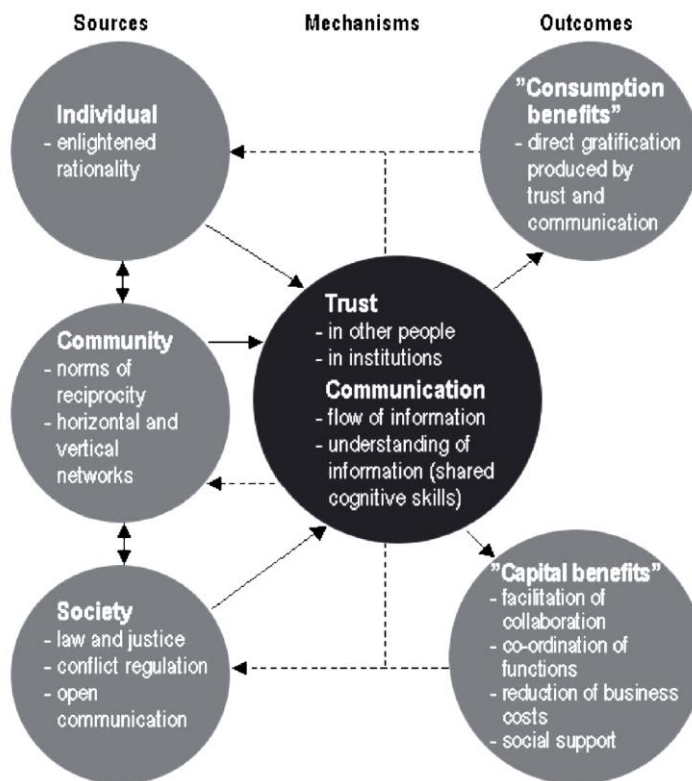


Figure 5 Damásio, M. J. (2011) Sources and outcomes of social capital. In *Social Capital: Between Interaction and Participation*

from a community in what respects regular, honest and cooperative behaviour, based on norms habitually shared by other members of the community. According to Lin (2001), social capital persists if trust prevails in relations. Trust itself is generated in networks of civic engagement and via norms of reciprocity constituting two additional kinds of social capital. Lin offers

⁷ Fukuyama, F. (1999) *The Great Disruption: Human Nature and the Reconstitution of Social Order*. The Free Press

different definitions of trust from several authors, e. g.: Trust is the lubricant of civic life, such as Putnam quoted by Lin.⁸ The higher the level of mutual trust in a community, the higher the probability of cooperation will be. Cooperation itself fosters trust. The trust necessary to back cooperation is not blind; it contains a prediction about the behaviour of an independent actor. Social trust in a complex modern environment can grow from two closely tied sources: norms of reciprocity and networks of civic engagement (Putnam 1993). Lin, Luhmann (1979), Barber (1983),⁹ Misztal (1996)¹⁰ postulate that humans need trust, as recalled by Lin, who offers his definition of trust: “Confidence or expectation that an alter will take ego’s interest into account in exchanges.” It represents faith that an event or action will or will not occur, and such faith is expected to be mutual in repeated exchanges a moral context. According to Misztal (1996), quoted by Lin (2001), trust serves three functions: It promotes social stability as a habitus, social cohesion, friendships. and collaborations. Its motive is to maintain a group or community. Without trust society would disintegrate, Lin (2001) quotes Simmel.¹¹ McCrum (2022) offers a pragmatic definition of trust: not wasting time on pointless checks.

Erosion in trust has serious implications for the economy as trust is foundational to business. Trust is like an interdependent web that connects all actors in an economy and influences how they work together to drive growth (Kalish, 2021). But trust is a fragile link, I argue. According to McCrum, fraudsters exploit the highly valuable character of trust in modern economies. Citizens go through life assuming the businesses they encounter are real and are confident that there are institutions and processes in place to check that standards are met, or accounts are prepared correctly. To doubt them is to doubt the entire structure, which is what makes their impact so insidious; frauds degrade faith in the whole system. McCrum quotes Dove (2020)¹² who argues that social proof and deference to authority are powerful forces when used to spread lies.

3.6 ENTREPRENEURIAL SOCIAL CAPITAL – CONNECTING THINGS

Social capital is one of the three types of capital that entrepreneurs need to start a new venture: social, human, and financial capital (Thornton, undated). Burt (2000) argues that in a cross-section of individuals, those richer in the social capital of strong ties bridging

⁸ Putnam, R. (1993) *The Prosperous Community: Social Capital and Public Life*. *The American Prospect* 13 (Spring):35-42

⁹ Barber, b. (1983) *The Logic and Limits of Trust*. New Brunswick, NJ: Rutgers University Press

¹⁰ Misztal, B. (1996) *Trust in Modern Societies: The Search for the Bases of Social Order*. Cambridge: Polity Press

¹¹ Simmel, G. Trans. And ed. Kurt H, Wolff (1950) *The Sociology of Georg Simmel*. Glencoe, IL: Free Press

¹² Dove, M. (2020) *The Psychology of Fraud, Persuasion and Scam Techniques*. London: Routledge

structural holes are more likely to launch entrepreneurial ventures, and the ventures they launch are more likely to succeed. For the same reasons, entrepreneurs with more social capital are more likely to be able to recover ventures that get into trouble. Entrepreneurship is a function of individuality: who you are, what you know, and who you know (Sarasvathi, 2001). Burt considers that entrepreneurs are inherently “network entrepreneurs” in the sense that they build bridges across structural holes:

“Bringing together separate pieces is the essence of entrepreneurship, whether the venture is one of the high-technology ventures so often analysed by professors in business schools, or the less capital-intensive ethnic ventures so often analysed by sociologists. There is no value to the venture if it only connects people already connected.” (Burt, 2000)

At the outset, the Magi campaign was an entrepreneurial effort with clear leadership, bearing all the hallmarks of entrepreneurship theory, namely, the resources came from other people and institutions, and the application of the affordable loss principle implying minimal risk, notwithstanding significant uncertainty. Financial risk was minimal, but reputational institutional and professional risk was significant. The campaign’s national context was apparently not favourable to giving, a situation aggravated by scarcity of social capital in Portugal, a major barrier to economic development. The organisation and mobilisation of the large disparate group of entities involved in the campaign required leadership to transform followers, create visions of the goals, and articulating the ways to attain those goals. Influence tactics required rational persuasion; inspirational appeals; personal appeals; coalition tactics to influence the target – the teams or followers, and donors. The Magi campaign took place in a favourable institutional framework and a network rich in social capital built the previous years, but in an apparently unfavourable domestic economic situation known that could possibly negatively affect the drive to give but that, in fact, counterintuitively acted as a stimulant of patriotic to a “yes, we can” reach the Magi campaign’s goal sentiment.

Social capital is one of the three types of capital that entrepreneurs need to start a new venture: social, human, and financial capital (Thornton, undated). Burt (2000) argues that in a cross-section of individuals, those richer in the social capital of strong ties bridging structural holes are more likely to launch entrepreneurial ventures, and the ventures they launch are more likely to succeed. For the same reasons, entrepreneurs with more social capital are more likely to be able to recover ventures that get into trouble. Entrepreneurship is a function of individuality: who you are, what you know, and who you know (Sarasvathi, 2001).

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Burt (2000) concludes that networks as entrepreneurial networks are large, sparse, non-hierarchical networks rich in opportunities to broker connections across structural holes. This network structure is associated in research on diverse topics with more creativity and innovation, more positive job evaluations, early promotion, and higher earnings. Burt concludes that networks as entrepreneurial networks are large, sparse, non-hierarchical networks rich in opportunities to broker connections across structural holes. This network structure is associated in research on diverse topics with more creativity and innovation, more positive job evaluations, early promotion, and higher earnings.

According to Venkataraman (2010) most of the entrepreneur’s resources must come from other people and institutions -- the “affordable loss” and “bootstrapping” principles. Thus, the entrepreneur must assemble the resources and the value-chain infrastructure before potential profits can be realized. Using their human capital -- talent, education, and knowledge, intellectual capital -- creativity, resourcefulness, enthusiasm, and optimism, and social capital -- contacts with people and their contacts, entrepreneurs can leverage the necessary resources required to break out of the vicious cycle without increasing their overall exposure to loss from a failed venture. Since entrepreneurs have limited resources to invest, they need noncash assets such as information, friendship, charm, enthusiasm, obligations, time, and imagination. Sarasvathy (2001) argues that the bases of these exchanges are emotions and values rather than logic and reason. In exchanges based on social relationships, Sarasvathy argues that entrepreneurs use their social skills and accumulated social capital to obtain the resources necessary to build on their initial ideas much more cost-effectively than by purchasing these resources at open-market prices.

In *Entrepreneurship as Innovation* (1934) Schumpeter identified the chief characteristics of the entrepreneur: the ability to combine already existing resources in creative ways. In his later writings Schumpeter came to consider large corporations also a capable of innovation. Creativity is harbinger of innovation, and the creative process is not the exclusive

realm of innovators. In Schumpeter's view, the creative process of economic development can be divided into three distinguishable stages of invention, innovation (commercialization) and imitation (Braunerhjelm & Svensson, 2007). The entrepreneur does not necessarily want to break new ground but perhaps just to remix old ideas to make a seemingly new application (Venkataraman, 2010). In Steve Jobs' words in *Wired* (1996):

“Creativity is just connecting things. When you ask creative people how they did something, they feel a little guilty because they didn't really do it, they just saw something. It seemed obvious to them after a while. That's because they were able to connect experiences they've had and synthesize new things.”
(Jobs, 1996)

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Although analysis of the role of leadership in the Sequeira campaign is outside the remit of this work, it is unavoidable to bring up the crucial function that leadership had in the entrepreneurial process. The campaign was an effort of which leadership was in essential element. There are many definitions of leadership, but two goal-oriented definitions come up to mind in analysing the Sequeira case. Of the many facets of leadership, I underline here the relationship of power and influence, directly related with social capital creation. The following quotes are from Hughes (Hughes et al., 2002):

“Leadership is “transforming followers, creating visions of the goals that may be attained, and articulating for the followers the ways to attain those goals” (Bass, 1985¹³).

“Leadership is “the process of influencing an organised group toward accomplishing its goals” (Roch & Behling, 1984). “

Hughes et al (2002), recall the Bass (1990) definition of power is “the potential to influence others” and a definition of influence is “behaviours designed to change another person’s attitudes, beliefs, values, or behaviours.” Gleaning over the taxonomy of different types of power by French and Raven (1959)¹⁴ collected by Hughes et al. I select the following: expert power, referent power which is the potential influence one has due to the strength of the relationship between leader and the followers, legitimate power, reward power which is the potential to influence others because one’s control over desired resources. Regarding influence tactics I select the following from the IBQ (Yukl, Lepsinger, et al., 1992¹⁵ quoted by Hughes, 2002): rational persuasion which is the use of logical arguments or factual evidence; inspirational appeals which arouse enthusiasm or emotions in targets, personal appeals such as a favour out of friendship; coalition tactics meaning to seek the support of others to influence the target.

3.7 CROWDFUNDING: TRANSPARENCY AND ACCOUNTABILITY

The term crowdsourcing predates the term crowdfunding and the two refer different things. Crowdsourcing first appeared in the article *The Rise of Crowdsourcing* by Jeff Howe’s in *Wired Magazine* (2006) and was adopted by bloggers and the press. According to Bump (2014), the key components of a crowdsourcing campaign include an organized task that needs to be performed, a community willing to perform the task, an online environment in which to perform the task, and a mutual benefit for the community and organization. Contemporary crowdsourcing involves digital platforms, such as Wikipedia. Crowdfunding developed out of the concept of crowdsourcing that, as per the Wikipedia definition, “involves a large group of dispersed participants contributing or producing goods or services—including ideas, voting, micro-tasks, and finances — for payment or as volunteers.”

¹³ Bass, B. M. (1990) *Bass and Stogdill's Handbook of Leadership*. New York: Free Press

¹⁴ French, J. & Raven, B. H. (1959) The Bases of Social Power. In: *Studies of Social Power*. (Ed) D. Cartwright. Ann Arbor, MI: Institute for Social Research

¹⁵ Yukl, G. A., Lepsinger, R. & Lucia, T. (1992) Preliminary Report on the Development and Validation of the Influence Behaviour Questionnaire. In: *Impact of Leadership*. (Eds.) K. E. Clark, M. B. Calrk & D. P. Campbell. Greensboro, NC: Center for Creative Leadership.

According to the European Crowdfunding Network (ECN), crowdfunding can be defined as a collective effort of many individuals -- the “crowd” -- who network and pool their resources to support efforts initiated by other people or organizations. This is usually done via or with the help of the Internet. Individual projects are financed with small contributions from many individuals, allowing innovators, entrepreneurs and business owners to utilize their social networks to raise capital, as explained by de Bruysere, Lambert, et al., 2014 quoted by Izzo (2017)¹⁶. Izzo (2017) quotes Belleflamme regarding the pillars of crowdfunding phenomenon: fundraising, crowd and Internet.¹⁷ There are four main crowdfunding models: donation-based, reward-based, lending-based and equity-based (Izzo et al, 2015). The donation-based initiative can be assimilated to a philanthropic model, in which donations are made to the project without compensation returned. A reward-based system provides non-financial incentives to backers, such as special thanks and eulogies, project merchandising, or special access to events. In the lending-based model funders expect repayment of their contribution to the project, in some cases with interest. The equity-based projects share the profits of their project with the funders. Of interest in the present case is the donation-based initiative. However, these models do not conform with the strict legal definition of crowdfunding, as we shall see.

Bump (2014) writes that museums have used crowd-contributed and new media technologies (such as social media, blogs, and wikis) to engage, interact, and collaborate with museum visitors across the Internet. These web-based interactions have shaped new industry models and practices, which have included the use of crowdsourcing and crowdfunding. Crowd-contributed formats allow museums to incorporate new, creative, and engaging ways to approach fundraising projects on the internet.

Participation-oriented initiatives are the way to reconnect with the public and connect with them in their contemporary lives (Simon, 2010). Philanthropy has also been influenced by the introduction of crowd-contributed content and new media technologies of the 2000s. These strategies include creating personal connections with donors, utilizing social media, deepening relationships with donors throughout the campaign, and identifying and acquiring new donors. Crowdfunding engages all these important new philanthropic strategies (Bump, 2014).

¹⁶ De Buysere, K., Gajda, O., Kleverlaan, R. and Marom, D. (2012) A Framework for European Crowdfunding. Resource Document. *European Crowdfunding Network*.
http://eurocrowd.org/2012/10/29/european_crowdfunding_framework/

¹⁷ Belleflamme, P., Lambert, T. and Schwienbacher, A. (2014) Crowdfunding: Tapping the Right Crowd. *Journal of Business Venturing*, 29, 585-609. Stakeholders and Museum Crowdfunding. *Modern Economy*, 8, 518-530.
<https://doi.org/10.4236/me.2017.84039>.

Selecting a project, idea, or cause that will suit the crowdfunding format is key to the early development of the campaign. Non-profits in *Crowdfunding for Social Good* (Thorpe, 2013) are advised that the first critical step is to figure out whether the campaign has the potential to go and identifies six key factors that contribute to the potential success of a project: face, urgency, politics, geography, community, and event.

“The marketing strategy should include the project message, the presentation of the message, and social media. An essential component of marketing is to develop a creative and clear message that sells the story of the project. The message should explain the vision and facts of the project and describe the problem(s) the project is going to solve with donors’ contributions. The message should touch donors, causing them to react emotionally. This emotional reaction may vary from admiration or sympathy to intrigue or amusement. It may be accomplished through storytelling or through the tone of the message. The tone of the message should be carried throughout the overall design of the campaign.” (Thorpe, 2013)

The crowdfunding model offers museums a tool to implement current museum trends that focus on participation and the use of online social media technologies. Building trust through transparency and accountability is an ever-present theme in research. These include setting realistic goals at the beginning of the campaign, developing a concise message and marketing strategy, accessing a social media community, creating a lasting relationship of trust with donors, and following best practice strategies and maintaining accountability. (Bump, 2014). Every step of the strategic plan should be designed to engage donors and potential donors in thoughtful ways. Thorpe (2013) describes the importance of building trust as fundamental: “Whatever you are doing with crowdfunding, your first goal should be to build relationships of trust with your supporters.” ICOM, the AAM and the Association of Fundraising Professionals all have a code of ethics for crowdfunding in museums. Davies (2014) describes the pursuit of ethics in crowdfunding as a moral imperative to be civically minded and fair. Three core ideas are presented: Capacity -- the project serves a need that is otherwise not being met); Engagement -- involvement of groups in the community that the project stands to affect; and Accountability -- reporting regularly to supporters and the wider community on the progress of the project, explaining successes and challenges, including time frame and budgetary.

A study on the motivations of crowd-funders by Weng & Fesenmaier (2003)¹⁸ quoted by Izzo (2017) suggests the following motivational categories: instrumental effectiveness

¹⁸ Weng, Y. and Fesenmaier, D. (2003) Assessing Motivation of Contribution in Online Communities: An Empirical Investigation of an Online Travel Community. *Electronic Markets*, 13, 33-45. <https://doi.org/10.1080/1019678032000052934>.

(satisfying other members' needs, being helpful to others, and providing advice), quality assurance (controlling product/service quality, enforcing service excellence, and product suggestions or evaluations), social-economic status and prestige. These findings are again suggested by research carried out by Associazione Civita in 2009 quoted by Izzo (2017) on the factors that influence and positively incentivize the potential donors. In order of relevance: transparency and traceability in using funds raised by the cultural association through donations; provision of mechanisms of social recognition and visibility to the public; application of a tax brake system.

Scholz (2015),¹⁹ quoted by Izzo (2017), asserts that in a crowdfunding campaign, backers act as reciprocators since they establish a cooperative process to pursue a common goal that is to fund a specific project. More in detail, differently from the self-regarding individuals that are driven primarily by their personal monetary benefits and costs, funders, especially in non-equity crowdfunding campaigns, wish to experience satisfaction or fun when participating to a particular project and to receive special rewards such as merchandising products, carrier benefits, recognition, visibility. Izzo (2015) refers that funders are motivated to participate in the crowdfunding campaign because they share the project idea and that it is very likely that they will build strong and long-lasting relationships before the campaign until its closing date at least.

The relationship between museum fundraising staff and donor can be highly personal and nuanced, focused on building up to soliciting a donation. While this relationship may take years to build, the time is worth it when a fundraiser can fund an entire project with a single, well-planned lunch, as postulated by Levy (2009), quoted by Kathryn (2015).²⁰ This standard is important since crowdfunding projects require hundreds, or even thousands of donors, when one donor could achieve the same financial outcome. Non-profit institutions, and museums, are suffering from the fact that younger donors are moving away from the institutions their families traditionally supported and are instead contributing to causes close to them personally, argues O'Neil (2014)²¹ quoted by Kathryn (2015). Museum and other nonprofit professionals must harness the power of the Internet to connect with potential supporters. Not only is this constant

¹⁹ Scholz, N. (2015) *The Relevance of Crowdfunding: The Impact on the Innovation Process of Small Entrepreneurial Firms*. Berlin: Springer

²⁰ Levy, R. (2009). *Yours for the asking: An indispensable guide to fundraising and management*. Hoboken, NJ: John Wiley & Sons, Inc.

²¹ O'Neil, M. (2014). Lifestyles, attitudes, and technology are shaping millennials' giving. *The Chronicle of Philanthropy*. Accessed from <http://philanthropy.com/article/Lifestyles-Attitudes-and/147155/>

and instant contact possible, but also it is expected to operate successfully in the modern world, O'Neil concludes.

Crowdfunding is a key tool to engage Generation X and Millennial donors. According to the 2013 *Millennial Impact Report*,²² quoted by Bump, Millennials prefer to connect with non-profits through technology, such as websites, social media, and mobile devices. Millennials are more likely to give small donations to many charities than to focus their giving on just one cause. This study also found Millennials' interactions with non-profits are impulsive; therefore, it is important to them that donations can be made quickly and easily. For many individual donors, crowdfunding platforms facilitate and simplify the tradition of private giving, thus encouraging philanthropy. Both Generation X and Millennial also want to know that their donations make an impact and desire to see proof throughout the success of the campaign. However, it has been a challenge for museums to provide proof of impact for many projects and programs that return results over long periods of time. Crowdfunding provides a platform for those philanthropists concerned with impact and tracking results.

Convenience is the cornerstone of all online fundraising. The theory of the democratization of philanthropy suggests that the modern tendency in philanthropy is to find ways to make giving accessible to all people, no matter their financial means or geographic location, as proposed by McPherson (2007)²³ quoted by Kathryn (2015). Gifts can be made to organizations the donor wants to support all over the world, without ever leaving the comfort of home. These trends and movements are constantly evolving and changing to fit the technology available at the time. Kathryn argues that the democratization of philanthropy is the way in which the act of giving has become something for all people.

McPherson (2007) examined trends and tools in online giving. He identified three trends: the democratization of media, the democratization of philanthropy, and the relentless demand for convenience. He found social impulses associated with contemporary uses of the web, and argued they play a key role in online fundraising. This means people are constantly seeking to share their actions and connect with peers via social media. Seeing peers post their philanthropic actions on Facebook and Twitter can create social pressure to give as well and not be left out of the giving trend of the moment, a trend that became known as FoMO: Fear of

²² Millennial Impact Report. (2013) *Achieve Guidance*. Accessed 05/07/2018

<http://cdn.trustedpartner.com/docs/library/AchieveMCON2013/Research%20Report/Millennial%20Impact%20Research.pdf>

²³ McPherson, R. C. (2007). *Digital giving: How technology is changing charity*. Lincoln, NE: iUniverse.

Missing Out, a term introduced in 2004 to describe a phenomenon observed on social networking sites. FoMO includes two processes; firstly, perception of missing out, followed up with a compulsive behaviour to maintain these social connections (Gupta & Sharma, 2021).

Wingard (2011)²⁴ quoted by Kathryn (2015) argues democratization is an effect of the Internet and the accessibility it enables. Democratization of philanthropy is a fancy way of saying that everyone is invited to participate and make a difference. The importance of philanthropy to democracy is highlighted through tax codes that provide incentives to donate. Others see the democratization of philanthropy as a product of innovation. New options in payment methods have made it simple and affordable for everyday people to give to the causes they support, argues Weichert, (2011)²⁵ as quoted by Kathryn. The breakdown of barriers draws together donors from all over the world in a single cause, where every gift makes a difference no matter the size. While online giving has been present for some time, crowdfunding platforms streamlined the process and made it flashier.

A successful crowdfunding campaign involves an emotional connection between the project and the donor and a compelling story, proposes Spierer (2014)²⁶ as quoted by Kathryn (2015). At the same time, a campaign that attracts media attention has the possibility to garner the institution free publicity, which is a priceless commodity.

3.8 CHAPTER 3: CONCLUSIONS

Habitus is the way society becomes deposited in persons in the form of lasting dispositions, or trained capacities and structured propensities to think, feel and act in determinant ways, which then guide them. Organisations, institutions, and networks form a conceptual space denoting structures of human interaction and social relationships. Networks are a bridge between micro and macro: it is through networks that small-scale interaction becomes translated into large-scale patterns. Social capital is investment in social relations with expected returns in the marketplace that can be economic, political, labour, or community. Resources are defined as material or symbolic goods. The rewards, whether material or symbolic, represent value, or profit, or interest, they are part of the rational

²⁴ Wingard, J. (Interviewee). (2011) Warton's Jason Wingard: The Internet has democratized philanthropy [Interview transcript]. Accessed from upenn.edu/article/whartons-jason-wingard-the-internet-has-democratizedphilanthropy/

²⁵ Weichert, M. (2011). Innovation in charitable giving [Web log post]. Accessed from <http://www.pymnts.com/uncategorized/2011/innovation-in-charitable-giving-democratization-of-philanthropy/#.VOpR1EJeT4Y>

²⁶ Spierer, G. (2014). *Crowdfunding: The next big thing*. North Charleston, SC: CreateSpace Independent Publishing Platform.

calculation. Embedded resources enhance outcomes of actions. Four elements – positions, authority, rules and agents – collectively define the social macrostructure. Social capital is operational as the resources embedded in social networks are accessed and used by actors for actions, either this is return or profit for a group or for an individual. Social capital persists if trust prevails in relations. Trust itself is generated in networks of civic engagement and via norms of reciprocity. Trust is the lubricant of civic life. It emerges from transparency and accountability. The higher the level of mutual trust in a community, the higher the probability of cooperation will be. Social capital, or resources accessed through such connections, is critical along with human capital, or what a person or organisation possesses, to individuals, social groups, organisations, communities in achieving objectives. Reputation reflects social capital because the social networks and their value representation can be mobilized to generate certain returns. Likewise, the contribution of prestige conferring institutional donors and contemporary opinion leaders.

Entrepreneurship is the ability to combine already existing resources in creative ways. Leadership is the process of influencing an organised group toward accomplishing its goals. The MNAA team acted as entrepreneurs, imagining a future business possibility within a framework of macroforces and trends and acts to bring the future into existence with a sense of urgency, unconstrained by the limited set of means at their disposal, with commitment and flexibility during the creation process, to profit from the journey. Entrepreneurs are inherently network entrepreneurs in the sense that they build bridges across structural holes: Open hierarchical networks where persons are indirectly connected via a central contact. There are four main crowdfunding models: donation-based, reward-based, lending-based and equity-based. Crowdfunding is a key tool to engage Generation X and Millennial donors. The democratization of philanthropy suggests that the modern tendency in philanthropy is to find ways to make giving accessible to all people, no matter their financial means or geographic location.

CHAPTER 4: COMMUNAL SHARING

The Magi campaign was a fundraising process, i. e. it appealed to altruistic sentiments, is sought to trigger the will to give either as the product of a rational decision, such as a corporate reputational benefit, or as a transcendental emotion, such as the feeling good factor. This chapter examines the theory known as giving, as aspect of relation dynamics that involves a vast open frontier of interacting processes in evolution, genetics, neurochemistry,

neuroanatomy, development, psychology, cultural transmission, social practices, and institutions (Fiske & Haslam, 2005). I address here some relevant aspects of just one of the fundamental forms of social coordination proposed by those authors -- communal sharing, an equivalence relation, in which people attend to something important they have in common. The chapter addresses the relationship between self and the internet and the critical link between tangibility, goal proximity and generosity. Giving theory explains how mid-campaign turbulence was overcome through the interjection of large or symbolically charged donations by status and institutional actors, prestige conferral signifying powers acting as uncertainty busters, inducing loyalty for small donations, and by the upwards inflection curve in giving usual at the approaching campaign deadline.

4.1 ALTRUISM, GIVING, SHARING

The general situation could be framed as who wins what when. Hartford (2022) cites numerous authors dealing with the notion of altruism that highlight different research perspectives. Altruism is the unselfish concern for other people — doing things simply out of a desire to help, not because you feel obligated to out of duty, loyalty, or religious reasons Cortes Barragan & Dewck (2014) and argue that psychologists have identified several different types of altruistic behaviour. These include a) genetic altruism like benefiting family members; b) reciprocal altruism as in a give-and-take relationship; c) group-selected altruism such as supporting social causes that benefit a specific group; d) or pure altruism, helping even when it's risky. Several authors point out that the origins of altruism may be evolutionary, brain-based rewards, environmental or based on cognitive incentives (Sisco & Weber, 2019)²⁷, (Reuter & Frenzel, 2011)²⁸, (Klimecki & Leiberg, 2014)²⁹. Other cognitive explanations include empathy or helping to relieve negative feelings (Klimecki et al., 2014). The relationship between altruism and giving has been studied. Karlan and Wood (2015) who explored a model of giving that incorporated two motivations for giving: altruism --deliberate, effortful, reasoned and

²⁷ Sisco M. R. & Weber, E. U. (2019) Examining charitable giving in real-world online donations. *Nature Communications*. 10(1):3968. doi:10.1038/s41467-019-11852-z

²⁸ Reuter M., Frenzel C., Walter N. T., Markett S., Montag C. (2011) Investigating the genetic basis of altruism: The role of the COMT Val158Met polymorphism. *Social Cognitive and Affective Neuroscience*. Volume 6, Issue 5. Oxford Academic. doi:10.1093/scan/nsq083

²⁹ Klimecki, O. M., Leiberg S., Ricard M., & Singer T. (2014). Differential pattern of functional brain plasticity after compassion and empathy training. *Social Cognitive and Affective Neuroscience*, 9(6), 873–879. <http://doi.org/10.1093/scan/nst060>.

focused on impact -- and “warm glow” -- intuitive, effortless, and reactive, also explained as altruism that is motivated not by calculating the most effective target for our donations, but because it feels good to believe we’re doing good (Hartford, 2022).

The lines between gift giving, sharing, and commodity exchange are imprecise, Belk states (2009). Gift exchange practices often show participant ambivalence, anxiety, resistance, and conflict, suggesting that an overly romanticized view of gift giving as a corrective to the market is not always warranted either. This “dark side of the gift” suggests that rather than being free of the rational, self-interested, calculating characteristics thought to pervade the market, gift giving can be as agonistic and as selfish as market transactions. The perfect gift is immaterial because the thought counts more than the material manifestation, priceless because it is removed from the monetary considerations of commodity exchange. and imposes no obligation of a return gift. Belk quotes Derrida (1992) who deconstructed each of these characteristics to argue that the pure gift is an impossibility. A further instance of ambiguity between gift giving and commodity exchange arises because even though the prototypical gift imposes no obligations of a return gift, it is common in practice to restrict our gift giving to those who also give us gifts. Both gift giving and sharing are expressions of this desire for connection. Being a part of a gift exchange network or being invited to a gift-giving celebration like a birthday party is a sign of inclusion. But Belk (2007) is ambivalent, as he defines sharing as “the act and process of distributing what is ours to others for their use and/or the act and process of receiving or taking something from others for our use.” There is also potential overlap due to the ability of both sharing and gift giving to bind the giver and recipient.

However, whereas the gift imposes an obligation of reciprocity, sharing does not. Belk quotes Benkler (2004) who sees sharing as “nonreciprocal pro-social behaviour”. Belk writes that sharing tends to be a communal act that links us to other people. It is not the only way in which we may connect with others, but it is a potentially powerful one that creates feelings of solidarity and bonding. Because family is held to be the most immediate layer of extended self after the individual (Belk, 1988), it is also where the greatest amount of sharing takes place. Dias (2015) said to me that “the Sequeira campaign more than an act of ownership was an act of sharing heritage”, a view disputed by Finuras.

Finuras told me that he agrees with Bourdieu’s view that there is no difference between what these concepts may represent because the expectation of reciprocity is always present, either direct or indirect, immediate, or delayed. There is always an interest in all relationships because nothing is cost-free. Economic exchange may create economic obligations between

buyers and sellers, but it generally fails to forge social bonds (Belk, 2009). Commodity exchange is about the reproduction of rights to objects, not the reproduction of relationships between people. According to Bourdieu, quoted by Belk, the distance between gift giving and economic exchange diminishes noting that all that separates the gift from simple barter is the time delay between the gift and the counter gift. He goes on to suggest that this disguise of the economics of gift exchange is critical “to prevent the economy from being grasped as an economy, i.e., as a system governed by the laws of interested calculation, competition, or exploitation” (Bourdieu, 1972/1979).

4.2 THE EXTENDED SELF AND THE INTERNET

Self and the Internet have been the subject of research by Belk (2010). He argues that there are two commonalities in sharing and collaborative consumption practices: 1) their use of temporary access non-ownership models of utilizing consumer goods and services and 2) their reliance on the Internet to bring this about. Although Belk stipulates that we can share intangibles like ideas, values, and time, he excludes simple coincidences like sharing a common language, place of birth, or set of experiences, because these are not volitional choices. The Internet and especially Web 2.0 has brought about many new ways of sharing as well as facilitating older forms of sharing on a larger scale (Belk, 2013, 2014). Belk recalls that the idea of the extended self can be traced to William James and his 1890 *Principles of Psychology*. As originally conceived, the extended self is composed of a person's mind, body, physical possessions, family, friends, and affiliation groups. With the advent of the Internet, social media, online games, virtual worlds, and other digital activities, together with the devices through which participation in such activities takes place, there is a greatly expanded set of ways in which we may represent ourselves to others. Belk argues that research and theory on the extended self must now consider features such as dematerialization, re-embodiment, and co-construction of self.

The extended self-formulation envisions those certain possessions and certain other person are seen to be a part of us. They extend our identity beyond our mind and body alone. Besides providing new vehicles for expressing ourselves, digital media also allow new ways of buying, collecting, communicating, playing, dating, investing, donating, gambling, learning, watching, listening, and more. Belk argues that “you are what you can access”. We do become attached to digital virtual possessions such as the online avatars we select or design and drive on screen, virtual weapons acquired in videogames, online blog posts, selfies, and personal web

pages. Unlike watching television or films, the ability to control avatars in digital media such as video games and virtual worlds means that we are more likely to fully identify with these characters as being not only a part of the extended self, but for all practical purposes, they are us. We are not just donning props like clothing to enhance our self-presentation; we are transferring ourselves into another – avatar – body (Belk, 2016).

There is a critical link between tangibility, goal proximity, and generosity according to Cryder & Loewenstein (2011) who suggest that tangibility has a positive impact on generosity and that tangibility increases generosity for two reasons. First, because tangibility increases the perception that one's involvement will a difference. Second, tangibility often intensifies emotional reactions. The authors quote Schelling's (1968) observation that an individual life is more valuable than the equivalent life described as a statistic. The "identifiable victim effect" triggers more generosity than giving to statistical groups. The 1972 photograph by South Vietnamese AP photographer Nick Ut of nine-year-old Vietnamese girl Kim Phuc Thi, a single identified victim, running down the street burned from napalm fire "probably did more to increase the public revulsion against the war than a hundred hours of televised barbarities." (Sontag, 1977). Tangible information that is specific and concrete as opposed to general and abstract, that can be inherently tangible, such as when it is highly specific and imbued with rich detail or information and can become more tangible due to the way it is processed. Goal proximity, increased feeling of impact, not only leads to greater giving, but also leads to greater emotional satisfaction from giving (Cryder & Loewenstein, 1968). Donations that are made near the end of a fundraising campaign may feel more satisfying than those made near the start of the campaign.

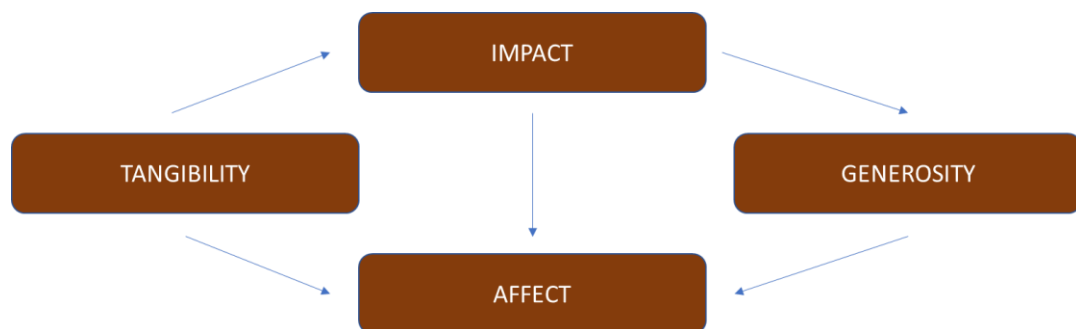


Figure 6 Cryder & Lowevenstein (2011) Tangilibity for generosity: Three interrelated causal mechanisms

4.3 CHAPTER 4: CONCLUSIONS

The giving drive unleashed by a funding campaign is the product of individual motivation and is amplified by networks. It results from fundamental forms of social coordination proposed -- communal sharing, an equivalence relation, in which people attend to something important they have in common. Giving is an ambiguous process as it always presupposes something in return, also known as the dark side of giving. In the case of a collaborative campaign the return for individual donors is emotional – feeling good or a status enhancer -- while for corporate donors it is material as it produces reputational good will, thus benefiting the brand, and tax benefits. Studies on funding campaigns fluctuations of the giving process and outcomes were confirmed by the Magi campaign. Giving theory explains how mid-campaign turbulence can be overcome through the interjection of large or symbolically charged donations by status and institutional actors, prestige conferral signifying powers acting as uncertainty busters, inducing loyalty for small donations, and by the upwards inflection curve in giving usual at the approaching campaign deadline. This was exactly confirmed by the Magi campaign.

CHAPTER 5: ENCODING/DECODING, RESSONANCE, CONFIRMATION OF BELIEFS

The concept of encoding/decoding refers to the “object” of practices, meanings, and messages in the form of sign-vehicles of a specific kind organised, like any form of communication or language, through the operation of codes within the syntagmatic chain of discourse. The apparatuses, relations, and practices of production thus issue, at the moment of “production/circulation”, in the form of symbolic vehicles constituted within the rules of “language”. The level of connotation of the visual sign, its contextual reference and positioning in different discursive field of meaning and association, is the point where already coded signs intersect with deep semantic codes of a culture and take on additional, more active ideological dimensions. Resonance takes place when the stimuli put into our communication evokes meaning in a listener or viewer. The meaning of our communication is what the

listener or viewer gets out of his experience with the communicator's stimuli. His brain is an indispensable component of the total communication system. The communicator must deeply understand the kinds of information and experiences stored in his audience, the patterning of this information, and the interactive process whereby stimuli evoke this stored information.

5.1 REINFORCEMENT OF CONVICTIONS

The concept of encoding/decoding developed by Hall (1996) refers to the "object" of practices, meanings, and messages in the form of sign-vehicles of a specific kind organised, like any form of communication or language through the operation of codes within the syntagmatic chain of discourse. The apparatuses, relations, and practices of production thus issue, at the moment of "production/circulation" in the form of symbolic vehicles constituted within the rules of "language". It is in this discursive form that the circulation of the "product" takes place. The process thus requires, at the production end, its material instruments – its "means" – as well as its own set of social production relations – the organisation and combination of practices within media apparatuses. But, Hall accentuates, it is in the discursive form that the circulation takes place, as well as its distribution to different audiences. Once accomplished, the discourse must then be translated -- transformed again – into social practices if the circuit is to be both completed and effective. If no "meaning" is taken, there can be no "consumption". If the meaning is not articulated in practice, it has no effect.

Certain codes may of course, be so widely distributed in a specific language community or culture, and be learned at so early age, that they appear not to be constructed – the effect of an articulation between sign and referent – but to be "naturally" given. Simple visual signs appear to have achieved a "near-universality" in this sense: though evidence remains that even apparently "natural" visual codes are culture specific. Hall then expresses the crucial idea. This does not mean that no codes have intervened; rather, that the codes have been profoundly "naturalised". The level of connotation of the visual sign, its contextual reference and positioning in different discursive field of meaning and association, is the point where already coded signs intersect with deep semantic codes of a culture and take on additional, more active ideological dimensions, Hall proposes.

Because people tend to see and hear communication that agrees with their predispositions, the effect of the media is to reinforce more than to change attitudes (McQuail, 1969, 1994). Resonance takes place when the stimuli put into our communication evokes

meaning in a listener or viewer (Schwartz, 1974). McQuail asserts that there are several ways of differentiating between the types of media effect. He quotes Klapper (1960)³⁰ who distinguished between conversion, minor change, and reinforcement – respectively: change of opinion or belief according to the intention of the communicator; change in the form or intensity of cognition, belief or behaviour; and confirmation by the receiver of an existing belief, opinion or behaviour pattern. But McQuail argues that this distinction needs to be widened to include other possibilities, especially at levels above that of the individual. The media can according to McQuail (1994):

- cause intended change -- conversion
- cause unintended change
- cause minor change -- form or intensity
- facilitate change -- intended or not
- reinforce what exists -- no change
- prevent change

McQuail (1994) adds that any of these changes may take effect at the level of the individual, society, institution, or culture. From these effects I segregate the reinforcement of convictions effect which, despite having attained its popularity back in the 1970's, I still believe that is the most powerful and current theory. I tested this principle with success in two presidential electoral campaigns (1986; 2006) and in one parliamentary election campaign (2002). I describe in detail the theoretical framework of the first in *Televisão Política* [Political Television] (Torres, 1996) and how it was translated into political television broadcasts. Quoting Belson & Steiner (1964),³¹ McQuail writes that people answer to persuasive communication that is in consonance with their predispositions, and change or resist to change in the same measure and that the effects vary in accordance to the prestige of the communication source. To conclude he quotes Riley & Riley (1951)³² and Katz & Lazarsfeld (1955/2005):³³ the selection and interpretation of the contents by audiences are influenced by existing opinions, interests, and group norms.

At about the same time that McQuail was writing the above, I interviewed Tony Schwartz in New York (1985), a specialist in radio and TV communication on the political

³⁰ Klapper, J. T. (1960). *The Effects of Communication*. New York, NY: Free Press

³¹ Berelson, B. and Steiner, G.A. (1964) *Human Behavior: An Inventory of Scientific Findings*. Harcourt Brace Jovanovich, New York, 239.

³² Riley, M.W. & Riley, J. W. (1951) A sociological approach to communications research. *Public Opinion Q.* 15: 445-460.

³³ Katz, E., & Lazarsfeld P. F. (1955). *Personal influence*. Glencoe. IL: The Free Press

and public service sectors. In *The Responsive Chord* (Schwartz, 1974), a book about political persuasion, Schwartz writes that a state of communication is always present in our environment. There is always a flow of information, what we could today call clutter. The critical task is to design our package of stimuli so that it resonates with information already stored within an individual and thereby induces the desired learning or behavioural effect. Resonance takes place when the stimuli put into our communication evokes meaning in a listener or viewer. The meaning of our communication is what the listener or viewer gets out of his experience with the communicator's stimuli. His brain is an indispensable component of the total communication system. Schwartz insists that the communicator's problem is not to get the stimuli across, or even to package his stimuli so they can be understood and absorbed. Rather, he must deeply understand the kinds of information and experiences stored in his audience, the patterning of this information, and the interactive process whereby stimuli evoke this stored information.

The resonance principle is not totally new or unique to electronic communication. It has always been an element in painting, music, sculpture, and, to a limited degree, even in print, Schwartz argues. However, resonance is now a more operational principle for creating communication because much of the material stored in the brains of an audience is also stored in the brain of the communicator – by virtue of our share media environment. Also, the process of evoking information is quite different today. In communicating at electronic speed, we no longer direct information into the audience, but try to evoke stored information out of them, in a patterned way. A “message” is not the starting point of communicating. It is the final product, the behavioural effect where people experience our stimuli. In communicating at electronic speed, we no longer direct information into an audience, but try to evoke stored information out of them, in a patterned way (Schwartz, 1974).

5.4 ATTACHMENT TO VALUES

The uses and gratifications model of “media-person interactions” as proposed by McQuail et al. (1972) suggested that the uses of different types of media could be grouped into four categories of which the most relevant here refers to personal identity: self-reference; reality exploration; value reinforces. Of particular interest here is the value reinforcement effect that includes the following: cultural satisfaction; emotional release; identity formation and confirmation; lifestyle expression. It is also worth mentioning the functionalist theory of media (McQuail, 1994) that suggests news and information are always normative, despite the

objective format adopted. There is evidence from audience research to show that one motivation for media use is to reinforce attachment to society and its values, or at least to security and reassurance (Katz, Hass, et al., 1973 quoted by McQuail).³⁴

5.5 PRESTIGE CONFERRAL, “CLINCHING EFFECT”

In sociology, a two-step flow model of communication was proposed by Lazarsfeld & Katz (1955). Their model succeeded what had become known as Frankfurt School or *Hypodermic Needle Theory*, and which prevailed among the years from 1930 to 1950. This model argued that communication held absolute power over the masses of passive recipients. Lazarsfeld & Katz considered that the effects of the media are not direct transmitter-receiver, but brokered by human intervention, in a two-step process. Attitudes and opinions are structured and supported by friends, colleagues and family. The fundamental role of opinion leaders was discovered, and that they belonged to all ages and professions and were included in small interactive groups, such as the family, a circle of friends or a group of co-workers. These leaders are individuals with greater exposure to all types of media and more social.

The two step-flow model was called into question by the advent of other theories of communication, such as the postmodernist theories that emerged from the 70's of the XX century. Case et al. (2004) proposed that information that was previously obtained second-hand, from friends and known in the traditional two-step process is now easily obtained on the Internet. The authors conclude that this apparent public tendency to turn to the Internet to obtain information on complex and still undeveloped topics, is a questionable attitude, taking into account that the Internet may not be the most suitable medium for this purpose. This view, in my opinion, is longer valid as the Internet became a repository of good and bad information alike, plus it became a tool for political disinformation and misleading advertising. The problem now, I argue, resides elsewhere: how to ascertain the quality of the information from an infinite offering.

The mass media confer status on public issues, persons, organisations, and social movements (Lazarsfeld & Merton, 1948/2010). They bestow prestige and enhance authority of individuals and groups by legitimizing their status. This mass media conferral function enters organised social action by legitimizing selected policies, persons, and groups which receive the support of mass media. The mass media are used for what might be called

³⁴ Katz, E., Haas, H., & Gurevitch, M. (1973). On the Use of the Mass Media for Important Things. *American Sociological Review*, 38, 164-181. <https://doi.org/10.2307/2094393>

“propaganda for social objectives”. Research shows that three or more conditions must be satisfied if it is to prove effective: monopolization (absence of counterpropaganda); canalization rather than change of basic values, canalizing of preexisting behaviour or attitudes; supplementary face-to-face contact, canalizing rather than modifying basic attitudes or when they operate in conjunction with face-to-face contacts. Such mutual confirmation process produces a “clinching effect” (Lazarsfeld, et al., 1996).

5.6 MANIPULATION OF ORGANISED HABITS

Habits, convictions, opinions that form the habitus exert a power of influence per se. But these can be manipulated by the application of persuasive communication techniques. Lippmann (1922) wrote about the “manufacture of consent”. This idea is taken up by Bernays (1928) and again by Herman & Chomsky (1988). This quote from Bernays is illuminating:

“The conscious and intelligent manipulation of the organized habits and opinions of the masses is an important element in democratic society. Those who manipulate this unseen mechanism of society constitute an invisible government which is the true ruling power of our country [the USA]. We are governed, our minds are moulded, our tastes are formed, our ideas are suggested, largely by men we have never heard of. This is a logical result of the ways in which our democratic society is organized. Vast numbers of human beings must cooperate in this manner if they are to live together as smoothly functioning society. In almost every act of our daily lives, whether in the sphere of politics or business, in our social conduct or our ethical thinking, we are dominated by the relatively small number of persons who understand the mental processes and social patterns of the masses. It is they who pull the wires which control the public mind.” (Bernays, 1928)

Although propaganda for the “moulding” of minds may seem a recent phenomenon, it has always existed, I argue. However, as Bernays points out using a quote from H. G. Wells in the *New York Times* -- anticipating the advent of the television and of the Internet – that the potential for propaganda has “vast potentialities”:

“Modern means of communication – the power afforded by print, telephone, wireless and so forth, of rapidly putting through directive strategic or technical conceptions to a great number of cooperating centres, of getting quick replies and effective discursion – have opened up a new world of political processes. Ideas and phrase can now be given an effectiveness greater than the effectiveness of any personality and stronger than any sectional interest. The common design can be documented and sustained against perversion and betrayal. It

can be elaborated and developed steadily and widely without personal, local, and sectional misunderstanding.”

5.7 CHAPTER 5: CONCLUSIONS

The group of key concepts -- habitus, encoding/decoding and resonance – are used here explain the production of a clinching effect applicable the donation drive of the *Magi* campaign. The Magi myth responds to the concept of habitus as “ubiquitous” and beyond agency and structure. The donation drive as the product of adaptation to conditions, predisposing the person to recreate the very same conditions under which the system of skills and dispositions that are constitutive of it can be most profitably put to use. The encoding/decoding concept refers to the “object” of practices, meanings, and messages in the form of sign-vehicles of a specific kind, in this case the myth and its pictorial expression, through the operation of codes within the syntagmatic chain of discourse. The level of connotation of the *Magi* painting visual sign, its contextual reference and positioning in different discursive field of meaning and association, is the point where already coded signs intersect with deep semantic codes of a culture and take on additional, more active ideological dimensions. Resonance concept is at work when the stimuli put into our communication evokes meaning in a listener or viewer, which was the case of the deeply culturally ingrained myth. Although the extraction of meaning from the Magi myth was not orchestrated by the campaign’s organiser, the meaning of the communication is what the listener or viewer got out of the experience with the communicator’s stimuli. The mutual confirmation of beliefs process triggered by the campaign and the explosion of networks produced a “clinching effect” leading to the will to donate.

CHAPTER 6: BRANDING, CREATING VALUE

This chapter deals with the theory of brand and branding. A brand strategy aims to elaborate a distinctive approach and competitive advantages, creating unique value for visitors, audiences. A brand is best described as an idea, a perception, an intellectual construction, a representation of the performance of a product, service, corporation, or institution. Brands exist as cultural, ideological, and political objects. Tools are needed to understand culture, ideology, and politics in conjunction with more typical branding concepts,

such as equity, strategy, and value. Brands have opened to include cultural, sociological, and theoretical enquiry that both complements and complicates economic and managerial analysis of branding. This perspective emphasizes brand heritage, history, and legacy and how these create associations, meaning, and value. Brand culture focuses on how brands share stories, build community, and solve problems. The brand has a differentiating role. These differences may be rational and intangible – related to product performance of the brand – or more symbolic, emotional, and intangible – related to what the brand represents.

6.1 THE ART MACHINE

The quote below from Rodner & Kerrigan (2014) on the “art machine” metaphor is useful to situate the chapter: Branding as a mutually reinforcing mechanism between artists and the other cogs in the art machine, in this case, the museum as an institutional brand personality representing artists, and its collections – while in the present case the artist has long gone but is being revived by the museum through his works.

“Rodner and Thomson’s (2013) metaphor of an art machine depicts the art market as an interdependent branding mechanism or interlocking framework of legitimation made up of several functional cogs including arts schools, galleries and dealers, art critics, auction houses, fairs and art events, (private and public) collectors, and lastly museums, each of which acts as an essential tastemaker in the cooperative construction of value in the arts (2013). To paraphrase Bourdieu (in Swartz, 1997), this ‘art machine’ therefore acts as a branded and branding structure of legitimation, where individual and institutional tastemakers actively build a brand-name for visual artists, whilst at the same time feeding off the brand-bestowing qualities of other cogs within the mechanism. Unlike previous conceptualisations of the art world, the art machine reveals how insiders need to (ideally) collaborate with one another to successfully and sustainably create a name, reputation, cultural status and a market for the artists and the artworks within the system.” (Rodner & Kerrigan, 2014)

6.2 BRAND PERSPECTIVES

Brand is best described as an idea, a perception, an intellectual construction, a representation of the performance of a product, service, corporation, or institution. Schroeder (2009) considers that if brands exist as cultural, ideological, and political objects, tools are needed to understand culture, ideology, and politics in conjunction with more typical branding concepts, such as equity, strategy, and value. Schroeder developed a model that considers four brand perspectives. The more relevant here is the “cultural perspective”.

Brands have opened to include cultural, sociological, and theoretical enquiry that both complements and complicates economic and managerial analysis of branding. Brands are now looked from cultural perspectives, acknowledging the importance of brands in society, and providing a necessary complement to managerial and psychological views of branding. An emphasis on brand culture forms part of a larger call for inclusion of cultural and sociological issues within the management and marketing research canon, joining in the contention that culture and history can provide a necessary contextualizing counterpoint to managerial and information processing views of branding's interaction with consumers and society. This perspective emphasizes brand heritage, history, and legacy and how these create associations, meaning, and value. Brand culture focuses on how brands share stories, build community, and solve problems. Also relevant is the "corporate perspective". It generally implies strategic branding decisions working together with several other branding elements, including the brand's essence, the brand personality and positioning, and the brand's execution, which may include advertising, promotion, and social media. The other perspectives are "consumer perspective" and the "critical perspective".

Currently brand is used to signify both corporate and consumer identity merging the macro communicational concepts of value proposition and promised quality. The brand seeks to communicate an idea, an emotion, a consumer experience, a unique position in the market. The brand strategy emanates from a holistic, "cohesive creative" system supported by a vision, by a promise of value that translates into an emotional benefit for the consumer, writes Roberts (2005). He adds that brands must learn how to cut through the information clutter, thousands of messages fighting for our attention every day, or fighting for survival I would add, how to connect meaningfully with consumers to become relevant and how to create integrated experiences to be consistent.

Keller (2008) emphasis the differentiating role of the brand. A brand is more than a product because it can have dimensions that differentiate it from other products designed to satisfy the same need. These differences may be rational and intangible – related to product performance of the brand – or more symbolic, emotional, and intangible – related to what the brand represents. For Stallabras (2013) brand is a marketing affirmative device, a shorthand assurance of quality in an environment where old forms of local reputation no longer function. Other attributes of brand identity are to boost familiarity, loyalty, and to encourage partnerships (Vassiliadis & Bellenotti, 2015) or to inculcate trust, since under the sign of a logo, a particular service is supposed to be guaranteed (Torres, 2019). Branding is largely about communicating

a message interpreted in line with the brand owner's intention and brand identity refers to the strategic intention of the brand – what the brand manager imagines brand to be (Schroeder, 2009).

Very soon after the advent of the Internet, Porter (2001) stressed that the Internet is arguably the most powerful tool available for enhancing operational effectiveness, enabling improvements throughout the entire value chain. Porter insists that activities must fit together as a self-reinforcing system. The Internet improves the reach, speed, and scope of communications but in a brand-dense world is more difficult. Porter stresses that differentiation is more necessary than ever but also ever more complex to achieve.

6.3 TRANSFER OF MEANING

McCracken's theory on the structure and movement of the cultural meaning of consumer goods provide an appropriate framework to museum transfer of meaning. Usually, writes McCracken (1986), cultural meaning is drawn from a culturally constituted world and transferred to a consumer good. Then the meaning is drawn from the object and transferred to an individual consumer. In other words, cultural meaning is located in three places: the culturally constituted world, the consumer good, and the individual consumer, and moves in a trajectory at two points of transfer: world to good and good to individual.

Advertising, the fashion system, and consumer rituals are how meaning is drawn out of and transferred between these locations. Culture constitutes the phenomenal world in two ways. Culture is the lens through which the individual views phenomena; as such, it determines how the phenomena will be apprehended and assimilated, McCracken argues. Second, culture is the blueprint of human activity, determining the co-ordinates of social action and productive activity, and specifying the behaviours and objects that issue from both. Cultural categories are the fundamental coordinates of meaning representing the basic distinctions that a culture uses to divide up the phenomenal world. Perhaps the most important categories are those that cultures create in the human community – the distinctions of class, status, gender, age, and occupation (McCracken 1986).

The received view on branding is grounded in the disciplines of psychology and information economics and draws upon the information processing theories of consumer behaviour that were popular during the field's formative stages (Anderson, 1983). Within this frame, the brand holds ontological status expressly as a cognitive construal: the brand exists in

the mind of the consumer (Ries & Trout, 2001) as a knowledge structure of brand-relevant information (Keller, 2003).

The brand functions in a communicational continuum. Successful implementation of the marketing program is gauged using metrics relevant to the psychological paradigm, most of which provide dimensions for distinguishing the strength and favourability of brand knowledge: brand awareness – strength of the brand trace in memory; brand beliefs – strength of a particular brand-attribute trace; accessibility and dominance of chosen attribute associations – salience of a particular attribute; clarity of brand perceptions – congruity among or shared content across brand associations; and the favourability and resistance of brand attitudes – valence and strength of attribute-based summary judgments of the brand (Farquhar, Han, Herr, & Ijiri, 1992; Keller, 1993).

The object, either material or immaterial, is a cultural significant. McCracken (1986) asserts that one of the most important ways in which cultural categories are substantiated is through a culture's material objects created according to a culture's blueprint and to this extent, objects render the categories of this blueprint material and substantial.

“Cultural meaning also consists of cultural principles. In the case of principles, meaning resides in the ideas or values that determine how cultural phenomena are organized, evaluated, and construed. If cultural categories are the result of a culture's segmentation of the world into discrete parcels, cultural principles are the organizing ideas by which the segmentation is performed. Cultural principles are the charter assumptions that allow all cultural phenomena to be distinguished, ranked, and interrelated. As the orienting ideas for thought and action, cultural principles find expression in every aspect of social life, goods not least of all. Cultural principles, like cultural categories, are substantiated by material culture in general and consumer goods in particular. It is worth observing that cultural categories and cultural principles are mutually presupposing, and their expression in goods is necessarily simultaneous. Therefore, goods are incapable of signifying one without signifying one without signifying the other (McCracken, 1986).”

Applying McCracken's model of meaning transfer, three defining characteristics of a brand rich in cultural symbolism, or an iconic brand can be defined: it symbolizes culturally relevant values, needs and aspirations; it is connected to diverse elements of cultural knowledge including values and other cultural icons; and incidental exposure to an iconic brand can recall its attendant cultural meanings. The cultural group provides standards for assigning meanings (Torelli, Chiu, et al., 2010).

6.4 CHAPTER 6: CONCLUSIONS

A museum brand is a cultural concept par excellence, embodying structure and movement of service to the appropriate framework of museum transfer of meaning. The museum brand is a cultural, ideological, and political object, emerging from an understanding of the culture, ideology, and politics in its collection. The concept differs from typical branding concepts, such as brand equity, as it functions on a plane specific to non-profit organisations. Its value falls within the realm of merit goods that the public sector provides free or cheaply because governments wish to encourage their consumption. The brand strategy emanates from a holistic, cohesive creative system supported by a vision, by a promise of value that translates into an emotional benefit for the consumer. The cultural brand applies the same communicational techniques as those of a corporate brand. The brand must signify both the institutional and the visitor identity, merging the macro communicational concepts of value proposition and promised quality. The brand strives to communicate an idea, an emotion, a visitor experience, a unique position in the cultural, leisure and educational markets. It must conquer a territory in the mind of consumers/visitors emerging from the promise of a consistent integrated experience to the visitor. The effort to cut through the digital information clutter, difficult as it is for corporate brands with dedicated financial resources and professional teams, is a daunting operation for cultural organisations fighting with scarce resources. It requires a different type of creativity, as well as social capital provided in all its forms and components, including the provision of finance, human and technical resources.

CHAPTER 7: MUSEUM VALUE CHAIN – BUILDING SOCIAL CAPITAL

This chapter addresses collaborative funding, or crowdfunding as it is popularly known, as essentially a communication device and marketing process serving other purposes as relevant as the funding process itself, notably the strategic communication of the museum brand. The departing premise is to consider the museum as a service organisation, with museum communications as one of its most relevant functions. The role of the media since the first known operations known as crowdfunding to develop networks of likeminded persons is highlighted. The media provide essential pro bono professional services and diffusion of the brand or project and present a ubiquitous central element in the informal social interaction

process since they constitute a social setting that allows for informal forms of social interaction that result in participation without formal involvement. Museums have come to understand the advantage of applying business-derived strategic planning and marketing.

The view of the XXI century museum breaking with the profile of the traditional museum, assuming itself as a means of mass communication is complemented by the view of the museum targeting both mass and niche audiences through different platforms and networks. The crowdfunding model offers museums a tool to implement current trends that focus on participation and the use of online social media technologies. Building trust through transparency and accountability is an ever-present theme in research. The Sequeira campaign was not a crowdfunding operation of capital financing or collaborative financing nor a non-financial crowdfunding operation -- donations with reward -- under either Portuguese law or under the new EU regulation. The Sequeira campaign was a mix of a fund-raising campaign with patronage -- «mecenato» -- through an online platform and other means for the collection of funds.

7.1 WHO'S ART

Colbert's (2009) findings of forty years of research in industrialized countries around the world provide useful hints where to target the communication effort. All arrive at the same conclusion: consumers of art can be seen on a continuum, with high art at one end and popular art at the other. The two extremities of this continuum can be distinguished by the socio-demographic characteristics of their clientele. The market is not a monolithic entity. There are all kinds of consumers with widely differing their tastes and preferences. As far as the market for cultural goods is concerned, a fundamental difference can be established between two groups of artistic works: what we call popular art, and, for want of a better term, high art or learned culture. In the case of high art, the clientele is highly educated, while audiences at the other end of the continuum reflect nearly the same characteristics of the general population, with 20 to 25% having a university degree and 50% having their high school diploma. Contemporary art institutions take the prize for the most educated patrons. Families that encourage their children to pursue a university education also tend to promote the consumption of high art. That is why we find more women than men in audiences, Colbert concludes.

Falk's (2022) new research led to more information on motivations. When people reflect on their museum experiences — days, weeks, and even years later — the benefits they describe fall into four distinct areas of enhanced well-being: Personal Well-Being: museums

foster a sense of personal power and identity; Intellectual Well-Being: museums inspire inspiration, awe and appreciation for the best of human and natural creation; Social Well-Being: museums enhance many users' sense of belonging to family, group, and even community in ways that bestow the user with a high degree of status and respect; Physical Well-Being: museums are perceived as safe, healthy, and restorative environments that allow people to gather (physically or virtually), interact, explore, play, and enjoy without fear or anxiety. Drotner (2022) alerts to the limitations of "the so-called visitor-studies tradition" that are concerned with understanding on-site visitors' experiences and their needs and motivations for going to the museum. She argues that the personalisation discourse is underpinned by a long-term tradition of studying individual museum visitors.

“When surveying research, it becomes evident that rather little is made of how people interact socially and find meaning together when relating to museums. And this is despite the fact that numerous reports document that most people very much define museum visits as social events. In particular, we often underestimate the importance of the last element.” (Drotner, 2022)

7.2 LARGE AND SMALL MUSEUMS REPUTATION AND RESOURCES

Some major European museums have well established reputations that gives them access to important human, technological and financial resources. Some are housed in national monuments. Branding these museums is sustained by its most prized attraction -- the collection -- but some also highlight the importance of the building itself – a castle, a palace, a national monument – and the museum's environment, like beautiful gardens. Others develop their brand identity based on one or two works, as is the case of Skokloster slot in Sweden with the world-famous *Vertumnus* by Arcimboldo, the MNAA with the *Saint Vincent Panels* by Nuno Gonçalves in Lisbon, or the Louvre with the *Mona Lisa* or *The Winged Victory of Samothrace*.

Stallabras (2013) recalls that some museums, like Tate Modern, with resources and skilful managers, have successfully applied the branding discipline to rebrand and augment the recognition of the museum. But for many small and medium museums, which are most museums, branding is still a difficult to apply discipline, if not forgotten altogether.

This was confirmed by the management survey I made of eleven peripheral museums in five European countries (Torres, 2017).³⁵ Their responses present an informative snapshot of

³⁵ The sample: National Historical Museum Gjergj Kastrioti Skanderbeg & Ethnographic Museum of Kruja, Albania; "Theodoros Papagiannis" Museum of Contemporary Art, Greece; Archaeological Museum of Kilis, Greece; Museo Civico

management perceptions and challenges that allowed for the discovery of some major common patterns. Smaller museums do little or no audience research; social media is not used to its full potential; the use of the English language is lacking; only a tiny percentage of the budget is allocated to communications and advertising; a unique visitor experience is a remote concept; branding the museum is rarely implemented; digital marketing is rudimentary. A posteriori online questionnaire in Portugal responded by the management staff of 35 sea museums -- museums with a direct or indirect relationship with the sea -- revealed the same but aggravated pattern regarding marketing and branding practices (Torres, 2019).

7.3 THE MUSEUM AS A SERVICE ORGANISATION

A (re)definition of services is provided by Judd (1964):

“1. The right to possess and use a product (Rented Goods Services); or 2. the customer creation of, repair, or improvement of a product (Owned Goods Services); or 3. no product element but rather an experience or what might be termed experimental possession (Non-Goods Services).”

Organizations such as the American Alliance of Museums, ICOM gradually changed the way museum institutions view their mission, from preservation and collection function, to emphasise public service. The current ICOM definition of museum is (2022):

“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.” (ICOM, 2022)

Booker (2005) considers that the museum is a provider of a service, also referred to as a product, and the visitor is the consumer of an experience. The museum experience is a service that falls within the third type. The visitor pays for the right to experimental possession of art works while in the museum, a non-goods service. Experimental possession means that the visitor does not own anything when a service is purchased but is only given the right to use (Gronroos, 1978).

Lanuvino, Italy; Museo Diocesano di Albano, Italy; Palazzo Chigi, Italy; Museu do Caramulo, Portugal; Museu Bordalo Pinheiro, Portugal; Skånelaholm Mansion (Skånelaholms slott), Sweden; Skoklosters slot, Sweden

Some authors, like Chase, Jacobs, et al. (2006), argue that every organization is, in fact, in the service business. Services encompass manufacturing and the services provided to the firm's internal customers. Gronroos (1978) addresses the difficulty in developing a concrete, tangible service offering because the most important characteristic of a service is its intangibility. In fact, the service concept is itself confusing: the customer does not own anything when a service is purchased but is only given the right to use. The lack of ownership and transaction of ownership when dealing with services results from the intangibility of services.

The museum as a service because it bears a service most important characteristic which is intangibility. The visitor or the donor pays for a service but never owns anything tangible, not even a small part of very tangible works of art, that cannot be touched by its very nature, just like a film watched in the cinema. The spectators who sit in the cinema for two hours have the experimental possession of the film. The same applies to most contents, the TV show or the news in the newspaper. Once viewed or read possession terminates (Torres, 2007).

7.4 THE MUSEUM AS A MASS MEDIUM

The view of the XXI century museum breaking with the profile of the traditional museum, assuming itself as a means of mass communication is described by Remelgado (2014) who postulates that museums are producers and diffusers of information and knowledge, characteristics that are greatly enhanced using information and communication technologies. To remain appealing and conquer new audiences, museums find in multimedia applications, which integrate text, sound and image with interactivity, of different technological characteristics, an innovative and current way of disseminating their collection, promoting their activities and enrich the museum experience.

Vermeeren, Calvi, et al. (2018) suggest that apart from broadening access to collections through, for example, digitisation initiatives, new ways of involving the public more meaningfully and at various levels have emerged. According to these authors, experiences inside museums have become more engaging, by extending the experience beyond the physical visit. This is achieved by deepening experiential engagement during the visit, by extending the museum experience beyond the physical visit, or by involving the public in content generation, objects classification or other forms of crowdsourced stewardship of collections.

The museum as a communication system depends on the non-verbal language of the objects and observable phenomena (Desvallées & Mairesse, 2010). Many museums – the largest ones – have a public relations department, or a public programmes department, which

develops activities aimed at communicating to and reaching various sectors of the public that are more or less targeted, and involving them through traditional or innovative activities (events, gatherings, publications, extramural activities, etc.). In this context the very large sums invested by museums in their internet sites are a significant part of the museum's communication logic. Consequences include the many digital exhibitions or cyber-exhibitions (a field in which a museum may have genuine expertise), on-line catalogues, sophisticated discussion forums, and forays into social networks (YouTube, Twitter, Facebook, etc.). It appears that the real task of the museum is communication over time so that each person can assimilate the cultural knowledge which confirms his or her humanity and places him or her in society (Desvallées & Mairesse. 2010).

With the Internet becoming a ubiquitous communication platform, the boundary that today encircles museums is not set in stone. It's plastic and in contrast with the immovability of most museums. The constraining boundary is an imaginary and mouldable line in the mind of audiences. The premise that the peripheral quality of many museums can be challenged and changed through the skilful use of awareness development tools and persuasion techniques. The first challenge lies in the design of a coherent communication strategy to improve relevancy at both the local level and on the international cultural tourist circuits. In the case of peripheral museums, the goal is to change the perception that periphery is an out of limits condition and that visitors will be rewarded with a pleasant experience. Several resources should be in place for the museum to successfully deliver an enticing message that conveys the museum's *raison d'être*, brand and value proposition. The message should be tailored to specific digital communication devices targeted at specific audiences (Torres, 2017).

However, as Damásio, M. J. (2011) points out, the attention given to social interaction and forms of participation does not diminish because of the movement from mass to individualized media, but the role assigned to the media seems to vary, along with its relationship with interaction and participation. The role of media in our society, Damásio, M. J. argues, integrates the communication mechanisms that fosters interpersonal interaction and generates different ties, but also several participatory activities that are often depleted in the very process of mediation and that result from the nature of the media network itself and subjective participation in it. This, once again, recalls McLuhan's dictum "the medium is the message".

The traditional view as expressed by Desvallées et al. on the specificity of communication as practiced by museums is its unilateralism, without the possibility of reply

from the receiving public, whose extreme passivity was emphasised by McLuhan (1969). On the other side, it is not essentially verbal (Davallon, 1992), but it works through the sensory presentation of the objects exhibited. It is primarily a visual language, and at times an aural or tactile language. So intense is its communicative power that ethical responsibility in its use must be a primary concern of the museum worker (Cameron, 1968).

The In_Nova MusEUm *Branding Guide of Peripheral Museums: a Draft* (Ibrahimi et al., 2017), that I edited, proposes the management disciplines of marketing, branding and experience design as shared methodologies for the development of a communication strategy for museums. The implementation of the communication strategy for audience building requires that museum managements harness the design of the museum's brand identity and main message; how to position the museum in the cultural and tourist markets; defining the segments and target audiences; communicating the brand message over a choice of platforms; design a visitor journey that includes all physical and digital touch points.

However, the third ICOM survey on Covid-19 (2021) and museums revealed that over half of museums had not experimented with new sources of revenue, especially small to medium-sized museums. Attempts to tackle the loss of revenue through new ways of generating income are still marginal.

7.5 MUSEUM BRANDING

According to Keller (2008), a brand is more than a product, because it can have dimensions that differentiate it from other products designed to satisfy the same need. These differences may be rational and intangible – related to product performance of the brand – or more symbolic, emotional, and intangible – related to what the brand represents.

Museum branding is linked with identity and psychological associations between the cultural products -- artefacts/collection -- and its audience. Brand identity boosts familiarity, loyalty and encourages partnerships (Vassiliadis & Belenoti, 2015). Brands are useful for inculcating trust, since, under the sign of the logo, a particular service and behaviour is supposed to be guaranteed. The museum brand must encapsulate the key elements of the integrated visitor attraction experience -- expectations, experiences, and memories captured in a powerful brand promise (Booker, 2005).

Kotler et al. (2008) point out that over time, museums have come to understand the advantage of applying business-derived strategic planning and marketing. This coincides with the need to increase audience and income. Competition within the leisure industry or funding

cutbacks forced museums to adopt for-profit strategies aligned with marketing principles, redefining their role and activities to include experiential notions such as «edutainment» and «artertainment» (Belenotti et al., 2017).

Museums find that they can use these tools to reach their goals without compromising missions and professionalism. High-quality marketing and strategy are instruments rather than ends; they are adapted to the purposes that the museum leaders define. Their overriding goal is to reach the broadest possible audience that can gain inspiration from what museums offer, as argued by Kotler et al. (2008) who stress that successful museums need to provide multiple experiences: aesthetic and emotional delight, celebration and learning, recreation, and sociability. In delivering multiple experiences that are satisfying and engaging museums will meet specific needs of different target groups and help individual audiences in their self-development process.

The branding strategy must adopt integrated digital marketing communications approach to optimise the communication of a consistent digital persona across all platforms. This entails mixing networking activities with the various digital channels to improve reach by harnessing the individual benefits of each channel thereby addressing individual segments of the audience to build relationships and develop knowledge networks. From inter-museum partnerships to corporate partnerships or community-based partnerships, museums seek to access resources otherwise out of reach or to broaden their appeal to the local communities by becoming focal points for the dissemination of culture and knowledge (Torres, 2017).

7.6 THE HISTORICAL FUNCTION OF THE MEDIA IN COLLABORATIVE FUNDING

The funding process known as collaborative financing or crowdfunding was used for the first time in 1875 in France to cover the 600 thousand francs that cost the construction of the *Statue of Liberty Enlightening the World*.³⁶ One hundred thousand French donors collected the money and offered the sculpture to the USA. It was agreed that the financing of the pedestal on Bedoe Island, later renamed Liberty Island, would be made with US funds (History.com). Fundraising for the pedestal was not a smooth process. Most efforts to raise money from wealthy donors or from government bodies failed. The importance of a media partner was apparent right from this first crowdfunding initiative. Joseph Pulitzer, publisher of the *New York World* announced a drive to raise \$100,000 — the equivalent of \$2.3 million today. Pulitzer

³⁶ An idea of abolitionist Édouard René de Laboulaye, designed and promoted by sculptor Frédéric-Auguste Bartholdi, with the interior truss designed by Gustave Eiffel.

pledged to print the name of every contributor, no matter how small the amount given. The drive became popular among New Yorkers when Pulitzer began publishing the notes he received from donors. "A young girl alone in the world" donated "60 cents, the result of self-denial." A kindergarten class in Iowa mailed a gift of \$1.35. As the donations flooded in the committee resumed work on the pedestal (Harris, 1985).

The role of the press in crowdfunding for art is once again evidenced from the earliest efforts at raising funds from the public. In 1892 the New York City Italian language newspaper *Il Progresso Italo-Americano* launched a campaign for a statue of Christopher Columbus.³⁷ And again, the example of some wealthy donors was crucial at promoting donations. The bronze was cast in Rome, shipped to New York, and inaugurated as part of the 400th anniversary commemoration of the discovery of the «prima isola americana» by the Columbus. The statue from the «italiani residenti in America» was installed at Columbus Circus on the South side of Central Park.

Another early example was the public subscription launched by the Portuguese Catholic Church concluded in 1956 for the construction of the monument known as Cristo Rei, an idea stemming from 1934 inspired by Corcovado Christ in Rio de Janeiro.³⁸ The idea was transformed in a promise in 1940: the monument would be built if Portugal would not become a belligerent in WW2. This promise mobilized the country into giving. Portugal remained officially neutral throughout the war.³⁹ Construction was completed in 1959 in a dominant position on the south bank of the Tagus River and facing the city of Lisbon. The total cost was 18 million escudos, equivalent to 662 thousand euros (2022), roughly the same cost as the *Magi* in 2015.

Crowdfunding became a fundraising tool in museums in 2008. It was reported as a trend to watch by the AAM in 2011. The AAM Center for the Future of Museums acknowledged the importance of crowdfunding in *The Future of Development: Crowdsourced Funding*. As Pimentel remarked to me, the National Gallery London has systematically launched fundraising campaigns since 1908, having acquired many works. Some crowdfunding in the United Kingdom examples in the chart. The first well-known European museum crowdfunding initiative by the Louvre in 2010 to acquire the XVI century oil painting *The Three Graces* by

³⁷ Sculptor Gaetano Russo

³⁸ The base of the monument was designed by architect António Lino and the sculpture is by Francisco Franco de Sousa.

³⁹ In 1944, under strong Allied pressure with the threat of a naval blockade, Salazar's government agreed to the use of a strategic airfield in the Azores by the Allies (Franco Nogueira *Memories*).

Lucas Cranach considered a national treasure. Starting in 2016, the Louvre has campaigned every year asking the public to help with acquiring or restoring a masterpiece. The campaign was widely sponsored by the media because of its innovative nature: no cultural institution had thought to call on individuals who donated more funds than was necessary (1.5 million euros instead of one million) before the end of the time allowed for the operation. The *Soutenir le Louvre*, Support the Louvre, campaign became a major annual event. A website was created and is a reference point for all the crowdfunding campaigns. The Louvre Endowment Fund has the mission to finance the museum's long-term investments through aid from individual donors, foundations and corporations (Izzo, 2017).

In Italy, crowdfunding was started in 2005 by crowdfunding platform Produzioni dal basso (Izzo, 2017). The 2013 "Be with us and buy a piece of history" was a fund-raising to bring back in Turin a service of Meissen porcelain, the first Italian crowdfunding campaign by Palazzo Madama. The initial contribution of 30 thousand euros made by Palazzo Madama itself played a key role in terms of transparency and active participation. The museum's certainty to be able to buy the artwork stimulated the people's involvement in the crowdfunding initiative (Izzo, 2017).

7.7 MEDIA GENERATED COMMUNICATION NETWORKS FOR SOCIAL CAPITAL

According to Damásio, M. J. (2011), the central role previously assigned to social resources could lead to a view of the media as an external factor that would affect the mechanisms of social capital. However, Damásio, M. J. argues, the media, in particular the internet facilitated media, present a ubiquitous central element in the informal social interaction process since they constitute a social setting that allows for informal forms of social interaction that result in participation without formal involvement. These network resources have an impact on participation that are core to the notion of social capital, although a clear distinction should be made between informal and formal forms of interaction. He further argues that whichever perspective is adopted, the maintenance and reproduction of social capital depends to a certain level on the social interactions of members of a network, though the media could be firstly regarded as a facilitator to those interactions, one that fosters the interactions and beliefs that feed the commendable cycle of connectedness and trust.

The factors that seem to influence the enabling or disabling function of the media are: a) the density of the network; b) the level of resources available and c) the level of reciprocity and trust (Glanville & Bienestock, 2009; Beaudoin, 2009). The density of the network will vary with the amount of interactions,

with online media supplementing existing off-line interactions (Hampton et al., 2011). The level of resources will be determined by access to technology, which includes not merely the availability of technology but also the skills of users and the existence of information that is relevant to the user (Rasanen & Kuovo, 2007). Reciprocity follows from access and points to the power structures that facilitate individual interactions in the network generating trust as an outcome. The emergence of the internet paradigm boosts all these three domains and once again brings individualistic and collective paradigms to a clash with each other (Damásio, M. J., 2011)

7.8 eWoM AND WoMM TO DELIVER THE DIGITAL PERSONA

Digital persona is a part of the individual identity that has been extended into the online sphere to which corresponds a digital unconscious structuring a digitally divided self. It has personal, social, institutional, legal, scientific, and technological aspects that have to be reconsidered to allow for new ways of understanding and managing identity (Kerckhove & Almeida, 2013). The concept was transported to the development of the brand identity of corporations, institutions, products and services (Dias, Ionuti, et al., 2016). Essentially, digital branding is the personality of the organization, service or product created by the sum of all experiences that an individual has with the brand communicated via digital channels. The concept refers to the design of the best user experience for customers at all touchpoints, those moments when the prospective customer or visitor comes into contact with the brand message either through physical or digital media, including the all-important human to human WoM.

Word of-mouth advocacy is a more robust phenomenon when there exists a medium like the Internet that allows one to spread the word to thousands of one's close, personal friends with the click (Allen et al. 2008). Companies are using eWoM as a new communication tool. This intentional influence of companies on consumer-to-consumer communications is known as WoM marketing (hereafter WoMM). They can reach two objectives with a WoMM campaign: a fast diffusion of the information, or to persuade consumers to buy the product. A fast diffusion of the information is related to the creation of awareness about a product or brand. The different tools that can be defined as social media such as social network sites (SNSs), blogs and forums let people express themselves or just take part of other people's expressions, expressions that can be seen by consumers around the world SNSs are one of the most used platforms in WoMM campaigns (López, Sicilia, et al., 2017). Wallace (2016) concludes that "although the physical museum stands firmly embedded in our cultural experience, the experience now happily embraces the aid and comfort of the Internet."

7.9 muSEAUM: DIGITAL BRANDING OF THE SEA MUSEUMS OF PORTUGAL⁴⁰

The research project muSEAum – Branding the Sea Museums of Portugal, of which this Ph.D. emanates, offered valuable lessons in what regards the status of brand and branding of Portuguese museums and on the use of digital to increase reach and relevance. This section offers some insights.

Portuguese museums form two major groups. The 23 national museums, monuments and sites, under aegis of the National Directorate of Heritage (DGPC), a department of the ministry of Culture, and dozens of small mostly municipal museums, incorporated as an administrative division or department of the municipality. Some municipalities created specialised bodies that oversee several museums, such as Lisbon's EGEAC that includes the Lisbon Museum (itself a collection of several museums and sites).

The muSEAum project was oriented towards small or peripheral museums which collections stem in many cases from local economic and cultural activities. Much of the success of some municipal museums arise from the enthusiasm of the respective mayor. At the local level, it was found that the mayor is key, as is partnering with a university. For instance, the Ílhavo museum benefited from an initiative establishing a virtuous relationship museum-academy was established with University of Coimbra.

The local focus of many local museums comes in detriment of national or international reach. The project found that many museums, large, medium and small had and many still have poor national visibility, not to mention a deficient if not a non-existent international presence, a consequence of the absence of a structured brand and marketing activities targeting multinational audiences. These are submerged by very localised promotional efforts and suffer from incipient or not existent digital activities. It was found that most museums did not have dedicated websites, and many still don't. An internet search will return the site of the municipality and requires a further search to find the museum, if it exists, among the municipalities' departments, although some museums always had their own directly accessible websites.

⁴⁰ This section originates in Torres, N. C., (2023) in “muSEAum – Branding the Sea Museums of Portugal, Research findings and perspectives of an innovation journey”, Special Dossier in *Revista Portuguesa de Educação*, nº 57

Over the four years of the muSEAum project, of which two during the Covid 19 lockdowns, the issues of the development of a brand, the internal struggle within municipalities for an autonomous domain name and multilingual website were ever present. Even larger national museums still do not recognize the crucial importance of the multilingual autonomous web presence. The Jerónimos Monastery in Lisbon has over one million visitors per year. It is Portugal's major tourist attraction. Long queues are a recurrent feature of the place. It could be argued that a website is not necessary. But a brand and website are must have whatever the current prestige and prominence of the institution. The website is not just a source of practical information, like opening times, but a source of knowledge to generate more knowledge. Googling "Mosteiro dos Jerónimos" is a disappointment. The first result is a paid ad from a ticketing agency. The second is the Portuguese Wikipedia entry with good enough information. The Wikipedia English entry is found under "Jerónimos Monastery", a short version of the Portuguese one. Any of these are better than the "official webpage" which is hosted in the DGPC website, meaning that there is no autonomous website, no specific Internet domain. Furthermore, the displayed information in a dismal single page is a very short story of the monument and with some further down links to videos of past activities. A lot remains to be done by Portuguese museums big and small to acquire relevance and reach in the digital domain.

The first task of muSEAum was to establish the concept of "sea museum", "museu de mar", design the logo, securing the .pt and .eu domain names and the Vimeo video hosting, design and launch the muSEAum.pt website. Two surveys were undertaken. The first was an online survey of management practices that was responded by 38 institutions. A majority (85%) revealed that their operational services were in general located and managed by the municipality. When it existed, the museum's digital strategy was part of the municipality strategy (28%). The survey revealed widespread unawareness by museum staff members of many questions regarding their own museum branding and marketing practices. Only a third responded that the museum had a marketing plan and a communications strategy. Some museums (20%) did not even have access to the internet. Only half had an own independently hosted website. Only a small portion had a logo (17%) and smaller number still had a brand proposition or a slogan.

The second survey was an unprecedented audience survey in (mostly) small museums that lasted six months. The DGPC had recently conducted surveys exclusively in national museums

and monuments. There were 449 visitors in six museums that responded to a multilingual online Lime questionnaire on visitor experience. The questionnaire at the Marine Museum, Lisbon provided data highlights on the importance of museums' online presence and a digital strategy. Museums clearly assert themselves as a social space for their visitors, a space where respondents spend their social leisure time -- as revealed by the prevalence of visiting the museum accompanied. Interest in the museum is the main motivation for visitors, followed by the permanent exhibition. Opportunities were identified to develop audiences, attract different segments of the public, namely younger age groups, outside the school context, local and semi-local audiences and also foreign tourists. The development of audiences has the potential to be leveraged in the vast and diverse collections of sea museums (historical, ethnographic, archaeological, artistic assets...), which allow different types of experiences to be provided to different segments of the public.⁴¹

A muSEAum follow up would have to consider the following questions:

- How to communicate and affirm the muSEAum brand? To design and develop a digital communications collaborative practice to establish the muSEAum brand as a relevant multilingual media outlet with wide reach, and as a support tool for the individual museums' brand communications (www.museum.pt).
- How to develop citizen engagement through collaborative finance communication? To research, evaluate the procedural, legal and technical feasibility of a muSEAum branded collaborative finance platform to promote citizen and community engagement with heritage institutions.
- How to use the muSEAum website for knowledge sharing and communication? To leverage the potential of the muSEAum website, supported by a collaborative structure to publish more articles, news, increased periodicity, amplified reach.
- Is a sea themed art open-access database feasible and necessary? To research the feasibility of a common thematic open-access database of sea-related collections in museums as a communication, scholarly and community research tool.

⁴¹ Survey results and analysis can be found in English in chapter "Transformação Digital em Museus" in *Maritime Spaces and Society* (vide bibliography). Both studies were designed and conducted by Rita Grácio and Nuno Cintra Torres.

- muSEAum – what kind of permanent structure if any? To research, evaluate, design, discuss and propose the establishment of a formal muSEAum structure, conceived as an academia/museum communications research and media centre.

7.10 COLLABORATIVE FUNDING LEGAL FRAMEWORK

Technically and legally the Sequeira campaign was not a crowdfunding campaign. The campaign was supported by an online digital platform, addressed to the crowds, and the donations were represented as digital pixels. This digital environment must have contributed to the common (mis)understanding of the Sequeira campaign as a crowdfunding operation. Hence, the designation of this type of campaign as “structured citizen-based funding through an online platform” more accurately describes the process from the legal point of view. But the crowdfunding expression has been widely adopted for online fund-raising operations despite its legal inaccuracy.

According to Portuguese law (Ministério das Finanças, 1989) to be harmonized in accordance with the new EU legislation, crowdfunding or collaborative financing is a way of attracting funds by entities or individuals, who intend to finance specific activities and/or projects, through their registration on electronic platforms, from which they proceed to raise investment from one or several individual investors. It is regulated by the CMVM).

The recently approved Regulation (EU) 2020/1503 entered into force in 2020 and in application in 2021. It lays down uniform rules across the EU for the provision of investment-based and lending-based crowdfunding services related to business financing and will bring in important changes to the current legal regime applicable to this activity in Portugal. The EU states that crowdfunding represents an increasingly important type of intermediation where a crowdfunding service provider, without taking on own risk, operates a digital platform open to the public to match or facilitate the matching of prospective investors or lenders with businesses that seek funding. Such funding can take the form of loans or the acquisition of transferable securities or of other admitted instruments for crowdfunding purposes. According to the Regulation, the provision of crowdfunding services generally involves three types of actors: the project owner that proposes the project to be funded, investors who fund the proposed project, and an intermediating organisation in the form of a crowdfunding service provider that brings together project owners and investors through an online platform.

However, the Sequeira campaign was not a crowdfunding operation of capital financing or collaborative financing nor a non-financial crowdfunding operation -- donations with reward

-- under either Portuguese law or under the new EU regulation. The Sequeira campaign was a mix of a fund-raising campaign with patronage -- «*mecenato*» -- through an online platform and other means for the collection of funds, such as auctions. The reward was emotional or a reputational benefit in the case of institutions and donors looking for prestige and status. The project owner were a group of collaborative bodies and entities.

The Magi campaign could only take place because the MNAA has a Group of Friends of the MNAA (GAMNAA)⁴² with the statute of “cultural interest” that allows for the receipt of tax-free donations. However, only a few museums have a “cultural interests” designated group of friends. The Sequeira experience was outlier: it was unique in being able to congregate the necessary social capital and to count with a group of friends with the legal capacity to act as trustee of the funds.⁴³

Some institutions, such as the CCB, have acquired a new statute as private law institutions and as “public service institutions” [“*utilidade pública*”] which is similar statute to “cultural interest institutions” in what respects tax-exempted patronage. The statute is bestowed to non-profit private organisations by the prime-minister’s office for 10 or more years. To State owned cultural organisations, such as the MNAA, it is applied the legal mechanism known of “patronage” or “cultural interest” renovated yearly by ministerial decision.

The donations made by patrons, either firms or individuals, to non-profits with the statute of “cultural interest” benefit automatically of the tax deduction statute. Two types of patrons can be distinguished. One type are patrons and direct partners that include firms, foundations, individuals that contribute directly to the realization of a program, such as donating works of art. Another type, as highlighted by Dias (2016), is composed of patrons and indirect partners, organizations whose contribution is essential to carry out the programming, but in a more indirect way, such as in money or in kind, or institutional support or scientific knowledge. From 2010 to 2016, 96% of support to MNAA exhibitions of the first or direct type and the remainder was of the indirect type.

Although the Portuguese legislation defines that donation under the patronage law has no counterpart, it is common understanding that some type of counterpart is due, provided that these counterparts are not likely to harm the spirit of the donation. Natural person donors, identified or anonymously, contribute with money and their remuneration is not monetary but

⁴² <http://www.museudearteantiga.pt/grupo-dos-amigos-do-mnaa/>

⁴³ In 2020 the GAMNAA acquired through public subscription the painting *Still Life with birds, fish, flowers and fruits* by Baltazar Gomes Figueira (1604-1674) and donated to the MNAA.

emotional, while the donations from companies are indirectly remunerated as tax-deductible under the cultural patronage law and as a non-taxable reputational benefit. These possible counterparts include the placement of the logo of the donor entity, if there is no commercial message included, and counterparts whose market value does not exceed five percent (annual) of the donated amount. As the State understands that these counterparts do not harm the donor's spirit of liberality, the same principle was adopted to classify these practices. When organisations decide to sponsor or even create a specific entity to develop it, namely through foundations, it does not seem that they do so exclusively to obtain tax benefits,⁴⁴ as Dias said to me.

Indeed, corporate sponsorship is a funding avenue for cultural institutions based on the communication needs of corporations (Lund & Greyser, 2015) and may have a non-taxable benefit in terms of reputation. For a bank, the partnership with a major art institution gives access to cultural, symbolic, and social resources, which can add value to and differentiate wealth management services. From the perspective of the bank, the partnership serves to strengthen relationships with key clients by establishing cultural bonds and demonstrating shared values. It also serves to stimulate interaction among clients with a shared interest in arts and creates opportunities for communication in informal settings. From the perspective of the museum, the partnership supports its international expansion in terms of audiences and acquisitions of art from regions of the world previously underrepresented in its collection. The partnership also helps to expand the network of museum partners and potential donors. A critical element is resource integration between the sponsorship partners. In fact, the major corporate sponsor of the MNAA, and that also sponsored the Sequeira campaign, was and is, Banco Millennium bcp. As Dias said to me:

“For most of these companies, the patronage law is also part of a broader policy of social responsibility, which is based on the understanding that business activity is not limited to the main activity to which the company is dedicated; having to give back to society part of what it has gained, now investing in areas such as culture, education, science, environment, or social solidarity.”

⁴⁴ Under current legislation, contributions to the Group of Friends of the National Museum of Ancient Art automatically benefit from the regime established in the Tax Benefits Statute (article 61 and following). The Tax Benefits Statute was republished as an annex to Decree-Law no. 108/2008, of 26 June, and amended by Law no. 64-A/2008, of 31 December

The reputational benefit and any putative increase in brand equity from their association with the MNAA, or with prestigious cultural institutions in general, is outside the remit of this thesis. In any case, sponsorship presents firms a low-cost alternative to create or to develop a brand that includes the benign perception of contributor to the preservation of heritage and Portuguese culture.

7.11 CHAPTER 7: CONCLUSIONS

The museum value chain includes management, curatorship, digital curatorship, mapping, process and interior design, research, restoration, digital tooling, cultural economics, marketing and branding, community studies, funding activities. Museum managements should strive to conflate a participatory continuum and ecological approach that will lead to the construction of networks for social capital. Social networks and partnerships namely with the media are essential for structured citizen-based financing schemes that are themselves a communication means for museum sustainability. The maintenance and reproduction of social capital depends on the social interactions of members of a network, though the media can be firstly regarded as a facilitator to those interactions, one that fosters the interactions and beliefs that feed the commendable cycle of connectedness and trust. The museum should think of itself as a service organisation. The multidisciplinary objectives of museum management clearly reflect a service organisation value chain: the artefacts in the collections are paradoxically intangible products. i. e. services; stakeholder engagement based on social, cultural, economic relevance; audience involvement through visitor experience-based communication. The adoption or expansion of digital tools may contribute not just to develop the museum value proposition, brand, and digital marketing inspired by heritage, but also to streamline organisational management, functional workflows, business processes, including online collaborative funding legal processes. The research project muSEAum offered insights on the relationship of museums with digital communications.

PART 2: METHODOLOGIES

QUALITATIVE RESEARCH

Research for the thesis was produced as part and over the progress of the muSEAum project. The thesis followed a qualitative research design. In-depth qualitative interviews with

the main campaign officials allowed them to articulate their perspective in their own words producing information and insights into the creativity, context, project management and campaign results.

The main investigative thread was established in a long in-person semi-structured interview with António Filipe Pimentel, then director of the MNAA, and leader of the Sequeira project, that took place during the first conference of muSEAum in October 2019 at Universidade Lusófona. Other published interviews with Pimentel and the book *MNAA 2010-2019* that includes the annual policy strategic planning from 2010 to 2016, published by Pimentel after leaving the MNAA, as well as *MNAA2020* that presented MNAA's "first museum strategy" were also a great source of information. This initial work was followed by semi-structured interviews with the main actors with the core group of organisations and institutions that conceived, launched, and managed the campaign (vide Acknowledgements).

The interviews focused on the creativity involved in the design of the slogan, and mechanics of the communication campaign and its factual results (Annex), namely the practice of the transparency and accountability overriding communicational principles. Research was undertaken of what remains in the public domain on the ten-year-old campaign. Documentary data from news, interviews, opinion articles and analysis in printed, online and broadcast media was obtained, analysed and used as a source. The contemporary press coverage of the campaign was extensively used, from the output of the printed and digital media partner *Público* that assigned three journalists to the six-month task of covering the campaign, and that also had the professional contribution of Sequeira specialist Alexandra Markl. The still existing pages of the campaign's website, some of them interactive, hosted in the *Público* website were another source. Interviews with donors made by *Público* was also the source of the quantitative and qualitative data on donors' motivations. Fátima Dias, of the Millenium bcp Foundation, addressed the pre-Sequeira campaign known as *Coming Out – The Museum Comes to the Street* and the strategic management programme prepared and developed by the MNAA over several years, but her work was concluded before the Sequeira campaign itself.

Social capital theory dominated the initial literature review. Literature readings from published books, both in print and online, and from academic published research covered social capital, communications, management with a focus on entrepreneurship, branding and museum branding disciplines, as well as history, history of art, history of religion, history of science. Social capital and trust were the topic of an interview with author Paulo Finuras and

also benefited from the research of Manuel José Damásio, the thesis Advisor. Social capital Studies, research, data obtained from the internet was evaluated, benchmarked against other comparative sources, and carefully used. Campaign videos were obtained from different internet sources. The recent interview with Helena Loermans called my attention to the possible role of the canvas weave in directing the viewers' attention (see Annex 3).

MEDIATED DISCOURSE ANALYSIS

Mediated Discourse Analysis was adopted as the methodological approach to analyse and interpret the actual campaign action culminating the research in the generation of a case study statement.

The empirical part of this thesis (Part 2) applies the MDA model proposed by Scollon (2001), an action-oriented approach to critical discourse analysis that takes sociocultural activity as its primary focus, looking closely at a physical action as the unit of analysis. Every action is simultaneously co-located within a local embodied community of practice and a far-reaching nexus of practice, the expected and valued ways of interacting with materials among people. The research pursues the path suggested by MDA: material histories of use and access, nexus of practice, focal point, site of engagement, mediational discourse, mediated action, and mediational means.

The antecedent of MDA is Activity Theory as proposed by Lev Vygotsky where the use and construction of artefacts were part of human development: the mind was not an objective entity but was developed through activity (Vygotsky, 1978) that assumes all social actions are mediated through tools, external artefacts or internal -- to the individual -- as recalled by McAvinia (2016).

MDA proved to be an adequate tool for research, analysis and interpretation of the complex management and socio-cultural ecosystem framing the Magi campaign. MDA makes visible the ways that everyday actions realize power relations and identifies those actions that have potential for remaking identities, discourses, and institutions (Wohlwend, 2013; Jones & Norris, 2005). Semiotic means by which an action is carried out, includes both language and text but also material objects that have been appropriated for the purpose of the social action (Scollon 2001). MDA is a real-time window that is opened through an intersection of social practices and mediational means (cultural tools).

MDA offers a concrete link to the social practice theory developed by Bourdieu, in that Scollon (2001) defines practice as:

“A historical accumulation within the habitus/historical body of the social actor of mediated actions taken over his or her life (experience) and which are recognizable to other social actors as the same social action” (Scollon, 2001).

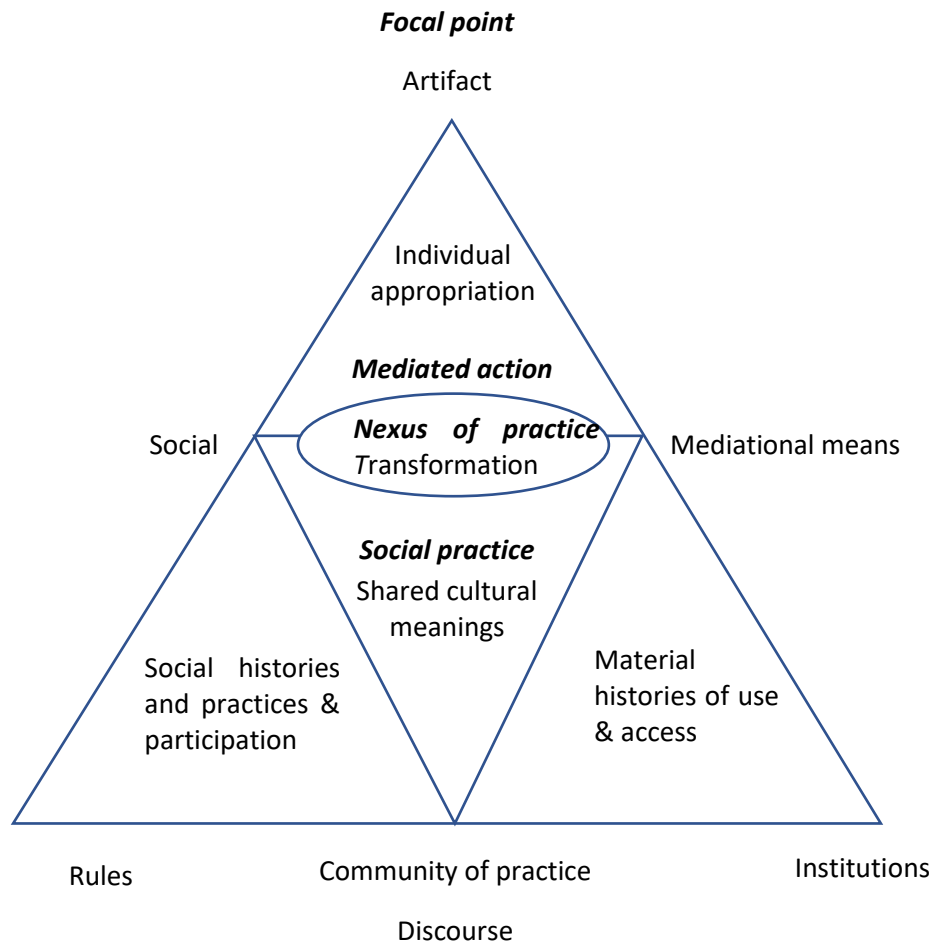


Figure 7 Mediated Discourse Analysis model, adapted from Wohlwend (2013)

MDA explores, among other things, how discourse becomes a tool for claims and imputations of social identity. The method seeks to clarify how individuals carry or are carried by political, social or cultural discourses and to understand how broad macro-social-political discourses (e.g. religious or nationalist discourse) become part of our embodied life. MDA

seeks to making visible for analysis the connections between discourse and action, exploring the links between social practice, habitus and ideology.

The purposes of MDA are (Wohlwend, 2013):

- “1. To locate and make visible the nexus of practice—a mesh of commonplace practices and shared meanings that bind communities together but that can also produce exclusionary effects and reproduce inequitable power relations;
- “2. To show how such practices are made up of multiple mediated actions that appropriate available materials, identities, and discourses;
- “3. To reveal how changes in the smallest everyday actions can effect social change in a community’s nexus of practice.”

MDA shares a broad definition of discourse, including not only written and spoken texts, but also the broader social and historical ‘discourses’, as suggested by Gee & Gee (2007), where discourses mean stretches of language which ‘hang together’ to make sense to some community of people, such as a contribution to a conversation or a story. Wohlwend (2013) describes the purpose of MDA as to locate and make visible the nexus of practice -- a mesh of commonplace practices and shared meanings that bind communities together but that can also produce exclusionary effects and reproduce inequitable power relations and to show how such practices are made up of multiple mediated actions that appropriate available materials, identities, and discourses. Referring to Serafini (2010, 2011), Marshall (2011), and Albers (2008, 2013), Wohlwend mentions how illustrations in picture books operate to position viewers to read in particular ways and establish concepts about markers of social identity including gender, race, culture, religion, and so on. In classrooms, children are only able to speak from the perspectives that are offered by the discourses that have been made available to them. These ways of doing and acting are manifested in one’s attitudes, actions, learning processes, and everyday life. They comprise forms of power that shape who one can be in a community, Albers concludes.

Scollon developed six central concepts around which MDA is organised: 1. Mediated action; 2. Site of engagement; 3. Mediational means; 4. Practice and mediational means; 5. Nexus of practice; 6. Community of practice. The thesis addresses the first stage of the MDA model explaining the underlying framework of the communication campaign, the mediational means, institutions, rules and their functions in the achievement of the objective. The starting point is the analysis of the site of engagement – the national political, economic, and sociological contexts and the community of practice centred in and lead by the MNAA.

The process of construction of social capital for the funding goal was underpinned by a communication exercise targeted at the existing networks and at new networks. The focal point of the mediated discourse is the *Magi* painting represented in the slogan by its author who functions as an avatar of the painting. The contribution of four major underlying and silent actors anchored on the art of painting and emanating from deep religious beliefs are the sustained naturalized symbolic power of the Magi myth; the mnemonic power of the triangular composition conveyed by the central actors became a universal diagram, an allegory that turns an abstract thought into a picture (Gombricht, 1982); the intrinsic attractiveness of the painting resulting from the dutiful syncretic application by Sequeira of the Renaissance rule book; the figurative and compositional presence of Leonardo and Raphael; and the impressionistic use of the heavenly Light symbolism reminiscent of Turner, itself a timeless pictorial device insinuating the presence of God.

I argue that the analysis of the Magi campaign corroborates the theoretical MDA model. The Magi campaign turned out to be a text-book application of social capital for action theory and a practical case study of managing the communication of a citizen structured online funding campaign. The research addresses the vocal and expressive strategic media campaign for actionable social capital (Lin, 2001) and considers the symbolic practices and representations that without presupposing a conscious aiming at ends or express mastery of the operations contributed to attain them also contributing to social capital (Bourdieu, 1990).

CASE STUDY METHODOLOGY

The research approach of the complex issue in its real-life context generated a case study statement. In fact, the campaign has been rightly considered a case study with valuable lessons for putative funding efforts of museums. The case enabled a holistic and in-depth understanding of the MNAA communication for crowdfunding, and what lessons museum, policy makers and public administration may gain from the experience. The case can be used to explain, describe, or explore collaborative online funding for the arts in the everyday context in which it occurred helping to understand and explain causal links and pathways. The case follows the interpretivist and positivist approaches, as it tries to understand individual and shared social meanings and focuses on generalisability considerations (Crowe et al. 2011).

The Magi campaign is an instrumental case study as it uses a particular event to gain a broader appreciation of an issue requiring an in-depth approach for a multi-faceted

understanding of a complex issue in its real-life context. The case can be used to explain, describe, or explore collaborative online funding for the arts in the everyday context in which it occurred helping to understand and explain causal links and pathways. The case follows the interpretivist and positivist approaches, as it tries to understand individual and shared social meanings and focuses on generalisability considerations (Crowe et al. 2011).

The purpose of the case study is to present valuable and justified evidence to museum professionals and other creative industries professionals on the issues pertaining to social capital construction for structured collaborative funding and as a branding instrument for arts institutions. The purpose of the study is to identify actors connected to the collaborative finance in arts procedures and to explain the formal and informal communication processes therein leading to social capital for funding. This forms the basis for explaining the powers of identified actors involved in the communication and funding processes. From this framework the intention is to present guidelines on structured collaborative funding to museums and other cultural institutions and organisations on how to plan and execute their actions to attain the objective.

DIFFICULTIES OF THE RESEARCH

The major limitation of the study resulted from the ten-year time gap since the campaign took place. I had planned an online donor motivation study that could only take place with the cooperation of the GAMNAA, of which I am a member, as it was supposedly the only institution in possession of the data necessary to undertake a survey of donors via a questionnaire. However, as the GAMNAA invoked the campaign's rules (GDPR was only fully implemented two years after the end of the campaign) to abstain from sharing donor data, I proposed a Google Forms questionnaire that I thought would comply with the Rules. Very simply the GAMNAA would send my questionnaire link to all registered donors with an email contact. The answers would remain anonymous. The GAMNAA representative then proposed an impracticable solution, that I nevertheless tried to implement. In fact, the GAMNAA's refusal is incomprehensible given that the names of all identified donors are in the public domain on display on the entrance walls of the museum in long printed sheets going all the way to the top of the very high ceilings – the display of the donor's name was in fact a reward for giving. The GAMNAA suggested that I took notes of the names on the wall, something only partially possible because many are not accessible to reading.

Before starting the painstaking task of photographing the sheets with the names, I tried another route. Maybe the agency that had printed the sheets had the data, but no, nobody knew. So, I randomly photographed details of the sheets with names and then tried to find some of the names on LinkedIn, Facebook and Instagram briefly explaining why I was contacting them. Of the few names that I could find a contact and send a message, none replied. I gave up. It is quite possible that the GAMNAA did not keep the donor's data, or that the data did not include contact details, a data trove that would have been invaluable for new large collaborative MNAA fundraising operations – alas, they never happened. The data for sure exists at the Millennium bcp bank, but that of course is off limits.

Fortunately, newspaper *Público* had made several interviews with a sample of donors that proved to be most useful and informative. Also fortunately, the newspaper page with the interviews was still available on its website.

PART 3: DISCUSSION -- THE MDA MODEL APPLIED TO THE SEQUEIRA CASE

The National Museum of Ancient Art (MNAA), in Lisbon, launched a national structured citizen-based online funding campaign for the acquisition of the painting *The Adoration of the Magi* (1828) by Domingos Sequeira from its private owner within a six-month time frame (2015-2016) for the agreed amount of 600 thousand euros. The deadline was kept, and donations exceeded the target. The Magi campaign was a successful exercise in social capital construction.

Part 3 of the thesis applies the theory learned in the previous chapters and the Mediated Discourse Analysis (MDA) method to discover, analyse and interpret how the strategic outcome was achieved and the function of each of the main elements in the social capital construction process. The mediated action took place at the intersection of social practices and the mediational means reproducing social affinities, histories, and identities (Scollon, 2001) stemming from a plurality of conflated factors from deep social constructs, cultural meanings, discourse practices, that brought to the surface and reinforced existing beliefs and shared cultural meanings, unchaining the homophilic and clinching effects. The communication

exercise highlights the enduring validity of the principles of resonance and reinforcement of convictions.

Chapter 9 addresses the material histories, social histories and cultural meanings unleashed by the campaign, namely the heliocentric view of life on Earth represented by the bright dominating star depicted in the painting; Mathews's gospel that originated the Magi myth; the enduring millinery reputation of the Magi myth; the myth's diffusion role of Medieval propaganda; the symbolic representation of the Magi in Western art, from the catacombs to its apogee in the Renaissance. It includes analysis of the focal point – the painting –, the presence of the painting is the history of art, its artistic appreciation, the influence of the Renaissance rule book and of the use of light; and the life and work of its author, Domingos Sequeira.

Chapter 10 addresses the nexus of practice, social capital in Portugal, the site of engagement, the macro-forces at play at the time of the campaign, the MNAA, its history and the strategic upgrading and repositioning of the brand, the pre-Sequeira campaign *Coming Out*.

Chapter 11 is dedicated to the mediational means used in the construction of social capital. It includes the function of the museum's group of friends, the elements of trust building, the function of signifying and status actors, the entrepreneurial historic opportunity for the purchase, the significance of the campaign at the time it occurred. The chapter addresses the creation of the fundamental slogan, the “«tangybilisation» of the “purchase” request of pixels into which the painting had been divided, the function of branding to transform the painting into an object of desire, the donor's motivations accessed from interviews, the economic analysis of campaign data. It includes a table summarising the diverse actors and components at play in the construction of social capital for funding the acquisition of the painting.

CHAPTER 8: MATERIAL HISTORIES, SOCIAL HISTORIES, CULTURAL MEANINGS

“The real-time window that is opened through an intersection of social practices and mediational means (cultural tools) that make that action the focal point of attention of the relevant participants.” (Scollon, 2001). “The principle of history: ‘Social’ means ‘historical’ in the sense that shared meaning derives from common history or common past. “Interdiscursivity: Because of the principle of history, all communication is positioned within

multiple, overlapping, and even conflicting discourses. “Intertextuality: Because of the principle of history, all communications (particular utterances) borrow from other discourses and texts and are, in turn, used in later discourses. “Dialogicality (or conversational or practical inference): Because of the principle of history, all communications respond to prior communications and anticipate following communications.” (Scollon, 2001)

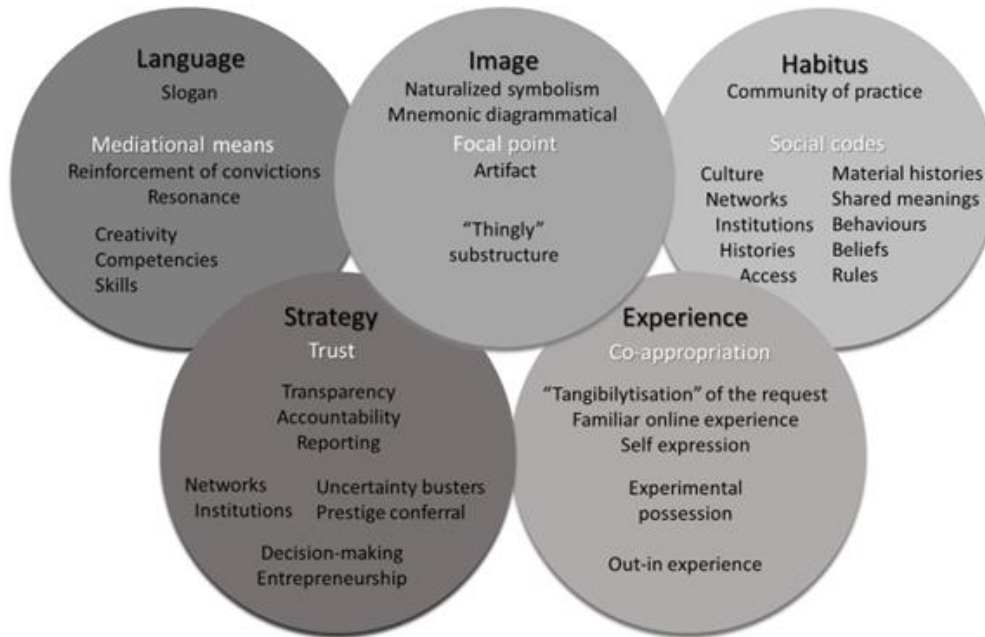


Figure 8 High-level conceptual view of social capital construction by the Magi campaign. Author

8.1 SUN WORSHIP: LIGHT IS THE MESSAGE (RECALLING McLUHAN)

Light is true protagonist of the *Magi*, Markl (2015) points out. The theme of light had been explored by Sequeira for some time. In the *Magi*, the nocturnal environment is conducive to highlighting the transcendence of intense and unreal light, spreading over the moment of the presentation of the Infant Jesus to the Magi. We see that light is not for Sequeira an accessory to the representation but, due to the emotional quality it provides, the real protagonist of the scene as Markl points out.

Is the giant ball of light in Sequeira’s *Magi* the mysterious and fortuitous cosmic event that Matthew ascribes as having led the Magi to Bethlehem or is it our Sun, the Invincible God of Light, God revealed in nature, the eternal time-setter, the nature-symbol of life,

enlightenment, redemption, brought by Jesus Christ to the pagan souls of the time? Is Sequeira expressing the Christian promise of illumination and power extended to humankind and, thus, the basis for a new physics, a new ethic and, above all, a new logic, the logic of human progress, a principle of understanding superior to anything existing in the classical world, as postulated by Cochrane? (1939)

The heliocentric view is central to pre-Christian religions and to Christian mythology and was brought forward with potency with the all-encompassing God Light emanating from the image of a star in the Sequeira depiction of the *Adoration of the Magi*. The overwhelming light emanating from the «turneresque» star in Sequeira's *Magi* is a powerful reminder of the eternal adoration of the Sun as the representation of God.

The primordial celestial bodies that attract most religious devotion are the sun and the moon. The sun segments time. The worship of the sun as deity has immemorial roots in many civilizations and religions: Egyptian «Ra» and «Aten», Latin «Sol», Greek «Helios» [«ἥλιος»], Proto-Germanic «Sunny», Aztec «Huitzilopochtli», Inca «Inti». In modern times Louis XIV called himself «Le Roi Soleil». The identification of God with Light and the Sun is eternal and universal. The practice of identifying each day of the week with a different planet, derived from ancient astrology beginning in the first century CE reserved a primordial place to the Sun. “Gentile Christians of the second century (...) saw rich symbolism in the coincidence of the Lord’s Day with the day of light and sun.”, as asserted by Chadwick⁴⁵ quoted by Roll. The few quotes below illustrate the supreme significance given to the Sun from Plato to Dante:

Akhenaten (c. 1353 – c. 1334 BCE) “Aten (...) wearies himself in the service of the creatures; he shines for them all.” (*Hymn to Aten*)

Plato (c. 428 – 424 BCE): “As goodness stands in the intelligible realm to intelligence and the things we know, so the sun stands in the visible realm to sight and the things we see.” (*The Republic VI*)⁴⁶

Horace (65 – 8 BCE): “The Sun and stars and seasons which depart at regular periods, some there are who view, not infected with any dread”. *Works*⁴⁷

Jesus (c. 5 BCE – c. 30 CE): “I am the light of the world. Whoever follows me will never walk in darkness but will have the light of life.” Matthew (5:14–16) (c. 70 CE) and John (8:12) (c. 90 – 110)

⁴⁵ Chadwick, H. (1967) *The Early Church*. In *Pelican History of the Church 1*. London: Penguin

⁴⁶ Pojman, Louis & Vaughn, L. (2011). *Classics of Philosophy*. New York: Oxford University Press, Inc. Quoted. Wikipedia

⁴⁷ The Works of Horace. London: McMillan. Printed 1881. Google Books.

Plutarch (c. 64 – 119 CE): “Sunlight is the symbol of birth.”
(*Aetia Romana*).⁴⁸

Thomas Aquinas (1225-1274): “As sacred doctrine is founded upon the light of faith, so philosophy depends upon the light of natural reason.” (Commentary on the *De Trinitate* of Boethius)⁴⁹

Dante Alighieri (1265-1321): “There is no sensible thing in all the world more worthy to be an image of God than the sun.”
(*Divine Comedy* 1308-1320)⁵⁰

The sun reaches its greatest development as a symbol in Plato, full of religious feeling, of the highest element of his thought. And he endows it with the complex function of symbolizing “Being” and “Becoming”, as Notopoulos (1944) remarks. The sun assumes a symbolical function which embraces traditional conceptions of the sun yet transcends them through Plato’s new use of the symbol: Sun as the symbol of Good. The sun shines eternally, it is self-sufficient (needs no fuel from the outside), is independent of the world, and the earth is dependent upon its light and heat for its own existence and growth. Plato found in Greek tradition a highly developed symbol to express the highest element of in his thought (Notopoulos, 1944).

The analogy of the sun or metaphor of the sun is found in Plato’s sixth book of *The Republic* (507b–509c) (Plato, 360BCE/n.d.). He equates the sun, which gives us natural light, as the source of goodness: “As goodness stands in the intelligible realm to intelligence and the things we know, so the sun stands in the visible realm to sight and the things we see.” (Pojman, L. & Vaughn, L., 2011). Besides the ordinary senses, the mind, much like sight, requires a “third thing” to function properly, the idea of goodness. The sun illuminates the visible with light, so the idea of goodness illuminates the intelligible with truth, which in turn makes it possible for people to have knowledge (Pojman, et al., 2011).

“Well, here's how you can think about the mind as well. When its object is something which is lit up by truth and reality, then it has—and obviously has—intelligent awareness and knowledge. However, when its object is permeated with darkness (that is, when its object is something which is subject to generation and decay), then it has beliefs and is less effective, because its beliefs chop and change, and under these circumstances it comes across as devoid of intelligence.” (Plato, *The Republic VI*)

⁴⁸ Cited by H. Rahner, *Griechische Mythen in christlicher Deutung*, 122. Nilsson, “Sonnekalender und Sonnenreligion in Ägypten”

⁴⁹ In Kosteletzky, M. (2016) Thomas Aquinas’ Commentary on Boethius’ *De Trinitate* and the Structure of the *Summa contra gentiles* [pre-print version], Sheffield: Equinox Publishing

⁵⁰ In Mazzeo, J. A. (1958). Light Metaphysics, Dante’s “Convivio” and the Letter to Can Grande della Scala *Traditio*, 14, 191–229. <http://www.jstor.org/stable/27830367>

Aristotle appropriated Plato's Sun Analogy in *De Anima's* chapter on productive mind and its comparison of mind to light are best understood as a careful revision to Plato's Sun-Good analogy from Republic VI. Aristotle takes up Plato's analogy between vision and thought (Diamond, 2914).

Thomas Aquinas (1225-1274) lived at a critical juncture of western culture when the arrival of the Aristotelian «corpus» in Latin translation reopened the question of the relation between faith and reason (Plato, Stanford). Aquinas wrote that God is the source of both the light of natural reason and the light of faith:

“(…) wherefore also the light of faith, which is gratuitously infused into our minds, does not destroy the natural light of cognition, which is in us by nature. For although the natural light of the human mind is insufficient to reveal those truths revealed by faith, yet it is impossible that those things which God has manifested to us by faith should be contrary to those which are evident to us by natural knowledge. (...) Now, as sacred doctrine is founded upon the light of faith, so philosophy depends upon the light of natural reason.” (Thomas Aquinas)

A century later, from the beginning of Dante's *Divine Comedy* (1308-1320) -- where the sun is silent – to the final vision of light, the poem is a carefully ordered hierarchy of light and shadows (Mazeo, 1958). Dante, quoted by Mazeo, also saw in the sun the most appropriate symbol of God:

“There is no sensible thing in all the world more worthy to be an image of God than the sun which with its sensible light illuminates first itself, and then all celestial elementary bodies; so God illuminates Himself with intellectual light, and then the celestial and other intelligences.” (Dante)

The Biblical identification of God with light persists today. Remmers (2010) in one of his tracts writes that “God is light, God is love”, summing up that “this light puts everything in the right place.” Since the XIX century there are basically two types of light available to humankind: that produced by combustion, by fire, like the sun or the candle, and new type light, electric light, the most common of artificial lightning.

According to Marshall McLuhan, electric light is pure information, a medium without a medium unless it is used to spell out some verbal ad or name. “This fact, characteristic of all media, means that the ‘content’ of any medium is always another medium. ... ‘the medium is the message’ because it is the medium that shapes and controls the scale and form of human association and action.” (McLuhan, 1964). McLuhan does not make a separation between

carrier and message: they are in fact the same thing and gives the example of piece of meat. It is both the envelope and the contents. He concludes: "The 'message' of any medium is the change of scale or pace or patterns that it introduces in human affairs" (McLuhan, 1964). Light in Sequeira is the result of a medium creative bundle. Tools -- brushes, fingers, etc -- manipulating chemical substances -- paints, oil -- with the mediation of the hands produce light reflecting physical surfaces. The bundle was commanded by neurological processes in the painter's brain that resulted from memory, accumulated experience -- knowledge. The medium, i.e., the painting, suggest inner images, memories, beliefs, in the minds of the viewers. The message of the light in the *Magi*, to use McLuhan's assertion, is light itself, and light is God transmuted into a giant star producing in the viewers associations according to a pattern chiselled for many millennia that assimilated light to the gods and eventually to Jesus Christ,

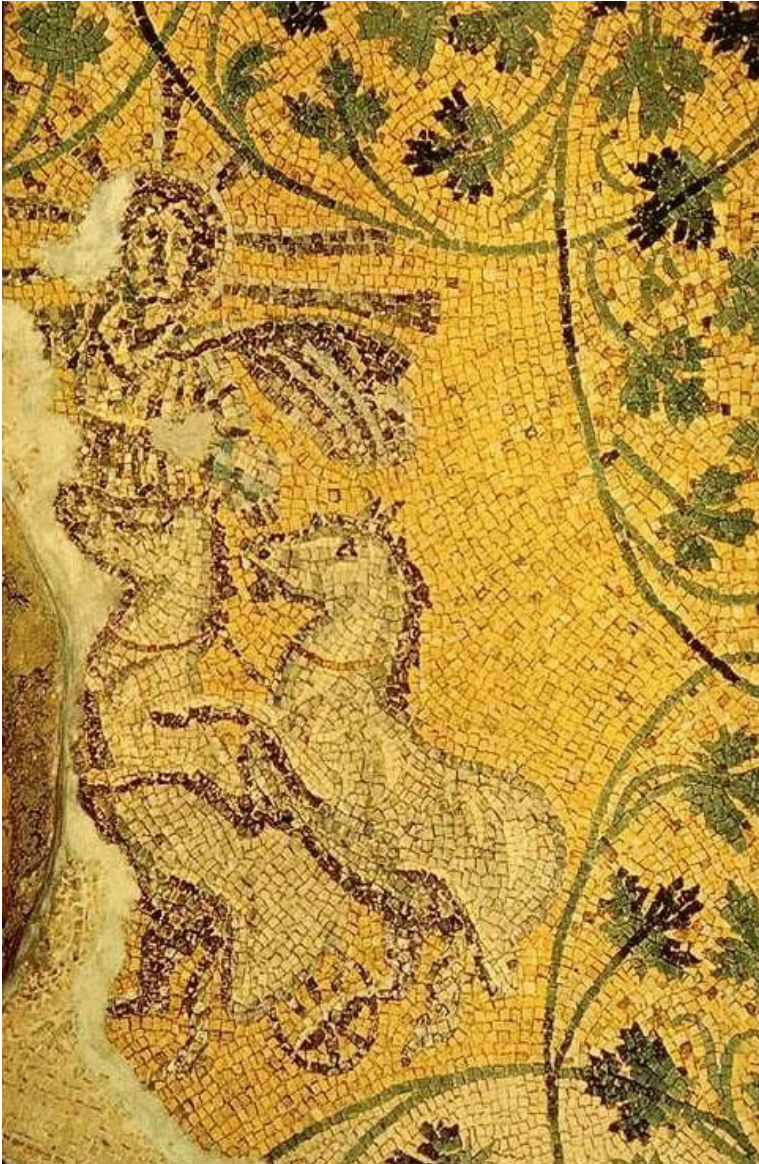


Figure 9 Ceiling Mosaic, *Christos helios*, Christ as the Sun King, Mausoleum of the Julii, detail, necropolis under St. Peter's mid-3rd century, Grotte Vaticane, Rome

the unique, mysterious, extraordinary feature of Christianity, God made human. God cannot be seen, but light can.

The ascendancy of the solar year as opposed to the lunar year among Christians and the social and cultural standardization of the year established by the Julian calendar, proposed by Julius Caesar in 46 BCE and fine-tuned in 1582 to account for the calendar's drift against the solar year by Pope Gregory XIII, is but a continuation of the human universality related to symbol-perception in the natural world (Roll, 1995) and to the role played by sun in establishing the seasons and regulating agriculture. The seasons and agricultural work are the basis of the current Berber agrarian system, inspired by the Julian calendar (*Daily Sabah*).

The earliest instance of solar theology and a solar calendar can be found in Egypt, yet solar monotheism resulted from the merging of a number of solar deities, and the solar cults of Mythras, the god of light, and the succeeding *Sol Invictus* introduced into imperial Rome also displayed a process of evolution and syncretism: the fourth century inculturation of Christianity into a society which honoured the official state god by way of such titles as “Sun of Righteousness”, “Sun of the Resurrection” and «Logos» in Christology (Roll, 1995). A simple symbolic schema of the Christian liturgical year down to the present indicates that the feasts of incarnation are governed by solar calendar on fixed dates, while the feasts of redemption are founded on the lunar calendar. This evolved organically in relation to the cosmic symbolism inherent in each (Roll, 1995). According to Roll, time perception is based upon synchronic correspondence of exogenous and endogenous rhythms, and thus originates from the persons’ insertion into the entire ecosystem. For this reason, natural events as symbols impact upon human-time perception. Celebrations – festal time segments set apart and marked off – derive directly from symbiotic rhythms of the human person and the cosmos in harmony. Festal time, giving meaning and depth to time and uniting subjective and objective time-perception, shatters dualisms and forms of alienation. Certain rites may arise from deeper layer of human universality related to symbol-perception in the natural world. (Roll, 1995). As the oldest element of the Christian calendar, the sun is the nucleus around and out of which the feasts and seasons of the year have evolved. Historically, it is the original Christian feast (Johnson, 2000).

The respect for the Star King, «Astro-Rei», as the sun is also known in Portugal, perdured in the early Christian communities, as illustrated by Leo the Great’s fulmination against Christians who, while mounting the steps of St. Peter, turned and bowed to the rising sun, indicating the persistence of pre-Christian customs related to solar worship well into the fifth century (Roll, 1995). Several written works, including the anonymous *De solstitiis et*

aequinocitiis of the early fourth century, and later Ambrose of Milan and Leo the Great, insisted that cosmic bodies were not worshipped by Christians as gods in themselves, but were intended by the Creator to serve humans in calculating time (Roll, 1995).

The cult of the sun was an ingrained part of Roman culture at the time of the birth of Jesus as derived from the «Dies Natalis Solis Invicti» (Johnson, 2000). Some argue that Christianity assimilated the religion of «Sol Invictus» and that Jesus himself was «Sol Invictus». From Aurelian to Constantine I, Sol was of supreme importance, until Constantine abandoned Sol in favour of Christianity. Emperor Aurelian (274) instituted the holiday of the «Dies Natalis Solis Invicti» a public festival in Rome on the traditional date of the winter solstice, December 25. He did so partly as an attempt to give a pagan significance to a date already important for Christians in Rome (Tighe, 2003).

The sun comes back at the centre with Emperor Julian (331-363), the last non-Christian ruler of the empire. He reacted against the pro-Christian policy of his uncle, the former emperor Constantine, and against the church as he endeavoured to fit the gods of popular Mediterranean polytheism in a scheme where the central position is occupied by King Helios, the solar deity, “Lord of the Ideal Order”, and thus the primary agent of physical creation, with whom are identified Zeus, Mithras and Horus. Under Helios, as his minister comes the «Mater Deorum» with whom is associated Athene Pronoia the source of practical intelligence and the creative arts. In this solar monotheism Julian discovers the basis for a grandiose syncretism which is to include Jehovah (Cochrane, 1940). His attempt to save the empire from dissolution through the revival of the ancient Roman religious practices failed.

The last inscription referring to «Sol Invictus» dates to AD 387 (*Corpus Inscriptionum Latinarum*, 1778): At the end of the fourth century, under Theodosius, Christianity became the public religion of the Roman Empire and occupied an important position in the empire. But it could only fulfil the unifying and consolidating function if it did not overcome the conflict within its own ranks and prove itself capable of attracting the large and important percentage of the pagan population still opposed to it, mostly from the highest strata of society for cultural reasons (Jaeger, 1961).

Such was the context at the time of Jesus and of the writing of the gospel. As the Magi reached Judea, they may have heard of a new-born, maybe from the shepherds themselves, a child whom some in the region claimed to be the Messiah or Son of God, as had been prophesised at least nine times in the Scriptures. According to Matthew the Magi said: “We saw his star when it rose and have come to worship him.” This short reference implies that the

Magi followed a star up to the house in Bethlehem. Apparently, according to Matthew, the Magi, astronomers from the East, interpreted a star as the divine signal heralded in the scriptures of the upcoming birth of the Saviour. But just as likely, their interest resided purely in their astronomical research or curiosity, possibly tinted with astrological beliefs.

It was probably a conspicuous stellar event that took place either at the time of the visitation or while the gospel was being written. The celestial body became the source of immense interest from worshippers to astronomers and artists. But the true nature of the stellar event remains speculative. A star, a comet, or three planets?

There are several theories about the factuality of the star of Bethlehem. Scientists can go back thousands of years and see when a particular comet would have appeared in the sky. Olson (1979) notes that for millennia it was believed that all aspects of life on the earth were ruled by the positions of the stars and planets. Once the locations of the fixed stars and the changing positions of the planets were known the appearance of a new star of any kind seemed to violate the order of the heavens and hence to be prescient of disaster, literally a bad star. Comets could be harbingers of good or bad events. In the case of the 66 CE comet, Jewish writers considered the passage of the comet to be prescient of the burning of the Temple in 70 CE. Such appearances were often associated with significant human events, yet before the 16th century comets were only rarely represented in Western art.

According to Branley (1966), quoted by Holmquist (2019),⁵¹ the star of Bethlehem was not a meteor because meteors are short-lived and the Magi must have followed the star for a time. It was not a comet because those bodies move in predictable patterns. Olson (1979) notices that no major comets were visible around the time which historical sources recognise as the likely year of Christ's birth. The nearest such occurrence was the apparition of Halley's comet in the year 66 CE, which is the approximate date of the writing of the Matthew gospel which was set down after the fall of Jerusalem. This event could have inspired Matthew to add the coeval comet to the Magi story. Olson notes that writers such as Aristotle, Virgil, Seneca and the Roman poet Lucan, among others, had speculated about comet apparitions. At the time of the writing of the Gospels at the end of the first century it was common to associate the appearance of a new star with the birth of a king. In his treatise *Contra Celsum* Origen of Alexandria (248 CE),⁵² quoted by Olson, wrote: "The star that was seen in the east we consider

⁵¹ Branley (2019) Was There a Star of Bethlehem? An Astronomer Presents the Evidence. *Intellectual Takeout*. Charlemagne Institute

⁵² Original *Contra Celsum* in Greek, *Origenes Werke* (1899), ed. by J.C. Hinrichs. English translation of *Contra Celsum* at New Advent

having been a new star . . . such as comets, or those meteors [comets and meteors were not then differentiated] which resemble beams of wood, or beards or wine jars.” Origen acknowledged that there was no specific early prophecy that a particular comet would arise in connection with a particular kingdom or a particular time, but with respect to the appearance of a star at the birth of Jesus. In any case, Olson remarks, Origen rhetorically observes no wonder that the birth of Him was signalled by a star. Later, John of Damascus (675?), a Byzantine dogmatician, related the star to a comet in his *Exact Exposition of the Orthodox Faith* (Olson, 1979).

Halley's Comet was the first comet to be recognized as being periodic. In 1705 the English astronomer Edmund Halley noted striking similarities in the orbits he had calculated, based on earlier observations, for major comet appearances in 1682, 1607 and 1531. It became possible to calculate the date of every perihelion of the Halley comet back to 239 BCE. Chinese records reveal observations recorded in Chinese annals brought to the West by returning Jesuit missionaries (Portuguese? I ask) in the XVIII century of a comet in the right part of the sky that match the calculations. On the 26th of January 66 CE the Halley made another visit. It was about this time the Matthew gospel was written. Maybe this is the star that was “witnessed” by Mathews’s Magi (Olson, 1979).

The giant star allegedly seen by the Magi while travelling Westwards was not the Halley, but it is possible that there was a giant star by that time. There are records that a celestial body of intense luminosity witnessed by many from Europe to the Far East. No one knows if the star of Bethlehem was a supernova or a conjunction of planets, but it was also mentioned in the apocryphal *Protoevangelium of James* (Olson, 1979). What type of celestial phenomenon led the Magi to Bethlehem remains a mystery to be eventually solved.

Present-day observers came to recognize a class of stars that undergo long-term periodic fluctuations in luminosity leading to another astronomical possibility for the star of Bethlehem as results from the explosion of a star -- a nova -- the largest explosion that takes place in space (NASA). But, according to Branley, the Magi star was not a nova or supernova or new star because they too can be traced throughout history thanks to advances in astrochemistry. A supernova appeared in 1604 in the Milky Way that was visible during the day for over three weeks. Records of its sighting exist in European, Chinese, Korean, and Arabic sources, Branley reports. This supernova is today known as SN1604 or Kepler’s Star (Stephenson, 2002).

According to Kemp (2009), Johannes Kepler (1571 – 1630) used the supernova to try to determine the correct birthyear of Jesus, but past records do not align with the approximate date of Christ's birth. In his work *De Stella Nova* Kepler interwove the science of astronomy with astrology and theology, much like his Persian antecessors. When the clouds over Prague finally lifted (1604), Kepler could see the star burning brightly in the evening and was even visible as a morning star, located in the foot of the constellation of Ophiuchus. He made his last observation of the star a year later, after which it faded from view as the flash from its explosion declined in intensity (Kemp, 2009).

Kemp recalls that a year after the supernova, in 1605, Polish scholar Laurence Suslyga argued that Jesus was born in 5 BC, i. e. before the death of Herod who died between 6 BCE and 1BCE. The Suslyga book was obtained by Kepler who wrote that he agreed that at least four years should be added to the Epoch of Christianity in use. As Herod died a few years before the Magi visitation, Jesus was at least a two-year old child at the time of the visitation. Kepler correlated the appearance of a new star in 1604 with the act of stellar navigation performed by the Magi. Kepler claimed that the star followed by the Magi was the equivalent of the *stella nova* of 1604 – 5, and that it had arisen during a series of related planetary conjunctions in the years 7 – 5 BC — which he took to cover the period of Christ's conception and the Magi's journey to Bethlehem, as recounted in Matthew (Kemp, 2009).

The giant ball of light emanating from Sequeira's *Magi* would nicely fit the fiery explosion of a star, a supernova. But another theory relying on both historical and archaeological records proposed by Branley (2019), quoted by Holmquist (2019) points into another phenomenon. Branley (1966) diverges a few years from Sysluga regarding the birthday of Jesus. He believes that Jesus was born sometime between 8 B.C. and 4 B.C. – probably in the year 6 B.C. Based on these dates, Branley believes the star of Bethlehem was in fact the conjunction of three planets, Mars, Jupiter and Saturn in the Pisces constellation, as had also been the case in 1604. It is worth quoting in full:

“The tables of motions and positions of planets show that there were three planets in the evening skies in the fall and winter of 7 B.C. continuing into the spring of 6 B.C., and that these planets moved closer together as the months went by. The planets were Mars, Jupiter and Saturn. Saturn was in the constellation of Pisces, the fishes. Jupiter was a bit below and to the north. Mars was much lower and toward the south.

“As the winter of 7 B.C. and the early months of 6 B.C. passed, the three planets moved closer and closer together, and in the late winter and early spring they formed a small triangle in the constellation Pisces. However, the triangle could not be easily

seen because the planets were low in the western sky, and they set beneath the horizon before full darkness came.

“But the Magi were astrologers and knew about the positions and motions of planets. They knew that the three planets were in a constellation where centuries earlier, according to Jewish rabbis, planets had appeared three years previously to the birth of Moses, the prophet who was to return the Israelites out of Egypt to the eastern borders of the Promised Land. Pisces was therefore considered the national constellation of the Jews as well as a tribal symbol. It may have been a sign to the Magi that an event of great importance was occurring in the land of the Jews, and the three planets, close together in Pisces, may have been the Star of Bethlehem that the Wise Men followed to the manger.” (Branley, 2019)

Branley’s theory suggests that the star of Bethlehem was not a star but rather the meeting of three planets. The fact that this supposition is based on scientific observations and on historical-biblical descriptions anchored on long-lasting cultural beliefs gives credence to the theory. Roll describes this confluence as a “matrix of meaning”:

“Time measured by cosmic movement serves as the matrix within which humans construct and organize systems of meaning, both personal and social. (...) Times of celebration coinciding both with cosmic and human life-rhythms draw upon the deep power of those rhythms to interweave symbol and experience into systemic whole (Roll, 1995).

8.2 THE MAGI: TWO THOUSAND YEARS OF EXTRAORDINARY REPUTATION

The celebrated Magi event according to Mathew (2:1-15) (c. 70 CE) has been naturalized over the two thousand years in Christian world. It is the only such reference in the New Testament and became known as The Adoration or Visitation of the Magi, «A Magis adoratur» in the Latin section of the *Vulgate* by Saint Jerome. The «de facto» author is anonymous (Harrington, 1991):

¹ After Jesus was born in Bethlehem in Judea, during the time of King Herod, Magi from the east came to Jerusalem

² and asked, ‘Where is the one who has been born king of the Jews? We saw his star when it rose and have come to worship him.’

³ When King Herod heard this he was disturbed, and all Jerusalem with him.

⁴ When he had called together all the people’s chief priests and teachers of the law, he asked them where the Messiah was to be born.

⁵ ‘In Bethlehem in Judea,’ they replied, ‘for this is what the prophet has written:

⁶ ‘But you, Bethlehem, in the land of Judah, are by no means least among the rulers of Judah; for out of you will come a ruler who will shepherd my people Israel.’

⁷ Then Herod called the Magi secretly and found out from them the exact time the star had appeared.

⁸ He sent them to Bethlehem and said, ‘Go and search carefully for the child. As soon as you find him, report to me, so that I too may go and worship him.’

⁹ After they had heard the king, they went on their way, and the star they had seen when it rose went ahead of them until it stopped over the place where the child was.

¹⁰ When they saw the star, they were overjoyed.

¹¹ On coming to the house, they saw the child with his mother Mary, and they bowed down and worshiped him. Then they opened their treasures and presented him with gifts of gold, frankincense and myrrh.

¹² And having been warned in a dream not to go back to Herod, they returned to their country by another route.

¹³ When they had gone, an angel of the Lord appeared to Joseph in a dream. ‘Get up,’ he said, ‘take the child and his mother and escape to Egypt. Stay there until I tell you, for Herod is going to search for the child to kill him.’

¹⁴ So he got up, took the child and his mother during the night and left for Egypt,

¹⁵ where he stayed until the death of Herod. And so was fulfilled what the Lord had said through the prophet: ‘Out of Egypt I called my son.’”

The only people who allegedly had come to see the new-born Jesus in the stable were shepherds who tended sheep intended for sacrifice at the Temple services. The shepherds had been warned by an angel. Joseph and the shepherds had been the only witnesses of the birth of Jesus (Luke 2:8-12,16):

“Today in the town of David a Saviour has been born to you; he is Christ the Lord. This will be a sign to you: You will find a baby wrapped in cloths and lying in a manger... So they hurried off and found Mary and Joseph and the baby who was lying in a manger.”

The exoticism of the event partly accounts for its popularity in the Christian world. There are no prophecies in the Old Testament that can be unequivocally interpreted as heralding the Magi visitation, but the *New Testament* description of the extravagant occasion carried the imagination of past and present Christians becoming a foundational element of the Christian symbolic meaning system.

The *New Testament* episode of the Magi visitation to the Bethlehem took place at a time when Pontius Pilate was the governor of the province of Judea and Tiberius the emperor of the

Roman empire and Herod I was the Roman client king of Judea (reign 37/36 to 4/1 BCE). The Magi visitation to the house where the infant Jesus was lodged with Mary and Joseph is the immediate follow up of the Nativity episode. The two are consecutive moments of the same narrative but bear intrinsic different meanings in time, in geography and actors. While the meaning of the Nativity is the realization of the Messiah prophecy, the significance of the worship of Jesus by the Magi is the universal confirmation of the truthfulness of the arrival of the Messiah, from Hebrew «mashiah», anointed, the expected king of the Davidic line who would deliver Israel from foreign bondage and restore the glories of its golden age, that so worried Herod. The Greek *New Testament's* translation of the term, «christos», became the accepted Christian designation and title of Jesus of Nazareth, indicative of the principal character and function of his ministry (Britannica).

Some of the most visionary prophecies of the arrival of the Messiah were those of Isaiah given some 700 years before Jesus was born.

Isaiah 7:14 “Therefore the Lord Himself will give you a sign: Behold, a virgin will be with child and bear a son, and she will call His name Immanuel.” In this prophesy of the Messiah, *Son* will not only be born of a virgin, but is *Immanuel*, which means *God with us*.

Isaiah 9:6-7 “For a child will be born to us, a son will be given to us; And the government will rest on His shoulders; And His name will be called Wonderful Counselor, Mighty God, Eternal Father, Prince of Peace. There will be no end to the increase of His government or of peace, On the throne of David and over his kingdom, To establish it and to uphold it with justice and righteousness From then on and forevermore.” The *child to be born* who is also the *son to be given* is called *Mighty God, Eternal Father*, and the one who rules over all, in other words, *King of Kings and Lord of Lords*.

While the arrival of the Messiah had been announced centuries before the birth of Jesus and was expected by many, the Magi had no place in the old scriptures. However, the prophecy in *Psalms 72:11 May all kings fall down before him* or *Isaiah 60:1–6*, which refers to "kings [coming] to the brightness of your dawn" bearing "gold and frankincense" may be interpreted as hinting at the Magi advent:

Psalms 72:8

“⁸ May he rule from sea to sea
and from the River to the ends of the earth.
⁹ May the desert tribes bow before him
and his enemies lick the dust.
¹⁰ May the kings of Tarshish and of distant shores
bring tribute to him.
May the kings of Sheba and Seba

- present him gifts.
- ¹¹ May all kings bow down to him
and all nations serve him
- ¹² For he will deliver the needy who cry out,
the afflicted who have no one to help.
- ¹³ He will take pity on the weak and the needy
and save the needy from death.
- ¹⁴ He will rescue them from oppression and violence,
for precious is their blood in his sight.”

The Magi were a welcome surprise mentioned just once in the *New Testament* in the gospel attributed to Matthew. It is known, however, that it was written some 70 years after the death of Jesus, coinciding with a known passage of the Halley comet in 66. The first Magi accounts date from the fourth century, a landmark century in the homologation of Christian precepts.

The Magi visitation became known as the Epiphany, the revelation to the gentiles of the true nature of Jesus, known as Theophany in Eastern Christian traditions. The visitation acquired a transcendental meaning beyond the fulfilment of the prophecy. The heavenly star had led the Magi to an ethereal moment: the sublime distinction of being the first of the gentiles to adore the physical manifestation of God incarnate as Jesus Christ. The Visitation transmuted into the Adoration of the Magi.

The symbology of the Magi Adoration on the hearts and minds of Christians is perennial, is powerful and is popular. The “Day of the Kings” is a truly popular and well rooted tradition in many countries. Most cities in Spain and the Philippines organise «cabalgatas de Reyes Magos». Gastronomy remembers the Day of the Kings on both sides of the Atlantic. In Portugal the ring-shaped «Bolo-Rei», the King Cake, that is called in Spain and Mexico «rosca» is «de rigueur». It is an allegedly Roman tradition resumed in the court of Louis XIV in France with the «galette des rois» (Pinho, 2017). The King Cake is also an Epiphany tradition in New Orleans, US, since 1870, probably brought by the French. It is a social festive day, more so than Christmas day which is celebrated in the intimacy of the family.

Magi day is celebrated every year and in some Christian churches it overtakes the Nativity in significance. The roots of the feast of Epiphany on January 6 lie in the East, while the feast of Christmas on December 25 originates in the West. Through Eastern influence, the celebration of Epiphany then finds entrance into various western rites as late as the fourth century, while Christmas is adopted in the Christian East in the second half of the same century, a reflex of further Christological reflection (Johnson, 2000). Greek and Russian Orthodox

churches celebrate Nativity on the 7th of January, the day the Magi are supposed to have visited Bethlehem, in accordance with the old Julian calendar, rather than the Gregorian revision that was introduced in 1582 (Kemp, 2009).

The origins of the establishment of a precise birthday of Jesus, and hence of the Adoration of the Magi or Epiphany, have been an object of secular speculation and study and there are no certitudes. Two approaches using solar and lunar phenomena to determine the Nativity or Christmas feast can be distinguished. One, seeking a scientific or calculation response lies in the stars as orientation-points for mathematical calculations to determine the date of Jesus' birth. The other using cosmic phenomena as reference-points not for measurement but for theologizing and meaning-giving activity (Roll, 1995).

Several pagan traditions practiced in Rome may have had their most important events at or around the December 25 and that may have been adopted by the early church to celebrate the birth of Jesus. These pagan practices offer three common trends: the adoration of the sun – the creator of light -- the commemoration of birth or youth, the exchange of presents among friends and family. All suitable references for such an important date. Roll (1995) points out that early Christians had little choice but to adapt to the surrounding Hellenised Roman culture if they had pretensions of universality.

The cycle of yearly feasts thus represented a development in continuity with the Jewish festal roots of the early Christian church. Feasts were a very important feature of the Roman calendar, a complex event of interrelated components – music, dance, games, processions, drama, sacrifice, festive meals that functioned as bonding and renewing the identity of a community. While nature-feasts can be considered rites of passage concerning cosmic phenomena having a direct impact upon human life, the summer and winter solstices being examples, Baumstark (1953)⁵³ noted, quoted by Roll: “The great feasts of Christianity are not, by nature, historical commemorations or one or another episode in sacred history, but they were instituted to explicate great religious ideas.”

Besides the fact that early Christians did celebrate the incarnation of the Lord, churches in different regions celebrated the nativity on different days (English, 2016). The fourth century saw the emergence of a cycle of feasts as part of the process of historical consciousness which according to Dix⁵⁴, quoted by Roll, supplant, to some degree, the imminent eschatological

⁵³ Baumstark, A (1953) *Liturgie comparée: principes et méthodes pour l'étude historique des liturgies chrétiennes*. Belgium: Chevetogne, 162–74

⁵⁴ Dix, G. (1945) *The Shape of the Liturgy*.

expectations of the first decades of Christianity. Christmas of the installation of a feast with Christian content on the date of a pre-existing pagan state festival seems quite natural (Roll, 1995): the “Feast of the Unconquered Sun” -- «Natalis Solis Invicti» at Rome on December 25.

The Roman feast at the winter solstice reveals deep organic roots in the human psyche (Roll, 1995). Quoting Baldovin,⁵⁵ Roll recalls that Christians did make use of the counter/symbolism of Christ the “Sun of Righteousness” for their own purposes. Such co-optation of the pagan winter solstice and sun worship was not a betrayal of Christianity but rather a sensible adaptation of Christian faith to the existing culture. If God has truly and irrevocably entered the human condition and human history, then Christian faith can legitimately make use of the symbolism that the world provides. To celebrate Christ, the light of the world, in the darkest days of the year makes sense; it is not the survival of paganism but the recognition of God in nature and history.



Figure 10 Unknown, detail, rare and later disused representation of Christ as a toddler, Epiphany, V century, Santa Maria Maggiore, Rome. Source: International Diaconate Centre

Still another theory postulates that the early Christian church may have chosen December 25 to adopt and absorb the traditions of the Saturnalia festival, following a Greek tradition, in honour of the god Saturn when presents were exchanged from December 17 to 23 (Miller, 2010).

The practice of celebrating the 25th of December as the birthday of Jesus was not taken uniformly nor within a short span of time. The *Chronograph* of Johann Cuspidianus (+1529) was the first scholar to make use of the earliest authentic documentation to place the birth of

⁵⁵ Baldovin, J. F. (2000) *The Liturgical Year: Calendar for a Just Community*. In *Between Memory and Hope: Readings on the Liturgical Year* (Ed.) Maxwell Johnson. Collegeville (MN): Liturgical Press.

Christ on December 25, with some indications that this date had become pivotal for the Christian community birth in the ecclesial and civil calendar (Roll, 1995). This illustrated almanac indicates that by the year 336 the nativity of Jesus stood at the start of the new year. Soon after, Roll quoting English,⁵⁶ other church fathers such John Chrysostom, Augustine, Jerome, and Leo the Great also confirmed the 25th as the traditional date of celebration.

The context of the Magi visitation is radically new, a departure from the Nativity. The setting is different, the main characters remain, but now the cast include new respected actors, many supporting extras, exotic animals, and diverse props. The stage no longer is the humble stable of the Nativity, a poor dwelling where warmth was provided by animals, but it is now a proper house. The baby Jesus is no more nested on a manger but can be seen by all worshipers and visitors sitting on his mother's lap. Important richly dressed Eastern visitors from afar and their retinue, representing the gentiles, distribute presents, including gold.

As *The Economist* (2014) put it, the bright light in the sky that correctly showed the route and oriented these voyagers illuminates the night and provides a direct link to the celestial globe. This is a forward-looking moment, to a world where scarcity is a forgone disturbance. It is an image of hope, of abundance and of a better life. The uplifting impression of the Magi visitation contrasts markedly with the submissive impression left by the Nativity. Not surprisingly it became to be as or more cherished in popular imagination than the Nativity.

“Of all the actors in the Nativity story, the three wise men are by far the most fun. To a scene that would otherwise verge on the gloomy — a hazardous birth, a stropky landlord, a derelict stable, uncouth shepherds — they add glitter and mystery. Small wonder that most primary-school thespians, offered the choice between the saintly principals and the glamorous visitors, plump for the velvet robes, the gold-foil headgear and the tissue-boxes stuck with jewels.” (*The Economist*, 2014).

The theological significance of the story of the Magi, together with the imagined pageantry of their kingly exotic dress, their luxurious gifts, and their large retinues, ensured their prominence in art all over Europe. Artists frequently conflated the story with the account of Jesus's birth in the Gospel of Luke which includes no Magi but introduces the detail of a manger (National Gallery). The iconography of the place of the birth of Jesus in Bethlehem became well established in Christian tradition and art: a cave, a stable, a hut, a shack or a derelict building reference to

⁵⁶ English, A. C. (2016). *Christmas: Theological Anticipations*. Campbell University's Department of Christian Studies. Buies Creek: Wipf and Stock Publishers.

abode; Jesus, Mary, Joseph, the donkey, reference transportation and the cow; reference to food; a manger, reference to straw and soil; shepherds and sheep, reference to onlookers. The iconography of the place of the subsequent Adoration of the Magi is more diverse and at times phantastic. Apparently, within the next two years the family had moved to better lodgings, a house according to Matthew, in the same city. Jesus would then be around two years old judging by the Herod edict that all new-born up to two years old were to be killed.

The Adoration of the Magi is a happy moment and became part of the Christian world as a major religious, liturgical, cultural and social event celebrated every year, one of the most traditional and cherished moments in Christian mythology. In fact, as several sources point out, the Magi's story is one of the best loved tales of the New Testament. Religious celebrations, iconography high and low, gastronomy and other mementos converge to commemorate a visit of three oriental visitors presumed to be kings, but most likely, were they to have existed, astrologers-astronomers-missionary of a Persian priestly caste.

Matthew used the Greek «magoi», («μάγοι»)⁵⁷ of which the transliterated plural is magi, a word that means wise men. This description tilts the balance towards astronomers, which was what the early church imagined them to be linking the Magi to Persia opened a much more fantastical geography stretching to India (*The Economist*, 2014).

“The farther east you went, in this continent where all exotic place-names blended together, the more venomous and stranger the beasts got, the thicker the trees and the vaster the deserts. That men should venture from such places, at the end of the earth, to find the Christ-child, was much more interesting than a short hop from the Middle East. And it was more interesting (as moderns also tend to think) if the wise men were not too wise but, like kings, often floundering and beset.” (*The Economist*, 2014).

The visit of some extravagant Magi to the new house of the infant Jesus would have been a very public event in Bethlehem, Judea, contrasting with the intimacy of the Nativity. For the Persian Magi from the Zoroastrian tradition (*The Economist*, 2014) to recognize Jesus would add to the Hebrew audience of the Gospel the belief of Jesus as the Messiah. It is the first time in the Christian Bible that Jesus is recognized as the Saviour. The Magi arrived in Jerusalem and posed the question that terrified Herod: “Where is the one who has been born king of the Jews?” They had been alerted by a star: “We saw his star when it rose and have come to worship

⁵⁷ Koinē Greek: μάγοι, romanized: *mágoi* from Middle Persian *moy* (*mard*) from Old Persian *magu*- 'Zoroastrian clergyman' (Wikipedia). From Latin *magus*, from Ancient Greek μάγος (*mágos*, “magician”), from Μάγος (*Mágos*, “Magian”), of an indeterminate Old Iranian origin (see Μάγος for details). Wikitionary.

him.” Then, they successfully followed his star: “They went on their way, and the star they had seen when it rose went ahead of them until it stopped over the place where the child was.”

Over the centuries the Magi episode led to many conjectures about who they were, where they came from, and how many were they, adding to the attractiveness to myth.⁵⁸ The mystery endures, most questions persist. Were the Magi Persian scholars from the Zoroastrian tradition, that some authors consider to have parallels to the Christian tradition of Good versus Evil, tasked with keeping the holy fire of Ormuzd and skilled in astronomy, medicine, magic and astrology, or kings from Tarsus, Saba, Sheba as *Psalms* 72 had predicted, or were they from the mythical mountain of Vauls, vaguely in Persia, for generation after generation, ever since Adam in old age had taken refuge there? (*The Economist*, 2014). Were they Nabateans from the city of Petra, who had built a small kingdom that using fast horses was a trading hub for the region with deep ancestral ties with the Abrahamic tribes (Longenecker, 2017)?

Or were they simply a pleasant and convenient myth as proposed by Rowan Williams, Archbishop of Canterbury (*Evening Standard*, 2012)? He recalls that Matthew's Gospel doesn't tell that there were three Magi, that they were kings, or where they came from. Likewise, there is no evidence of animals at the Nativity or where the birth took place. The star did not keep hanging in the sky “because stars just don't behave like that.” Williams added that Jesus probably wasn't even born in December but brings back the idea of the Roman festivals were at the origin of the chosen date: “Christmas was when it was because it fitted well with the winter festival”, that is, the Roman pagan feasts. The archbishop's views contrast with the Magi devotion at that other major European cathedral, Cologne, but are in fact strictly in line with orthodox Christian teaching, sticking exactly to what the *Bible* says.

Very soon after Matthew's gospel was published, the story of the three wise men began to be elaborated on, and before long many details were added to Matthew's simple account (Longenecker, 2017). Subsequent traditions embellished the narrative. As early as the 3rd century the Magi were considered to be kings, probably interpreted as the fulfilment of the prophecy in *Psalms* 72:11 or of *Isaiah* 60:1–6, which refers to “kings [coming]”.

Early readers reinterpreted Matthew considering these prophecies and later elevated the Magi to kings, thus enhancing their social status and reinforcing the idea that the three kings

⁵⁸ Horstman, C. (1988), *Three Kings of Cologne: an early English translation of the "Historia Trium Regum" by John of Hildesheim*, edited from the MSS, together with the Latin text. For example, Inchover, “Tres magi evang.” Romae, 1639; Jaques d'Auzole Lapeyre, “L'Epiphanie ou pensées nouvelles à la gloire de dieu touchant les trois Mages,” Paris, 1638; Crombach l. c.; Hebenstreit, “De magorum &c.; nomine patria et statu dissertatio,” Jenae, 1709; Kreuser, “Dreikönigenbuch. Zur 700 jähr. Feier der Einbringung der h. 3 Könige,” Bonn, 1864; Alfr. Maury, “Essai sur les légendes pieuses du moyen age,” Paris, 1843; Schöbel, “Histoire des trois Mages” (*Revue de Linguistique et Phil. comp.* 1878)

had come to celebrate the birth of another king. By AD 500 all commentators adopted the prevalent tradition that the three were kings. By the Middle Ages, it was believed that three Magi symbolized the three ages of man. Later commentators proposed that they represented the three known continents: Europe, Asia, and Africa (National Gallery, Biblical Magi).

In about the VIII century the names of three Magi — Bithisarea, Melichior, and Gathaspa — appear in a chronicle known as the *Excerpta latina barbari*. They have become known most commonly as Balthasar, Melchior, and Gaspar or Casper (Britannica). But the names, like the lands of origin, were never consistently assigned to a particular king (National Gallery, Biblical Magi). Sometimes Melchior is the eldest, other times the privilege falls on Caspar, as is the case of the Giotto representation at the Scrovegni Chapel. As early as the 10th century, biblical commentaries suggested that one of the Magi came from Africa. In art, however, the African king first appeared around the beginning of the XV century, becoming nearly ubiquitous by the early 16th. He usually is portrayed as the youngest king and associated with the gift of myrrh (National Gallery, Biblical Magi).

Most western Christian denominations have traditionally assumed the Magi were three in number, based on the statement that they brought three presents (Vermes, 2006). This number choice may be related to the “rule of three” aka known as “the power of three”, a rhetorical principle such as the triple iterations that marked the classic rhythm of Ciceronian style, an emanation from ancient storytelling writing tradition (Cambridge, Cicero). Immediately comes to mind, in the present context, the Portuguese popular rhyme «três é a conta que Deus fez» -- three is the count that God made -- which is in fact another way of formulating the rule of three. A trio of events, tests, trials, or characters is more humorous, satisfying or effective than other number. It may be easier to remember as it provides a certain rhythm, it is the smallest number to make a pattern, it is beginning, middle and end (*The Economist*, 2014, Crossfield 2009; Craigie, 2013). Popular stories have plenty of them like the three little pigs, three blind mice, Goldilocks and the Three Bears. A «hendiatis», from Ancient Greek «ἐν δὲ τρεῖς» “one through three” is a figure of speech used for emphasis, in which three words are used to express one idea (Wilson, 2010). Examples abound in all types of communication: religious, political, warfare, cinema, literature, sports, marketing: God, Father and the Holy Spirit (the Holy Trinity); «Liberté, égalité, fraternité» (French Revolution); Life, liberty, and the pursuit of happiness, Thomas Jefferson, US Declaration of Independence; «Veni, vidi, vinci» attributed to Julius Caesar; *Sex, Lies and Videotape*, film by Soderbergh; *Jules et Jim*, film by François Truffaut) although they were «trois» lovers; *Three Sisters* by Anton Chekov; *The Three*

Musketeers by Alexandre Dumas even though there were four of them; «Citius, Altius, Fortius», Olympic motto; Just do it, Nike's slogan.

May be the Magi were more likely to be a dozen, another easy to remember number. According to the *Book of Seth* attributed to St. John Chrysostom, archbishop of Constantinople (307- 407) -- the most circumstantial source about the Magi and to Eastern Christianity, especially the Syriac churches -- the Magi were twelve. Byzantine chronographers considered Seth to be both scribe and astrologer. St. John Chrysostom wrote that there were twelve magi who had been watching for a star on the already mentioned mythical mountain of Vauls (*The Economist*, 2014). Or were they a device of the Evangelist, as proposed by Gilbert (2003) that the wise men each represented three stars -- in fact planets -- in conjunction, this time Saturn, Jupiter and Mercury, the latter instead of Mars as suggested by astronomers, and that they appeared into Matthew for purely astrological reasons (Gilbert, 2003)? Or as was it the 66 CE comet that imprinted the writer's imagination? Or was it really a supernova observable the world over (Neuhäuser et al, 2016)? Whatever the case, the star exists – in literature, in painting, on Christmas trees, and in the minds, in the habitus of hundreds of millions of Christians.

The Magi offered gold, frankincense and myrrh to Jesus at the house in Bethlehem where the infant was living with Joseph and Mary. The Magi are said to have from the East, but given their presents, I believe that, if they existed, it is more likely that they came from the South, from the Arabian Peninsula or even from further South. Botanist Daly, interviewed by Cummins (2021), explains that frankincense and myrrh are resins from the Burseraceae family of trees and had been used for millennia in Egypt and were an expensive commodity at the time of Jesus birth (Cummins, 2021). Frankincense would look like golden raisins. It's a small, dried,



Figure 11 Shire of the Three Kings, 1225, Cologne Cathedral. Source: John Sanidopoulos

and slightly shiny yellow globule. Myrrh is rougher, brown, perhaps more scatological, though fundamentally similar in size and sheen. In the first century C. E., the Roman Empire was in deficit spending, Daly says, as it imported hundreds of tons each year. Both have religious value, they were melted to honour the gods and ward off evil spirits and have many practical uses, like embalming. Presently, the trees are listed as near threatened in Oman, Yemen and Somalia (*The Conversation*, 2021). Because the gifts were three the Magi were later reduced to three voyagers navigating their way across the desert with the guidance of a star.

The gifts added a new layer of mystery to the Magi myth. Many different theories of the meaning and symbolism of the gifts have been brought forward. Gold was a tribute from one king to another. Frankincense is an aromatic substance that has been interpreted as representing sacrifice, prayer, and the recognition of Christ's divine majesty. Myrrh is also an aromatic resin and it is burned like frankincense. But more significantly for the story of the Magi, the substances were used in biblical times to anoint the dead, and thus were seen as foreshadowing the death of Christ. Indeed, the Gospel of John reports that Jesus was buried with myrrh in accordance with Jewish burial customs. The gift of myrrh thus proclaims the central tenet of Christianity: the mystery of Jesus's death and resurrection and, therefore, his divinity (Drum, 1910; Oxford English Dictionary; Britannica; National Gallery).

8.3 THE MEDIEVAL PROPAGANDA OF THE MAGI MYTH PERDURES



Figure 12 The Three Kings represented in the Cologne coat of arms. Source: VectorStock

The Magi myth received an initial push thanks to Saint Helena of Constantinople who brought the relics from Jerusalem to Constantinople, later mysteriously showing up in Milan. The myth received a wide-reaching European endorsement by the second half of the 12th century thanks to Rainald von Dassel, Archbishop of Cologne and Archchancellor of Italy and a close advisor to the emperor at the cathedral, and the man who brought the Magi relics from Milan to Cologne. Up to this day, the Cologne cathedral shire housing the presumed relics of the Magi and a book written two centuries after the arrival of the relics in Cologne, the *Historia Trium Regum* [History of the Three Kings] (1364 - 1375) by the German Carmelite friar Joannes Hildersheim (1310/20-1375), are probably the main sources of the affirmation of the Magi as persuasive actors in the symbolic framework of Christianity (Hortsman, 1988). The shire is visited every year since its installation (1225) by

thousands of pilgrims. Hortsman presumes that the English legend of the three kings must have been very popular: many manuscripts of *Historia Trium Regum* are still extant, many more are lost, as well as those interlinking the several versions. Horstman published in 1988 an English translation from the Latin original. The following lines are extracted from the abridged version by Horstmann on the establishment of the Magi shrine in Cologne and its spread in medieval Europe.

Joannes of Hildesheim (+1375) was a Carmelite friar. He studied at Avignon and became Doctor of Divinity and professor. He died in his convent in 1375. According to Hortstman, Hildesheim maintains that he compiled his history (1364 – 1375) of the three kings from diverse books, known only in the East. He mentions as his authorities:

"Books written in Hebrew and Chaldee of the life and deeds, and all matters of the three Kings, which had been brought from India to Akres (Acre) by the princes of Vaus, and had been translated there into French, and were kept there in this translation by certain nobles". (Hildesheim, 1851/1988)

To these, he says he added new matter from diverse sermons and homilies, and from hearing, and sight, and relations of others. According to Hortsman, these Hebrew and Chaldaic books are, no doubt, a mere fiction, or perhaps mention was made of them in his real sources.

For perspective, these events took place a short while after the conquest of Lisbon (1147) by a Crusader multinational army that included a corps from Rhineland, a region that includes Cologne. Rainald, the Chancellor, had made a reputation in what respects saints and relics. In 1164, two years after the destruction of Milan, the Chancellor elevated the relics of Charlemagne at Aix-la-chapelle, whom, with the assent of Pope Paschalis III, he canonized. As Archbishop of Cologne (since 1159), he obtained authorisation from the Emperor Frederick I to carry the bodies of the three kings -- the Magi -- from Milan to Cologne, together with those of three other saints.

Here, Hortsman, points out, the story of the relics of the three kings becomes picaresque. In that same year, a box said to contain the bodies of three magicians who adored the infant Saviour at Bethlehem was discovered at an old chapel near Milan. The bodies of the martyrs Naborus, Felix and Martin were carried by Rainald from Milan to Cologne with the box with the discovered three bodies. This coincidence prompted Hildesheim to cast doubt about the identity of the alleged bodies of the Three Kings. Maybe the relics brought to the Cologne Cathedral are those of three magicians but not those of the three Magi, he wondered. Another

version of the account recorded in the *Annales Egmondani* of the XII century postulates that Rainald got the bodies clandestinely from a noble Milanese, before asking them from the Emperor.

There are several accounts of how the bodies of the Magi had ended up in Milan. The name of the noble Milanese is omitted, maybe he was Azzo de Turri or della Torre, which was one of the most powerful families in Milan. Still, another account says that corpses that were found in the Basílica de Sant'Eustorgio in Milan were those of the three kings. This gave rise to the legend that it was S. Eustorgius who had brought them there from Constantinople. St. Eustorgius, a native of Constantinople, and familiar with the emperor, was sent to Milan on a mission and made bishop by the Milanese. He had obtained from the Roman Emperor the bodies of the three kings, which had once been brought from different countries to Constantinople by St. Helena (248-328), the Roman empress who was the reputed discoverer of Christ's cross and also of the three Magi while on a pilgrimage to the Holy Land. Helena was mother to Constantine I the Great, who became emperor at York (306). Under his influence she later became a Christian.



Figure 13 Johannes of Hildesheim, *Historia trium regum*, in Latin, manuscript on parchment, England, c. 1400-1450. Source: Ttextmanuscripts.com

Rainald set out on his journey from Milan to Cologne in June with the holy bodies, and, taking his way by Burgundy, to escape from his enemies, who were lying in wait for him. In a letter (1164), Rainald announces his imminent arrival with the holy bodies. The bodies were then still incorrupt, «integra, utpote balsamo condita, ut ipse, dum venissem Coloniam, aspexi, integra exterius quantum ad cutem et capillos». One of them appeared to be 15 years of age, the other 30, the third 40. The revelation of the presumed ages of the three bodies from Milan is contradicted by a calendar of saints at the very same Cologne cathedral. The calendar reads that the Magi lived long lives: “Having undergone many trials and fatigues for the Gospel,” they met one last time in Armenia. “Thereupon, after the celebration of Mass, they died. St. Melchior on Jan. 1, age 116; St. Balthasar on Jan. 6th, age 112; and St. Gaspar on Jan. 11, age 109” (*Time*, 2004).

A festival in Cologne in honour of the Magi on the Epiphany was instituted with a donation by Rainald. His successor, Philipp von Heinsberg (1167-91), founded the magnificent shrine, in which the holy bodies are still deposited. From that time the growth and wealth of Cologne rapidly increased, so that according to Hildesheim, it soon became the most powerful place of the Empire. Hildesheim exulted that Cologne as a place of worship was inferior only to Jerusalem, Rome, and Compostela. Cologne began to grow more in fame and glory, so that drawn and enticed by the scent of kings from the islands of the sea, and the faithful from diverse countries, they did not cease to flock together: the Scots, the Britons, the English, the Spaniards, even from Italy, Sicily, and both Gaul, rendering there their vows which they have distinguished with their lips. Rainald gave three fingers of the relics to the cathedral of Hildesheim, in which place he had studied and had held several ecclesiastical offices. This fact not only proves the close connection between Hildesheim and Cologne but seems to contain the very reason why Joannes of Hildesheim felt himself called upon to write his legend, as some rays of the glory which the Three Kings spread over Cologne, fell also on his own native place, concludes Hortsman.

A few years later, in 1199, King Otto gave the Cologne Cathedral three gold crowns, symbolizing the three Magi. Due to the importance of the sanctuary and the cathedral for the later development of the city, the three crowns were included in the city's coat of arms. The “relics” of the Magi are housed in the *Der Dreikönigenschrein*, the Mosan art reliquary shaped as a basilica.⁵⁹ Among the many reliefs figures recounting the life of Christ, on one end, across

⁵⁹ Goldsmith Nicolas de Verdun (Esparza, 2017)

the bottom, from left to right, are the images of the Adoration of the Magi, with Mary enthroned with the infant Jesus. The cathedral harbours a second representation of the Magi visitation as an altar wall on the east side of the north transept.⁶⁰ The anniversary of the arrival of the Magi's relics in the city has been celebrated every year for more than 900 years every July 23, in addition to the Feast of the Epiphany in January, when the Magi are celebrated again.

8.4 SYMBOLIC REPRESENTATION OF THE MAGI IN WESTERN ART

Very soon in Christian iconography the Adoration of the Magi was standardized, styled, symbolized, preceding and bypassing, as referred, in popularity the imagery of the Nativity. The Magi myth is one of the most represented biblical events in Western art, notably by most great and lesser names of Renaissance painting. Gombricht (1982) while analysing symbology in political and commercial images, remarked that “the cult of the image in its shire mobilizes emotions that belong to the prototype, the divine being.” The author recalls the “mnemonic power of the image” and concludes that the strength of the visual image posed a dilemma for the Christian church. The church feared idolatry but hesitated to renounce the image as a means of communication. The decisive papal pronouncement on this vital issue came from Pope Gregory the Great, who wrote that “pictures are for the illiterate what letters are for those who can read.”

“(…) In this way pictures could indeed keep the memory of sacred and legendary stories alive among the laity, whether or not they were able to read. Picture will serve the purpose. There must be many whose acquaintance with these legends started from images.” (Gombricht, 1982)



Figure 14 III Century Sarcophagus, Vatican Museums, Rome. Source: Wikipedia, public domain

⁶⁰ Ehemaliges barockes Mausoleum des Dreikönigenschreins, Vorderseite Detail

https://de.wikipedia.org/wiki/Datei:Ehemaliges_barockes_Mausoleum_des_Dreikönigenschreins,_Vorderseite_Detail.jpg

The prestige conferring power of the Three Kings is portrayed in paintings: patrons and artists became actors on the same scale as the Magi and the Holy Family. Two major representations of the event can be distinguished. One, with four main actors: Jesus, Mary, Joseph and Melchior, the eldest of the Magi, forming a triangle. The second, a superimposed composition that includes the other two Magi, Balthasar and Gaspar. Applying Gombricht's (1982) definition, the triangular composition became a diagram, or a prototype, an allegory that turns an abstract thought into a picture. The easier it is to separate the code from the content, the more we can rely on the image to communicate a particular kind of information. A selective code that is understood to be a code enables the maker of the image to filter out certain kinds of information and to encode only those features that are of interest to the recipient. Hence a selective representation that indicates its own principles of selection will be more informative than a replica (Gombricht, 1982). Anatomical drawings are a case in point, Gombricht (1982) remarks. Leonardo da Vinci's anatomical studies are early examples of deliberate expression of certain features for the sake of conceptual clarity. Many of them are not so much portrayals as functional models, illustrations of the artist's views about the structure of the body. Such a rendering may be described as a transition from a representation to diagrammatic mapping, and the value of the latter process for the communication of information needs no emphasis. What is characteristic of a map is the addition of a key to the standardized code. The only element of genuine representation, also called iconicity, in such a case is the actual shape of the geographical feature, although even these are normalized according to given rules of transformation such as to allow a part of the globe to be shown in a flat map (Gombricht, 1982).



Figure 15 The Holy Family and Melchior: diagrammatic triangular composition. Left: Carracci 1616 (detail). Source: Wikimedia Commons. Centre: Velázquez 1619: Source: Museo del Prado). Right: Sequeira 1826 (detail). Source: Wikipedia, public domain)

The theological significance of the story of the Magi, together with the imagined pageantry of the kings' exotic dress, their luxurious gifts, and their large retinues, ensured their prominence in art all over Europe (National Gallery London). The visit of the Magi prompted the emergence of a new specialised iconography in Western art starting very soon at the Roman catacombs: a house, ruins in the background -- the old world, probably. Jesus is generally depicted as a newborn or some months old, younger than he would have been at the time of the visitation. After the XIV century it became one the most used theme by numerous artists, if not the most used due to its intrinsic picturesque qualities. Some artists, like Rubens, painted several versions of the subject, almost in an industrial scale. Domingos Sequeira (1768-1837), was one of the last painters to take up the theme (1828). In 1945 Portuguese artist Jorge Barradas produced an Adoration using «azulejo» painted tiles technique.

The depicted age of the infant Jesus at the time of the Magi visitation is variable. The earliest known depictions of the Adoration are from sarcophagus reliefs and two of four paintings of Jesus and Mary which show Jesus as a toddler, 16-24 months, or as a young child, «paidion»,⁶¹ in the Greek version of the Bible (Matthew 2:11), a word used to denote the approximate age of Jesus. Or maybe Jesus was the very small baby as in the Sequeira version, or as some months old baby, as in the Dürer's and in many other Adorations, but rarely as a walking toddler as he would probably have been on the Magi visitation. As referred above, the novel and obscure idea that Jesus could have been born a few years before year zero BCE would only come later in the XVII century.

The *Three Wise Men* from the Basilica di Sant'Apollinare Nuovo, in Ravenna, are shown wearing Persian dress of trousers and Phrygian caps, usually in profile, advancing in step with their gifts held out before them. According to Schiller & Seligman (1971) these images adapt Late Antique poses for barbarians submitting to an emperor, and presenting golden wreaths, and indeed relate to images of tribute-bearers from various Mediterranean and ancient Near Eastern cultures going back many centuries. At Autun, the capital shows the Magi dreaming. While they sleep, the angel shows them, or tries to show them, the star. With one finger he touches the hand of Balthazar, who has woken up but is looking the other way. Melchior sleeps. Between them Caspar has opened one eye. Three personalities, three characters (*The Economist*, 2014).

⁶¹ παιδίον (*neut.*) (*genitive παιδίου*) little child, young child (Wordsense dictionary).

Schiller et al. (1971) remark that from the XIV century onward, large retinues are often shown, the gifts are contained in spectacular pieces of goldsmith work, and the Magi's clothes are given increasing attention. By the XV century, the *Adoration* is often a bravura piece in which the artist can display their handling of complex, crowded scenes involving horses and camels, but also their rendering of varied textures: the silk, fur, jewels and gold of the Kings set against the wood of the stable, the straw of Jesus's manger and the rough clothing of Joseph and the shepherds (Schiller et al. 1971). With the remarkable exception of Leonardo's squalid Magi (1481), the Magi are customarily depicted as three important and richly dressed visitors from the East, including their retinue, presents, and a bright star. The event is in general witnessed by other people varying from huge crowds of around 150 in Sequeira's or the diverse scenes in Peter Brueghel's version (1590-1638), or a few worshipers as in Dürer's version (1504). Some authors would depict numerous other events, some taken from the life and Passion of Christ and from the Old Testament, others including inventions such as armies, palaces, and even a brothel as in the Hieronymus Bosch triptych (1494) which theme is the advent of salvation -- a message about the universality of Redemption (Pilar, 2016). The maximum exponent of pageantry are the many depictions of the *Adoration of the Magi* by Rubens.

The child Jesus appears as a new-born in the Florentine pioneer of naturalistic painting Giotto di Bondone (1267-1337). In his *Visitation* from the marvellous Scrovegni Chapel in Padua (1305) the star is meticulously painted as a comet, a faithful depiction of the 1301 periodical visit of the Halley comet (Olson, 1979).⁶² Huyghe (1964) points out that Giotto paved the way for the whole modern art, but remains fundamentally medieval. Like Dante, he belongs to the spiritual climate of the Gothic and the scholastic world.

For centuries the star of Bethlehem was depicted in Nativity and Adoration scenes, Olson (1979) notes, almost always shown as a small, stylized and quite imaginary star, often with rays of light shining down on the Infant Jesus, signifying God's blessing on the birth. The most remarkable aspect of Giotto's portrait of Halley's Comet, in sharp contrast to the schematic nature of the earlier representations, is its naturalism. This is fitting, Olson (1979) remarks, because Giotto's contemporary reputation and his immense significance in the history of painting proceed from his startlingly naturalistic innovations.

Padua⁶³ was a centre of mathematics, the discipline that would eventually elevate astronomy from the superstitions of astrology; already in the late XIII century scholars had

⁶² Giotto's name was given to a European robotic spacecraft mission from the European Space Agency.

⁶³ Galileo was to hold a chair of mathematics at the University of Padua in the XVI century (Olson).

begun to observe the heavens assiduously. By Giotto's time a substantial body of tradition associated the star of Bethlehem with a comet, according to Olson (1979). He drew on that tradition and on his own observation of Halley's Comet in 1301 when he painted his *Adoration*. Moreover, by painting a historical comet Giotto enhanced the contemporary impact of his depiction of the *Adoration*. He encouraged his viewers to identify with the biblical witnesses of the miraculous event of Christ's birth: they too had experienced a comet's spectacular apparition (Olson, 1979).

The Magi were so respected and prestigious that arts' patrons sought to be represented with the Magi on the same painting. This trend is eloquently displayed in the work of Leonardo, Botticelli, Bosch, Dürer, Rubens, Velázquez, Rubens who included representations of themselves. This representational device clearly is a prestige conferral process by association with the Magi. While it may seem surprising, the inclusion of portraits in an *Adoration of the Magi* is compatible with the traditions of that iconography (Portus, 2014).

The common idea that the Magi were rich men is again conveyed by Botticelli (1445-1510) in this tempera on panel (1475-1476). He identifies the Magi with some of the richest as the banker who commissioned the painting. Possibly, Botticelli himself is depicted at the far right of the painting, wearing an orange robe. The excellent reputation of the Magi continued to be exploited by artists, sometimes to ingratiate themselves towards benefactors and commissioners of art or to strengthen their own personal brand. Botticelli depicts three major actors who are three members of the Medici family, Cosimo, Piero, Giovanni. Another three members of the family are depicted to the right, as well as the banker who commissioned the painting. Possibly, Botticelli himself is depicted at the far right of the painting, wearing an orange robe. The excellent reputation of the Magi continued to be exploited by artists, sometimes to ingratiate themselves towards benefactors and commissioners of art or to strengthen their own one of the Magi in his *Adoration* (1504). He is depicted as the second king, the man with a while the third king is depicted as a black man. personal brand. Dürer (1471-1528) could not have dispensed the opportunity of casting himself with a long beard and long hair as youngest magus.

Nicholl (2005) tells that in 1481 Leonardo (1542-1519) was commissioned to paint a large altarpiece (2.46 x 2.43 m) for the Augustinian monastery of San Donato at Scopeto, just outside Florence, a rich monastery that had purchased from Botticelli and Lipi. The stringent contract stipulated no more than thirty months to complete the painting. The contract with the monastery was complicated, not favourable to Leonardo who always disliked it. The painting

was never finished, it is a draft, and never delivered, that may account for its survival as the monastery was demolished in the XVI century. Nicholl (2005) remarks, once more, that the subject matter is one of the most popular in Renaissance painting. According to Nicholl (2005), Leonardo is revolutionary in his handling of the large group, including animals.

Nicholl (2005) describes the *Adoration of the Magi* by Leonardo:

“The mother and child are enclosed in space, a still point at the centre of the picture, but the press of the crowd around this space suggests also their vulnerability. Something is about to engulf them. This vortex of menace foretells the child’s story as surely as the symbolic gifts proffered by the kings.” (Nicholl, 2005)

Gombrich compares Leonardo’s solution to the Magi with those of his contemporaries. Leonardo’s figures looked lethargic compared to with, e. g. the c. 1500 Botticelli’s version of the *Adoration* that displays “possessed” movements of the actors, which in Leonardo’s words did not respect «decorum», that is “the movements must be in accord with the movements of the mind” (Gombrich, 1982). One basic major actor is missing or is indistinct from Leonardo’s Magi: Joseph. Nicholls (2005) points out that Leonardo always excises Joseph from the Holy Family, suggesting deep “Freudian” psychological currents. The painting provides profound but elusive insights into Leonardo’s mentality, his handling of Christian symbolism and Florentine-heritage imagery, Nicholls underscores. And, again, the artist cast himself although not as one of the Magi, at the far right-hand edge of the painting as a tall young man who is certainly, in Nicholl’s view, a self-portrait of Leonardo at the age of about twenty-nine. In my view, the body language of this actor, a detached gaze at the opposite of the adoration scene, seems to imply an expression of rejection of what is happening here – he knows that it will end in tragedy.

The Bosch open triptych shows Mary holding Jesus on her lap in a manner that recalls the works of Jan van Eyck (c. 1390-1441) (Pilar, 2016). The donors are depicted but not as Magi. The left wing shows a patron protected by Saint Peter and the right wing features his wife Agnese protected by Saint Agnes. The young man is the patrons’ son, and the old man is probably the patron’s father, members of Antwerp’s wealthy burgher class. The Magi’s gifts and clothing are decorated with the Old Testament scenes that recall the Adoration of the Magi in the *Biblia pauperum*. Other actors include the Antichrist, above him cereals for breadmaking, four shepherds, symbolizing the Jewish people, an allusion to lust. At the centre, a little star (Pilar, 2016).



Figure 16 Unknown, *Three Wise Men*, 526, Basilica di Sant'Apollinare Nuovo, Ravenna Source: Creative Commons



Figure 17 Giotto di Bondone, *The Adoration of the Magi*, c. 1304-106, Scrovegni Chapel, Padova (detail). Source: Wikimedia Commons



Figure 18 Sandro Botticelli, *The Adoration of the Magi*, 1475-76, right detail, probable self-portrait, Uffizi, Florence



Figure 19 Albrecht Dürer, *The Adoration of the Magi*, c. 1504, oil on wood, right, detail Dürer self-portrait, Uffizi. Source: Wikipedia, public domain



Figure 20 Leonardo da Vinci, the Adoration of the Magi (restored), right probable self-portrait, Uffizi, Florence. Source: leonradodavinci.net



Figure 21 Hieronymus Bosch, *Triptych of The Adoration of the Magi*, c. 1450-1516, Museo del Prado, Madrid. Source: Museu del Prado

Velázquez places an unusual emphasis on the figures that are, in fact, portraits (Portus, 2014). His *Adoration* is the largest of his early works and one with the most figures. These characteristics suggest that it was painted for a religious interior, probably one associated with the Jesuits, given that the work's first documented location was the novitiate of San Luis in Seville. The painting is described as a family portrait given that some figures have features of the artist's own family, identifiable through other paintings. It is possible that his newborn daughter was portrayed as Jesus (Silva, 2016).

The allure of the Black Magus was transported by painter Vasco Fernandes, better known as Grão Vasco (c.1475-1542), and Francisco Henriques (act. in Flanders 1508-1518) to an innovative depiction on their *Adoração dos Reis Magos*. The painters depict Balthasar as a Brazilian of the Tupinambá ethnic group instead of the traditional Black man (1501-1506). This notable departure from the traditional Balthasar represented as a black king from Arabia, or



Figure 22 Vasco Fernandes and Francisco Henriques, *Adoration of the Magi*, panel from Viseu's Cathedral altarpiece, 1501- 1506, oil on oak (detail) Museu Grão Vasco, Viseu. Source: Author 20/02/2022)

Ethiopia or Saba, or Yemen attests the importance of the official discovery of Brazil by Cabral that took place barely one year before the execution of the painting (1500). His insertion in such an important religious context as the *Adoration* conveys the idea of the Christianization of the newly discovered continent. The Infant Jesus holds a gold coin in his left hand, as a suggestion to the centuries-old desire for wealth associated with the Portuguese Discoveries (MatrizNet). The painting was part of Viseu's Cathedral large altarpiece and is now at the Museu Grão Vasco in the same city (Dias & Serrão, 1986). The panel reveals an investment in the meticulous realism of the details in a Flemish style, but in my view, it is far from achieving the mastery of the Flemish masters. The head of the Infant Jesus is quite amateurish and seems like an ill-fitted implant.

Devotion to the Magi had become a European phenomenon. As told by the National Gallery, London, Rubens (1577–1640) developed what can be considered a cult of the Magi. He painted at least twelve versions of the *Adoration*, more than any other episode from the life

of Christ. To the deeply pious Rubens the subject was meaningful (National Gallery). The Prado version presented is among the most popular and includes a Rubens self-portrait on horseback with gold chain and sword, conveying his noble status (Museo del Prado). No doubt that the Magi were kings, rich kings. No star, no ass, no cow, no hut. People, strong men carrying the gifts, exoticism, angels, camels. The now customary presence of the Black king. The Magi fixation went further. Rubens portrayed (1618) each of the three Magi in a set of unusual, bust-length paintings for Balthasar Moretus the Elder (1574–1641), owner of the Plantin Press in Antwerp and Magi devout. Rubens vividly conjured these important biblical figures not simply as exotic kings of the distant past but as tangible flesh and blood believers. The Magi mania penetrated the local onomastic. Like so many other citizens in Antwerp, Moretus and his older brothers, Gaspar and Melchior, were named after the three kings” (National Gallery). A trio of their paternal uncles also bore the Magi names. The family affinity for the kings is also evident in the motto Balthasar took, «stella duce» [with the star as guide]. He even incorporated the star of the Magi into printer’s marks for the Plantin Press, some of which were designed by Rubens. The small, close-up, portrait-like format of the three separate Magi paintings — which is perhaps without precedent — was thus well-suited for the private collection of Moretus, in whose home they could serve as objects of his personal devotion daily (National Gallery). As an additional note, I point out that the Magi myth was taken as a subject not so long ago by writers such as T. S. Eliot. His first reading over the then novel medium the radio for the BBC (1927) was the poem *Journey of the Magi* from collected poems 1909-1962 that he considered “suitable for the Christmas season”.⁶⁴



Figure 23 Peter Paul Rubens, possibly Melchior, Baltasar and Gaspar, c.1618. Source: The Louis A. ferré Coolection, Museum Planti-Moretus, Antwerp – UNESCO World Heritage

⁶⁴ <https://poetryarchive.org/poem/journey-magi/>



Figure 24 Peter Paul Rubens, *Adoration of the Magi*, 1609-1629, Museo del Prado Madrid

8.5 FOCAL POINT: *THE ADORATION OF THE MAGI* BY DOMINGOS SEQUEIRA

The unexpected visitation of the three rich Eastern kings acquired a transcendental meaning. The heavenly star led the Magi to an ethereal moment where the star is a both a messenger and a representation of the Sun God. The “thingly substructure” expressed by silent imbedded actors at play in the painting subsumed ancient religious myths and beliefs. The Magi myth proved its endurance and its excellent reputation among Christians.

Material millenary histories and hidden attributes exuded by the painting made it attractive and a motivational factor for donating. The Magi campaign experience exposed heritage-based fundraising as an excellent communication strategy to unleash participatory activity, branding, visitor experience in and out of the museum, and technology for end user entertainment. The visual paradigm and guiding process of Sequeira’s *Adoration of the Magi* exudes clarity, harmony and balance making the good enough painting aggregable and easy to apprehend. The intrinsic attractiveness of the painting resulted from unchaining in the public deep-rooted biblical imagery and visual mnemonics resulting from the dutiful syncretic

application by Sequeira of major Renaissance and other artistic influences, namely Turner, exuding underlying underrecognized symbolic or expressive actors. The observance by the artist of the Renaissance established canon surpassed some pictorial blandness and certainly contributed to penetrate the secular mind of the contemporary Western viewer and putative donor. The «turneresque» light proved again to be an infallible attention and imagination grabber. The triangular composition of the reunion – Mary, infant Jesus, Joseph and eldest magus -- became a diagram, or a prototype, an allegory that turned an abstract thought into a picture exuding a mnemonic signal that became part of the Western cultural *acquis* representing the Magi myth, the most depicted biblical event in Western art and the most joyful of all Christian myths. The “thingly substructure” expressed by silent imbedded actors at play in the painting subsumed ancient religious myths and beliefs.

Sequeira's painting featured prominently in the Magi campaign communication plan, right from the moment of pixel purchase decisions made online on the digitised painting. The artistic merit of the Sequeira work was publicized focusing on three vague but, for good effect, authoritatively expressed verdicts: the Magi belonged to the history of art; it was considered Sequeira's best work; and it was his artistic testament as he died a few years afterwards. I found an ambivalent opinion regarding Sequeira's artistic worth shared by several art historians and critics. While his early «Goyaesque» paintings receive deserve recognition, his painted work was always considered sub-prime by art critics. Atanazy Raczyński and Douglas Lord, for instance, produced particularly negative assessments.

The artistic worth of the *Magi* by Sequeira could not be cast in doubt by the campaign as not to discredit the whole effort. The quality of the painting had to be seen as beyond reproach, its merits highlighted, as indeed it was in numerous articles in *Público* that sought to balance professional opinion with campaign objectives. The “right” place to host the Magi was the prestigious MNAA -- the home of Bosch, Dürer, Piero della Francesca, Lucas Cranach, Andrea della Robbia, Van Dyck, Zurbarán, Tiepolo, Nuno Gonçalves, Goya. Sequeira was elevated to the podium of the great painters.

Whatever the professional judgement of the painting, the indisputable fact is that it exudes a quality that captured the imagination of many donors and that it was good enough to earn a place at the MNAA elevating a good-enough painter to the podium of the great painters. The iconographic path of the representation of the main actors in the *Adoration*, from the primordial sculptures in the Catacombs to the standardization in the Renaissance triangular icon

-- Mary, Joseph, the infant Jesus and the eldest magus -- reveal a harmonious display that has since Giotto perdured to this day. Sequeira's triangular representation is, among many other examples, flagrantly like one of Carracci's *Adoration*, painted 210 years earlier. I also found and seek to demonstrate with several close-up details that Leonardo's unfinished *Adoration of the Magi* (1481) was a major source of inspiration, if not a copy, for the depiction of specific secondary actors. This means that several of the faces and gestures present in Sequeira's *Magi*, we have seen them in Leonardo and in others, breeding familiarity.



Figure 25 Pixelisation of the *Magi* by Sequeira used in the communication. Source: *Público*

8.6 DOMINGOS SEQUEIRA

The life of Domingos António de Sequeira, *né* Cerqueira, is told by Carvalho (2015) through Sequeira's letters, as there are many of them, in one of several explanatory texts published by *Público* promoting the *Magi* collaborative funding campaign. His life story is also told by Markl (2013), Douglas Lord (1939), Canelas and (2015) others.

Sequeira was born in the then Lisbon suburb of Belém (1768), today part of the capital city, and died in Rome in 1837 where he is buried at the Sant'Antonio dei Portoghesi church. He first studied painting at Casa Pia in Lisbon, an educational institution for poor children also in Belém. He was one of the first pupils to join the School of Drawing in Lisbon, founded by Royal Decree in 1781, under the rule of painter Francisco Rocha, known as the "Setúbal", who seems to have been something of a madman. It is said that he only made friends with people who compared him to Raphael. Twenty years after Goya's Italian journey, Sequeira was 20

when he received grant of 300,000 reis from the Marquis of Marialva to study in Rome. He stayed at Palazzo Cimarra, the site of the Portuguese Legation building in Rome, and studied at the Academia Portuguesa de Bellas Artes [Portuguese Academy of Fine Arts], founded by the diplomat Alexandre de Souza Holstein (1790). He won several prizes, including for the *Beheading of Saint John the Baptist* which, in Lord's (1939) opinion, only merit must be that it was academically correct. As Markl said to me, students at the Academy had to choose two to four reference painters, not more as not to spoil their own taste.

Sequeira chose three Renaissance painters: Domenico Zampieri, also known as Domenichino (1581-1641), Guido Reni (1575-1642), who studied in Bologna with the Flemish Denis Calvaert, and the Dutch Carvagesque painter Gerrit van Hornthorst, who had lived in Italy, better known as Gherardo delle Notti (1592-1656) for his nocturnal paintings where light was studiously used. Markl explains that at the Academy Sequeira copied from two masters, Domenico Corvi (1721-1803), who was his teacher, and from Antonio Cavalucci (1752-1795), a follower of Batoni (1708-1787) who was responsible for foreign students and with whom he once travelled to Naples on summer vacations. Sequeira returned to Lisbon in 1796 where he stayed for the next 30 years, of which three years as a monk at the Cartuxa of Oeiras, near Lisbon. When he leaves the monastery, he is appointed court painter at the Royal Ajuda Palace in Lisbon but his output there is minimal (Canelas, 2016).

In November 1807 an Imperial French corps under Jean-Andoche Junot and Spanish military troops invaded and occupied Portugal. The invasion marked the start of the Peninsular War. The French and Spanish presence was challenged by the Portuguese and by Britain in 1808. The day before Junot occupies Lisbon, Prince Regent João of Bragança and ten thousand members of the leading families escaped to Brazil aboard a large Portuguese fleet escorted by the British navy. The following year the Portuguese started revolting against the French occupiers. To subdue the country, Napoleon staged two more successive invasions under Soult (1809) and under Masséna (1810), who was defeated and pursued by Wellington until his retreat from Portugal (1811).

Sequeira's work is testimony to a sinuous political imprimatur. He often changed his political allegiances. Writer Agustina Bessa-Luís calls him "lackey", while former director of the MNAA and art critic José Luís Porfírio insists that Sequeira was an "opportunist, politically" (Canelas, 2016). During the French occupation, he becomes close to the Count Forbin, an officer in the Napoleonic army and later director-general of the French museums.



Figure 26 Domingos Sequeira, Autorretrato, lápis, Museu Nacional de Arte Antiga, Lisboa. Source: acervo.publico.pt

With the painting *Junot Protecting Lisbon* (1808) he pays homage to Junot, who allegedly disliked the painting because Lisbon was represented as too feeble, a pointedly remark. With the French still occupying Lisbon, Sequeira wrote an *Ode to Napoleon* that would later lead to his arrest at the Limoeiro prison in Lisbon and to the accusation of collaborationism.

After the French retreat, Sequeira seeks to redeem his political and artistic reputation with a vigorous portrayal of the capital city in *Lisbon Protecting its Inhabitants*. Markl (2013) hints that Delacroix may have seen drawings by Sequeira when both artists exhibited at the Salon. She points out that Sequeira's figure of *Lisbon* may have inspired Delacroix in his *La liberté guidant le peuple* (1830) due to the similitude of the positions of the bodies in both paintings. But, I remark, there's a significant detail that puts them apart. While the woman representing Lisbon looks down, almost submissive, the woman representing liberty looks up, defiantly. This is a highly productive period, with the paintings *The Alliance of Portugal, Spain and England Vanquishes France* (1808-1813) and *The Apotheosis of Lord Wellington* (1812). Sequeira also produced the *Baixela Victoria*, a classicist gold-plated silverware in homage of Wellington composed by an eight by one-meter *plateau* and the respective tableware (Penalva & Franco, 2015).⁶⁵

With liberalism, Sequeira becomes very active. According to Markl, "he gains freedom to do what he wants, despite continuing to think that his clientele is very conservative. Sequeira believes that a new country will be born, with a more cultured bourgeoisie, which could change the profile of commissions" (Markl, 2013). His liberal years are remembered by his support of the Liberal revolution with portraits of 33 members of parliament and of the Constitutional Chart with *D. Pedro de Souza Holstein* and *Maria II* (1825). This led to a short exile in Paris fleeing the absolutist counter-revolution and his collaborationist reputation. He resettles in Rome (1826) joining the Accademia di San Luca. In 1829 he became a founding member of the «Società degli Amatori e Cultori dei Belle Arti». Religious themes became prominent in Sequeira's later works during his second and last Italian journey (Markl, 2013).

Markl (2013) defines Sequeira as an "entrepreneur" with a "strong sense of freedom". She recalls the artist was typically bourgeois in terms of the importance he gave to money and to his investments. He was one of the first shareholders of Banco de Lisboa. "He is not, never was, a dilettante. He was always very aware that one had to earn money to have a comfortable life, he is a pragmatist", Markl notes. Pragmatism that probably originates from a beginning

⁶⁵ Used by Wellington at his Waterloo Banquets, on display at Aspley House 1, in London.

that did not foresee a path to success. Markl identifies four key moments in Sequeira's career: early formative years in Rome, return to Lisbon, the Paris Salon of 1824, and final years in the Italian capital, where, despite never forgetting his apprenticeship, Sequeira participates very actively in the debate on the new paths that painting would follow, with neoclassicism coming to an end. When the Società held its first exhibition in 1830, Sequeira sent his *Adoration of the Magi*, along with the *Descent from the Cross* from the previous year. The *Magi* was one of Sequeira's last works, considered by many critics as his best, painted at Castel Gandolfo near Rome in the Summer of 1828. The *Magi* is considered representative of the transition from classicism to romanticism, an opinion that seems to be influenced more by the freakish dominating bright star than by the overall composition and representational style, which, as I shall seek to demonstrate, is influenced by the Renaissance rule book.

In Rome, almost all his production is dedicated to religious themes. Several authors remark that he is going through a period of pious exaltation. During Sequeira's lifetime, Markl (2013) recalls the controversial but influential book by François-René, viscount of Chateaubriand (1768-1848) *Génie du christianisme ou beautés de la religion Chretienne* published in 1802 ("Génie du Christianisme/Partie 3/Livre 1/Chapitre IV," 2016). Often republished, the *Genius of Christianity* remains the most influential book by Chateaubriand, an author considered a precursor of Romanticism. Critics assert that Sequeira's later works, among them the *Adoration of the Magi*, are influenced by romanticism after a career mostly framed by the tight rules of academicism. One of the central themes of *Génie du christianisme* is the alleged disappearance of the idea of Beauty. According to Chateaubriand, the disappearance would be directly linked to the generalized loss of Faith: the unbeliever would be incapable of appreciate Beauty. This aesthetic postulate about the influence of Christianity on literature, eloquence, and the arts, will come up many times in this and other of his works. According to Chateaubriand, a world without religion could not invent sublime works:

«Celui qui aime la laideur, dans un temps où mille chefs-d'oeuvre peuvent avertir et redresser son goût, n'est pas loin d'aimer le vice ; quiconque est insensible à la beauté pourrait bien méconnaître la vertu" (in Laberge, 2019).»



Figure 28 Domingos Sequeira, 1808, *Junot Protecting the City of Lisbon*, Museu Nacional Soares dos Reis, Porto



Figure 27 Domingos Sequeira, 1812, *Apotheosis of Lord Wellington*, MNAA



Figure 29 Domingos Sequeira, *Lisbon protecting its Inhabitants*, 1812, Museu de Lisboa



Figure 30 Eugène Delacroix, *La liberté guidant le peuple*, 1830, Musée du Louvre

Markl points out that Sequeira, alike the pre-Raphaelites, may not have been immune to the enormous popularity of this book, a somewhat incongruous happening in post-revolutionary and anti-clerical France. In Chapter IV Chateaubriand established his “fundamental truths” on the genius of Christianity:

Chapitre IV - Des sujets de Tableaux

Vérités fondamentales :

1 Les sujets antiques sont restés sous la main des peintres modernes : ainsi, avec les scènes mythologiques, ils ont de plus les scènes chrétiennes.

2 Ce qui prouve que le christianisme parle plus au génie que la fable, c'est qu'en général nos grands peintres ont mieux réussi dans les fonds sacrés que dans les fonds profanes.

3 Les costumes modernes conviennent peu aux arts d'imitation ; mais le culte catholique a fourni à la peinture des costumes aussi nobles que ceux de l'antiquité.

Le Nouveau Testament change le génie de la peinture. Sans lui rien ôter de sa sublimité, il lui donne plus de tendresse. Qui n'a cent fois admiré les Nativités, les Vierges et l'Enfant, les Fuites dans le désert, les Couronnements d'épines, les Sacrements, les Missions des apôtres, les Descentes de croix, les Femmes au saint Sépulcre !

Notre religion à nous, c'est notre histoire ; c'est pour nous que tant de spectacles tragiques ont été donnés au monde : nous sommes parties dans les scènes que le pinceau nous étale, et les accords les plus moraux et les plus touchants se reproduisent dans les sujets chrétiens.

Soyez à jamais glorifiée, religion de Jésus-Christ, vous qui aviez représenté au Louvre le Roi des rois crucifié, le Jugement dernier au plafond de la salle de nos juges, une Résurrection à l'hôpital général, et la Naissance du Sauveur à la maison de ces orphelins délaissés de leurs pères et de leurs mères ! (...) le christianisme a fait naître pour le peintre une partie dramatique très supérieure à celle de la mythologie.

8.7 EVALUATING THE *MAGI* BY DOMINGOS SEQUEIRA

The *Adoration of the Magi* by Sequeira is one of the four-part Palmela Series, bought from Sequeira's daughter (1845) by Pedro de Souza Holstein, First Duke of Palmela, and son of Alexandre de Souza Holstein. The *Magi* was acquired with two other paintings, the *Descent from the Cross*, *Ascension*, and the unfinished *Last Judgment*. The series was deemed by art historian José-Augusto França (1992) to be Sequeira's "aesthetic and spiritual testament". In the *Magi* Porfírio says that the weight of romanticism can be felt, even if the finishing is very classic. “The glow of light he creates partially undoes the figures, but you can see that he still

doesn't have the experience, or the courage, to undo everything", he writes, adding that Sequeira was never a revolutionary, either in art or in life.

Porfírio argues that Sequeira saved the most innovative features for his drawing, which can be seen as his "best diary", when he is most impulsive, most imaginative. Porfírio argues that Sequeira is a good painter in Europe, but he is not a genius, like Turner. The critic recognizes that death came too soon when the artist truly began to try something new. "If he had had more time, he could have been a better painter (...) He could have reached the future" (Canelas, 2016).

A similar ambivalent opinion regarding Sequeira's artistic worth was shared by many others. Markl said to me that Sequeira painted on two quality levels. He was at his best when not working on a commission. His drawings are lauded by many as attaining an almost impressionistic level, namely the outstanding study for the *Magi*. While he was up to date to the major trends of his time, knowledge probably acquired from observing engravings made from copied originals, then a current commercial practice, he was also impregnated by the culture of Italian Renaissance, that he absorbed by hearsay as he was no intellectual, says Markl. This was at a time when the artistic axis was being dislocated from Italy towards Paris-London, a trend that did not escape Sequeira who would have liked to pursue an international career. He asked for royal permission to travel to London with painter Vieira Portuense, but was refused (1795). While Portuense went to London where he remained, Sequeira stayed put in Lisbon.

A point of equilibrium also had to be found regarding the value of the painting in euros and what amount could hypothetically be possible to collect. The value negotiated with the owner of the painting had to be publicly perceived as reasonable and attainable. But other considerations were at play. As Pimentel said to me:

"The Sequeira painting is always referred to as an important piece, but it was not sufficiently known. Having been in the possession of the descendants of the Duke of Palmela, the work is extremely important. It's magnificent, rarely seen in public, and it's the better of the four final paintings. It belongs to the history of art and is considered the artist's pictorial testament. Regardless of its rare public appearance, as it was in private property and as such a sensitive subject, the work appears in all the works of history of art of that period. Its value is unquestionable. There had to be a balance between the cultural value of the work and a price at which the State would not buy it. It had to be an attainable value, not a million or two million euros."

Sequeira's depiction of the Magi event takes place in the open air, neither day nor night. While a house hosting the Holy Family is a persistent background or feature in many paintings, that is not the case with the Sequeira depiction. The open air was in fact a necessity to allow for the dominating presence of a bright and large heavenly light source, may be a star. There is no house as such, but two lonely columns amid some usual ruins perceived to the right, maybe the customary reminder of the destruction of the Temple.

The light of the giant star almost totally subdues the whole environment and the crowd, but surprisingly there are no hands in the air pointing to the star, and only a few of the actors glance upwards. The outlandish nature of the gathering is accentuated by a diversity of animals: sheep, a dog, five horses, two habitual but enormous camels and, to firmly assert the exoticism of the event, an elephant. Also present, as in many previous paintings, are two «Čatr», the parasol or umbrella that was an attribute of royalty in Persia, a device used to reinforce the supposed regal and Eastern origin of the Magi. Two of the Magi lie down in the Indian tradition of prostration in front of the divinity, a ritual that Persians may have followed. Prostration also appeared in Abrahamic faiths as well.

The only actors gazing at the star are a small group of dignitaries to the left, possibly astronomers. A shepherd on the foreground seems to be preparing to immolate a sheep (Markl, 2015). According to Duarte (2006), subtle visual references to the prophecy of Isaiah such as the rubble of the ruined Jerusalem from *Isa. 60:1*, the women carrying lap children from *Isa. 60:4* or, alternatively, a reference to the Massacre of the Innocents.

Markl (2015) remarks that Sequeira had been exploring light as a feature for some time before the Magi in his last paintings where religious themes are ever present. She quotes an article in *The Gentleman's Magazine* (1814),⁶⁶ a periodical published in London (1731 to 1907), where the journalist recalls what he had seen at Sequeira's home:

“Upon being introduced to Senhor Sequeira, I found him a well-informed and agreeable man, and well versed in the French and Italian languages. (...) At His residence I had the pleasure of seeing many excellent sketches, too numerous to particularize, in which is shown a peculiar talent of treating a well-known subject in a manner perfectly new. Among them are four grand designs for four large pictures of Purgatory, Judgment, Heaven, and Hell.” (*The Gentlemen's Magazine*, 1814)

⁶⁶ *The Gentleman's Magazine* (1814). Untitled article in vol. LXXXIV, January-June, pp. 222-223; partially transcribed in *Jornal de Bellas Artes ou Mnemósine Lusitana*, nº 1, vol. 2. Lisboa, 1817, pp. 40-42.

In the Summer of 1827, while at Castel Gandolfo, Sequeira painted *The Descent of the Cross*. He returned the next year and painted the *Magi*. According to Porfírio, the *Magi* is Sequeira's true aesthetic testament, where he reveals his final positioning (Markl, 2013).

Reynaldo dos Santos, a Portuguese doctor, scientist and art specialist did not once refer Turner, at the Madrid conference *Sequeira y Goya* (1929) among the extensive references of artists whom he perceives were the main Sequeira influencers. Dos Santos was at the time president of the GAMNAA. Goya was Sequeira's contemporary and, according to dos Santos, in many ways a parallel companion of misfortune, although they never met, not even when both men were at the same time in Paris in 1824. He explains with many examples what he perceives as the evident influence of Goya, or affinity a word he also uses, in many drawings and paintings. Dos Santos refers the use of light by Sequeira, who sometimes he compared with Goya's. He considers that Sequeira's fluid treatment of light is not akin to Rembrandt's "Wagnerian greatness". Not forgotten is Cavallucci, a painter of religious scenes and portraits and who had been Sequeira's friend in his early days at the Academia in Rome, or the leading English portrait painter Thomas Lawrence (1769 – 1830) who painted the famous portrait of *Queen Maria II of Portugal and the Algarves* (1829-1831).

Dos Santos considers that the major early Sequeira influence in portraiture and in the use of colour was Giovanni Antonio Pellegrini (1675 – 1741), the Venetian history and religious painter who produced at least two *Adoration of the Magi*, and who travelled to Lisbon in 1803 arriving from London. Among others, Pellegrini painted the portrait of *D. Pedro Souza Holstein* (1807), the future Duke of Palmela who bought the *Magi* from Sequeira's daughter. Dos Santos considers, just like many other art historians and critics, namely José Figueiredo the founder of the MNAA and Markl, that Sequeira was at his best in drawing. Together with lithography these were media that allowed him to freely express his visions, to the point of considering that Sequeira anticipated the arrival of impressionism, something that would put him on a par with Turner. As an example of Sequeira's mastery of drawing, dos Santos analyses the preparatory drawing of the *Magi*. He says that the painting is a polychrome of cold tonalities, an oriental magnificence of camels, elephants, and palanquins, prodigal in gold, silks and damascenes.

The result was to fill the grandiosity of the preparatory drawing, much larger than the painting, with picturesque anecdotic details. He remarks that this is one of the best drawings of Sequeira, the quintessence of his virtuosity as designer and in the use of light.

Although the view that Goya was not an influence is today shared by many, it is undoubtful to me that the portrait of *Adrião Ribeiro Neves* painted while in Paris in 1825 bares the influence of Goya. The Goya affinity is also expressed by Douglas Lord in the *Burlington Magazine for Connoisseurs* in the article *Sequeira: A Neglected Portuguese Painter* (1939). I find that Goya influence is also to be found in several other works like the full-length portrait of the *Duke of Farrobo* of 1813, including some of Sequeira's allegories. Lord, like dos Santos, was in search of influences. He finds others besides Goya, but again does not refer the name of Turner:



Figure 31 Domingos Sequeira, *Adrião Ribeiro Neves*, 1825, The Ashmolean Museum of Art and Archaeology

“(...) the influence of Goya is at once apparent, perhaps most obviously in the treatment of the hair, which is fuzzed like a chimney-sweep's brush and cleverly strengthens the impression of wit and whimsey, a loveliness and vivacity which are so clearly brought out in the face itself. A touch of Ingres is also felt, though less strongly, and can be traced in the fine modelling of the face and in the handling of the collar and cravat. There is also a hint of Delacroix in the corner of the scarlet waistcoat visible, and in the manner in which the reflection of the unseen other side is conveyed in a few impressionistic red brush-strokes on the underside of the white collar.(...) In his art he only resembles Goya superficially, but his life is a most curious parallel.” (Lord 1939)

Duarte (2009) points out that many influences have been ascribed to Sequeira, some of them contradictory. His list is drawn from various critics, historians or art theorists includes, among Sequeira's influences, Goya, Rembrandt, Titian, Christian-Willem Dietrich, Pellegrini, David, El Greco, Zurbarán, Prud'hon, Dürer, Caspar David Friedrich.⁶⁷ Quite a catalogue, but still incomplete, as we shall see.

Lord mentions that the *Adoration of the Magi*, *The Descent from the Cross*, *The Ascension* and *The Last Judgment* were greatly admired by an English collector who offered to pay 60,000 francs to have them sent to London and exhibited, but Sequeira refused. It is worth mentioning Lord's overall assessment of Sequeira as an artist, is similar to the Polish count Atanazy Raczyński's [German Athanasius Raczynski] (1788-1874) who was one of Lord's sources:⁶⁸

“Considered aesthetically he is a minor artist who is primarily of documentary interest. He had considerable technical equipment but very little invention, and he is interesting for his links with better known and more important artists. He had no command of the grand manner which he felt his position demanded of him, and almost all his attempts at it are failures; but when he was painting for pleasure he was quite genuine, and he has left us records of living human beings in all the unique complexity of their personality. Moreover, then he saw and felt plastically and could dispense with violent contrasts of tone and chiaroscuro effects on which he too often relied. He was certainly eclectic and open to influence, yet beneath it all he had the talent for seeing men as they are and recording his vision straightforwardly in paint.” (Lord, 1939)

The search for Sequeira's influences led Markl (2013) to hypothesise that while in Paris, he may have seen the very popular Diorama created by Louis Daguerre and Charles-Marie Bouton. Sequeira was reputedly a follower of technological innovation. The Diorama scenes were enormous, in general landscapes and the interior of Gothic churches painted on translucent canvas. Different light intensities and positions created the impression of sunrise, night, dusk. However, in Markl's view, the imposing presence of light in Sequeira's last paintings stems from another influence. In the catalogue of the Sequeira exhibition of 1997 at the MNAA, Porfírio recalled the words of Raczyński when he admitted that Sequeira «aurait voulu, comme

⁶⁷ Marco Daniel Duarte, IV Congresso Histórico de Guimarães: Do Absolutismo ao Liberalismo 2009

⁶⁸ Lord

Turner, exprimer des choses pour lesquelles il n'y a ni pinceau, ni couleur, et pour lesquelles la nature réelle ne fournit pas de modèles.» Notice the verb tense: Sequeira “would have liked”.

Raczyński (1846) was very critical of Sequeira as a painter but lent authority to the persistent idea over many decades that Sequeira was a “Lusitanian Rembrandt” or a “transpicuous Rembrandt”. This type of appreciation may have led some authors to give credit to a supposed influence of Rembrandt. A news piece in *Gazeta de Lisboa* (1829) translates an article published in the *British Courier* about the Magi, quoted by Markl, lavishing praise on Sequeira's achievement, expressively mentioning that the use of «chirao scuro» is above all praise. Sequeira's use of light is not, in my view, however, similar to the vigorous display of light on Rembrandt's *Adoration of the Shepherds* (1646), for example.

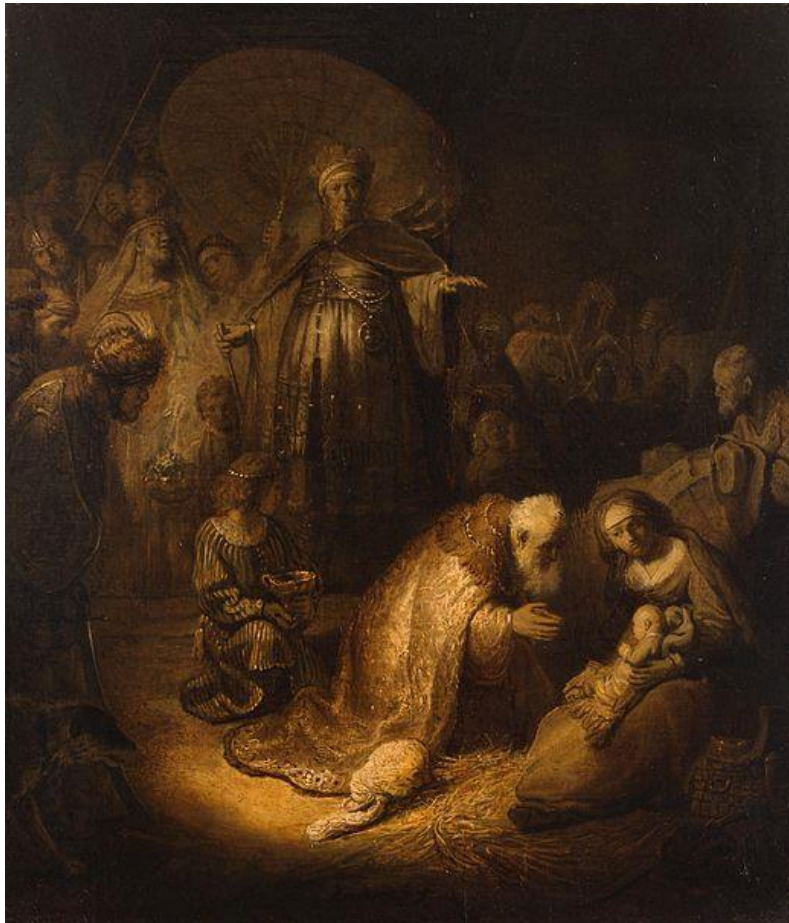


Figure 32 Rembrandt, 1625-1669, *The Adoration of the Magi*, private collection, newly discovered (Credit: The Fondazione Patrimonio Italia. Source: ARTnews)

Markl in her thesis (2013) asserts that Sequeira never saw a Rembrandt. However, three years later after her writing, an *Adoration of the Magi* (c. 1632-1633) by Rembrandt (1606-1669) was found in Italy (2016) and there is the possibility that Sequeira could have seen it. Once supposed to be copy, the painting was in the possession of a Roman family. Could Sequeira have seen it? The French Academy of the Villa Medici in Rome confirmed that the

painting was indeed an original at the symposium *Rembrandt: Identifying the Prototype, Seeing the Invisible*. Incidentally, the painting depicts the dominating Magus shaded by a Persian parasol just like those in Sequeira's *Magi*.

I included the discovered Rembrandt here for comparison with Sequeira's *Magi* in what respects the use of light, which is obviously very different. While the Sequeira depiction is totally under the glow of the giant star, here we have a focused beam of light on the usual triangle formed by Jesus, Mary and the eldest Magus from an unseen source providing a sense of respectful retreat and intimacy. In my view, light in Rembrandt is used in a totally different manner in the *Magi*: as a device to draw the viewers' attention to the scene, not as a protagonist itself as in Sequeira's output. Rembrandt's used true «chiaro-scuro» to create shadows, to accentuate physiognomies. As Markl remarks, light in Sequeira is not subject to physical rules but a quality of sublime light that assumes the leading role of the compositions. By conceiving a background of light, the setting where the action takes place is a grandiose multitudinous spectacle, where light participates, mysterious and intimist, tempestuous and tragic. Nevertheless, it should be noted, one of Sequeira's chosen references at school, the Dutch Gherardo delle Notti, was a specialist in «chiaro scuro» in the tradition of Rembrandt and Caravaggio, and also, I note a hint of Frans Hals in what respects portraiture and group portraiture.

However, somewhat in contradiction to his opinion on Rembrandt's influence, Raczyński may have hit upon something when referring to a perceived similitude between the work of William Turner (1775-1851) and his contemporary Domingos Sequeira (1768-1837). José Augusto França (França et al., 1996) also finds the influence of Turner in Sequeira. Turner achieved an iridescent treatment resembling the transparency of a watercolour. In his later work precision is sacrificed to general effects of colour and light. He became a pioneer in the study of light, colour, and atmosphere (Charmot et al., 2001). Porfírio, quoted by Markl (2013), also feels the presence of Turner: "In these paintings there is a return to the past, to a late-Baroque tradition, but there is also a certain visionarism, something that already makes us think of [William] Turner and [Caspar David] Friedrich."

Turner visited Rome in October in 1828 and left in January of the next year and back to England in February. Subsequently, Turner made several trips to Italy visiting Naples, Florence and Venice. In Rome his production went over a period of twenty years. During those three months in Rome in 1828-29 Turner never stopped working, namely a large-scale painting for Lord Egremont. His studio was visited by several other artists, mostly British, and he also

made visits to others' studios, as documented by letters to friends in which he enters details of what he saw and most liked, but there is no reference to Sequeira (Markl, 2013). Turner travelled with his paintings and organised exhibitions in his studio. He would invite the masters at the Academia. Given his contacts in Rome, such as the Austrian Joseph Koch who was a professor at the Accademia, Markl (2013) speculates that Turner and Sequeira may have crossed paths in Rome where Sequeira was living. As Sequeira had been elected master at the same time as Turner was in Rome it is quite possible that he was invited too, as suggested by Markl.

Markl (2013) points out that there is a "flagrant similitude" between some of Sequeira's drawings and those in the Turner's albums. She also finds "flagrant approximations" between Sequeira's graphic production and that of Turner. I find this argument very real. Light features as a major actor only in Sequeira's later output and signals a departure from academicism towards a Christian impregnated romanticism but anchored in the Renaissance rule book. A simple observation of Turner's work is revelatory of how much his treatment of light may have influenced the latter part of Sequeira's work. This is especially evident in the *Magi*. Part of the intrinsic enchanting nature of the *Magi* may reside in the same appeal that Turner's treatment of light produces in audiences.

I used artificial intelligence powered Google Lens as an experiment. Google Lens is a search engine that uses AI to identify text and objects both within images and in a live view from the phone's camera, and it then lets the user learn about and interact with those elements in all sorts of ways. The Lens can identify a flower, look up a book, or give info about a landmark.

I tried Google Lens to find a look like of Sequeira's star. I selected only the upper central portion of the painting, occupied by the huge star, and immediately the Lens provided a look alike image: *Snow Storm: Hannibal and His Army Crossing the Alps* (1812) by none other than Turner. Google Lens identified another Turner look alike where the sun light diffuses the whole painting, *The Decline of the Carthaginian Empire* (1817). Both were painted before the *Magi*. But Turner's *Ovid Banished from Rome* (1838) and *Venetian scenes* (1840-45), and several other major works where light is the dominant force are from much later. Another Google Lens Sequeira look alike identification was Benjamin West's *Joshua passing the River Jordan with the Ark of the Covenant* (1800) painted in London 28 years before Sequeira's *Magi*. West was an American-born painter who came to be one the most prominent artists in late eighteenth century London. West worked primarily as a painter of historical and religious subjects, and as a portrait painter as patronage required.

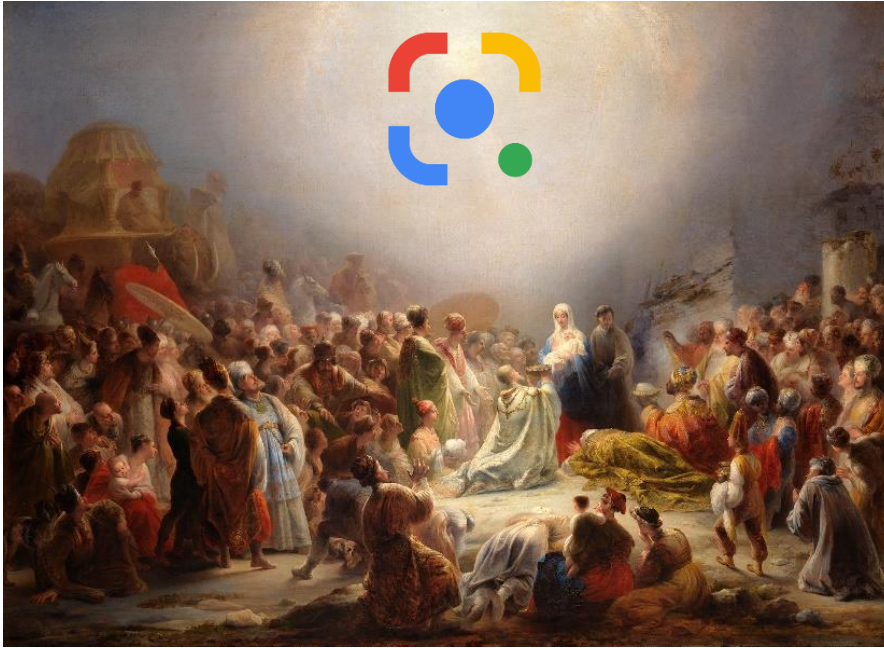


Figure 34 Google Lens applied over the star in Sequeira's Adoration of the Magi



Figure 35 Google Lens suggestion of Turner look-alike: Turner's Snowstorm, 1812, Tate Gallery Source: Wikipedia



Figure 33 West, 1800, Joshua passing the River Jordan with the Ark of the Covenant, another Google Lens look alike suggestion. Source: Google Art Project, Wikipedia

The opinion of most experts on Sequeira's *Magi* can be summed up in the classification "good", but not very good or exceptional. Notwithstanding this banal appreciation and his convoluted "opportunistic" and "collaborationist" political journey, although these nasty epithets were mostly unknown to the Portuguese public at least until the press coverage that accompanied the campaign, namely from the articles by Markl and Canelas in *Público* newspaper, thousands marvelled at the painting and heartily adhered to the crowdfunding campaign. As noticed by Lord, Sequeira's excellent study for the painting in graphite and chalk does justice to the opinion of those who considered him much better at drawing than painting. Indeed, it is here that he approaches Turner's fluidity. The painting is captivating on the strength of several easy to like elements: the mystery of the Adoration itself, the sheer number of actors, the imposing star, the spatial organisation of the overall composition and of the groups, the exoticism of the situation and environment, but chiefly because of the allure bestowed by the almost two thousand years old excellent reputation of the Three Kings.

Art historians and art critics place his later work on the transition from classicism to romanticism. I believe that the inspirational root of his *Adoration* is deeper and lies in Renaissance art. The Renaissance heritage, itself a revival of classical Greco-Roman art, itself heir to Egyptian art, its art forms and styles, and humanism as its philosophical imprimatur, are firmly ingrained in Western cultural minds, an idea expressed by Salvador Dali (1904-1989) in *Persistence of Memory* (1931) and explored in other works.

In my opinion, the first element explaining the appeal of Sequeira's painting, and hence of the Magi campaign, is the extraordinary popularity that Magi myth continues to enjoy. The second intrinsic factor resides in the painting itself: the Renaissance substrate and the «turneresque» light. My analysis provides clues on some of the major Renaissance influences on the making of the *Adoration of the Magi* by Sequeira. The comparisons below provide evidence of where inspiration came from. Some are not surprising having in consideration the opinion of Markl regarding the "flagrant" similitude of some of Sequeira's output with that of Turner. But the inspiration goes further into the past, into the history of Renaissance art – a past that had been available to Sequeira during his first formative days travelling in Italy and resumed in his second and last stay in Rome. Other sources of inspiration can be detected through a comparative analysis of Sequeira's *Magi* with others before him.

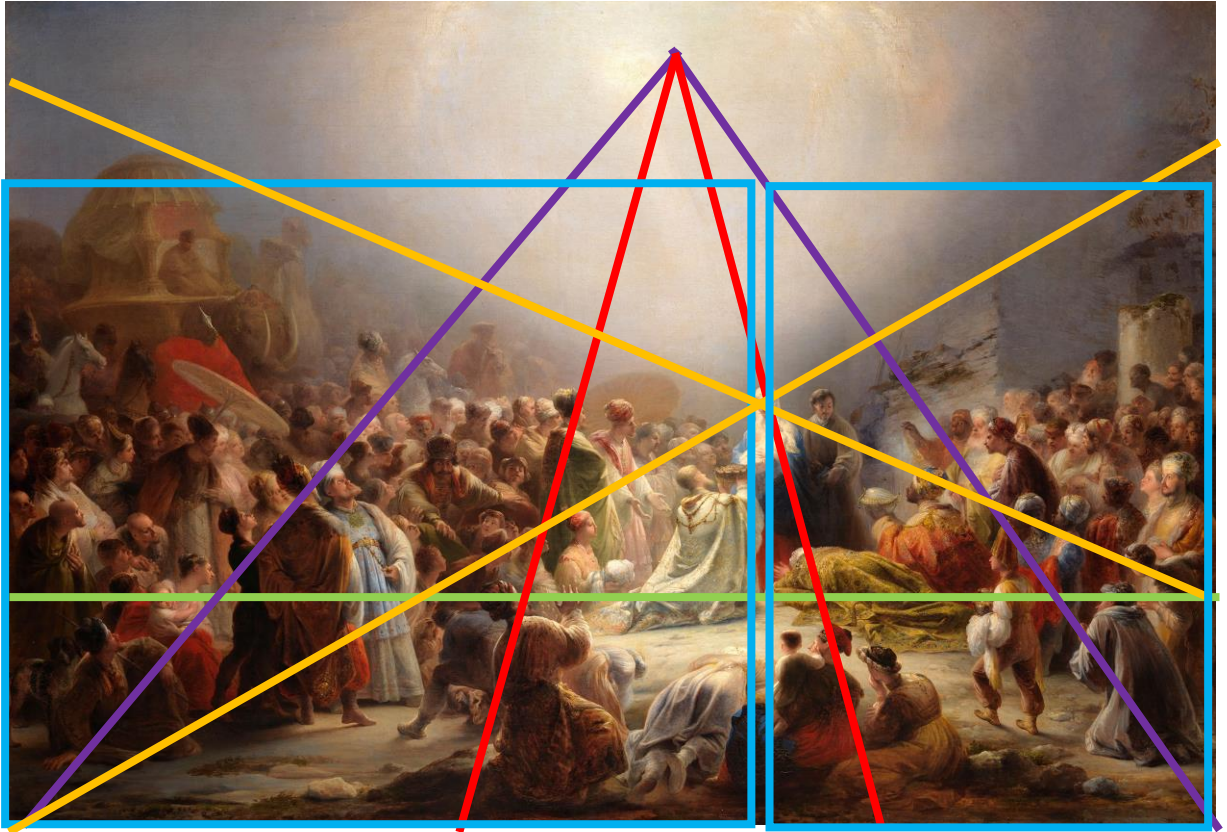


Figure 36 Sequeira, *The Adoration of the Magi*, the Golden Rule and the Divine Proportion in action. Source: Author

While the influence of Turner in Sequeira is, we have seen, acknowledged by reputed historians and art critics, the profound Renaissance influence has not been given the attention that I think is warranted. I will seek to prove my assertion through a second closer analysis of Sequeira's *Magi* and bring home some findings that I have not found anywhere else with as much detail. Sequeira's *Magi* is a compendium of Renaissance compositional techniques. He applied the centuries old *Golden Ratio* or Divine Proportion in the *Adoration* (in blue). As explained by Livio (2003), this mathematical principle is an expression of the ratio of two sums whereby their ratio is equal to the larger of the two quantities. During the Renaissance, Leonardo, Botticelli, Michelangelo used the proportions set forth by the Golden Ratio. Leonardo called it «sectio aurea», golden section, and illustrated by him in the book *Divina Proportione* by Luca Pacioli. Up to this day, from expressionist, figurative, abstract art, constructivist art the Golden Ratio continues to be applied by artists (Palmer, 2015).

Sequeira's *Magi* is a compendium of such techniques. The intersection of the two quantities (blue) with a horizontal line (green) established over the head of Mary create two further proportions that lead the viewer's gaze to the head of Mary – the central focal point of the whole composition. The painting also applied twice the Golden Triangle rule. Two triangles

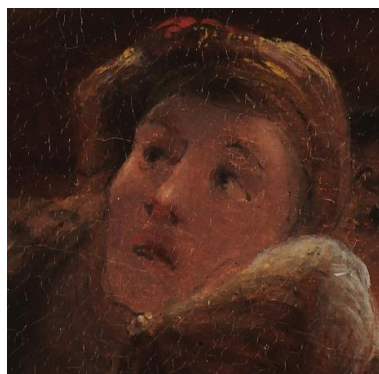
(yellow) established by crowd's gaze or body position also have their vortices on Mary's head. Two other triangles (magenta and red) have their vortices at the star leading the viewers to this second focus point. The visual guiding process exudes clarity, harmony and balance. Raphael is in my view another inspiration for Sequeira in what respects the depiction large crowds *The Disputation* and *The School of Athens* both at the Vatican and are unmissable.

The use of the Divine Proportion and the Golden Triangle techniques by Sequeira draw the viewers' gaze to the star and to the head of Mary. But another factor may be at play. According to Helena Loermans, whom I interviewed (2022), the engineered or non-engineered role of the apparently invisible support twill canvas, subsumed by the oil paint, may play a role in directing the viewers' gaze to a certain focal point (Annex 3). This would amount to another instance of a subreptitious element acting without purposive agency but contributing to a designed or un-designed objective. The canvas lines in the *Adoration* run from lower left to upper right. The lines run exactly in the same upwards direction as the lower left to upper right yellow hypotenuse line in a 58 degrees angle to plane that travels across Mary's head. It is just possible that they also contribute to draw the viewer's gaze in the direction of Mary's head and into the star above. Loermans explains that plain weave draft canvases, where each horizontal thread crosses each vertical thread, are mostly used as a painter's canvas. However, in twill weave draft canvases, as is the case with Sequeira's work, the horizontal and vertical threads cross over two or more threads creating a diagonal line. Rhombus and line weave draft canvases were used in Old Masters' paintings from the 15th to 18th centuries.

On the week the Magi campaign ended the Editorial Board of *Público* (2016) wrote: "We did it. *The Adoration of the Magi* is now at a house that belongs to all of us: the National Museum of Ancient Art. Thank you." The Magi enriched the vast MNAA collection of about 30 works by Sequeira, mostly drawings in storage hidden from the public for lack of exhibition space. The painting underwent restoration by the Museum's Department for Conservation and Restoration for two months. Restorers removed applications of old oxidised varnish as well as minor overpainting. The restoration work revealed that Sequeira had used his own fingerprints to give texture to the mantles of the Magi, and that the artist made small changes to the compositions seen in the study (Canelas in *Público*, 2016). The painting was unveiled on 14 July 2016, on the same day as the newly renovated gallery of XII to XIX century Portuguese painting and sculpture (Belo in *Visão*, 2016). On the 20th of July 2022, the DGPC proposed to the government the designation of *The Adoration of the Magi* by Domingos Sequeira as "National Treasure". It was accepted.



Figure 37 (all figures on this page) *The Adoration of the Magi*, details. Left: Leonardo, Uffizzi. Right: Sequeira, MNAA



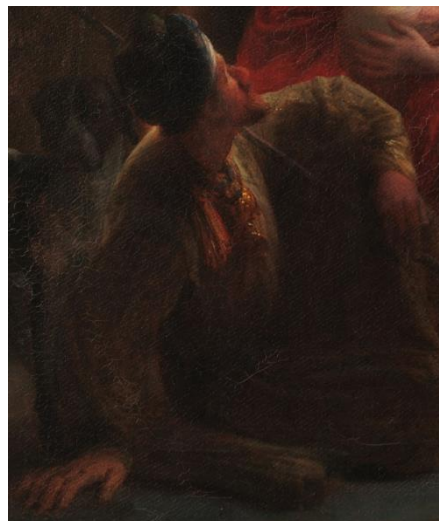
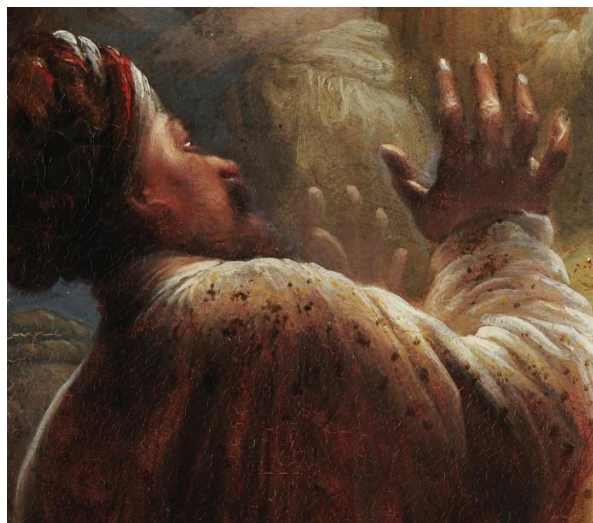
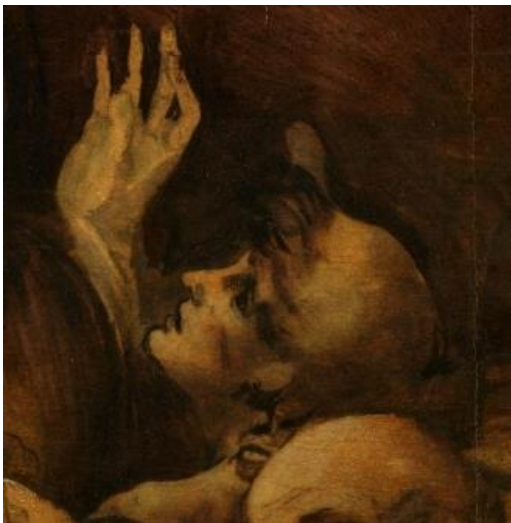


Figure 38 (all figures on this page) *The Adoration of the Magi*, details. Left: Leonardo, Uffizzi. Right: Sequeira, MNAA

CHAPTER 9: NEXUS OF PRACTICE

The unit of analysis of MDA is the mediated action, and the notion that there is no action without some form of mediational means, how the action is communicated or carried out. MDA has an explicit focus on action, rather than discourse, and therefore a capacity to explore how social practices are formed and developed assuming that all social actions are mediated through tools, external artefacts or internal to the individual. MDA's focus is on action. Discourse is just one among many potential mediational means (Scollon 2001).

“For this mediated action to take place in this way there is a necessary intersection of social practices and mediational means which in themselves reproduce social groups, histories, and identities. A mediated discourse analysis takes it that a mediated action is only interpretable within practices.” “A mediated action is carried out through material objects in the world (including the materiality of the social actors – their bodies, dress, movements) in dialectical interaction with structures of the habitus.” (Scollon, 2001)

9.1 SITE OF ENGAGEMENT -- SCARCE SOCIAL CAPITAL

The sites of engagement are points in space and time. These facilitate the intersection of social practice and mediational means that enables a mediated action to occur (Scollon 2001).

“This is the real-time window that is opened through an intersection of social practices and mediational means (cultural tools) that make that action the focal point of attention of the relevant participants. The idea of the site of engagement takes from practice/activity theory (as well as from interactional sociolinguistics) the insistence on the real-time, irreversible, and unfinalizable nature of social action.” (Scollon, 2001)

Significant for the successful completion of the campaign is the recognition that Portugal is a social capital poor country. Its rarity is always an element of uncertainty when cooperation between citizens, or corporations, or State institutions or among themselves is required, which is always when change or reform is the objective. The lack of trust among citizens and between citizens and State institutions is recognised as one of the major obstacles to economic development. This is also reflected in other social interactions like in the low participation of voluntaries in all types of civic associations or social integration.

Eurobarometer (2013) shows that 79% of Portuguese respondents did not belong to any association or did not participate in any cultural activity, while the European average is 62%. Little adherence to participation in culture is matched by low participation in voluntary actions. Only 6% of Portuguese respondents acknowledged doing volunteer work, compared to the European average of 26%. In 2015, Eurostat reported that 6% of people in the EU could not ask any relative, friend or neighbour for help. The figure for Portugal was more than double, at 13% (Eurobarometer, 2015). Another study by Eurobarometer (2020) shows that 55% Portuguese are not engaged with a civil society organisation while in Denmark it is only 32% not engaged. In Portugal, only 38% of citizens are convinced that their financial engagement will have a real impact, while in Denmark the figure is 55%.

Portuguese civil society sector is very fragmented and lacks strong and representative umbrella organisations to make its voice heard. There is also a need to bolster technical, financial and organisational capacities, and capacity building (Pires, 2018). A survey in 2014 (Pires, 2018) on the NGO sector in Portugal identified the main weaknesses: funding and allocation of resources; governance and management practices; and advocacy skills. Portugal ranked 36th out of 38 countries where civic engagement is concerned according to the OECD (2016), quoted by Pires (2018),⁶⁹ the lowest of all the surveyed countries. In 2011, under 12% of the Portuguese population over 15 participated in at least one voluntary work activity while the overall EU average was 24%, according to Eurobarometer (EB, 2011).

A four-year study by the Active Citizens Fund (2018-2022)⁷⁰ showed that little or nothing had changed in the intervening years. Civic involvement in Portugal is among the lowest in Europe, which is reflected in various aspects, from participation in voluntary activities to interest in politics and participation in electoral processes that are vital for democracy. Portugal has been characterized by low levels of trust in political institutions and weak civic engagement, in part due to repeated cases of public mismanagement and corruption (Open Government Partnership, 2019). The ESS (2011) shows that the breakdown in trust appears to be at the heart of problems with Portuguese political institutions and is central to the current political and social debate (Jackson et al., 2011). A study about how political institutions shape trust, which is a culturally transmitted belief (Ljunge, 2014), gives credence to Putnam's (1993) hypothesis of a positive relationship between political institutions and social capital.

⁶⁹ OECD's Better Life Index 2016

⁷⁰ Research group that included the Calouste Gulbenkian Foundation and the Bissaya Barreto Foundation

The scarcity of social capital was compounded by the adverse macroforces at play at the time of the campaign, the so-called Troika years, apparently not propitious to appeal for generosity. As Pimentel said to me:.

“The Magi process took place in an extremely adverse period for Portugal. With the national deficit raising, imagine what it was like to launch a fundraising campaign at such a juncture. It was a difficult situation to explain. The country was in a dramatic situation and very important, in addition to the technical financial side, there was a dramatic psychological side. An image was created that we were at rock bottom, basic needs were first, that there were dramatic situations in social solidarity institutions, in short, stark poverty rates. And how is it that in this country, where there is no cultural tradition, with such pressing needs, can you mobilize people to spend money on a work of art?”

However, entrepreneurship theory postulates although macroforces give rise to fundamental changes in how we live, where we live, and what we prefer, at the same time they provide numerous opportunities for entrepreneurs to create and market new products and services (Venkataraman, 2003).

These adverse macroforces apparently could put the funding effort at risk. However, the campaign's leadership stayed the course in the belief that the dire situation would in effect counterintuitively contribute to spur the donation drive, to vivified giving. Indeed, the difficult financial and economic situation the Portugal at the time of the launch of the campaign would prove to be a stimulating factor of the public psyche as it brought forward patriotic sentiments and national pride.

9.2 THE MNAA

The MNAA was the nexus of practice of the Magi campaign. The nexus of practice is a concept that refers the intersection of multiple practices of groups of mediated actions. A nexus is “any group who can and do engage in some action” (Scollon 2001).

“Positioning (identity claims): All social actions occur within a nexus of practice which makes implicit or explicit claims to the social groups and positions of all participants – speakers, hearers, and those talked about or in front of. “Habitus: The basis of social action is the habitus (Bourdieu 1977, 1990) or the historical-body (Nishida 1958): an individual's accumulated experience of social actions.” (Scollon, 2001)

The MNAA was founded in 1884 in Lisbon. It has been housed at the Palácio Alvor for almost 130 years. It is the home to the most important Portuguese public collection of art, ranging from paintings to sculpture, gold and silverware, as well as decorative arts from Europe, Africa and the Far East. The MNAA collection comprises over 40,000 items and the largest number of works in painting, sculpture and decorative art classified by the State as national treasures. This historical legacy resulted from the incorporations of both the country's ecclesiastical property, much of it confiscated in past centuries, and the contents of the former royal palaces. The MNAA collection has been further enhanced over the years through generous donations and important purchases, from the Middle Ages to the beginning of the Contemporary Era. The museum also has the largest public collection of Portuguese, European and Expansion art, including painting, sculpture, jewellery, ceramics, furniture, textiles, drawing and engraving, etc. from the XII to XX century, originating in religious institutions, in the former Royal House and in acquisitions, donations and legacies (MNAA).

In the Sequeira campaign the MNAA functioned as the nexus of practice, a network, providing a bridge between the micro – the thousands of donors -- and the macro, the large donors and the powers that be. It also acted as network in the provision of change. Indeed, its flexibility displayed the plastic characteristic of networks.

As a major partner in international collaborations between museums, the MNAA has historically enjoyed the normal dignity of a national museum: it is the museum that establishes the accepted norms for good practices, in keeping with international standards, both in conservation and museum management. Its education service is considered a pioneering body in Portugal.

Some major museums, like the Louvre, the Met or the Tate, Smithsonian, Prado, have well established reputations. Although they are the absolute minority of museums, the need to build and sustain a hard-won reputation is a pressing daily endeavour. Some have partly built their reputation on the national monuments where they are housed or by harbouring unique works of art or extensive specialised or comprehensive general collections. However, for most of the other museums -- small, medium sized or peripheral museums -- to build and maintain a reputation is a herculean effort. Pimentel stresses the importance of networking with leading museums and its benefits for small museums to acquire scale. He gives the example of the MNAA-El Prado partnership that he initiated. As he said to me:

Scale is fundamental and that's precisely why we have to work in a network. It was fundamental, for example, for the agreement signed between the MNAA and the Prado Museum 2013. It was

a historic event because museums are not in the habit of celebrating agreements, as countries do with each other. By nature, it is a work with artwork, which is either borrowed or not borrowed, for projects X and Y. It so happens that with the imminence of Bosch's centenary and the Prado Museum's legitimate ambition to have our *Temptations of Santo António*, one of his four central pieces, and an unquestionable masterpiece. The idea of performing a solemn act was created, placing the emphasis on reversing a historical absence of relations between museums. In fact, the two main museums on the Peninsula were completely unrelated. It's extraordinary that for a hundred years they didn't have any kind of relationship, because each one was always committed to jumping, reaching Europe and the World, jumping over the other. The agreement became a working relationship. Since then, the MNAA has worked with the Prado Museum, not simply on what is visible, such as the Nordic Landscape exhibition of the Prado Museum that took place at the MNAA, or the Dürer self-portrait that travelled to Madrid. Portuguese painter Nuno Gonçalves was at the Prado Museum for the first time, and this was very important scientifically. Networking allows us to associate ourselves with a leading museum in technical areas, and therefore, in the conservation of communication management, scientific research itself with a multinational team. We only gain from being associated and going to work closely with the Prado Museum. From a certain point onwards, there is a strong human component, not just an institutional one. When people get together, when they talk, when they have common projects... that's why these meetings are so important that they create their empathy and from there, more projects are born. And in the case of small museums, if they are aggregated in a network, they manage to have a capacity for scale that is beneficial to everyone, because they work in a network, share research, share programming, and have a much stronger claim to power than if the voices are isolated.

Although important by Portuguese standards, by visitor numbers the MNAA falls within the group of medium-sized museums according to the AIM definition (Mapping Museums Blog).⁷¹ Big museums by staff and by visitors represent a tiny percentage of all museums. The remaining are small and medium-sized. The exposure of the MNAA's important collection is hampered by the conditions of its urban location. The museum's location is optimal in what regards the tourist routes as it is in the middle of the most popular route encompassing several major attractions. The problem is one of convenience: tourist buses don't have a place to park near or at the MNAA. On one end is the Hieronymites Monastery that had 727,575 visitors, mostly organised tours, in 2010, the Tower of Belém with 546,935 visitors, mostly

⁷¹ Band One: 30,000 visitors, Band Two 30-100,000 visitors, Band Three 100, 000+ visitors

individuals, the Coach Museum with 200,699 visitors and at the other end of route the Saint Jorge Castle welcoming 995,413 visitors. In 2010 the MNAA was a forsaken museum that most Portuguese had never visited, or maybe many had not even heard of, and that most tourists would not visit. The MNAA had only 118,112 visitors, mostly local, representing 2,9% of the 3,989,950 museum visitors in Lisbon and with an effective impact on tourism of only 1% (MNAA2020). The peripheral condition is fully but reluctantly acknowledged by the MNAA since almost its inception. Nevertheless, it was, and it is, the most valued museum in Portugal, the home of most national treasures. The problem is one of branding, as Pimentel said to me:

“The evidence is that an overwhelming percentage of the Portuguese citizens had never visited Portugal's main museum – the MNAA -- or did so once many years ago and did not develop a clear conscience about it. The evidence is the unavoidable fact that an overwhelming percentage of foreigner visitors who demand us don't understand that Portugal's main museum is absolutely unmissable for an elementary perception of the country and its capital. We can therefore say that its central problem is, essentially one of branding the museum.”

The MNAA's peripheral location is by no means an isolated case. Peripheral museums are negatively impacted by location. They can be of any size, located far from large urban conurbations, or from major accessibilities, or from historic tourist city centres or museum hubs. A survey sample of eleven peripheral museums in five European countries presented (Torres, 2017) offer a snapshot of management perceptions and challenges of peripheral museums in five countries⁷² and allowed for the discovery of some major common themes and trends. The sample included two large museums, one in Sweden and one in Italy, located outside the major tourist routes. The results revealed that all the museums perceive distance from a major city as diminishing the museum's attractiveness. To be implanted in a city centre and in the proximity to the capital city is considered as both a strength and an opportunity, but such a proximity is also considered a competitive threat. Some museums in major cities report suffering from peripheral locations far from the historical centre or from the proximity to most visited museums or monuments.

Isolation from major urban conurbations and accessibilities is considered a major weakness by most museums. Physical isolation is compounded by feeble or inexistent

⁷² National Historical Museum Gjergj Kastrioti Skanderbeg & Ethnographic Museum of Kruja, Albania; "Theodoros Papagiannis" Museum of Contemporary Art, Greece; Archaeological Museum of Kilikis, Greece; Museo Civico Lanuvino, Italy; Museo Diocesano di Albano, Italy; Palazzo Chigi, Italy; Museu do Caramulo, Portugal; Museu Bordalo Pinheiro, Portugal; Skånelaholm Mansion (Skånelaholms slott), Sweden; Skoklosters slot, Sweden

communications as referred to by several museums: poor marketing, advertising and publicity (Torres, 2017). For most museums competition is a geographical consideration: e.g. the nearby capital's tourist circuit or the events' market. One museum considered that broadcast media or cable TV, are competitors. Apparently, museums are unsure or have great difficulty in identifying opportunities to increase awareness, reputation and visitors. One museum mentioned the collaboration with a university, another mentioned partnership with citizens, media and PR companies – as a setting for movies or social and business events. A weak economy, managements in crisis, and competitive commercial activities emerge as the major threats: a country's ongoing financial crisis leading to continued underfunding; layoffs or accidents; management instability; competition from commercial activities, e.g. the media and the events market.

9.3 REPOSITIONING THE BRAND: THE “FIRST MUSEUM” STRATEGY

Sequeira's campaign fulfilled several of the goals of a sustainable museum audience development strategy: it refined and enhanced the communication with putative visitors; it offered multiple experiences; it engaged visitors; and it established an active network with special target groups. The communication campaign was mediated by the crowdfunding effort to produce a social movement captivated by the idea of giving and co-proprietorship. The giving process induced the individual appropriation of the artefact, an experimental possession case.

Like many other museums, the MNAA considered that to be successful and to take full advantage of its collections and surpass the limitations of location, needed much desired financial and administrative autonomy. This condition was considered “absolutely necessary” by Pimentel to fulfil the strategic objective of branding the MNAA as the “first museum”. Revenues from ticket offices, stores, concessions, space assignments, etc. are not proprietary of the museums. This also implies that museums do not have the autonomy to act as full partners in national or European projects. They cannot autonomously manage the acquisition of patronage or strategic partnerships and are unable to exercise oversight over the precarious system of ticketing, pricing of publications, production and sale of merchandising, as well as they do not have guardianship over their collections and respective circulation. They do not have the capacity to directly purchase goods or services (MNAA2020, 2015). Portuguese public administration, where the MNAA belongs, does not admit the adjudication of a revenue to a

disbursement. Museum directors have for years been demanding the end of this financial and functional straight jacket.

At the beginning of his tenure as director of the MNAA, Pimentel and his team designed in 2011 the ground-setting *Strategic Reflections*, the first of several reflections updated in the following years, developed with the collaboration of a team of pro bono institutions. The *Reflections* sought a “broad and global solution” for the museum and established annual action programmes that came to encompass the period from 2011 to 2016. The final document proposing a new management model was entitled *MNAA2020* and was presented to the minister of Culture in 2015. The MNAA invested in intense communication and dissemination of the model.

The strategic objective was to elevate the standing, reputation, brand of the MNAA as the “first museum of Portugal” and to endow Lisbon with a “large museum, albeit the smallest of the large European museums”, and to establish its brand as an “international reference”. The objective was innovative, challenged the legal and administrative status quo, required a fairly good amount of political benevolence and also skilled communication supported by a network of likeminded firms and individuals leading to the construction of actionable social capital. The purchase of the *Magi* was part of a systematic campaign of museographic renovation, the enrichment of the collections and the development of scientific research. *MNAA2020* also presented an architectural plan for the much-needed enlargement of the museum, downhill to where a new entrance would be located at Avenida 24 de Julho, near a large parking lot, allowing for a much-increased influx of tourists, and with space for many other services like restoration and for the reserves. The museum has over 50,000 objects, many of them national treasures, but only eight percent of the collection is on display.

The legal and administrative framework proposed in *MNAA2020* was inspired by many best in class examples, such as the Museo del Prado, Museo Reina Sofia, and the Guggenheim Bilbao, in Spain, the Rijksmuseum in Amsterdam, or the Louvre, Musée d’Orsay, Musée Picasso, Musée Rodin in France, as well as Portuguese institutions like the CCB Cultural Centre.

MNAA2020 considered that the MNAA is a “cultural equipment” that, on par with the preservation of its heritage collection, needed a dynamic communication for the “perpetual renovation of audiences”. The brand should be first and foremost targeted to the tourist market and to the culture consuming public, mostly from Lisbon. MNNA’s “product” should contain a differentiating notion, something “absolutely unmissable” about Portugal and about Lisbon.

This notion was anchored on the major icons of the MNAA collection: *Saint Vincent Panels* by Nuno Gonçalves, between 1145 and 1480, *Belém Monstrance* by Gil Vicente, 1506, *Nanban Screens* of 16th and 17th centuries, *Saint Anthony Temptation* by Hieronimus Bosch, between 1495 and 1500, *Saint Jerome* by Albrecht Dürer, 1521, *Germain Silverware* by Germain, 1756.

A series of temporary and micro exhibitions and a loan partnership were started with several European museums, mostly from Spain and notably with El Prado. Communication was improved with a new website, a regular newsletter and the use of bilingualism, Portuguese and English. Partnerships with large sponsors were activated in different areas, like technology or restoration.

The campaign *Lets Put the Sequeira on its Rightful Place* would become the major branding and funding of operation in the history of the museum. Branding the museum, or rather, repositioning the museum's brand, was a major aim of Pimentel since the beginning of his tenure as MNAA director. Pimentel said in the MNAA debate on European museums management on the importance of symbols for economic development:

“Things are not measured only in weights, in thicknesses and in numbers. Symbols and the affective side have a value that is so translatable economically as is communication. The identity space of this museum begins to be more and more of a transversal reference, and this means, quite simply, that there is added value of the brand, which radiates around and which will generate jobs, which will generate brand communication, which will bring greater energy and greater economy and for which, of course, the museum must be compensated, under penalty that, ‘*a contrario sensu*’, all economic logic compromises one of the engines of this same development.” (MNAA, 2017)

In an assertive interview in 2018, Pimentel contended that the MNAA worked with an ethical spirit, to show that a public institution can make the Portuguese proud. The logic should be that the MNAA wanted to be autonomous, period, Pimentel said to me. The museum could be much more self-sustainable and contribute much more to the Portugal brand. The museum had carried out an academic exercise to demonstrate its strengths. The only thing it asked for was the release of the revenue it generates, 500 thousand euros from the ticket office and store sales. That would improve procedural efficiency. By managing revenues, it was argued, the museum would not only have the support base and guarantee to maintain a schedule, and with the reinforcement of the brand and the ability to manage the box office revenue. The museum would transform those 500 thousand into 750 thousand and a million, a million and a half. It had to do with efficiency and saving resources (Pimentel, 2018).

Pimentel highlighted to me the example of the Rijksmuseum that was totally renovated between 2003 and 2013, under the direction of the Spanish architects António Cruz and António Ortiz. The operation had a cost of €375M and would result in the rehabilitation of the historic building, but, above all, in a total revolution of the institution, from museography to museographic practices. The reinforced power of its brand would place it at the forefront of XXI century museums. Pimentel compares the two million euros annual budget of the MNAA, supported from the State budget plus the 500 thousand from own revenue from sales -- the cost to the State being only 1,5€M -- with the 26 million euros budget of the Bilbao Museum, a city that unlike Lisbon is without a rich story to tell and had to invent its museum, the Guggenheim, or the six million euros of the smallish Musée National d'Histoire et Art of Luxembourg. According to Pimentel, the CCB with its new statute of «utilidade pública» from 2019 gained greater flexibility in management, a clearer assumption of responsibilities by the State, with the objectives of facilitating the capture of patronage and the generation of own income, and to reinforce the CCB as a privileged space between the great institutions of artistic production and cultural private promoters.

However, the “first museum” status came to be rejected by administrative dictum in 2018 by the minister of Culture who succeed Soares. The proposed new legislation to endow the museums with administrative and financial autonomy, an initiative spearheaded by the MNAA during the previous eight years, was killed. Anachronistically, the final and approved legislation maintained and deepened the subserviency of museums, monuments and archaeological sites to State centralism. The MNAA saw a new organigram dilute its legal condition of “first museum” and its integration in a homogeneous circle of “organic units”. Pimentel resigned in June 2019 from the MNAA in protest. Before leaving, in the opinion article “The Authoritarian Temptation of Power and the So-Called ‘Museum Autonomy’” in *Público* (2018)⁷³, Pimentel lashed at the “destructive” administrative decision that was felt like a betrayal and denounced the use of the word “autonomy” in the decree-law as a fallacy:

“(…) in the new organizational chart, museums, palaces, monuments and archaeological sites maintain the status of 'dependent services', i.e. the current legal regime remains, including the fiscal regime. On the contrary, a proclaimed, a "new legal regime " is not present. Without fiscal autonomy, there is no autonomy, and the necessary mediation of the government in all types of administrative acts will convert the 'new paradigm' into a fallacy, leading to its collapse, and

⁷³ “A tentativa autoritária do poder e a chamada ‘autonomia’ dos museus”, *Público*, 25/09/2018

throwing to depleted services lacking technical resources an immense burden augmented by inhuman responsibilities. The entry into force of the new decree-law will also decapitate 30 pieces of equipment, suddenly projected into the labyrinth of tendering procedures.” (Pimentel, 2018)

Upon leaving, Pimentel would publish the book *MNAA 2010-2019 - For the History of the National Museum of Ancient Art* where he brings together a set of texts that condense his thinking about the institution. Two years later, Joaquim Caetano, the current director of the MNAA and Pimentel's successor, said in an interview that the institution was facing a “perfect storm” in an almost desperate interview lamenting the lack of funds for the most basic needs, like air conditioning, curators, or maintenance personnel (*Público*, 2021).

9.4 COMING OUT: THE CAMPAIGN PRE-SEQUEIRA

Most literature about museum branding relates to the communication of the brand promise of a differentiated experience once the visitor is inside the museum. The promised experience or experiences next to or within the museum walls are the backbone of museum brand identity. This was not the case with the Sequeira campaign or of the campaign that preceded it -- *Coming Out, The Museum Comes to the Street*.



Figure 39 Coming Out campaign: street map of Chiado and Bairro Alto, Lisbon, with locations of MNAA's facsimiles and Bairro Alto street with facsimile. Source: MNAA

A month before the start of the Magi campaign, in October 2015, the MNAA launched another initiative inspired by something that had been done in London. Pimentel considered the idea as genial, a must do initiative. With the support of the Lisbon Municipality, HP, Ocyan, and of the GAMNAA, the initiative *Coming Out* was launched. It was about surprising people with high-quality facsimile replicas of paintings of the MNAA collection displayed on the streets of the cool neighbourhoods of Chiado and Bairro Alto in Lisbon. The works were displayed with a museographic presentation, that is, with an explanatory and documentary table of the work, just as if they were in the museum, a complex process. Around 40 reproductions of Portuguese and Goya paintings of the MNAA collection were replicated in large formats. The works were distributed according to the available space on street walls, so that they would fit in the areas. The owners of each building had to be identified and their respective authorization had to be sought and obtained. In the end, the walls had to be left exactly as they were before.

The surprising exhibition generated widespread curiosity prompting a million shares on the Internet, in the context of upcoming general elections. One of the museum's most famous paintings, by a XVII century Portuguese painter, on display in the Arco da Rua da Rosa, near the *Observador* newspaper headquarters was the first piece to be stolen, generating a new wave of private joking in social media. The newspaper *Observador* became an accidental monitor of the street process, a kind of impromptu media partner setting fire to other media. The Sequeira campaign was launched while the *Coming Out* initiative was still prominent in the public mind. Pimentel says that there had been a calculus that the two processes would interact.

In total nine canvases were “dislocated”, to use the word of one of the “dislocators” to describe the transfer of the replicas from Bairro Alto and Chiado to other parts of the greater Lisbon area. But some of the replicas were absconded by some secret art lovers and never heard of again. Pimentel recalls an episode with some kids, whom he would have loved to meet, who took four of the canvases to the suburbs on the south bank of the Tagus River. One of them self-identified to *Observador* as Robin of the Arts. One of the pieces they displaced, very heavy, was taken from the wall of a PSP police station. They knew the exact right time to take it off from the wall of the station without being noticed. None of the canvases was vandalized and local passers-by said that it was the most beautiful painting that they had ever seen. All of this helped to create hype around the MNAA in Portugal and abroad. The museum did not press charges against the four. Pimentel considered that the dislocation event was the cherry on top of the cake -- the replicas had made a second *Coming Out*, this time to the dislocators’

neighbourhood. The remaining replicas were later auctioned probono by Palácio do Correio Velho attracting 33,000 euros that were donated to the Magi campaign. Pimentel thinks that the *Coming Out* spirit helped to galvanize the campaign.

The Sequeira campaign benefited from a previous crowdfunding experience in Porto. João Ribeiro, of FUEL, was inspired by a funding campaign that he had devised for ACE Teatro do Bolhão in 2014 and also developed pro bono by FUEL. The previous year, the director of the theatre, actor António Capelo, was invited to act in a film that was being developed by a FUEL collaborator to whom he shared his need of financial support to finish a restoration project of a classified building. After 14 years of efforts, he had finally convinced the Porto Municipality to buy and lease for free to ACE Teatro do Bolhão the Palace Count Bolhão, dating from 1844 and abandoned since 1990, for a period of 50 years. The building was being transformed in theatre. Capelo had found funding from diverse national institutions and programmes for the preservation and renovation of parts of the building, but it was proving difficult to find a sponsor for the restoration of the monumental stairway with 67 steps. Ribeiro adopted a concept inspired in the adaptation of a popular saying: “Downstairs all the saints help. Upstairs all of our friends help”, a reference to the stairway. Access to the *Degrau a Degrau, Step by Step* Facebook page was restricted to only five thousand followers. Rewards were put in place, their worth depending on the donated amounts. Most were 10 euros and the respective reward was to have the name of the donor inscribed on a step. The *Step by Step* campaign was able to collect 197,700 euros, more than the 159,000 initially budgeted. In total, the donations in money or in kind from participating firms, like the association of wood producers that donated the wood necessary for the stage. The virtual value of the campaign including the donations and the Advertising Value Equivalent (AVE) was 435,296 euros. The theatre opened in March 2014 (FUEL, 2015).

CHAPTER 10: MEDIATIONAL MEANS -- SOCIAL CAPITAL

IN ACTION

The mediational means are the semiotic means by which an action is carried out. It includes both language and text but also material objects that have been appropriated for the purpose of the social action (Scollon 2001). MDA defines practice as a historical accumulation within the habitus/historical body of the social actor of mediated actions taken over his or her

life (experience) and which are recognizable to other social actors as 'the same' social action. Practice is configured as 'chains of mediated actions' and how individuals recognise, organise and construe the chains of actions and takes into consideration the existence of a potential hierarchy of actions.

“Mediational means: The production of shared meanings is mediated by a very wide range of mediational means or cultural tools such as language, gesture, material objects, and institutions which are carriers of their sociocultural histories. ‘Mediation’ refers to this process. ‘Mediated discourse’ redundantly reminds us that all actions and all discourse are mediated.” (Scollon, 2001). “Organization of mediational means: The multiple mediational means involved in a mediated action are related to each other in complex ways.” (Scollon, 2001)

A strategic plan had to exist from the outset. A leading voice had to be heard. An organised multisector and multidisciplinary structure was fundamental. The value-chain infrastructure had to be installed before the potential profit was realized using their own human capita: talent -- education, and knowledge; intellectual capital -- creativity, resourcefulness, enthusiasm, and optimism. Contacts with people and their contacts, the “power of weak links”, was put at work to leverage the necessary resources required to break out.

The entrepreneurial maxim that “there is an opportunity in every crisis” was present resulting from the national economic circumstance. The climate of national crisis of the Troika years led to the development of a “yes, we can” surge of patriotic and nationalistic emotions leading to giving. Although the crisis was not objectively used by the campaign to spur a nationalistic donation wave, the feeling that the funding goal was an important national milestone was present in many donors. The entrepreneurial acceptance to learn and innovate from best-in-class museum crowdfunding examples provided a tested source of inspiration for the mechanics of the campaign, such as successful campaigns in the UK or the pioneering Louvre.

The painting, the author and the museum were linked to the public through an ad hoc mediating structure purposely set up for the campaign. As Markl said to me, the campaign functioned on three axes: the MNAA, the newspaper *Público* and the ad agency FUEL. At *Público* three journalists were assigned to the project. Markl herself also contributed. Public service broadcaster RTP was a fourth element that produced and broadcast a series of endorsements of opinion makers.

The MNAA acted as the established and stable structure to human interaction and stability. The three major interested parties were the Portuguese public and State represented by the MNAA, the owner of the Magi and the Group of Friends of the MNAA that engaged with its formal role as the trustee or patron of the campaign as the donations were formally addressed to it. It was also a donor with a five thousand euros donation.

The Magi campaign was a complex operation requiring a good number of well-placed connections, extensive networking, benevolent good will and high placed political blessing to be put in place, even though the GAMNAA is legally an organisation of cultural interest and has among its members many influential people and organisations. The donations made by firms or individuals to non-profit with the statute of cultural interest such as the GAMNAA benefit automatically of the tax deduction statute.⁷⁴

The process was fraught with obstacles. As Pimentel said to me:

“This process has been extremely difficult to apply in culture. I desperately tried to do this, but the ministry of Culture does not have the capacity to cross the bridge. Anyway, we are in a very embryonic process. In France, for example, the sponsorship structures of the ministry of Culture have had the same person in charge for twenty years, minister after minister, and therefore there is a machine structured precisely in this regard. In fact, in international museums, in large institutions, they are already in post-modernism, that is, they are now refusing sponsorship of money that is considered unethical, because it came from non-renewable energies, or from unreliable sources, etc. We are still in the opposite phase, which is to seduce the money wherever it comes from, I imagine, I don't know, I have no idea.”

The first outside element to engage with the core structure was *Público*. Pimentel reached out to Bárbara Reis, then editor of *Público*, who promptly offered *Público* to act as the major media partner. Reis then invited advertising agency FUEL to join the structure, with several responsibilities: management of the communication process including creativity -- the slogan -- the coordination with the donations process Banco Millennium bcp, and the graphic interface and payments platform operated by the Hypnotic agency that in turn coordinated with the bank.

The GAMNAA, also a network, engaged as the donations trustee – the formal patron – acting as the interface between the donors and the MNAA. The group was instrumental in

⁷⁴ Under current legislation, contributions to the Group of Friends of the National Museum of Ancient Art automatically benefit from the regime established in the Tax Benefits Statute (article 61 and following). The Tax Benefits Statute was republished as an annex to Decree-Law no. 108/2008, of 26 June, and amended by Law no. 64-A/2008, of 31 December.

guaranteeing the transparency of the donation process and hence it acted as trust builder. The organisation and mobilisation of such a group of disparate entities required leadership to transform followers, create visions of the goals, and articulating the ways to attain those goals. Influence tactics require rational persuasion; inspirational appeals, personal appeals; coalition tactics to influence the target – the teams or followers and, in the Magi case, donors (Hughes et al., 2002).

The campaign took place in a favourable institutional framework and a network rich in social capital built by Pimentel between 2010 and 2019. As Pimentel said to me:

“The Group of Friends has total mobility and total transparency of accounts, which are publicly audited, and as the accountant says, there is total transparency and the agility of a private institution. Therefore, it is possible that, when savings are made on a certain exhibition, which ends up being cheaper, you can apply the balance on another exhibition or even on the acquisition of a work of art. When you start the new year, you have the money you left in reserve. In Public Administration this cannot be done. Such an old, powerful and large group, and an institution of public interest is something not within the reach of everyone due to the necessary scale. Most museums do not have a group of friends, although some have been incipiently created in recent years. Unless they have the statute of public interest, their hands and feet are tied. But, even then, the State could have said: “No sir. We don't want the Sequeira, the MNAA is not the right place.” Two years later there was an audit. Everything was smooth.”

The project's protocol was signed between the MNAA, the GAMNAA, the DGPC and the Millennium bcp Foundation. The GAMNAA acted as trustee of the monies. All the donations were legally made to the GAMNAA to an account at bank Millenium bcp. The Foundation acted as the interface between the bank and the GAMNAA. The Foundation is a charity dedicated to support cultural, educational, and social solidarity projects. It has been for several years the major sponsor of the MNAA through the GAMNAA. Dias told me that many MNAA projects are sponsored by the Foundation, including repairing the museum's roof, the total restoration of the Chapel, and the present three-year, from 2020 to 2022, project for the study, conservation, and restoration of the *Saint Vincent Panels*.

10.1 THE HISTORICAL OPPORTUNITY

Holt's theory states that contradictions arise as an individual's experiences clash with the dominant cultural ideology, its moral imperatives, and the general vision to which the nation aspires, and that these contradictions make people feel anxious and isolated from the shared

vision. These tensions then fuel a demand for myths that can “repair the culture when and where it is in particular need of mending” (Holt, 2003). Iconic brands step in to these culturally created myth markets to deliver those meanings that can assuage the feelings of isolation and distance of conflicted consumers. Thus, times of cultural anxiety and crisis provide windows of opportunity capable of birthing iconic brands. Consumers formed relationships with brands when they considered the meanings of the brand as being useful in helping the person to live his/her life (Allen, Fournier, et al., 2008).

The MNAA would become a safe harbour brand and the difficult financial situation of the country presented what was deemed a historical opportunity to buy the *Magi* painting. A campaign to buy the Sequeira was an entrepreneurial opportunity meeting the two Venkataraman (2003) tests: it represented a desirable future state, involving growth or at least change; and the individual entrepreneur must believe it is possible to reach that state. The *Magi* campaign was the result of an entrepreneurial effort, which is related to social capital for action. An overview of entrepreneurship theory helps understand how the innovative *Magi* campaign fits in the framework of entrepreneurial theory, namely where entrepreneurs use their social skills and accumulated social capital to obtain the resources necessary to build on their initial ideas.

Entrepreneurs are not just opportunistic; they are also creative and innovative. The entrepreneur, in the case the MNAA, did not want to break new ground but to remix old ideas to make a seemingly new initiative.⁷⁵ The team and its leader, Pimentel, a historian skilled marketing and management, acted as textbook entrepreneurs. In the words of Venkataraman, entrepreneurs imagine a future business possibility within a framework of macroforces and trends and acts to bring the future into existence with a sense of urgency, unconstrained by the limited set of means at his or her disposal, with commitment and flexibility during the creation process, to profit from the journey. The first principle of entrepreneurial opportunity was put to practice: Entrepreneurial opportunities are rarely found; they must be created and earned (, 2003).

The aim to buy the *Magi* painting was several years old. The *Magi* is one of the four-part Palmela Series, bought from Sequeira's daughter in 1845 by Pedro de Souza Holstein, First Duke of Palmela, and son of Alexandre. The painting remained property of the Palmela family

until its sale to the MNAA in 2015-2016. The owner of the *Magi* was the external stakeholder of the campaign. He wanted to sell but wished the buyer to be the MNAA. As Pimentel recalled to me:

“The project started in 2011. A predecessor of mine as director of the MNAA, Paulo Henriques, had had some initial contacts with the owner of the *Magi* in 2009 or 2010 who said that he was willing to sell. The owner remained anonymous. We protected his identity as much as possible. Now it's known who he is. When in negotiations in March 2010, it was a difficult situation because the country was going through this dizzying route of external intervention. Therefore, it took four years to keep the flame burning in the conversation with the owner who was giving details of his need to sell. As usual, he loved the work but had good reasons to part with it. He needed the money, but on the other hand, he insisted that the work should go to the museum. And it was in this profoundly adverse situation that I was always pushing, using all the computer data I could find to keep the owner willing to sell, despite the difficulties. That it was possible to acquire this work was a historical opportunity.”

Then, the idea became an entrepreneurial decision. After more than four unsuccessful years trying to obtain State funds to buy the *Magi* and prevent it from being sold abroad by two MNAA directors, former director Paulo Henriques and his successor Pimentel, a last effort was made to preserve the work in Portugal: to launch an unprecedented and innovative public funds campaign in the museum area for the purchase of the painting, in scale – 600 thousand euros, a large sum of money – and in the time frame imposed by the seller -- six months -- the historical private owner. As Pimentel said to me:

“It was a very high-risk project. The possibility of failure was very large, considering that, in the first place, the campaign was a destination point in a process of affirmation of the museum's brand. The campaign functioned as an informal census on the relevance of Sequeira, and whether or not the Portuguese recognized the MNAA as their main museum. The main idea of the Domingos Sequeira campaign was to promote his figure and work. The previous year, at the end of 2014, we had held the first international monographic exhibition about Sequeira at the Museum of Romanticism. It was a test that went extremely well. Suddenly the Spanish museums started saying: “But we also have drawings by Domingos Sequeira”. But, in terms of risk, it was a calculated experience for the museum.”

The collaborative funding operated in an entrepreneurial environment where uncertainty was significant, but financial risk was minimal as the resources came from other people and institutions -- the affordable loss principle at work. Financially, the MNAA was

risking very little, as it was investing existing resources, mostly human resources. However, a reputational risk arising from a negative outcome could significantly damage professional and institutional reputations. The reputational damage to the individuals and institutions involved would be significant if the funds to purchase the painting were not obtained in the agreed six-month period. There was reputational risk and financial uncertainty. In case of failure there would be losers: the MNAA collection, and as such Portuguese heritage, would lose the painting to some probable foreign collector. Another putative loser would be the owner of the painting. He would be financially rewarded if he sold the painting elsewhere but would also lose because his desire was to preserve the painting in Portugal at the MNAA.

The quality of the painting had to be seen as beyond reproach, its merits had to be highlighted, as indeed it was in numerous articles in *Público* that sought to balance professional opinion with campaign objectives. The “right” place to host the Magi by Sequeira was the prestigious MNAA. The main communicational idea was to promote Sequeira’s figure and his work. The painting did feature prominently – the purchase decisions were made on the pixelised painting. But its putative artistic merit was publicized focusing on three vague but, for good effect, authoritatively expressed verdicts: the Magi belonged to the history of art; it was considered Sequeira’s best work; and it was his artistic testament as he died a few years afterwards. Whatever the professional judgement of the painting, the indisputable fact is that it exudes a quality that captured the imagination of many donors and that it was good enough to earn a place at the MNAA. A point of equilibrium also had to be found regarding the value of the painting in euros that translated its artistic quality, and what amount could hypothetically be possible to collect. The value negotiated with the owner of the painting had to be publicly perceived as reasonable and attainable.

The Sequeira campaign was launched at a press conference at the MNAA with an enigmatic invitation sent by email to the media: “...come to the National Museum of Art Ancient and lend a hand to art. We would love to put a picture in the right place and for that we need help...”

The entrepreneurial effort was noticed. As Pimentel said to me using a choice of words that sought to convey the full the impact of the initiative:

“When the Sequeira campaign landed, it was like a stone in the pond, a departure from the idea of the museum as an institution, from the adopted view regarding the dignity of a public institution, but without being grave or stern. Rather, it was to be at forefront, out of the box, innovating. There had not been a single crowdfunding experience of this nature in Portugal.”

The campaign transformed the *Magi* into an object of widespread popular desire. In a flash of light, in the short six months, Domingos Sequeira would emerge from secular obscurity and become posthumously famous and popular, a fact confirmed by the large media coverage that it was able to attract, propelled by the two media partners, *Público* and RTP. Simultaneously, the MNAA came into the limelight. It was a brief encounter with popularity. With the end of the campaign, and with Pimentel gone from the museum in 2019, the momentum was lost and the MNAA returned to the «status quo ante» in what respects popular imagination, albeit with some notable bursts of museological activity, like its contribution to the exhibition *L'Âge d'or de la Renaissance portugaise* at the Louvre, from June to October 2022, co-curated by Joaquim Oliveira Caetano, the director of the MNAA, mostly for the benefit of an international audience and contributing to the enhancement of the museum's international brand name.

The ripple of the stone falling in the pond is now probably mostly gone. Like physical capital or human capital, social capital needs maintenance. Preece (2002) maintains that social bonds need to be periodically renewed and reconfirmed or else they lose efficacy. Use of social capital in the community should be encouraged since it may depreciate with non-use, but it does not depreciate with use (Putnam 1995). The process of social capital creation and appropriation, coupled with the dynamism of communication and a spirit of collaboration, can help strengthen and sustain the online community (Preece 2002).

10.2 MAGI SOCIAL CAPITAL: TRUST BUILDING

The campaign created the public awareness, developed the trust, conveyed transparency, and construed the social capital needed to produce a successful funding operation that was able to collect more than then the funds needed to buy the *Magi*. Trust building was considered fundamental for the success of the Sequeira campaign. The process had to be perceived as trustworthy. All the participants in the campaign that I interviewed referred to this. As Duarte Simões said to me: “We had to explain the process to people. Transparency. The website had to be robust. Crashes could jeopardize credibly. They never happened.” João Ribeiro also stressed the importance of timely communication: “The regular public communication of the amounts donated sustained transparency and credibility.” As Pimentel said to me:

“The objective was to get a budget to buy the work, as it was important to buy it and it was important that the process be

transparent. On the technical side, the Millennium bcp Foundation was fundamental because of the issue of receiving the contributions. The concept was very well explained, but then how do we guarantee that the financial back office, in which the pixel that an individual buys in his mother's name, with a card that is not even in his name, is it going to be identified exactly with your purchase, so that in the end the contribution amount exactly matches the number of pixels you “bought” -- not just the number of pixels you contributed, but the pixels you actually saw and wanted to contribute to? Transparency is essential in this process. The process had to be crystal clear, otherwise the future would be compromised. There has to be an exact notion of the application of the money, the ability to mechanically choose the pixel you want on the site, for example, the hand of Child Jesus, or the donkey, or whatever. exactly that one, and to be able to monitor the application of your money in real-time.

“The campaign's success can be summed up on one word: trust. The Portuguese had confidence. And trust had to be maintained to the end. To instil trust was the principle guiding the Rules of the campaign and the transparency of the website. People saw the evolution hour by hour on the website. There was another interesting act in the process. From the moment the campaign was defined in this way, a red line was defined: the State would not collaborate in the campaign with money. If the State intervened, even with five euros, it would distort the citizen effort. It had to be integrally, from the first to the last pixel, a movement of citizenship. The State, of course, is important, it also bought other works for the museum. But in this case, the challenge had to be: finish what you've started.

“In what regards the donations made in the name of Grupo de Amigos, to all those who requested a receipt, even if it was just one euro, Portuguese or foreign, the receipt was obligatory. This question was essential. The campaign had to be exemplary in its transparency.”

The media contributed to build transparency awareness. National news agency Lusa soon after the auction of the auction of 27 replicas from the *Coming Out* campaign wired that the auction had succeed in collecting 33,290 euros. This effort at transparency was crucial. To mobilize the Portuguese citizenry for a public cause requires a lot of effort over the years. At the start of the campaign, donations started flowing but at a certain moment, close to the deadline, it became apparent that the objective would not be achieved within the six-month seller-imposed deadline. The campaign was stalling. The personal network of Pimentel went into self-described “overdrive”. As Pimentel said to me:

“In the beginning business donations were almost symbolic. After a month and a half, the campaign was on seriously in peril. In January we were far from having reached the goal. There was a dramatic meeting with everyone saying “this is going to be a fiasco”. At the time, I had thousands of projects in my hands, but

at one point I said, this either goes or break, we have three more months to campaign. Without a call centre, the days will go by without any donations. As there was no experience in a process of this nature, the set of ideas developed had to have an underlying marketing notion. The issue of communication is very important. Pick up a phone, talk directly to people. Then, a curious viral phenomenon surfaced among donors and putative donors: a generalised transversal promise was made of ten thousand euros donations in case they would be necessary to surpass the 600 thousand euros target. That was the turning point. Everyone wanted to reach the goal line. At that time, we had already reached 150,000 euros with small donations and, with a large donation already on the way, we would exceed the target. The process was cauterized, but there was a moment when, in fact, there was doubt.”

The “large donation” Pimentel alluded to would ensure that the goal was met and lead to a final widespread increase in donations. The total surpassed the objective. The saviour of the Magi campaign had its roots in East like the Magi and is not a Christian institution. The large 200 thousand euros donation was made by the Aga Khan Foundation, a non-profit organisation in Portugal and other countries, part of AKDN, a worldwide Shia Ismaili Muslim private institution. As Pimentel said to me:

“The contribution of the Aga Khan Foundation was decisive, on a scale that is not measurable. Other anonymous foreign contributions were made in the collection boxes at the museum and also on behalf of Grupo dos Amigos. There were also many important international contributions, and many small contributions made on the website by foreigners linked to Portugal.”

The Aga Khan Foundation became the major signifying power of the campaign. Its donation was instrumental to reduce uncertainty. With a stroke it added one layer to stability. Another institutional layer was provided by the 150 euros symbolic donation of Marcelo Rebelo de Sousa, the President of the Republic. Although his contribution was made as private citizen, the public impact of his donation helped to reduce uncertainty. Another structured layer was provided by the collaboration of the Millennium bcp Foundation.

The Aga Khan Foundation describes its activities as based on programmes that seek to respond to the challenges of social, economic and cultural change on an on-going basis. The network works in close partnership with public and private institutions, including amongst others, governments, international organisations, companies, foundations, and universities. The Muslim and Eastern affiliation of the foundation made its large contribution more significant and noteworthy. It was Muslim, sponsoring the purchase of a Christian painting. An unmissable

relationship with the Magi was naturally triggered in imaginations. Its leader His Highness the Aga Khan, had his titles granted in 1957 by the Queen of Great Britain and in 1818 by the Shah of Persia. The Aga Khan is the 49th hereditary Imam of the Shia Ismaili Muslims, and claims to be a direct descendant of the Fatimids, the Egypt-based dynasty that founded Cairo and ruled much of North Africa and the Middle East from the tenth through the twelfth centuries.⁷⁶ The AKDN has a strong focus on education and culture. It views museums as vital educational institutions that can have a profound effect on public discourse and testify to the existence of other cultures and faiths, providing evidence of other realities, other histories, foster dialogue and promote tolerance and mutual understanding among people. At their best, it views museums as champions of diversity, pluralism, for the exchange of ideas and the enrichment of the intellect.

Aga Khan was already well-known in Portugal for its charity work. It became a household name with the donation to the Magi campaign. Its involvement in Portugal is increasing. The foundation is building a museum that will house the collection of Islamic art and artefacts that have been housed since 2014 at its museum in Toronto, Canada. The museum will be in the vicinity of the Gulbenkian Museum, another gift to Portugal from the East. It was established in 1956 by the Armenian philanthropist and art collector Calouste Sarkis Gulbenkian.

The most successful donation initiatives are launched by well-established organisations sustained by a reputation for honesty through transparency and accountability, such as the Banco Alimentar Contra a Fome [Food Bank Against Hunger], a civic and social organisation founded in 1990 and headquartered in Lisbon, that undertakes large food collecting operations in supermarkets mobilizing thousands of volunteers. The Banco Alimentar, as it is popularly known, is perceived as a trustworthy organisation with a visible public face, that of its founder and non-paid director, Isabel Jonet.

Although unaccounted for, it is assumed that individual donating to culture is still timid. Data for corporate cultural sponsorship is not available as such. Nevertheless, in the words of Pimentel, the more than 15 thousand identified and anonymous contributors to the campaign, mostly small or very small donations, represented some movement in civil society. Data for donations to culture has no expression in the official statistics bulletin *Estatísticas da Cultura 2020* [Culture Statistics 2020] published by INE. The existing data is restricted to public

⁷⁶ In 2019 the Portuguese government awarded Portuguese nationality to prince Aynn Aga Khan (*Visão*).

financing. The Survey on Public Financing of Cultural, Creative and Sports Activities reports that 470.5 million euros were allocated by the Local Governments (Central, Regional and Municipal) to cultural and creative activities, with the average expenditure per inhabitant at national level being 45.7 euros.

Simões recalled that the Magi the donations process closely followed the Everett Rogers Diffusion of Innovations curve. The three thousand donations on the first two months were of small value, mostly from individuals. These donations helped to potentiate the giving drive. The construction of this critical mass of innovators and early adopters was crucial for the campaign to start being communicated with positive word of mouth in social networks. Over the following months the donation drive was regularly communicated by the media partners, on RTP via institutional ads and as press stories on *Público* (hard copy and digital). Afterwards, several spontaneous parallel actions took place prompting more donations from diverse constituencies, public and private institutions, individuals and collectivities. There are several examples of persons who sponsored pixels, promoted the initiative and created complementary donation actions – social capital in action. The public disclosure of the contributions of the Aga Khan Foundation and of the President of the Republic, albeit in a private capacity, jolted the initial donations from innovators and early adopters groups to the early majority and from there to maturity. But in the end the campaign was decided by one single non-Portuguese donor, representing close to one fourth of the total donations.

The donation of citizen Marcelo Rebelo de Sousa also had a positive impact due to his then very high popularity score. He had been re-elected president, while the campaign was in full swing, in January 2016 with 52% of the vote, but his after-election popularity crossed party sympathies hovering on average at around 70% and as high as 81% (Miguel, 2019). His past as university professor, journalist, member of Parliament and radio and as TV political commentator for many years endowed him with universal awareness and high esteem in large sectors of the public. He is considered a perennial commentator and opinion leader. The President's contribution to the campaign received wide media coverage. It was a solitary act from someone representing the country's governance, but not representing the government in Portugal's semi-presidential constitutional system. In fact, the government did not contribute to the campaign, but there was some indirect solitary movement from the minister of Culture, João Soares. But his efforts were directed at a political objective not related to the Magi campaign. As Pimentel said to me:

“The most enthusiastic minister supporting the campaign was João Soares, then minister of Culture. During his short term he was very active, and he also mobilized the support of his network portfolio. He was working to be able to hail the successful end of the campaign at the April 25th commemorations.⁷⁷ At that point, he had realized that not only were we going to reach the goal, but also that we were going to exceed the goal, because of an increasingly vast group of companies, and individuals, that wanted to achieve the 600 thousand euros goal. At that point, politicians didn't realize something that wasn't worth explaining to them: there was no one who would be cutting the finish line and we didn't have any kind of control about who would bring the final euro because we didn't know from the whom the money was coming from. Surely, at that commemorative moment we were going to have a sudden impulse. But while the minister was betting on closing the campaign on the 25th of April, I was betting on buying time. The campaign closed on the 30th of April with one hundred and fifty thousand euros over of what was necessary for the acquisition of the Sequeira. This surplus made possible the purchase of a portrait of king D. João V and the first painting by Álvaro Pires de Évora in a Portuguese museum. The issue of trust was fundamental.”

The turn of events triggered by the Aga Khan donation gives credence to Cryder and Lowenstein (2011): Goal proximity, increased feeling of impact, not only leads to greater giving, but also leads to greater emotional satisfaction from giving. Donations that are made near the end of a fundraising campaign may feel more satisfying than those made near the start of the campaign. But prestige conferral by association with a high-status organisation like the Aga Khan Foundation and the very real possibility that the campaign would achieve its goal because of the Foundation's large donation may have been another mobilizing factor. As João Ribeiro said to me:

“When people understood that it was really happening, in particular after the donations of the Aga Kahn Foundation and of the President of the Republic, they wanted to become part of the success. People were prompted to consciously exert a noble act; to contribute to devolve a cultural equipment to the city; to prevent the painting from being sold abroad; to develop a sense of urgency; to be part of the network.”

Reputational benefit was also a prime mover of the other major donors, either in cash as was the case of the Aga Khan Foundation, or in services as in the decision of the FUEL CEO to support the initiative. Simões pointed out that FUEL made a very large pro bono (non-tax deductible) investment in the campaign approved by Madeira, the CEO, who had trusted that

⁷⁷ Restoration of Portuguese democracy in 1974

the reputational benefit to the firm would surpass the investment. He was right, as the campaign came to win the advertising industry's prestigious Prémios Eficácia [Efficiency Prizes] and over 30 other national and international prizes.

The established legal procedure of the donation process is by itself trust inspiring. All the Sequeira campaign donations were not made to the MNAA itself but rather to the Group of Friends of the museum that in turn transferred the funds to the museum. The process had to be authorised and supervised by the ministry of Finance. However, access to independent crowdfunding operations is out of reach of museums that do not have a group of friends with the public interest statute, which is the case with most museums, in particular small museums. As Pimentel said to me:

“For a small museum it is difficult to replicate the funding campaign for administrative reasons. It depends on its management model. Now, if a small museum can get a large group of friends, that can put pressure on in terms of being able to have public interest status, it can. Because the difference is exactly there, if it has a public interest statute, it can issue declarations for tax purposes which is the main instrument to attract sponsors, in particular firms.”

The GAMNAA is a small non-profit organisation acting as the interface with patrons, a remit common to most groups of friends of museums. Museums' groups of friends have an important role in creating and developing social capital for the benefit of the museums. The groups can be a means of putting pressure on the guardianships so that the goals of the museum's management can be met, involving the various sectors of governance in their resolution (Silva, 2012). There are many reasons why people join these groups, namely the desire to make new friends and meet people who share the same interests and tastes, for fun, to get out of the house, to add to the curriculum, to keep personal and professional skills active, to learn new skills, and to be more predisposed to new job opportunities (Andresen, 2002). Finally, the market dynamics and interests among the various stakeholders in the cultural sector makes the friends of the museum an excellent intermediary, as Pimentel explained to me:

“The Sequeira was bought by the Portuguese people, who offered it to the Group of Friends of the MNAA, which had to ask permission from the Ministry to receive the work. The Ministry could have had the epiphany of not receiving the work, and then we would have had a big problem. The MNAA works based on a somewhat contradictory binomial. It is a public institution that depends on the structure of the Ministry of Culture, so it does not have any kind of autonomy to make any expenses. But it has an instrument at its service, which is rare and unfortunately not available to all museums, which is scale – the Group of Friends.

The sole function of the Grupo dos Amigos is to be at the service of the museum, all the resources and all the energy, and the volunteer work it raises is destined to serve the institution.”

One of the first group of friends was the Rembrandt Vereniging in Amsterdam. In 1883, a group made up of collectors and men of finance, met with the aim of raising funds to prevent parts of a collection that was to be auctioned to be dispersed and sent abroad, very much the same trigger of the Sequeira campaign. This group was guided by a logic of financial assistance to the State, so the amount lent should be refunded, interest-free, to the members of the group, which is one of today's legal types of crowdfunding. Later, some of these loans resulted in donations to museums (Bastos & Carvalho, 2012). But it was the Group of Friends of the Musée du Louvre that set a model for other groups of friends. The Société des Amis du Louvre, founded in 1897, obtained the status of public interest institution in the year following its creation. On the day the GAMNAA celebrated 104 years, the president of the group, José Blanco, announced a donation of 5,000 euros to the campaign. He stressed that the GAMNAA is the second oldest group of friends from museums in the world, after the group at the Louvre in Paris (Blanco, *Diário de Notícias*, 2016).

Since their inception, these groups established ties with newspapers in what would be called today media partnerships. The GAMNAA is a case in point. A year later after the abolishment of the monarchy (1910), the Republican reorganisation of the Museum of Beaux Arts in Lisbon, by first director José de Figueiredo, led to creation of the MNAA. The following year (1912) the GAMNAA was founded as had been suggested in an article published in the influential newspaper *Diário de Notícias* by Francisco Falcão in 1909. He argued that:

“Out there, in civilized countries, the rich men compete with means for the collections of public museums to be increased every year (...) Why not found a Society in our country of the Friends of the Lisbon Museum of Beaux Arts? (...) In your respected newspaper You can do a lot. Deign to accept the idea and sponsor it” (Bastos et al., 2012).

The GAMNAA was modelled on the group of friends of The Fitzwilliam Museum, founded in 1909, in Cambridge (Bastos et al, 2012). Among the founders were the renowned architect Raul Lino and the painter Columbano Bordalo Pinheiro. The plea by Falcão was heard and sustained by Alfredo da Cunha, lawyer, journalist and chairman of the board and director of *Diário de Notícias*. He guaranteed for several years space for the regular dissemination of the Group's mission and activities (Baião, 2012). According to its statutes, the Group “aims to contribute, support and collaborate with the Museum through the Governing Bodies of the

latter, in the realization, development and dissemination of its programs and the like”, namely through a systematic policy of offerings to the Museum, contributing decisively to the enrichment of the collections. The association develops activities aimed at independently contribute to the achievement of its objectives (MNAA).

The first International Congress of Friends of Museums in Barcelona, in 1972, defined the concept of “groups of museum friends” and drafted the statutes of the World Federation of Friends of Museums. The definition emphasizes the social dimension of museums, the non--profit nature of the groups, the dissemination effort contemplating all types of publics, and lobbying function to foster relationships at the international community through the exchange of ideas and experiences and mutual help activities. Later, in 1975, the WFFM was officially set up, became recognized by UNESCO and as a part of ICOM.

10.3 SLOGAN, DIGITAL PERSONA AND GAMIFICATION OF THE PROCESS

The objective of the Magi campaign was not to communicate a visitor experience per se but rather to communicate and build the MNAA brand on top of a fund-raising campaign which itself was the start of a distinctive multifaceted experience to acquire the necessary funds to buy an exclusive painting that would enrich the museum’s collection culminating in the singular, personalised, experience of viewing the painting in the museum, the co-ownership experience. The brand needed a retooling, not in what respects the historical name MNAA, that would not change, but in what respects a new idea and a new promise: to enjoy a major works of art at their proper and unique place where great works of art like the Magi of art must be housed.

The slogan *Let's put the Sequeira in its Rightful Place* was an affirmative device of collective purpose, triggering, and achieving the construction of actionable social capital resulting from extensive networking at various levels of society. The campaign created the public awareness, developed the trust, conveyed transparency, and construed the social capital needed to produce a successful funding operation that was able to collect more than then the funds needed to buy the Magi. The slogan suggested that the Sequeira painting was an important work of art and that the only place that could receive such a distinguished painting depicting the venerated Three Kings could only be the MNAA. Vice-versa, it suggested that the MNAA is the home of important works of art. The MNAA was the rightful place also because the museum is a public space, where all Portuguese could see the work.

A well-designed slogan, as was *Let's Put the Sequeira in its Rightful Place*, is a decisive communicational element. The construction of a slogan falls within the realm of the branding discipline. The unifying call of the slogan was actioned by the means implemented by the media partners *Público* newspaper and state TV broadcaster RTP that was amplified by other interested media – from TV to football magazines –, and social media. Individual opinion leaders, institutional support and social events, all of them voicing the slogan, exacted an additional motivational function.

The campaign needed to create a digital representation of the brand tailored for delivery throughout digital media and social networks. The digital persona was created based on two key elements: a graphic representation, that was supplied by the *Magi* painting itself -- either as the original or via its pixelated version -- and a slogan that encapsulated the full scope of what was at stake, basically: an unknown painter, an unknown painting, an insufficiently known museum, and three extremely well-known *Magi*.

The creation of the slogan is illustrative of the power of chance networking. After meeting with António Filipe Pimentel, Bárbara Reis returned to newspaper *Público*, and chance intervenes -- another instance of the supervening nature of networking. As she was walking up the stairs to the newsroom, she stumbled on João Madeira, CEO of advertising firm FUEL, of the Havas group, who coincidentally was returning to his office that occupied part of the same river front office building in Alcântara, a former 40's warehouse serving the bygone cruise liners crossing the Atlantic to the Americas. Reis did not miss the opportunity offered by the accidental cross paths and promptly invited João Madeira for a meeting that took place at FUEL. Madeira invited to be present at the meeting the then creative director João Ribeiro and Miguel Barros, CFO. As Reis said to me:

“Was it luck, as like to think it was, or was it a favourable alignment of the stars, as I also like to think it was? The campaign emerged from a leading idea, the collective approval of reputational power, a common interest in collective interaction and purpose of action, an apparently fortuitous alignment of robust professional and social relationships all clustering by luck in a single location, a Lisbon building.”

The discussion was about the slogan for the campaign. After only five minutes Ribeiro speaks: «Vamos pôr o Sequeira no sítio certo», “Let's put the Sequeira in its rightful location”. The sudden inspiration was immediately absorbed by the others. It was a simple sentence that summed up the whole operation and would embolden the campaign. The sentence suggested that the Sequeira painting was an important work of art and that the only place that could receive

such a distinguished painting depicting the venerated Three Kings could only be the MNAA. Vice-versa, it suggested that the MNAA is the home of important works of art. However, the choice of words had to be finetuned. It immediately became apparent that as the word “*sítio*” may be used in Portuguese as a polite equivalent of “shit” when in the context of the mild invective «vá para um certo *sítio*», “go to a certain location”. It was dutifully changed to «*lugar*», a word that cannot be confused with anything else. It only means location or place. So the final version of the all-important slogan became «*Vamos pôr o Sequeira no Lugar Certo*». As Duarte Simões, the internal manager at FUEL, said to me: “The MNAA was the rightful place also because the museum is a public space, where all Portuguese could see the work.” The slogan would prove to be the exactly needed crowd-puller.

As Ribeiro said to me:

“It's professionally very rewarding that a communication idea I came up with -- “Let's put the Sequeira in its rightful place” -- became a high-impact citizen-based funding campaign developed by a committed and resilient multidisciplinary team. The idea was embraced by many strata in the Portuguese society.”

The slogan fulfilled its mission as call to action, in the same persuasive vein as the celebrated “Yes, We Can” from the presidential campaign of Barack Obama (2012). It conflates all the major constituent parts of the campaign: painter/Sequeira, painting/where Sequeira functions as the avatar of the painting, myth/the Magi, place/the MNAA, status, correctness (rightful), and us – the putative donors/Let us where “us” is the operative word. In the Portuguese original, the word “us” is also the operative. It is absent but present in the plural



Figure 40 Magi campaign, 2015-16, “purchasing pixels”, each pixel equals 6 cents of a euro. Source: FUEL

of «vamos», in «[nós] vamos». The slogan applies an elaborate version of the rule of three: painting, place and public.

The digital persona became tangible with the splitting of the painting into 10 million pixels. The pixelized image was displayed on the campaign's website hosted on the website of media partner *Público*. Each n was “sold” for 0.06 cents of a euro. The 10 million figure corresponded roughly to the Portuguese population at the time (10,341,33 in 2015) (INE). With the computer mouse, donors chose and put into a basket or cart which pixels were available for “purchase”, a familiar process similar to online shopping, and made the electronic “payment”, i.e. donation. A YouTube vídeo explained the process.

Coincidentally or not, just as the *New York Post* made news with the six cents donation of a poor girl for the construction of the pedestal of the Statue of Liberty, 150 years later, *Público*, the major media partner of the Sequeira campaign, titled at the beginning of the campaign, on top of a large picture of the painting being moved to its place in the museum: “This work of art costs six cents (to each Portuguese)” (Canelas in *Público*, 2015). The transformation of the painting into pixels was an instant mobilizing factor. It immediately conveyed the idea that the initiative had to do with each citizen, a nationwide campaign involving everyone. As Pimentel said to me:

“The pixel-by-pixel work was very important because it mobilized the social fabric. We are not born alone, we are cells linked between cells. In today's diverse world there is an informal communication network. It is explored in the context of partnerships, and in a commercial way. And nowadays, everything has to be digital. We know that a word can be ugly or beautiful, but we know what it means, we ourselves are a built brand, we are the brand in ourselves.”

Pimentel acknowledges that the inspiration for the pixels came (again) from the UK, and that it had already been used by some international museums, but this was the first (and so far, the only) time that it was being used in Portugal (Zet Gallery, 2015). As Pimentel said to me:

“The communication agency was responsible for building the website. The idea of the financial contributions being expressed in pixels was inspired by another very well resolved international idea. It was a question of digging into the conscience of each individual Portuguese citizen. In other words, by transforming the painting into ten million pixels, roughly as many as the Portuguese population, the notion that this was a national movement was created. This was within everyone's reach, because the 600 thousand euros needed to

acquire the painting, divided by 10 million pixels, corresponded to six cents, an amount that theoretically, of course, no one would give. People came forward and became co-promoters. One of the most interesting outcomes was the number of people that got involved. In Portugal there was no tradition of a campaign of this nature. This is being done in England, for example, since 1908. The Louvre and the great museums of the world have been campaigning like this, the crowdfunding practice is consolidated. The results are reached faster, but the donors are fewer, much less came to be the case in Portugal. Here, strangely interesting was the huge number of donors, more than 15 thousand were identified, besides the anonymous who gave many euros without being associated to anyone's name. Much smaller amounts than in France, but from a social point of view, meaning much more.”

The pixelization of the *Magi* transformed the painting in some sort of digital art. The relationship between art and computers is as old as computers themselves. There are different ways of using the term “digital art”. According to the definition of Paul (undated) digital art might be defined as art that explores digital technologies as a medium by making use of its medium’s key features, such as its real-time, interactive, participatory, generative, and variable characteristics, or by reflecting upon the nature and impact of digital technologies. It was practiced by artists like John Cage, Eduardo Paolozzi, Richard Hamilton, William Turnball and many others. Digital art might be defined as art that explores digital technologies as a medium by making use of its medium’s key features, such as its real-time, interactive, participatory, generative, and variable characteristics, or by reflecting upon the nature and impact of digital technologies. The pixelized *Magi* shared some of these characteristics, namely the interactive element that was introduced during the “purchase” moment.



Figure 41 MNAA art restorer analyses with special glasses the *Adoration of the Magi* by Domingos Sequeira. Source Patrícia Amaral, *Observador*

A second type better known as “digital paint” are works that use digital technologies as a tool at some point in its production, whether videos that were filmed and edited using digital cameras and post-production software, sculptures designed using computer-aided design, or photographs as digital prints. Yet these works are not typically understood as digital art per se since they use digital technologies as a production tool rather than a medium (Whitney). Among those are David Hockney’s iPad drawings, an idea that first occurred to him in 1999. The “painting” or drawing is done with the fingers (*Wired*, 2013). A sub-type of digital paint is known as “pixel art” and is produced with the recourse of retro-computer programs like MS Paint or spreadsheets like Excel where each cell corresponds to a pixel in the painting.

Google Sheets includes Pixel Art, an application that transforms any uploaded image into pixel art by just hitting the Draw button (Allen, 2017). A similar process was used to transform Sequeira’s *Magi* into 10 million pixels.



PATROCINADORES		
PARTICULARES		
		pixels
	Leilão Coming Out	507.333
	MECENAS NA FESTA DO LUX FRAGIL	217.125
	transferências bancárias	100.413
	João Vasco Marques Pinto	83.334
	Rui Pais do Amaral	83.333

Figure 42 *Magi* campaign mini website at Público: donations report. Source: FUEL

The *Magi* became pixel art during six months and this was noticed by the art world. According to Zet Gallery, a firm that combines digital marketing strategies with the traditional art gallery’s model, “the most extraordinary and charismatic thing in this paintings sales universe is that, to sponsor and support *A Adoração dos Magos* people can actually buy pixels on the website”. It further explained that dividing the 600,000 euros cost by ten million persons each pixel costs six cents. Those who preferred the more traditional methods could still contribute by making a donation using bank transfer, check, or by putting the wished value in the two boxes that were placed in the hall of the museum. The first donation was made directly to Reis by an American art specialist who happened to be in Lisbon at the time and who asked to remain anonymous. Reis asked her four-year old son to choose the pixels corresponding to

the 1000 euros donation. The child directed the mouse's pointer right to the centre of the star. The star seemingly exerts its attraction in people of all ages in the same way.

Did the pixelization of the *Magi* have some “modernizing” effect that ingratiated the painting with the museum averse youth target and some hesitant donors and prompted them to donate? Ribeiro uses the expression “tangibilitysation of the request”. For sure, the whole process was fun, the application mechanics generated enthusiasm. He also uses another expression, the “gamification of the process”. Despite working exactly as an online shop, its adaptation to the art world transported it to the elevated realm of culture. Instead of picking groceries from shelves or weapons for a game, a buying process most of donors who be acquainted with, the choice was among pixels. Some people chose at random, others drew signs, like a cross or even a penis with the chosen pixels, still others bought specific pixels, like a beard or the head of a horse. The pixels chosen with the mouse pointer were put into the cart and paid for.

A catchy video showing the metamorphosis of the painting from analogue to pixels was the visual representation of the whole process. It travelled far in the social networks and was hosted on a dedicated subdomain of the *Público* newspaper. Simões acknowledges that it was a megalomaniacal technological challenge involving many hours of work. The technological platform had to be very robust. The mechanics took four or five months to develop. Luís Freire, of Hypnotic Digital Agency, was contracted to develop the technological platform. He explains that the painting was transformed into a data base, the online “shop”, using PNG. This is the most frequently used uncompressed raster image format that supports lossless data compression. It is an open format with no copyright limitations. PNG supports palette-based images and is designed for transferring images on the Internet, not for professional-quality print graphics. Another application was used for the donors to design with their mouse, touchpad or screen the pixels they wanted to sponsor.

There was one constraint. The purchase of just one pixel (0.06 cents) was not practical. One euro was equal to only 16.66 pixels. This pushed the minimum donations bough online to be at least 10 to 20 pixels. The Banco Millennium bcp would then send a message confirming how many pixels had been “bought”. The “purchase” would take two days to be confirmed by the banking system. This posed the potential problem of different donors at different moments during the two-day interval buying the same pixels. The second purchase, if it coincided with the first one, would be invalidated or would have to be adjusted in the back office.

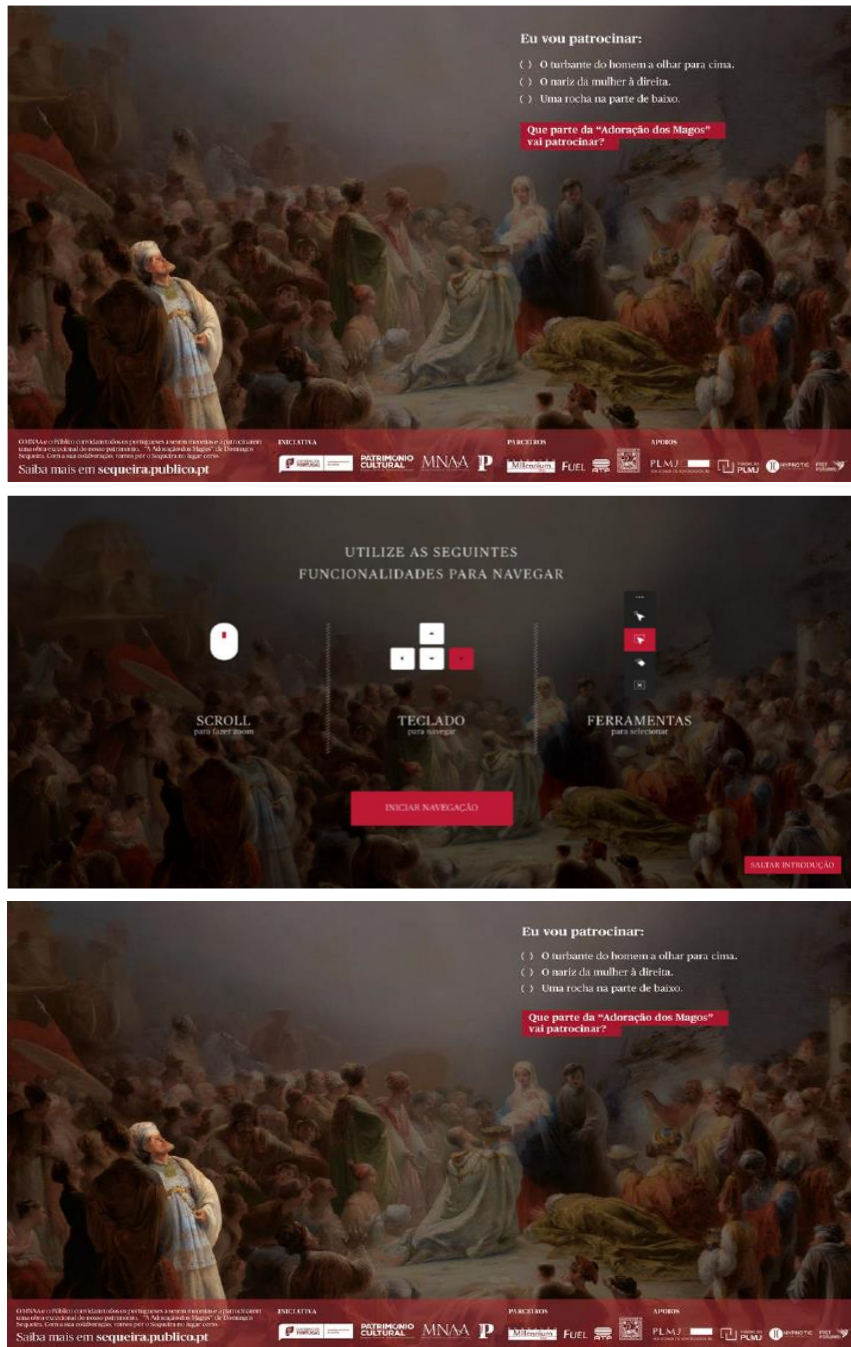


Figure 43 Público campaign mini website: purchasing pixels process. Source: FUEL

The goal of the “game” was the collection of a certain amount of money in a set period – six months. The process of participating was itself like participating in a digital game -- the choice of pixels, the payment method. Hence the use of the word gamification to classify that part of the experience. The culminating moment was experiencing the elation of the winner’s triumph when the goal -- the amount -- was reached within deadline. For a moment, for the duration of the campaign, the donor enjoyed the temporary experience of owning a small bit of the painting, of being part of a large network of like-minded people -- collectively owning the

painting -- culminating on the permanent feeling of having contributed to put the painting on a prestigious museum wall. They appreciated the feeling of being part of something perceived as prestigious. The experimental possession can be rekindled overtime with a visit to the museum and a few minutes gazing at “my” painting. Finally, the remembrance of having done a good deed – an emotional reward – and a repeatable moment of joy.

10.4 EXPLORING EMOTIONS: TO FALL IN LOVE WITH A WORK OF ART

Simões points out that the exploration of emotions was always present in the communication effort. One of the campaign taglines on the dedicated *Público* campaign website sought to touch a patriotic responsive chord:

“Did you ever think of a sponsoring a beard? Sponsor one pixel of The Adoration of the Magi by Domingos Sequeira and help to keep this national work of art where everybody can see it. Enter here and be part of the history of Portugal.”

Opinion leaders extolled in emotional TV appeals and endorsements broadcasted by RTP. Several 20 second videos featuring well-known public figures from the creative industries, aiming at different publics and cultural tastes, were produced: painter Julião Sarmento, fado singer Carminho, chef José Avelaz, film director João Botelho, comedian Herman José, journalist José Rodrigues dos Santos, political commentators João Marques Lopes and Pedro Adão e Silva, TV presenters Fernando Mendes, Sónia Araújo, Catarina Furtado and Fernando Alvim. Marcelo Rebelo de Sousa featured in a longer video dedicated to his visit to the museum on his donation. He pointedly said that Pimentel had created a national mobilization that had started by putting together the partners and then enlarging to whole Portuguese society.

A fund raiser party took place at Frágil, a trendy Lisbon discotheque, targeted at the urban and intellectual middle class. On the occasion, a specially produced video *Domingos no Lux* was showcased. The video *Domingos in Motion* dedicated to Sequeira's drawings was produced for another public party to celebrate the conclusion of the campaign on the occasion of International Museum Day took place on the beautiful gardens of the museum. Journalists of all types of media, including from football magazines, naturally adopted the campaign increasing reach beyond the customary cultural environment, as for example, the online news site *Mais Futebol* that came up with the news that “The *Adoration of the Magi* had arrived at the MNAA” (*MaisFutebol*, 2016). Well known firms like the Amoreiras Shopping Center,

some municipalities and parishes approved donations and Portuguese embassies and consulates endorsed the campaign in the Portuguese diaspora.

According to Roberts (2005) in *Lovemarks*, people everywhere are waiting to embrace emotion because human beings are powered by emotion, not by reason. He quotes neurologist Donald Calne: “The essential difference between emotion and reason is that emotion leads to action and reason leads to conclusion.” The construction of a “lovemark”, i.e., a brand that creates genuine emotional connections with the communities and networks one lives in must be based in the idea of respect. Roberts goes on to say that “no respect, no love”. The conclusion of this corollary is that brands must evolve into what he deems the “next level” with the objective of creating “loyalty beyond reason,” loyalty emanating from love for the brand. The creation of emotions was a primordial objective of the Sequeira campaign. As highlighted by Pimentel to me:

“On the one hand, making Sequeira's work known and, on the other hand, taking an essential test - making the Portuguese fall in love with a work of art. And, simultaneously, consecrating the Museum as the right place, making a kind of democratic census that the Museum of Ancient Art is the Portuguese museum. The Portuguese Museum! It was the Museum of Excellence, the top of the pyramid of national museums, as it actually is. And the people had a right place to deposit the work, which they themselves had bought and wanted to give symbolically.”

Markl made six lectures in schools and some schools mobilized to donate, notably the Domingos Sequeira Schools group in Leiria that “bought” the horse’s head. As Pimentel said to me:

“That feeling that with six cents you could buy a little bit of a painting, you were being entrepreneurial and building something for the common good. Then people galvanized themselves into this process. It was extremely interesting. Secondary school students, in the initiatives that took place, because they were stimulated by students. For example, students at Casa Pia (a major orphanage and destitute children institution created five years after the 1755 Lisbon earthquake. The donation of Casa Pia students was encouraged by a student from the Student’s Association, who remembered that Sequeira had been a student at Casa Pia. The Domingos Sequeira Leiria Schools Group gathered 1,900 euros and applied to buy the horse's head and then, at the very end of the campaign we had to work the back office trying to ensure that those little squares would have the horse's head. It was almost the last point to be filled. It worked psychologically well. The country needed to feel that it was capable of doing something other than meeting basic everyday

needs. Man is its head, of course, and the country has to have that positive spirit, and it worked just like that.” (Pimentel, 2019)

Thousands of very small, small and large contributions of private citizens, institutions, companies, schools, local governments donated in total 750 thousand euros, more than were needed to buy the Magi. The excess funds were used in 2018 to buy another Portuguese painting that was part of a Brazilian collection, a 300-year-old painting depicting *King João V with the Battle of Cape Matapan*, named after a cape in southern Greece where the Portuguese and Venetian navies overpowered an Ottoman navy in 1717. The king is, for good measure, portrayed as a Sun king. The cost was 100 thousand euros.

Over 15 thousand identified individuals donated. Many others made anonymous contributions. Still others contributed indirectly, for example at the *Coming Out* facsimile auction which proceeds reverted to the campaign. *Público* (Coelho, 2015) conducted interviews with a small, randomized donors sample when the campaign was only 18 days old, 903,114 pixels sold, corresponding to 55,808.66 euros. The responses conform to the expected motivations. The interviews were made previously to the donations of the Aga Khan Foundation and of Marcelo Rebelo de Sousa, and thus do not appear as motivators and as probable redeemers of uncertainty regarding the success of the campaign. The *Público* interviewees can be considered as innovators or early adopters, enthusiastic promoters and influencers of the campaign. There are no dissenting voices among the published interviews, something that is quite improbable betraying the desire of the paper to contribute to the success of the campaign with an optimistic message.

The answers provide an understanding of the wide range of motivations that led to donate. Nineteen interviews were made comprising five women, 14 men, with the ages 24-29 (5); 35-39 (3); 51-57 (5); 64 (1); 74-76 (2). Several motivations emerged from the analysis of the responses. None of the age groups refers the intrinsic importance of the *Magi* myth as a crucial motivational factor. This absence could be because the Magi myth is so culturally ingrained, naturalized to use Halls's expression that it does not occur as a motivator, or because it was awkward to acknowledge a popular myth as a high-minded cultural motivational factor.

Individuals: Motivations for giving			
Quality and opportunity of the campaign			
	Effectiveness of the campaign		
	Great, dynamic initiative		
	Simple, direct, intelligent		
	Seduced by the quality of the campaign		
	Crowdfunding innovative but not original		
	Unconventional solution		
	Goal setting		
	Opportunity not to be missed to keep it in Portugal		
	Art as a contribute to the economy		
The painting			
	Tangibility: the painting		
	Beauty, marvellous light		
	Fantastic		
	Great painter		
	Valuable Portuguese painting		
Self-centred, homophilic, occupational			
	Organisational isomorphism	High status of the MNAA	
		Great national institution	
	Status and respect	Vanity and pride enhancer	
	Sense of belonging, homophilism	Neighbourliness (with the museum)	
		Contribution to develop civil society	
		Share the burden	
	Personal well-being	Art makes people happy	
		A pleasure to be part of the fund raising	
		Natural giving	
	Personal power and identity	Citizens contribute where the State cannot	
		Individual responsibility for Portuguese heritage	
	Social well-being	To make the painting available to the public	
		For the benefit of the next generations	
	Intellectual well-being	Gratitude to the MNAA for the campaign	
		Cultural enrichment	
	Appropriation	Connection with the painting	
		Coproprietorship: that little bit of the painting is mine	
	Nationalism, patriotism	If it was a Miró I wouldn't have given; I am a patriot	
	Entertainment, gamification	Illusion of buying pixels	

Table 1 Donors' motivations. Author

As Hall explains:

“Certain codes may, of course, be so widely distributed in a specific language community or culture, as be so learned at an early age, that they appear not to be constructed – the effect of an articulation between sign and referent – to be ‘naturally’ given. Simple visual signs appear to have achieved a ‘near-universality’ in this sense: though evidence remains that even apparently ‘natural’ visual codes are culture specific. However, this does not mean that no codes have intervened; rather, that the codes have been profoundly naturalized.” (Hall 1996)

10.5 ANALYSIS OF THE MEDIA CAMPAIGN DATA (VIDE ANNEX)

The campaign created significant advertising value. The analysis of the available data on the campaign's media exposure clearly shows the importance of the online segment, i.e. the sites and applications of major media outlets namely of the main media partner *Público* in the production and consumption of news and stories on Magi campaign. The Advertising Value Equivalency (AVE) of this segment is almost double of the AVE obtained by TV and almost three times more than the AVE of the corresponding physical newspapers. Online accounted for over half the published news (69%) generating 51% of total AVE. The total Magi campaign AVE was two million euros, i. e., to obtain a similar coverage using paid advertising the campaign would have to have expend more than two million euros, something impossible to achieve. The result shows the unbeatable economics of public relations and free online communication.



Figure 44 Campaign AVE key performance indicators. Source: CISION

The analysis of the available data collected by CISION and provided by FUEL clearly shows the importance of the “online” segment, i.e. the sites and applications of major media outlets namely of the main media partner *Público* in the production and consumption of news and stories on Magi campaign. The AVE of this segment is almost double of the AVE obtained by TV and almost three times more than the AVE of the corresponding physical newspapers. Online accounted for over half the published news (69%) generating 51% of total AVE.

The analysis reveals that the online news segment (newspapers online versions) was at the time much more valuable than posts and comments on social media. It should be remembered that at the time of the campaign Facebook was just over ten years old and Instagram was barely two years old. 629 news and stories online produced an AVE of one million euros while Facebook and Instagram posts represented only a very small fraction of the total. Generalist traditional media accounted by far for the largest number of published news.

accounting for 25% of the news, and in 77% of AVE. Broadcast TV again demonstrated its power producing the biggest AVE of all media, in particular SIC (379.042€) with a reach of over three million. Cable channel SIC Notícias produced the largest number of stories and broadcast channel SIC. But the importance of storytelling or of long news pieces was demonstrated. TVI scored the best AVE with a single story on the One Clock news bulletin «*Jornal da Uma*». The same pattern happened with radio. Rádio Renascença accounted for 63% of all radio news and by produced by far the largest AVE, almost ten times more than its closest competitor, TSF. However, two TSF stories generated superior AVE and a single story featuring the President of the Republic in Antena 1 on prime time generated AVE.

It should be noted that private TV channels SIC Notícias and SIC produced many more news (23) than two channels of public broadcaster RTP (7). The private channels produced more public service television than the public service TV channels. The benchmarking comparison is very favourable to the Magi campaign. The obtained AVE places it as the best campaign among seven comparable campaigns.

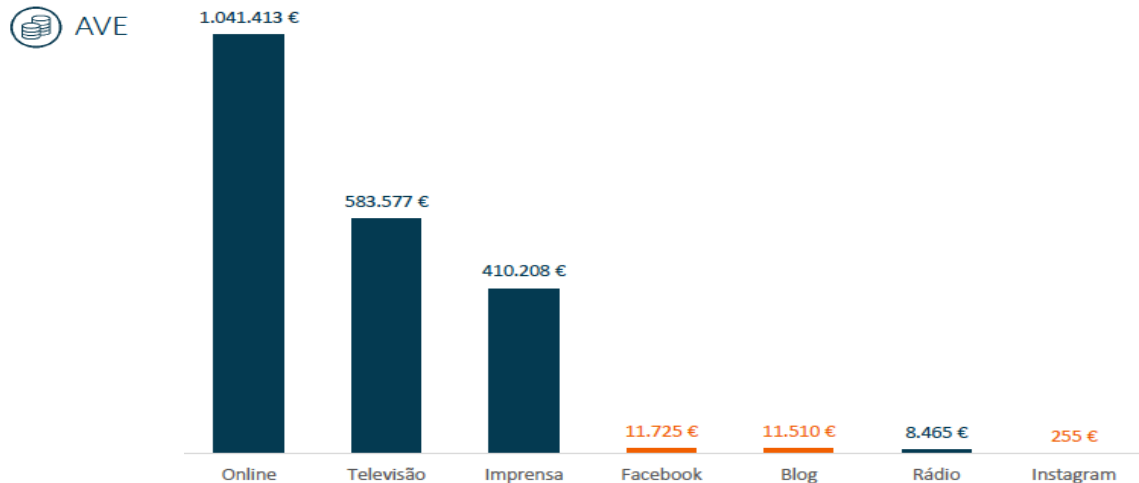


Figure 45 AVE performance per media. Source CISION

Social capital for collaborative funding			
Social capital construction	Site of engagement	Focal point	Habitus
Social actors	Lisbon, Portugal	<i>The Adoration of the Magi</i>	Cultural meanings
Favourable institutional and personal networks	Scarce social capital	Coding/encoding	The secular popularity the Magi myth
Network rich in social capital	The Troika effect	Mnemonic power of the image	The Adoration theme in the history of art
Hierarchical valuation, cultural & status actors	Extensive networks	The Renaissance rule book	The extraordinary reputation of the three Magi
		The Turner light effect	Resonance & confirmation of beliefs
Objectives	Communication		The medieval propaganda of the Magi myth
Heritage, museological	"Yes, we can" spirit		Material histories
The purchase of a rare painting	Slogan		The God is light effect
Funding: €600,000	Elevation of Sequeira to the podium of great painters		The elusive nature of the star
Time frame: 6 months	Branding		The Rule of Three
Management	The slogan		The obscure origin of the Magi
Repositioning the brand	The brand as a cultural symbol		The uncertain profession of the Magi
Public administration	Lovemark effect		The inconclusive symbolism of the gifts
Museum autonomy			The exotic setting, the actors
Nexus of Practice	Diffusion networks		Entrepreneurial team and leadership
MNAA (National Museum of Ancient Art)	Media		MNAA
Medium sized museum	<i>Público</i> and other print and online media		<i>Público</i> , print and online newspaper
Location: Urban but peripheral	Lusa, national press agency		FUEL, ad agency, creativity, project mng
Management	TV broadcasters RTP, SIC, TVI		RTP, public radio and TV broadcaster
Best practices leader	Cable TV channel SIC Notícias		Donations' legal trustee
Team, institutional, network leadership	News, interviews, articles		GAMNAA (Group of Friends of the MNAA)
Creativity, commitment, multidisciplinary team	Social media (Facebook)		Paid partner
Entrepreneurial endeavour	Social events		Hypnotic (developer, payments platform)
The purchase of a rare painting	Coming Out event pre-campaign event		Corporate donors motivations
Historical opportunity	Museums' Day Party		Reputational benefit
Giving networks	Auction event		Tax-free benefit
Donors field: "Weak networks"	Civil society endorsements		Individual donors motivations
Individuals	ANMP (association of municipalities)		Campaign effectiveness
> 15,000 identified individuals	ANAFRE (association of parishes)		Tangibility: the painting
Unknown number of anonymous individuals	Opinion leaders, influencers		Goal setting
Auction bidders	Artists, TV and radio personalities, music,		Organisational isomorphism
Leiria school students	arts, culture, commentators		Status and respect
Casa Pia students	Elected bodies endorsements		Sense of belonging, homophilism
Status individuals	Municipalities		Personal well-being
Institutional field: "Open hierarchical network"	ANMP (association of municipalities)		Personal power and identity
Aga Khan Foundation	ANAFRE (association of parishes)		Social well-being
Coimbra University	State institutions endorsements		Intellectual well-being
Banco Millennium bcp	Portuguese embassies		Entertainment, gamification
ANA, airports	Hierarchical stakeholders		Appropriation of the work of art
GALP, energies	DGPC, Ministry of Culture (Portuguese heritage)		Nationalism
EDP, energies	Ministry of Finance		Patriotism
Amoreiras Shopping Center	Ministry of Foreign Affairs		Prestige conferral by association
Municipalities	CMVM (stock exchange regulator)		Tangibilisation of the pixels request
Other	Municipality of Lisbon		Pixelalisation of the painting
Institutional field: Operatig network, sponsors	Tourism of Lisbon		Gamification: choosing the pixels
<i>Público</i> , print and online newspaper	Tourism of Portugal		Online shopping mechanics: "basket" of pixels
FUEL, ad agency	Other stakeholders		
RTP, public radio and TV broadcaster	The seller		
Foundation Millennium bcp	The Palmela owner of the Magi		
Banco Millennium bcp			
Palácio do Correio Velho, auctioneer			
PLMJ, legal			
Frágil, disco			
GAMNAA			
Other			

Table 2 Magi campaign social capital collaborative funding mediational structure. Author

PART 4: CASE STUDY STATEMENT

11.1 INTRODUCTION

The meditational structure of the *Magi* campaign delivered the basic tenet of a collaborative funding campaign: the construction or development of social capital based on trust, transparency, and accountability.

Crowdfunding, as collaborative funding became popularly but incorrectly known from a legal point of view, was used as an instrument to communicate the museum's brand and to induce participatory activism fulfilling several basic elements of structured social capital for action: a clear strategic and emotional objective -- localised, specific, tangible; a brand-based communicational campaign; a powerful call to action slogan; an affirmative institutional and network leadership exerted by the museum; leveraged established strong, hierarchical and weak networks and the institutional field; actioned creativity and commitment of a multidisciplinary and multi-institutional team that includes media partners; unleashing a social movement captivated by the idea of giving and co-proprietorship – an emotional reward that proves to be sufficient to induce giving; the promise of an out-in the museum experience.

The exogenous macroforces at the time of the campaign spurred the museum's entrepreneurial initiative and stimulated individual motivations to give and support mechanisms in organisations. The campaign's desired artefact – a suggestive painting depicting the Magi Adoration, the “most joyous of all Christian myths” – supplied additional persuasive non-orchestrated but embedded factors that brought to the surface timeless attractive cultural meanings, symbols, social histories, and cultural practices producing a clinching effect.

11.2 THE *MAGI* BY SEQUEIRA: HISTORICAL PURCHASE OPPORTUNITY

Negotiations of the museum with the owner, a heir of a painting a hidden from public view depicting the adoration of the Magi by Domingos Sequeira, an obscure XIX century painter, had dragged for several years.

The painting had been bought from Sequeira's daughter in 1845 by Pedro de Souza Holstein, First Duke of Palmela, and son of Alexandre, the founder of the Portuguese Academy in Rome where the young Sequeira had studied. The painting remained with the Palmela family, out of public view, until it was bought by the MNAA with the proceeds of the collaborative funding campaign. The MNAA considered that a “historical opportunity” to buy the painting could be lost. The State would not provide the funds to buy the Magi as the solicited amount was deemed to be politically incorrect for a single relatively unknown work of art by an inconspicuous artist, at a time of national austerity imposed by the so-called Troika rescue programme. Wealthy private donors or institutions abstained from sponsoring the purchase as the owner’s asking price was off limits. A price (€600.000) and timeframe (six months) for the purchase were established with the owner. The only viable way to obtain the necessary funds was by appealing to the generosity of the citizenry and private organisations. A decision to launch a major branding and funding of operation in the history of the museum. The objective was innovative, challenged the legal and administrative status quo, but required a good amount of political benevolence, and skilled communications supported by a network of likeminded firms and individuals leading to the construction of actionable social capital anchored on two overriding principles: transparency and accountability.



Figure 46 MNAA2020: Proposal to rebrand the MNAA as the “first museum of Portugal”, October 2015. Source: MNAA

11.3 MNAA: STRATEGIC MANAGEMENT OBJECTIVES

The structured online collaborative funding campaign was a pioneering entrepreneurial endeavour meant as “a stone in the pond” in the crystalized museological establishment.

As a major partner in international collaborations between museums, the MNAA had historically enjoyed the normal dignity of a national museum: it establishes benchmark norms for good practices, keeping with international standards in conservation and museum management, under the scope of its education service. However, the MNAA is the “smallest of the large European museums”. The museums’ archaic and unappealing brand needed updating and retooling. Most Portuguese never visited the museum or were not aware of its existence. The awkward location in a narrow street is a persistent handicap in the tourist market, albeit only solvable with and architectural enlargement to the large avenue downhill. The legal framework of national museums curtails financial and administrative autonomy. Funding is scarce and must be approved by governmental bodies.

The museum executive developed a strategic multiyear and multipronged plan establishing a strategic objective to elevate the standing, reputation, and brand of the MNAA as the “first museum of Portugal”, to endow Lisbon with a “large museum”, and to establish the renewed brand as an “international reference”. The brand should convey a new idea and a new promise: to enjoy a major works of art in their proper and unique place, the place where



Figure 47 Jorge Barradas, *A Adoração dos Reis Magos*, 1945, Museu do Azulejo, Lisbon

great works of art are housed. The Magi funding campaign was designed to serve a dual objective: to reposition the MNAA's brand and to acquire a painting that would, after the campaign, be classified as a national treasure. The painting, the author and the museum were linked to the public through an ad hoc mediating structure purposely set up by the museum for the campaign functioning on three axes: the MNAA, the major media partner newspaper *Público* and the ad agency FUEL. At *Público* three journalists were assigned to the project. Public service broadcaster RTP was a fourth element that produced and broadcast a series of endorsements of opinion makers. A halo effect was created online.

11.4 CONTEXT: ENTREPRENEURIAL OPPORTUNITY



Figure 48 Anti-austerity demonstrations, the Troika years. Source: Paulo Pimenta, *Público*

The national and international context to launch a funding campaign was apparently unfavourable. The external and internal adverse macroforces at play could apparently put its success at risk. However, on the contrary, the fundamental changes brought by the difficult economic situation overcoming Portuguese politics and economy provided an opportunity for entrepreneurial activism. The austere economic context would also counterintuitively prove to be a stimulating factor of the public psyche spurring the will to achieve the donation goal as it brought forward patriotic sentiments and national pride and other donor motivational and emotional rewards, such as the illusion of appropriation of the artefact. The campaign to buy the Sequeira was an entrepreneurial opportunity that met two tests (Venkataraman, 2003): it represented a desirable future state, involving growth or at least change; and the entrepreneurial organisation believed it was possible to reach that state. The entrepreneurial effort was framed by the construction of social capital for action. The entrepreneurs used their social skills and accumulated social capital to obtain the resources necessary to build on their initial ideas. But the entrepreneurs were not just opportunistic. They did not want to break new ground but to creatively remix old ideas to undertake a seemingly new initiative. In fact, the entrepreneurs

were inspired by long established collaborative funding practice in Europe, including a few domestic examples, but namely best in class examples from the UK.

The MNAA team acted as textbook entrepreneurs, imagining a future business possibility within a framework of macroforces and trends and acts to bring the future into existence with a sense of urgency, unconstrained by the limited set of means at their disposal, with commitment and flexibility during the creation process, to profit from the journey. The first principle of entrepreneurial opportunity was put to practice: Entrepreneurial opportunities are rarely found; they must be created and earned. The financial risk of the entrepreneur – the MNAA -- was minimal, but the reputational risk was significant. Financially, the MNAA was risking very little, as it was investing existing resources, mostly human resources. But the reputational damage to the individuals and institutions involved would be significant if the funds to purchase the painting were not obtained in the agreed six-month period.

There was reputational risk and financial uncertainty. In case of failure there would be losers: the MNAA collection, and as such Portuguese heritage, would lose the painting to some probable foreign collector. Incidentally, Sequeira is himself considered an entrepreneur with a strong sense of freedom. (Markl, 2013). He was an early investor in the newly established Bank of Lisbon. But he is also considered a political opportunist, changing alliances and patrons as the political landscape changed, from panegyricizing Napoleon whose armies were occupying Portugal, leading to the accusation of collaborationism, to extolling the nationalist liberal order that followed.

11.5 BUILDING SOCIAL CAPITAL FOR ACTION

Portugal is a social capital poor country. This underlying social and cultural unfavourable characteristic had to be overcome by the communication effort. It is difficult to mobilize the Portuguese citizenry for a public cause. The lack of trust and cooperation between citizens, or corporations, or State institutions or among themselves is a major obstacle to economic development. The scarcity of the giving disposition introduced an element of uncertainty. Trust building was central for the success of the campaign. Regular and timely information on the amounts received was provided. The process was perceived as trustworthy. More than 15 thousand identified and anonymous contributors to the campaign, mostly small or very small donations, represented some movement in civil society.

The campaign actioned the four crucial elements that collectively define the social macrostructure, a system of coordination for the maintenance and/or acquisition of valued resources for the collectivity (Lin, 2001). These resources are positions, authority, rules and agents. The most valued resources are associated to economic, social, and political dimensions. The contribution of prestige conferring institutional donors and contemporary opinion leaders was sought to attain the funding goal. The donations from respected institutions decisively improved the willingness to donate from citizens and institutions at a mid-campaign moment of turbulence in the donation drive. The public impact of those donations helped to reduce uncertainty. The association with high-status organisations and persons instilled the very real possibility that the campaign would reach its goal inducing still more giving.

The museum leadership actioned personal and institutional embedded resources to enhance the outcomes of the funding action. The facilitation of the flow of information, the social ties located in certain strategic locations and/or hierarchical positions provided useful information about opportunities and choices otherwise not available. These social ties exerted influence on the agents who play a critical role in decisions. Social ties and acknowledged relationships were used as social credentials facilitating accessibility to resources through social networks and relations. Social relations reinforced identity and recognition providing emotional support and public acknowledgment. The recruitment to the funding effort of signifying powers, exuding reputation or recognition and social capital in hierarchical structures, was sought and achieved.

The MNAA acted as the established and stable structure to human interaction and stability. The three major interested parties were the Portuguese public and State represented



Figure 49 Prince Aamir Aga Khan observes the *Magi* by Sequeira at the MNAA. Source: Manuel de Almeida, Lusa

by the MNAA, the owner of the Magi and the Group of Friends of the MNAA that engaged with its formal role as the trustee or patron of the campaign as the donations were formally addressed to it. The recruited signifying powers, the Aga Khan Foundation, an international non-profit organisation active in Portugal, donated €200.000, and the President of the Republic made a small symbolic contribution of 150 euros as a private person.

Access to independent funding operations is out of reach of museums that do not have a group of friends with the public interest statute, which is the case with most museums, in particular small museums. The funding campaign was only possible because the MNAA has at its side the Group of Friends (GAMNAA), a non-profit legal entity of cultural interest that has among its members many influential people and organisations. The donations made by firms or individuals to the GAMNAA benefited automatically of the tax deduction statute. Reputational benefit was a prime mover of the other major corporate donors. Donations from companies were indirectly remunerated as tax-deductible under the cultural patronage law and as a non-taxable reputational benefit. Other possible counterparts include the placement of the corporate donor logo in museum initiatives.

12.5 LEADERSHIP AND TEAM BUILDING

The museum leadership exhibited the chief characteristics of the entrepreneur: the ability to combine already existing resources in creative ways, as postulated by Schumpeter (1934). Entrepreneurship as a function of individuality was demonstrated: who the entrepreneurs are -- well-known museum and media personalities; what they knew -- several museological disciplines, management, communication including branding; and whom they knew -- and extensive existing social and professional network confirming that in a cross-section of individuals. The creation of the core team was another instance of the supervening nature of a pre-existing individual non-hierarchical network.

The museum director contacted the director of newspaper *Público* and a media partnership was promptly established. Next, she contacts the advertising agency FUEL, which premises were on the same building as those of the newspaper, and the creative and project management partnership was created. The campaign also confirmed that the richer individuals are in social capital with strong ties bridging structural holes, the more likely they are to launch entrepreneurial ventures, and the ventures they launch are more likely to succeed (Burt, 2000). For the same reasons, entrepreneurs with more social capital are more likely to be able to recover ventures that get into trouble, which was exactly the case. When donations

stalled at mid-campaign, the museum leadership bridged a hole in the then so-far mostly individual persons-based donations, tapped into its large, sparse, non-hierarchical network rich in opportunities and brokered connections across structural holes, bringing together separate pieces, and securing the large donation from the Aga Khan Foundation that guaranteed the immediate financial success of the campaign. At the same time, it eliminated goal uncertainty relaunching the will of individual donors to give. In the end, donations totalled 745,623 euros, well above the campaign's objective of 600,00 euros.

11.6 HIERARCHICAL AND “WEAK” NETWORKS

The museum put into practice a diffusion strategy that actioned two types of networks bridging the micro and macro. The “weak ties” network (Granoveter, 1973) associated with diffusion and facilitating the flow of information and social phenomena, such as providing reassurance and emotional public support, and community organisation was anchored on the Internet as a diffusion tool and other methods like the collection of anonymous donations at the museum itself, social events such as auctions. The “hierarchical network” (Burt, 2001) was anchored on a myriad of personal contacts and institutional relationships, that provided accessibility to resources, useful information about opportunities, influence on the agents who played a critical role in decisions and enhanced performance.

The two networks transformed a small-scale interaction into a large-scale pattern for giving, but the core driving force was the hierarchical network that emerged from the establishment by the museum of the pro bono professional team composed of the museum staff, media partner *Público* (print and online) and public radio and TV broadcaster RTP, and advertising agency FUEL (Havas Group), the latter with the project management responsibilities: management of the communication process including creativity like the slogan and online presence, the coordination with the donations process at Banco Millennium bcp, and the graphic interface and payments platform operated by the Hypnotic agency, that in turn coordinated with the bank.

11.7 NATURAL PERSONS, INSTITUTIONAL MOTIVATIONS AND REWARDS

The lines between giving, sharing, and commodity exchange are imprecise (Belk, 2009) and the campaign confirmed that view. There is always an interest in all relationships because nothing is cost-free (Finuras, 2013). Some of the motivations of individual donors to the Magi campaign were the acquisition of status, respect and personal power, something that may fall

within the realm of commodity exchange, but most individual motivations complied with the altruistic notion, namely: the effectiveness of the campaign itself; sense of belonging, homophilism; personal well-being; identity; social well-being; intellectual well-being; entertainment; nationalism; patriotism; the do-good idea of giving, and co-proprietorship of the artefact.

There was another motivation that escapes the altruistic view. Although individual and corporate donors' motivations had different triggers, sometimes their interests were identical: giving as a tool to increase the value of the brand, either personal or corporate. In both cases the reward is material as it adds up to the value premium generated from a recognisable corporate brand or from a professional or social well-known personal identification. When a campaign is successful, as was the case, there is a return in the form of professional and market recognition for those involved in its conception and development, as was the case with the advertising agency that won many professional prizes with the campaign. Partnering with an art institution gives corporations access to cultural, symbolic, and social resources, strengthening relationships by establishing cultural bonds and demonstrating shared values. The do-good reputational benefits assist brand equity, as was and remains the case of the corporations and institutions that contributed with services to the campaign and that continue to sponsor the MNAA. Besides the brand equity related benefits, rewards to corporate donors also come in the form of tax benefits known as «mecenato».

11.8 BRANDING THE MUSEUM

The museum's brand was diffuse, outdated, unappealing. The brand needed a retooling, not in what respects the historical name MNAA, that would not change, but in what respects a new idea and a new promise: to enjoy major works of art at their proper and unique place, the rightful place for great works of art like the *Magi*. The Sequeira campaign needed to create a digital representation of the brand tailored for delivery throughout digital media and social networks. The digital persona was created based on two key elements: a graphic representation, that was supplied by the *Magi* painting itself -- either as the original or via its pixelated version -- and a slogan that encapsulated the full scope of what was at stake, basically: an unknown painter, an unknown painting, an insufficiently known museum, and three extremely well-known *Magi*.

Most literature about museum branding relates to the communication of the brand promise of a differentiated experience once the visitor is inside the museum. The promised

experience or experiences next to or within the museum walls are the backbone of museum brand identity. This was not the case with the Sequeira campaign. The objective was not to communicate a visitor experience per se but rather to communicate and build the MNAA brand on top of a fund-raising campaign which itself was the start of a unique multifaceted experience to acquire the necessary funds to buy an exclusive painting that would enrich the museum's collection culminating in the unique experience of viewing the painting in the museum, the co-ownership experience. The experience would last until the future donors would be able to see by themselves the painting hanging in the museum gallery.

Times of cultural anxiety and crisis, as were those when the campaign took place, provide windows of opportunity capable of birthing iconic brands that step in to these culturally created myth markets to deliver meanings that can assuage the feelings of isolation and distance of conflicted consumers. The Magi campaign formed relationships with the museum brand because the meaning of the MNAA brand could be perceived as useful in helping a person to live his or her life.

11.9 COMMUNICATION: MEDIA PARTNERSHIPS, SLOGAN



Figure 50 Example of campaign banner in *Público*: Have you ever thought of sponsoring a beard? Source: *Público*

The campaign emerged from a leading idea, the collective approval of reputational power, a common interest in collective interaction and purpose of action, an apparently fortuitous alignment of robust professional and social relationships all clustering by luck in a single location, a Lisbon building (Reis, 2022) where *Público* and FUEL happened to have their offices. The first group meeting resulted in the creation of the campaign's slogan Let's put the Sequeira in its Rightful Place. The sentence suggested that the Sequeira painting was an important work of art and that the only place that could receive such a distinguished painting depicting the venerated Three Kings could only be the MNAA. Vice-versa, it suggested that the MNAA is the home of important works of art and a public space where all

Portuguese could see the work. In Steve Jobs' words, creativity is just connecting things (Jobs, 1996).

The decisive role of a media partner in crowdfunding for art was again confirmed. In 1885, the pedestal of the *Statue of Liberty Enlightening the World* in New York could only be finished the *New York World* announced a funding drive to raise the missing funds. A few years later (1892), again in New York, the Italian language newspaper *Il Progresso Italo-Americano* launched a campaign for a statue of Christopher Columbus.

The *Magi* painting, the author and the museum were linked to the public through an ad hoc mediating structure purposely set up for the campaign. The campaign's lively website was established at the newspaper's site. Several journalists and a Sequeira specialist (Markl) were assigned to cover the campaign and to write articles on Sequeira and his work. Public service broadcaster RTP was a fourth element that produced and broadcast a series of endorsements of opinion makers. Journalists of all types of media, including from football magazines, naturally adopted the campaign increasing reach beyond the customary cultural environment, as for example, the online news site *Mais Futebol* and newspaper *A Bola*.

The communication campaign was mediated by the funding effort to produce a social movement captivated by the idea of giving and co-proprietorship. The *Magi* campaign fulfilled several goals of a sustainable museum audience development strategy: it refined and

Falta pouco para alcançar os 600.000€, mas a sua ajuda ainda é necessária.

Associe os colaboradores da sua empresa a esta causa nacional e coloque o Sequeira no lugar certo.
Patrocine 100 pixels por cada colaborador, por apenas 6 euros.

OMNAA e o Público convidam todos os portugueses a serem mecenas e a patrocinarem uma obra excepcional do nosso património, 'A Adoração dos Magos', de Domingos Sequeira. Com a sua colaboração, vamos pôr o Sequeira no lugar certo.

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INICIATIVA
REPÚBLICA PORTUGUESA
PATRIMONIO CULTURAL
MNAA
PARCEIROS
FUNDACAO Millennium
FUEL
RTP

APOIOS
PLMJ
FUNDACAO PLMJ
HYPNOTIC
FEST FORUM

Figure 51 Público: The second part of the campaign was focused on persuading firms to donate. Source: FUEL

enhanced the communication with putative visitors; it offered multiple experiences; it engaged visitors; and it established an active network with special target groups. The communication campaign mediated by the *Magi* funding effort produced a social movement captivated by the idea of giving and co-proprietorship of the acquired painting. In a short six months the *Magi* was transformed into an object of widespread popular desire and Domingos Sequeira would emerge from secular obscurity and become posthumously famous and popular, elevated to the podium of great painters. Simultaneously, the MNAA briefly came into the limelight. However, a brand, like social capital, needs constant nurturing and the major push provided by the campaign gradually vanished.

The campaign fulfilled several of the goals of a sustainable museum audience development strategy: it refined and enhanced the communication with putative visitors; it offered multiple experiences; it engaged visitors; and it established an active network with special target groups. The museum fulfilled its institutional role in society reducing uncertainty by establishing a stable (but not necessarily efficient) structure to human interaction. The analysis of interviews made on the first weeks of the campaign with a sample of donors about their motivations revealed three main drivers for giving: the quality, opportunity, goal, and effectiveness of the campaign; the pictorial quality of the painting; and a group of self-centred motivations: personal well-being; personal power and identity; social well-being; intellectual well-being; appropriation of the painting; nationalism and patriotism.

The quality and opportunity of the campaign were most cited. The beauty of the painting was a strong motivator. Self-centred and homophilic motivations related to personal and intellectual well-being, personal power and identity, status and respect, appropriation of the work of art, were the second most cited factors. Also present was patriotic sentiment that spurred the will to donate. The entertaining quality of the painting through the gamification of the online donation process was duly appreciated. The digitisation of the *Magi* in ten million pixels, corresponding to the size of the Portuguese population was a welcome symbiotic link. The culminating moment of the donation process was experiencing the elation of the winner's triumph when the goal -- the amount -- was reached within deadline. For a moment, for the duration of the campaign, the donor enjoyed the temporary experience of owning a small bit of the painting, of being part of a large network of like-minded people -- collectively owning the painting -- culminating on the permanent feeling of having contributed to put the painting on a prestigious museum wall. Donors enjoyed the feeling of being part of something perceived as prestigious. The experimental possession can be

rekindled overtime with a visit to the museum and a few minutes gazing at “my” painting. Finally, the remembrance of having done a good deed – an emotional reward – and a repeatable moment of joy.



Figure 52 Press clippings: *Why do they want to sponsor the Sequeira?* Source: FUEL



Figure 53 Press clippings: *Regional press news.* Source: FUEL



Figure 56 Prince Aga Khan donates 200,000 euros to the campaign. Source: FUEL



Figure 54 Press clippings: Sequeira is ours. Source: FUEL

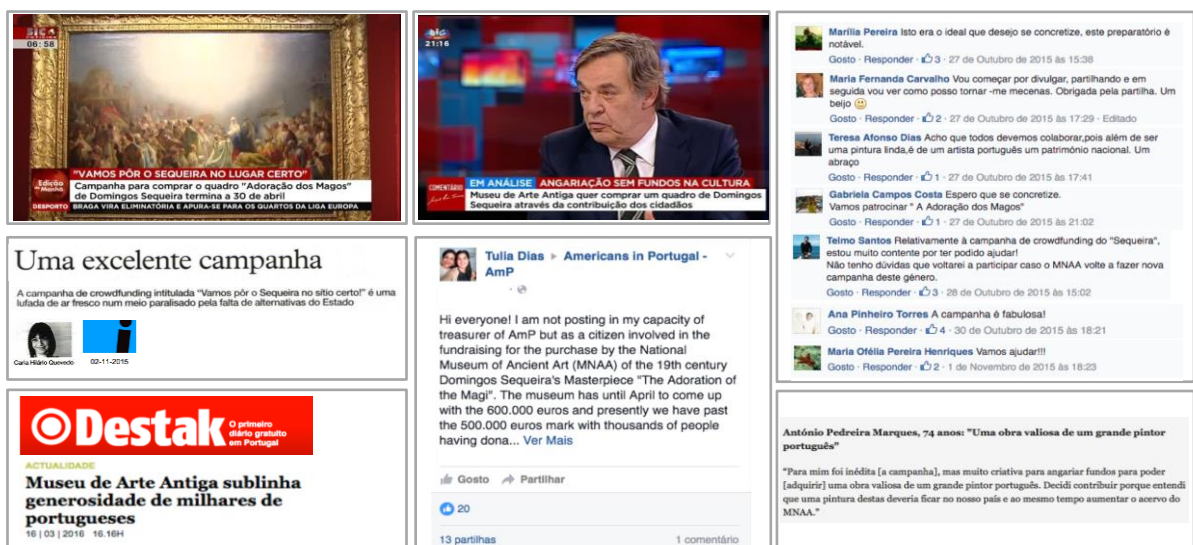


Figure 55 Press clippings: an excellent campaign. Source: FUEL

11.10 GAMIFICATION OF THE GIVING EXPERIENCE



Figure 57 Mini website ate Público. Source: Público

The campaign facilitated the individual appropriation of communication technologies to develop relations and ties putting the communication process at the core of social capital generation and dissemination (Damásio, 2011). Individuals used multiple communication technologies in conjunction with in-person interaction maintaining contact with their personal networks generating social capital generation and furthering the participatory processes. The *Magi* became pixel art during six months hosted in the *Público* website as mini site. The painting was divided in ten million pixels. The creative orientation of the advertising campaign was “Which part of *The Magi Adoration* will you sponsor”? A catchy video showing the metamorphosis of the painting from analogue to pixels was the visual representation of the whole process. It travelled far in the social networks. To sponsor and support *A Adoração dos Magos* people could buy pixels on the website. Dividing the 600,000 euros that the painting would cost by ten million persons each pixel was sold at six cents. Those who preferred the more traditional methods could still contribute by donating using bank transfer, check, or by putting the wished value in the two boxes that were placed in the hall of the museum.



Figure 58 Campaign mini website at Público. Screen shot of the giving experience in home computers. Source: FUEL

The “tangibilitysation of the request” or “gamification of the process” (Ribeiro, 2022) was fun, the application mechanics generated enthusiasm. Despite working exactly as an online shop, its adaptation to the art world transported it to the elevated realm of culture. Some people chose at random, others drew signs, still others bought specific pixels, like a beard or the head of a horse. The pixels chosen with the mouse pointer were put into the cart and paid for. The “sale” of pixels to individual donors through an online shopping process provided a multifaceted entertaining experience outside the museum that started the moment the campaign came to public knowledge, and inside the museum for the post-campaign visit to the museum to see the painting in “its rightful place”. The goal of the “game” was the collection of a certain amount of money in a set period – six months. The process of participating was itself like participating in a digital game -- the choice of pixels, the payment method. Hence the use of the word gamification to classify that part of the experience.

11.11 THE ACTUALITY OF MYTHS

The campaign’s outcomes were the result of complex puzzles or mesh of factors, some engineered, others accidental and still others incidental. It is a reminder that perennial cultural and religious myths exist and that they distil enduring persuasive power. The myths can be purposefully exploited to attain objectives, or they can be a subliminal presence actuating without an actuator, as was the case in the Sequeira campaign. In fact, the communication of the campaign not once expressively referred to the Magi myth as such. The communication was solely focused on the life and work of Sequeira despite that the Adoration of the Magi is considered the most joyful of all Christian myths.

The motivations for donating expressed by a sample of donors did not include the Magi myth as a motivational factor. This absence could be because the myth is so culturally ingrained, naturalized (Halls, 1996), a deeper construct in the cultural subtract of society, a not orchestrated social factor that it did not emanate from the actual operational campaign. The generation, organization of practices and representations were not the product of the organizing action (Bourdieu, 1990). The Biblical event has been naturalized over two thousand years in the Christian world. Developed in the Middle Ages, endlessly exploited by Renaissance painters, it is an intrinsic part of the Christian calendar, commemorated with popular veneration the world over. The myth is a pervasive habitual occurrence.

The appeal of Sequeira's *Magi* painting, and hence of the Magi campaign, is also the result of the extraordinary popularity that Magi myth continues to enjoy, surpassing in fervour and visual depictions the Nativity itself. The impromptu visit of Eastern Kings offering presents, the extravagant and exotic occasion, the apparition of a guiding celestial body (a star? a comet? three planets?), the genocide of infants by Herod, the flight to Egypt, produced an exciting plot that carried the imagination of past and present Christians becoming a foundational element of the Christian symbolic meaning system. The *Magi* painting is a "thingly substructure", a substance with properties, a bearer of traits, perceptions, matter, experience (Heidegger, 1935-36).



Figure 59 William Morris, *The Adoration of the Magi*, 1890, tapestry, Musée d'Orsay

Between the first images of the depiction of the Adoration of the Magi in the catacombs (III century) and the William Morris (1890) tapestry stand around 1,800 years. The composition follows almost always the same structure, century after century, a perennial diagram.

11.12 THE ARTEFACT: DIAGRAM AND MNEMONIC IN WESTERN ART

The Magi myth is one of the most represented biblical events in Western art, notably by most great and lesser names of Renaissance painting. The attractiveness of Sequeira's painting to large swaths of the public, despite its only average quality in the opinion of most art critics, results from the dutiful syncretic application of several visual compositional techniques used by Sequeira in the *Magi* to depict the Biblical myth. The visual guiding process exudes clarity, harmony, and balance overcoming the blandness and stiffness of the depiction. One of the techniques used by Sequeira is the Golden Ratio or Divine Proportion set forth by Leonardo and other Renaissance masters, an efficient technique that continues to be applied by artists, from expressionist, figurative, abstract art, constructivist art. It is a culturally ingrained visual organiser.

Another technique is the all-encompassing impressionistic God is Light emanating from the image of a star that brings forward the heliocentric view central to pre-Christian religions and to Christian mythology. The overwhelming light emanating from the "turneresque" star in Sequeira's *Magi* is a powerful reminder of the eternal adoration of the Sun as a representation of God for believers. The third element is the mnemonic power of the triangular composition formed by the main actors in the representation of the Adoration since the Renaissance: Mary, Jesus, Joseph and the eldest magus. The triangle became a universal diagram, an allegory that turns an abstract thought into a picture (Gombricht, 1982). Still another mnemonic tool was at play early on the spread of the three magi myth. Three is the smallest number to make a pattern, easy to remember, known as the "rule of three", a rhetorical principle such as the triple iterations that marked the classic rhythm of Ciceronian style, or the Greek «hendriatis», becoming the source of numerous popular rhymes, political slogans, book titles, or advertising claims.

11.13 COLLABORATIVE FUNDING: THE LEGAL FRAMEWORK

Access to independent crowdfunding operations is out of reach of museums that do not have a group of friends with the public interest statute, which is the case with most museums, in particular small museums. Yet, most museums do not have a group of friends,

much less with the cultural interest statute, although some groups have been incipiently created in the last years. Unless they possess the statute of public interest, their hands and feet are tied. But, even then, the State may interfere in deciding how the collected monies are used.

The Group of Friends of the National Museum of Ancient Art is a non-profit organisation that acts as the interface with patrons. The statute of Cultural Interest organisations granted by the ministry of Finance to the GAMNAA granting it the right to receive donations addressed to the museum from individual donor or from organisations. The donations are then used to pay for a specific artefact of object for the museum.

Museums' groups of friends have an important role in creating and developing social capital for the benefit of the museums. The groups can be a means of putting pressure on the guardianships so that the goals of the museum's management can be met, involving the various sectors of governance in their resolution (Silva, 2012). There are many reasons why people join these groups, namely the desire to make new friends and meet people who share the same interests and tastes, for fun, to get out of the house, to add to the curriculum, to keep personal and professional skills active, to learn new skills, and to be more predisposed to new job opportunities (Andresen, 2002). Finally, the market dynamics and interests among the various stakeholders in the cultural sector makes the friends of the museum an excellent intermediary, as Pimentel explained to me:

Technically, the Sequeira campaign was not a crowdfunding campaign. The campaign was supported by an online digital platform, addressed to the crowds, and the donations were represented as digital pixels. This digital environment must have contributed to the common (mis)understanding of the Sequeira campaign as a crowdfunding operation. Hence, the designation of this type of campaign as “structured citizen-based funding through an online platform” more accurately describes the process from the legal point of view. But, the crowdfunding expression has been widely adopted for online fund raising operations despite its legal inaccuracy.

According to Portuguese law, Decreto-Lei nº215/89, to be harmonized in accordance with the new EU legislation, crowdfunding or collaborative financing is a way of attracting funds by entities or individuals, who intend to finance specific activities and/or projects, through their registration on electronic platforms, from which they proceed to raise investment from one or several individual investors. It is regulated by the CMVM.



Figure 60 *The Sequeira in its rightful place*. Source: DGPC

The recently approved Regulation (EU) 2020/1503 entered into force in 2020 and in application in 2021. It lays down uniform rules across the EU for the provision of investment-based and lending-based crowdfunding services related to business financing and will bring in important changes to the current legal regime applicable to this activity in Portugal.

The Sequeira campaign was not a crowdfunding operation of capital financing or collaborative financing nor a non-financial crowdfunding operation -- donations with reward -- under either Portuguese law or under the new EU regulation. The Sequeira campaign was a mix of a fund-raising campaign with patronage -- «mecenato» -- through an online platform and other means for the collection of funds, such as auctions. The reward was emotional or a reputational

benefit in the case of institutions and donors looking for prestige and status. The project owner were a group of collaborative bodies and entities.

The donations made by patrons, either firms or individuals, to non-profits with the statute of “cultural interest” benefit automatically of the tax deduction statute. Two types of patrons can be distinguished. One type are patrons and direct partners that include firms, foundations, individuals that contribute directly to the realization of a program, such as donating works of art. Another type is composed of patrons and indirect partners, organizations whose contribution is essential to carry out the programming, but in a more indirect way, such as in money or in kind, or institutional support or scientific knowledge. From 2010 to 2016, 96% of support to MNAA exhibitions of the first or direct type and the remainder was of the indirect type.

Although the Portuguese legislation defines that donation under the patronage law has no counterpart, it is common understanding that some type of counterpart is due, provided that these counterparts are not likely to harm the spirit of the donation. Natural person donors, identified or anonymously, contribute with money and their remuneration is not monetary but emotional, while the donations from companies are indirectly remunerated as tax-deductible under the cultural patronage law and as a non-taxable reputational benefit. These possible counterparts include the placement of the logo of the donor entity, if there is no commercial message included, and counterparts whose market value does not exceed five percent (annual) of the donated amount. As the State understands that these counterparts do not harm the donor's spirit of liberality, the same principle was adopted to classify these practices. When organisations decide to sponsor or even create a specific entity to develop it, namely through foundations, it does not seem that they do so exclusively to obtain tax benefits.

For most of these companies, the patronage law is part of a broader policy of social responsibility, which is based on the understanding that business activity is not limited to the main activity to which the company is dedicated; having to give back to society part of what it has gained, now investing in areas such as culture, education, science, environment, or social solidarity. From the perspective of the museum, sponsoring partnerships support its international expansion in terms of audiences and acquisitions of art from regions of the world previously underrepresented in its collection. The partnership also helps to expand the network of museum partners and potential donors. A critical element is resource integration between the sponsorship partners. In fact, the major corporate sponsor of the MNAA, and that also sponsored the Sequeira campaign, was and is, Banco Millennium bcp.

Sponsorship presents firms a low-cost alternative to create or to develop a brand that includes the benign perception of contributor to the preservation of heritage and Portuguese culture.

PART 5: CONCLUSIONS

12.1 RESEARCH QUESTIONS: EVALUATION

I argue that my investigation and analysis of the campaign *Let's Put the Sequeira in its Rightful Place* identified, analysed and interpreted the plurality of elements and factors that contributed to the creation of social capital for giving and answers the research questions.

The MNAA decided to launch an entrepreneurial venture under its leadership using all types of networks, most of all open hierarchical networks (Burt, 2000) and social media “weak” networks (Granoveter, 1997) to build social capital for the action of a collaborative fundraising operation. A partnership was established with a core group of professional communicator agents – a newspaper, an advertising agency, a pubcaster -- plus a bank, a technology firm, a legal firm, a PR agency among others, and with the indispensable collaboration of the group of friends of the museum that acted as the trustee of the donations, and several other pro bono partners. The partnership became the mediational structure that would launch and manage the communication campaign for collaborative funding under the slogan *Let's Put the Sequeira in its Rightful Place* that succeeded within the six-months' time frame to collect more than the necessary funds to buy the painting and simultaneously upgrade and uplift the museum's brand identity and positioning, albeit for a brief period of time. The campaign produced the social capital necessary for the collection of more than the 600 thousand euros necessary for the purchase of the painting.

The efficacy of the communication and funding campaign resided in a plurality of conflated factors, some from the marketing discipline producing intended or unintended positive effects, others emanating from deep social constructs, cultural meanings, and discourse practices, operating at the cultural subtract contributed to trigger the giving disposition apparently irrelevant but producing a clinching effect. Other levers, unrecognised, subjacent but not expressed actors and agents were unwittingly unleashed by the marketing campaign and contributed to the desired outcome become visible.

The campaign illuminated the actual application of social capital for action theory in support of a public cause. Trust is the indispensable element for the construction of high level actionable social capital, and indeed it is an integral part of business theory and practice. It was achieved with the solicitation of institutional and communicational processes to contrive and guarantee transparency and accountability. Regular accurate reporting the results of the donation process was of the essence for trust building and for donor engagement maintenance. The trust-building process included triggering the homophily principle and the power of weak links, the hierarchic resources valuation, the signalling effect of some actors, and the promotion of purposive actions.

The campaign required well-placed connections, extensive networking, benevolent good will and high placed political blessing to be put in place to construct social capital for donating and to achieve other parallel and interlaced management objectives, such as the

repositioning and finetuning of the museum brand. The museum leadership actioned personal and institutional embedded resources to enhance the outcomes of the funding action. The facilitation of the flow of information, the social ties located in certain strategic locations and/or hierarchical positions provided useful information about opportunities and choices otherwise not available. Social relations reinforced identity and recognition providing emotional support and public acknowledgment. The recruitment to the funding effort of signifying powers, exuding reputation or recognition and social capital in hierarchical structures, was sought and achieved.

The action for social capital for collaborative funding was an entrepreneurial achievement created and developed by a cohesive pluridisciplinary team, anchored on four pillars, itself an expression of social capital, emanating from trust among its partners. The museum offered strategic guidance and leadership. The media partnerships were rooted on a major and reputed newspaper and benefited from the regular contribution of public and private TV broadcasters and from the widespread inputs of a myriad of other news outlets, mostly online, much enlarging the reach of the message. The creative, organisational, and media placement work of the advertising partner firm was central and crucial, namely the invention of the call to action embodied in the slogan. The group of friends of the museum acted as the trustee of the donations -- formally donating the painting to the museum -- offered another layer to trust. The team was complemented by the contribution of individuals, firms and institutions from the legal practice, public relations, auctions, leisure.

As the legal framework of museums inhibits them from directly receive donations, a trustee in the form of the group of friends of the museum was necessary. The group of friends of the Museum acted as the trustee of the donations, operating with the legal status of “cultural interest” granted by the ministry of Finance, a necessity for collaborative funding actions as it allows for the receipt of legally made tax-free donations and considered as “mecenato”, i. e. a corporate expense. The reward to corporate donors to a collaborative funding initiative was a tax-free investment of resources like advertising producing a reputational benefit as benefactor to the arts. Individual donors of collaborative funding received an emotional reward in the form of a feel-good sentiment, or the benefit of a new altruistic experience or status acquisition.

The powerful vocal communications and marketing techniques created extensive public awareness cemented by the diverse networks established by the team achieved the construction of trust. The campaign whipped up the will to give in a large “weak network” of identified and anonymous donors. It successfully bridged holes and mobilized open and

closed hierarchical networks and status actors whose giving by example was crucial for the accomplishment of the financial goal. Mid-campaign turbulence was overcome through the interjection of large or symbolically charged donations by the status and institutional actors, prestige conferral signifying powers acting as uncertainty busters, inducing loyalty for small donations, and by the upwards inflection curve in giving usual at the approaching campaign deadline

Significant for the successful completion of the campaign is the recognition that Portugal is a social capital poor country. Its rarity is always an element of uncertainty when cooperation between citizens, or corporations, or State institutions or among themselves is required when change or reform is the objective. The lack of trust among citizens and between citizens and State institutions is recognised as one of the major obstacles to economic development. Civic involvement in Portugal is among the lowest in Europe. This is reflected in low participation in voluntary activities, fragile interest in politics and high levels of abstention and participation in electoral processes.

This negative factor was compounded by external and internal adverse economic macroforces at play when the Magi campaign was launched. However, on the contrary, the fundamental changes brought by the difficult economic situation overcoming politics and the economy provided an opportunity for entrepreneurial activism. The austere economic context would counterintuitively prove to be a stimulating factor of the public psyche spurred the donation drive of those who felt a need to express nationalism and patriotism through their donations as a contribution to keep the painting in the country. In line with entrepreneurship practice, the bootstrapping and affordable loss principles were at play. Although the campaign was clouded in uncertainty, it entailed no financial risk for the entrepreneurs, albeit representing significant reputational and professional risk.

The organisation and mobilisation of a large group of disparate and multisector organisations required well-placed networking through hierarchical and “weak” networks, leadership, and entrepreneurship that transformed followers into promoters, creating visions of the goals, and articulating the ways to attain those goals. A high level of personal trust between the institution and presumptive partners – media, advertising, legal, et al. – was garnered to build an effective pro bono team which reward was professional, industrial and personal recognition and increased reputation.

The communication campaign was a corroborative mechanism of shared intent, triggering, and achieving the construction of actionable social capital resulting from extensive

networking at various levels of society. The campaign created the public awareness, developed the trust, conveyed transparency and accountability, and construed the social capital needed to produce a successful funding operation that was able to collect more than the funds needed to buy the *Magi*. A well-constructed slogan embodied the ideal, the vision, clearly expressing the goal of the campaign, communicated with pervasive and insistent messaging acting as a call to communal action. The slogan consolidated the major explicit and implicit elements of the mediation: painter, painting, myth, place, status, and us – the putative donors. Online communication and the produced WoM, eWoM and eWoMM proved essential to the diffusion effort. The Advertising Value Equivalent (AVE) of the communication campaign which was prominent both on traditional media including broadcasting and cable TV and online channels was very significant and would have been financially unattainable for the museum as paid advertising.

The collaborative funding operation served a dual purpose: to collect the funds to buy the painting and to reposition and to update and finetune the museum brand. Collaborative funding proved to be an excellent instrument to communicate the museum and to induce participatory activism given the fulfilment of several basic elements: a clear strategic and emotional objective -- a localised, specific, tangible objective is a must; positive institutional and network leadership exerted by the museum; leveraging established networks and the institutional field; actioning creativity and commitment of a multidisciplinary and multi-institutional team that includes media partners; a social movement captivated by the idea of giving and co-proprietorship – the emotional reward that has proved to be sufficient to induce giving.

The campaign fulfilled several of the goals of a sustainable museum audience development strategy: it refined and enhanced the communication with putative visitors; it offered multiple experiences; it engaged visitors; and it established an active network with special target groups, it produced a new out-in the museum visitor multifaceted experience: from the moment of the “purchase” of pixels to the viewing the painting in the museum. The communication campaign mediated by the crowdfunding effort produced a social movement captivated by the idea of giving and co-proprietorship of the painting. The giving process induced the individual appropriation of the artefact, an experimental possession case.

Transparency and accountability, the indispensable elements to trust and giving, were practiced. Regular accurate reporting the results of the donation process were of the essence for trust building and for donor engagement maintenance. The trust-building process included

triggered the homophily principle and the power of “weak” links, open hierarchic resources valuation, the signalling effect of some actors, and the promotion of purposive actions. Actioning relevant social capital emanating from status actors -- institutional, individual, or symbolic – resulted in a signalling function imbued with actionable signifying power with the potential of uplifting the donation drive. Large and small donations from signifying powers decisively improved the willingness to donate from citizens and institutions at moments of turbulence in the donation drive. The public impact of those donations helped to reduce uncertainty. The association with high-status organisations and persons instilled the very real possibility that a campaign would reach its goal inducing still more giving.

Strategic planning as a mechanism of the donation continuum included solutions to resolve the instability in the donation process by developing new socially relevant social capital through the mobilisation of status actors who with the means to potentiate a decisive element of change. The campaign also confirmed that the richer individuals are in social capital with strong ties bridging structural holes, the more likely they are to launch entrepreneurial ventures, and the ventures they launch are more likely to succeed. When donations stalled at mid-campaign, the museum leadership bridged a hole in the then so-far mostly individual persons-based donations, tapping into its large, sparse, non-hierarchical network rich in opportunities and brokered connections across structural holes, bringing together separate pieces, and securing a large donation that guaranteed the success of the campaign eliminating goal uncertainty and relaunching the will of individual donors to give.

Collaborative funding extends the communication of the museum experience beyond the walls of the museum and beyond the traditional conception of experience as a restricted happening inside the museum. It goes beyond the communication concept anchored on projecting the museum brand through promotion, advertising, and digital tools. It extends the museum experience beyond the enjoyment of art by triggering an involving life experience, entering homes and new emotional territories, creating unimagined signifying connections by appealing directly to the public for material support for the acquisition of a work of art through a giving process.

The mechanics and execution of the public relations and marketing campaign were not the sole levers in the construction of the necessary social capital for collaborative funding. Other levers exercised a crucial function in the campaign's achievement. Unrecognised, subjacent, and implicit factors not expressed but unwittingly unleashed by the vocal media campaign surreptitiously contributed to the desired outcome.

The conspicuous campaign had an inconspicuous consequence, a non measurable but qualifiable effect on the cultural, religious and social mind spurring the will to donate. It unleashed silent symbolic or expressive actors elicited by the *Magi* painting in its biblical theme, acting through codes residing in the habitus of the target constituency that exerted an un-orchestrated clinching effect in many donors. These diverse and conflated factors, some erupting from the marketing discipline, others emanating from deep social constructs, cultural meanings, and discourse practices, apparently irrelevant, triggered intended or unintended positive effects resulting in the will to donate.

The Magi myth proved its continued excellent reputation for Christians of all denominations and the sustained naturalized symbolic power of the Magi myth. Deep social constructs, cultural meanings, and discourse practices, apparently irrelevant, exerted actionable signifying power and produced a clinching effect motivating the will to donate. Each of these elements or factors contributed to the donation campaign -- the vocal communications and the silent symbolic or expressive actors elicited by the painting.

The biblical theme being so ingrained in our Western civilization culture and customs that it went unnoticed from most observers of the campaign who focused on the personal, professional and political history of the painter and on the place of the painting in the history of art. The hidden intrinsic symbolic qualities of the painting that, incidentally, most art experts do not consider to be exceptional, are an inescapable but not evident factor. The Adoration of the Magi is the two-thousand years old “most joyful of all Christian myths”, graphically initiated in the Catacombs, visually and piously developed in the Middle Ages, endlessly exploited in the Renaissance as a pervasive visual diagram and used as a pictorial theme as recently as by pre-impressionists and even by 20th century artists. The Magi myth radiating from the millenary extraordinary reputation of the Magi acted surreptitiously on the cultural, religious and social levels. The myth persists as an enduring pretext for annual social intercourse.

The campaign illustrates the efficacy of the subjacent power of a painting and its associated history, its place in the history of art, and the attractive perennial myths. The *Magi* painting by Sequeira exudes symbolic hidden attributes making it attractive and a motivational factor for donating confirming that culturally ingrained myths, symbols, meanings, cultural practices have an affective, economic, and communicational value. The imagery evokes ingrained the immemorial Sun worship imagery of Light is God so forcefully depicted by

Sequeira painting in «turneresque» style, prompting preserved religious beliefs and may have excited lay minds too.

The pictorial effect of the painting was exacerbated by two mnemonics that acted in tandem. The rule of three oratory figure of speech «hendriatis», efflorescent from the three Kings, passively emphasised the effortless absorption of the matter, as well as the diagrammatic three Magi triangular visual mnemonics endlessly exploited in the Renaissance, and the pictorial compositional principles – the Divine Ration and the Golden Triangle -- dutifully employed by Sequeira, formatted the Western eye instantaneously informing the putative donor of what was at stake. The pictorial composition technique used by Sequeira and the biblical theme of the painting -- that “thingly substructure” in the words of Heidegger -- contributed to the creation of social capital and trust building in the institutions necessary for inducing the giving disposition in the public.

The pixelization of the Magi allowed for the “tangibility of the request” to donate by introducing elements of gaming and of online shopping. The process was fun and the mechanics generated enthusiasm. The application digital technology to the art world transported it to an everyday environment. The “tangibility of the request” or “gamification of the process” introduced an entertainment component into the donation process. It was fun to donate. The application mechanics generated enthusiasm. Despite working exactly as an online shop, its adaptation to the art world transported it to the elevated realm of culture. The “sale” of pixels to individual donors through an online shopping process provided a multifaceted experience outside the museum that started the moment the campaign came to public knowledge, and inside the museum for the post-campaign visit to the museum to see the painting in “its rightful place”. The goal of the “game” was the collection of a certain amount of money in a set period – six months. The process of participating was itself like participating in a digital game -- the choice of pixels, the payment method.

The relevance of the Magi story, its pictorial depiction and the MNAA’s collaborative funding action for social capital creation conforms with Scollon’s assertion that for the mediated action to take place there is a necessary intersection of social practices and mediational means which in themselves reproduce social groups, histories, and identities. Myths exert lay and religious actionable signifying power. The confluence of constructs had the effect of a secular sustained musical note acting on collective multi-generational minds prompting the will to give and a feel-good emotional reward.

14.16 SIGNIFICANCE OF THE THESIS

The campaign was a textbook case on the construction and deployment of social capital for action and originated a case study statement. The purpose of the case study is to present valuable and justified evidence to museum professionals and other creative industries professionals on the issues pertaining to social capital construction for structured collaborative funding and as a branding instrument for arts institutions. The study presents a framework and guidelines on structured collaborative funding to museums and other cultural institutions and organisations on how to plan and execute their actions to attain the objective.

12.3 FURTHER RESEARCH

Two research questions arise from the thesis that I believe warrant further research. The first is on the administrative and financial autonomy of museums. New research would scrutinize the present legal framework and to undertake field research regarding all questions related to and arising from the present absence of museum administrative and financial autonomy and how this impacts initiative to implement funding and budgeting activities. The objective of the study would be to evaluate if and how museum autonomy would or could contribute to total or partial museum self-financing and what legal changes should be enacted by the government and/or parliament to grant museums administrative and financial autonomy. In what regards other museums, mostly municipal, the research should address the same question but within the municipal legal framework. In short, would autonomy benefit museums sustainability and growth? The second is related to the first and focuses on collaborative online funding. Why are museums not using this tool as a matter of current management practice? We already know that many museums do not have a group of friends. But why those that do have a group of friends are not using online collaborative funding? What is missing? Is it viable to create a single cultural interest collaborative funding organisation working on behalf of all or many museums, a model that successfully exists in the UK?



Figure 61 End of the campaign. Público editorial: Thank you. Source: Público

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GLOSSARY

Impressions: any interaction with a piece of content and an audience member. Impressions is the number of times the system displayed the post or content.

Favourability Editorial attitude to the analysed object through textual content evaluation, from 1 to 5

Advertising Value Equivalency Metrics comparing the equivalent cost of coverage in a publication based on paid advertisements

Reach Total impressions in the potential audience, a function of accumulated audience. Reach is the number of times humans saw a post or piece of content.

Publications Number of comments and posts analysed on social networks

ANNEXES

ANNEX 1: CAMPAIGN VIDEOS

Accessed 14/072022

[Campanha "Vamos pôr o Sequeira no lugar certo" - YouTube](#)

[FIAP 2017 | Museu Nacional de Arte Antiga - Sequeira in it's rightful place - YouTube](#)

[How David Hockney Became the World's Foremost iPad Painter | WIRED \(2013\)](#)

<https://maisfutebol.iol.pt/videos/578545430cf2edf5f6b599e2/adoracao-dos-magos-ja-esta-no-museu-de-arte-antiga>

<https://vimeo.com/227904254>),

<https://www.fuel.pt/sequeira/>

https://www.rtp.pt/noticias/cultura/vamos-por-o-sequeira-no-lugar-certo-ate-30-de-abril_v905737

[MNAA | RTP - "Vamos pôr o Sequeira no lugar certo" - YouTube](#)

[MNAA | RTP - "Vamos pôr o Sequeira no lugar certo" - YouTube](#)

[MNAA | RTP - "Vamos pôr o Sequeira no lugar certo" - YouTube](#)

[MNAA/LUX | "Domingos in Motion" - YouTube.](#)

[sequeira no lugar certo - YouTube](#)

[Vamos pôr o Sequeira no Lugar Certo - Julião Sarmento - YouTube](#)

[Vamos pôr o Sequeira no Lugar Certo - Pedro Marques Lopes - YouTube](#)

[Vamos pôr o Sequeira no lugar certo ID 857 - YouTube](#)

[Vamos pôr o Sequeira no Lugar Certo" - João Botelho - YouTube](#)

ANNEX 2: MAGI CAMPAIGN DATA

Source: All tables CISION in FUEL

KEY PERFORMANCE INDICATORS

News	Publications	Reach	AVE	Favourability
Number of analysed news/stories	Number of comments and posts analysed on social networks	Total impressions in the potential audience, a function of accumulated audience	Advertising Value Equivalency. Metrics comparing the equivalent cost of coverage in a publication based on paid advertisements	Editorial attitude to the analysed object through textual content evaluation, from 1 to 5
629	723	91M	2M €	4,8

Table 3 Magi campaign 2015-16. Key Performance Indicators. Source: CISION

ADVERTISING VALUE EQUIVALENCY

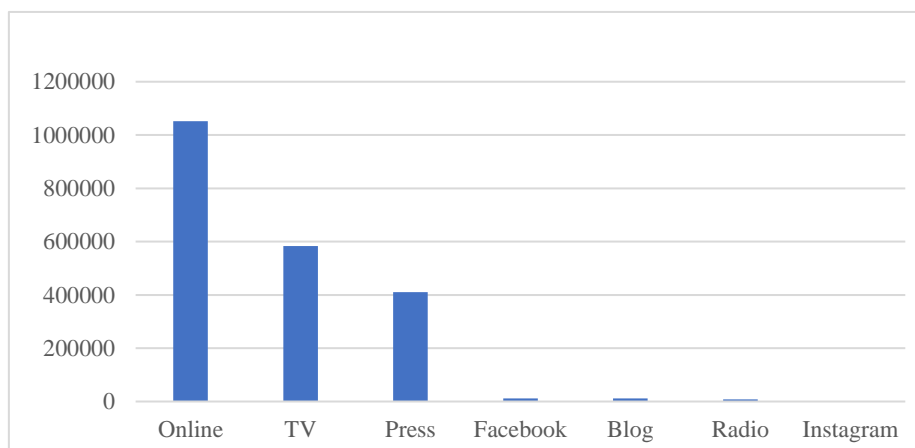


Table 4 Magi campaign 2015-16 AVE. Source CISION

ONLINE

News	Impressions	Favourability	AVE
433	37.264.751	4.7	1.014.413

Table 5 Magi campaign 2015-16 Online. Source: CISION

Source (Top 6 of 82 sites)	Frequency	AVE	Reach
Público Online	37	185.889€	8.462.113€
Notícias ao Minuto Online	33	137.711€	4.350.740€
Diário de Notícias Online	26	108.416€	5.184.753€
RTP Online	25	55.367€	3.494.980€
Observador Online	21	33.508€	2.500.178€
Correio da Manhã Online	19	266.920€	4.431.004€

TELEVISION

News	Impressions	Favourability	AVE
33	5.059.700	4.8	583.577€

Table 6 Magi campaign 2015-16 Television. Source: CISION

Source	Frequency	AVE	Reach
SIC Notícias	14	50.814€	446.500€
SIC	8	379.042€	3.2258.500€
RTP 3	6	39.714€	140.600€
TVI24	3	6.473€	26.000€
RTP1	1	62.047€	484.500€
TVI	1	45.488€	703.000€

PRESS

News	Impressions	Favourability	AVE
154	45.094.179	4.5	393.950€

Table 7 Magi campaign 2015-16 Press. Source: CISION

Source (top 6 of 44 media)	Frequency	AVE	Reach
Público	25	181.441€	11.492.159€
Diário de Notícias	14	47.239€	4.810.411€
Jornal de Notícias	10	33.314€	9.125.624€
Correio da Manhã	3	6.473€	26.000€
RTP1	1	62.047€	484.500€
TVI	1	45.488€	703.000€

RADIO

News	Impressions	Favourability	AVE
8	890.604	4.8	8.465€

Table 8 Magi campaign 2015-16 Radio. Source: CISION

Source	Frequency	AVE	Reach
Renascença	5	2.561€	770.715
TSF	2	3.731€	85.635€
Antena 1	1	2.1731€	34.254€

SOCIAL NETWORKS

	Posts	Impressions	AVE	Favourability
Facebook	672	2.345.080	11.725€	5.0
Blog	33	136.835	11.510€	5.0
Instagram	18	10.109	255€	5.0

Table 9 Magi campaign 2015-16 Social networks. Source: CISION

BENCHMARKING: BEST EXAMPLE

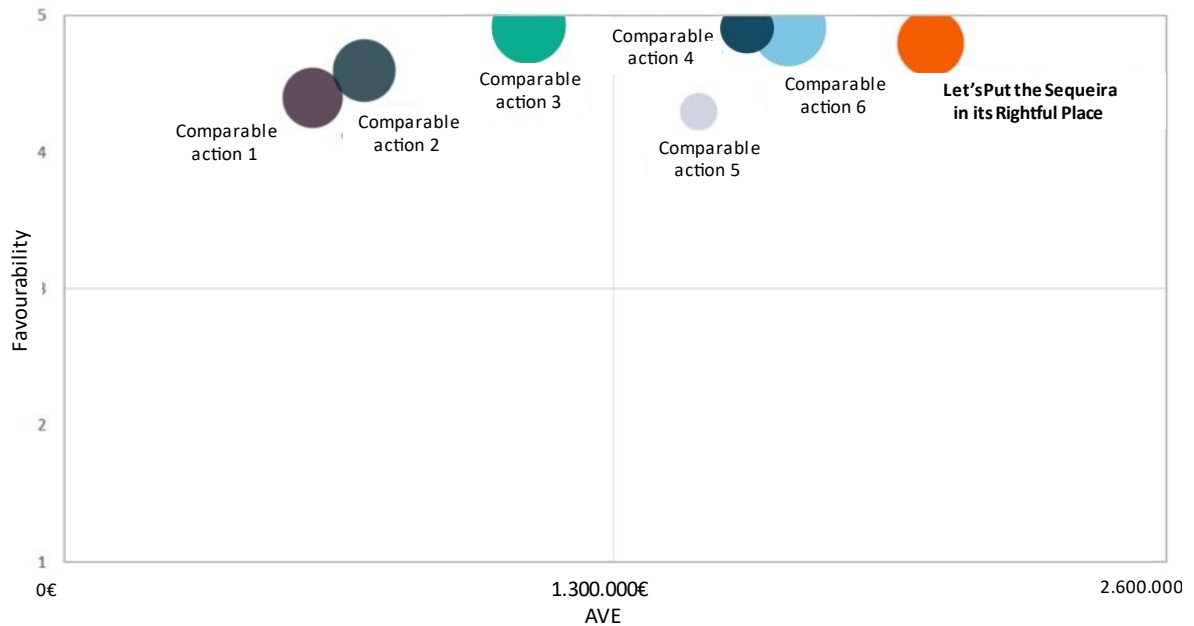


Table 10 Magi campaign 2015-16 Benchmarking. Source: CISION

Note: CISION's confidentially obligations unable disclosing the name of the communication actions used for the benchmarking.

ANNEX 3: DO THE TWILL CANVAS LINES LEAD THE VIEWERS GAZE?

As I was preparing to wrap up the thesis, I met Helena Loermans at the ICOM Portugal Museum Professionals Fall Meeting in Mértola (November 2022). Loermans is the founder of LAB O in Odemira, Portugal, a research lab supported by donations ⁷⁸. She is a former laboratory technician, engaged in histochemical and morphometrical investigation of normal- and pathologic muscle in the mouse (Nijmegen University, The Netherlands) and is now weaving in her studio in Odemira, a laboratory for the research and reconstruction of canvases of Old Master paintings.

As I explained Sequeira's use of the Divine Proportion and the Golden Triangle techniques to draw the viewers' gaze to the star and to the head of Mary and to the star (see

⁷⁸ Donations can be made by choosing items at www.labo.pt in the collectors/supporters menu.

page 168), Loermans called my attention to the possibly non-engineered role of the apparently invisible support canvas, subsumed by the oil paint, could play in directing the viewers' observation of the painting to a certain focal point. This would amount to another instance of a subreptitious element acting without purposive agency but contributing to a designed or un-

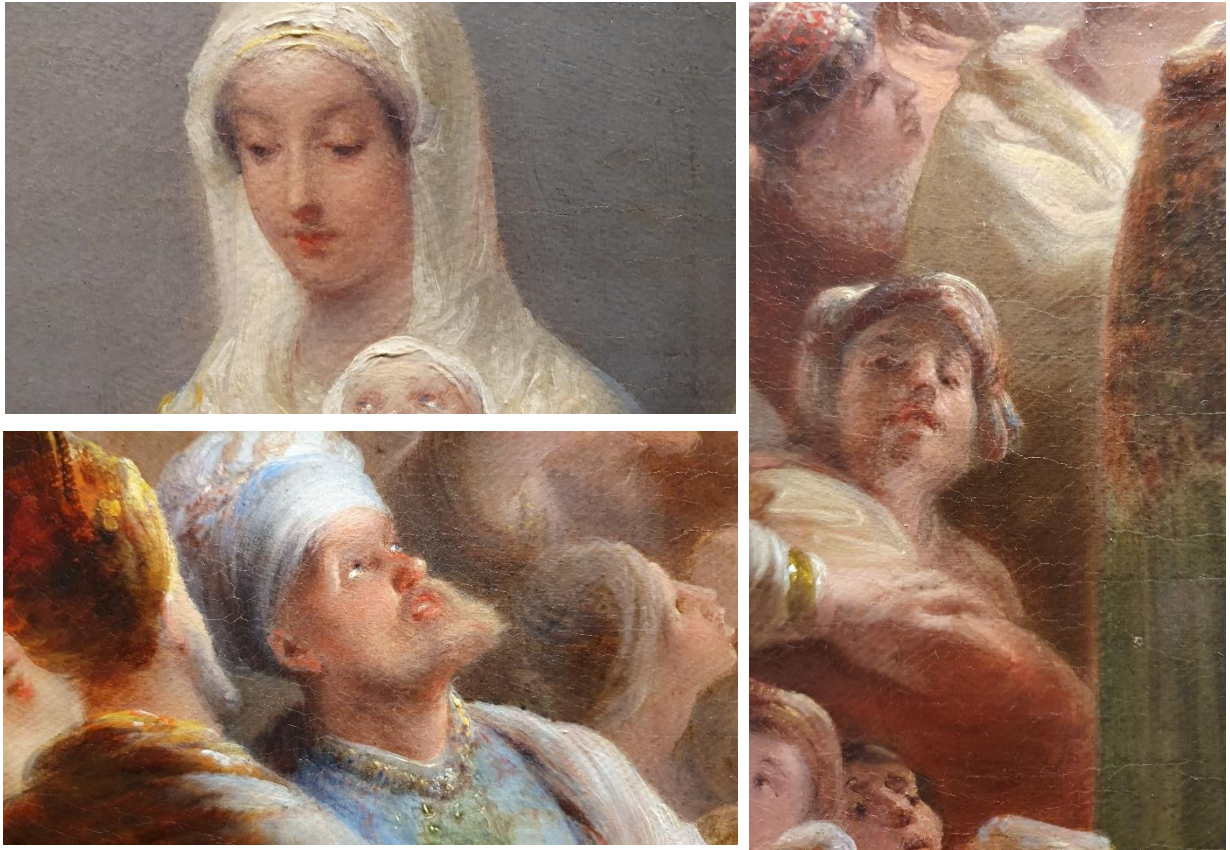


Figure 62 Domingos Sequeira, *The Adoration of the Magi*. Mary, astronomer, boy: the weaving of the canvas is clearly visible.
Source: Author

designed objective.

Loermans asked me to take close-up pictures (above) of the painting at the MNAA which I did using a common Samsung smartphone. She identified the canvas as twill (“sarja” in Portuguese, the same fabric as is used in jeans). The underlying twill weave canvas is visible in many places of the painting, as well in the painting of Maria Benedita, Sequeira’s daughter, painted at about the same time as the *Adoration*, probably on the same patterned canvas. The canvas is not prominently visible in the other Sequeira paintings at the MNAA because they seemingly have a thicker layer of paint.

The lines in the twill weave canvas in the *Adoration* run from lower left to upper right forming a hypotenuse line. The lines run exactly in the same upwards direction as the lower left to upper right yellow hypotenuse line that I traced on page 168 in the same 58 degrees angle to plane, both travelling across Mary's head. It is just possible that they also contribute to draw the viewer's gaze in the direction of Mary's head and into the star above.

Loermans explains that the research and reconstructions of historic canvases at www.labo.pt are the result of her curiosity about how a canvas with a woven pattern could influence the painter's creative process. Plain weave draft canvases, where each horizontal thread crosses each vertical thread, are mostly used as a painter's canvas. However, in twill weave draft canvases, as is the case with Sequeira's work, the horizontal and vertical threads cross over two or more threads. This creates a diagonal line. Rhombus and line weave draft canvases were used in Old Master paintings in the 15th to 18th centuries.

She concludes that we have access to a great many publications on paintings, however, there is a comparative lack of information on the canvas as a textile layer which is the focus of her investigation.
