



**Using Storytelling and Creative Writing for the Virtual Promotion of
Arts & Culture**

Ana Isabel Terroso Marques

Project Report

Master's Degree in Intercultural Studies for Business

Final version

Porto – 2020

**INSTITUTO SUPERIOR DE CONTABILIDADE E ADMINISTRAÇÃO DO PORTO
INSTITUTO POLITÉCNICO DO PORTO**



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**Presented to The Porto Accounting and Business School to acquire the master's
degree in Intercultural Studies for Business under the guidance and supervision of
Specialised Professor Laura Tallone.**

Porto – 2020

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Resumo:

O presente relatório de projeto foi elaborado no âmbito do Mestrado em Estudos Interculturais para Negócios do Instituto Superior de Contabilidade e Administração do Porto (ISCAP) do Politécnico do Porto para obtenção do grau de mestre. O objetivo principal deste relatório prende-se com a descrição e análise das tarefas realizadas num projeto multidisciplinar, que teve origem numa parceria entre a plataforma Google Arts & Culture, o Instituto Superior de Contabilidade e Administração do Porto (ISCAP) e o Museu Internacional de Escultura Contemporânea de Santo Tirso (MIEC_ST).

As tarefas desenvolvidas neste projeto tiveram como objetivo a criação de textos sobre as esculturas do MIEC_ST, que acompanhariam as suas imagens e vídeos na segunda história da sua exposição virtual. O conceito de Storytelling esteve na base da criação dos textos que, numa primeira instância, foram elaborados na língua inglesa e posteriormente foram traduzidos para a língua portuguesa envolvendo processos de transcrição e auto-tradução.

Foram ainda realizadas análises de algumas amostras de texto selecionadas para o efeito, de uma perspetiva criativa e contrastiva que permitiram identificar as dificuldades encontradas e as soluções escolhidas para conseguir transpô-las ao longo de todo o processo.

Palavras chave: Escrita criativa; Storytelling; Exposições Virtuais; Transcrição.

Abstract:

The present project report was carried out as the final assignment to conclude ISCAP's Masters in Intercultural Studies for Business (MISB), which is part of the Polytechnic of Porto. This report aims to outline the whole experience in participating in this multidisciplinary project which was the result of a partnership between the Google Arts & Culture platform, Porto Accounting and Business School – Instituto Superior de Contabilidade e Administração do Porto (ISCAP) and the International Museum of Contemporary Sculpture of Santo Tirso (MIEC_ST).

The participation in this project involved the creation of texts that would accompany the sculptures of MIEC_ST in the second story of its virtual exhibition. Storytelling was in the core of the entire text creation process. Texts were first written in the English language and then went through a process that encompassed Translation, Transcreation and Self-translation to the Portuguese language.

Additionally, samples of text were selected in order to perform a contrastive and creative analysis of the texts, which made it possible to identify the difficulties encountered and the solutions found to overcome them throughout this work.

Key words: Creative Writing; Storytelling; Virtual Exhibitions; Transcreation.

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List of Abbreviations

CEI	Centre of Intercultural Studies (Centro de Estudos Interculturais)
EN	English
ICT	Intercultural Communication Technologies
ISCAP	Porto Accounting and Business School (Instituto Superior de Contabilidade e Administração do Porto)
L1	First Language
L2	Second Language
MIEC_ST	Santo Tirso International Museum of Contemporary Sculpture (Museu Internacional de Escultura Contemporânea de Santo Tirso)
MISB	Master in Intercultural Studies for Business
PT	Portuguese

INTRODUCTION

The present project report was developed in the scope of the Masters in Intercultural Studies for Business (MISB) and describes the whole experience in participating in an ambitious multidisciplinary project related to the virtual exhibition of the International Museum of Contemporary Sculpture of Santo Tirso (MIEC_ST) in partnership with the Google Arts & Culture platform and Porto Accounting and Business School – Instituto Superior de Contabilidade e Administração do Porto (ISCAP).

The virtual exhibition of MIEC_ST will be made up of two different stories. The first story was created during the school year 2017-2018 and all tasks were performed by only one student of that year. The second one in 2018-2019 gave shape to this project report. One of the main goals of the project itself is to promote Portuguese Cultural heritage, and present MIEC_ST as part of the city's local, national and international identity to the world. After the first story was created, it was felt that the process could go through some changes from a marketing perspective. Therefore, the second story went through a different process. Due to the multimodal characteristics of this exhibition, in order to improve its components, tasks were divided between two different students, namely photo and video editing as well as text creation. This project report is specifically related to the texts accompanying the art pieces of MIEC_ST as the tasks performed were the text creation in English and its “translation” to Portuguese.

The report is organised in three main chapters. The first chapter, following this introduction, will address the theoretical framework, which is structured into three sections. The first section introduces the concepts of Creativity and Creative Writing. The second describes the concept of Storytelling and the third provides an overview on the importance of both Creative Writing and Storytelling when it comes to art and cultural heritage promotion. The second chapter presents the Google Arts & Culture Platform and two of their main exhibitions, as well as the way Storytelling is used to enrich the visitors' experience when navigating through the platform. Additionally, in this chapter, the creation of the International Museum of Contemporary Sculpture (MIEC_ST) is reviewed. The third chapter is divided into five sections – the first section outlines the project itself which was the result of a partnership between the Google Arts & Culture platform, ISCAP and MIEC_ST. In the second section of this chapter all tasks performed will be described, as well as the methodology used in the creation of the texts about the sculptures from MIEC_ST. Furthermore, in the third section an analysis of the texts created in the English language will be provided. Finally, the fourth section addresses the

concepts of Translation, Transcreation and Self-translation, followed by a Contrastive analysis and Translation Difficulties and the solutions found, which are included in the fifth section of this chapter.

As the role of Museums and other cultural institutions evolves from just preserving art pieces and collections to a more engaging and educational one, virtual exhibitions, which are not new per se, saw their importance increase through time. The importance of sharing their collections with the public and learning from the public itself has also contributed for their growth. In times of pandemic, with people confined at home, remote access to cultural items (exhibitions, concerts...) may help mitigate the negative effects of isolation. Now more than ever is the time to make culture available to everyone through digital forms, not just because it is safe but because it will educate, cultivate and most importantly entertain and bring joy to those who access it. It is here that storytelling plays an extremely important role in giving meaning to pieces, pictures and images. Stories engage people either because they can relate to them, or maybe because they provide them with different perspectives, they complete what they see. Those who enjoy art also value the story behind it, as that enriches their experience and makes them want to see and know more.

1 Literature Review

1.1 Creativity and Creative Writing

Usually defined as the capacity of having new and different ideas that are unexpected, understandable and useful in some way, creativity is vital to innovation, freshness and sustenance (Mohammed, 2019, p. 234). As such, creativity is both a rational and a natural phenomenon. It seems to be a naturally human feature - “something lively and excessive, something unpredictable and emergent, which is both a product and process of the human imagination” (Johns-Putra & Brace, 2010, p. 400). Although some investigators have tried to transfer this characteristic to advanced computer programs, the truth is these sophisticated computer programs may have the capacity to defeat a chess champion, but so far, writing programs have encountered various, apparently impossible to overcome, obstacles when it comes to being creative (Bishop & Starkey, 2006, p. 75):

Computers that can predict hurricanes and economic trends cannot arrange the vast and idiosyncratic background knowledge of human experience, which every writer brings when they sit down to their desk, into anything with much aesthetic value. Moreover, when research is necessary to aid a plotline, computer programs are unable to discern what information is valuable to the story and what should be discarded (Bishop & Starkey, 2006, p. 75).

Creativity requires a set of typically human abilities. According to some psychometric theorists there are six assessable and verifiable psychological resources which combined result in creativity: “intellectual abilities, knowledge, styles of thinking, personality, motivation and environment” (Sternberg, *apud* Johns-Putra & Brace, 2010, p. 400). Although they may look as a list of ingredients, all these characteristics, or resources, allow us to identify something (a piece of writing, a work of art, an image...) as the product of human creativity.

Both creativity and creative writing, as only one of all its possible manifestations, are not something new. They existed in historical times and they exist today.

[...] creative writing may accurately be characterized as an essentially anthropological craft, investigative in nature, and it may be concluded that pursuits in creative writing are borne by an organic desire for knowing and expressing, rather than as a result of any prescriptive theory (Iamarino, 2015, p. 1124).

According to Scott Barry and James C. Kaufman (2009, p. 113), although the writing and reading of works “of creative writing are conditioned by pre-adaptations of the human mind and of the human motivational structure”, this is a contemporary cultural invention for which there are no genetic adaptations.

But what is creative writing? Is creative writing so much different from just writing?

This is probably one difficult question to answer and there are no perfect definitions for what creative writing is in full. Anthony Lishak presents a definition for creative writing that he himself believes is not perfect but reasonable enough. He suggests that creative writing “is a form of writing where the purpose is to express thoughts, feelings and emotions rather than simply convey information.” (Lishak, 2014). Creative writing allows the author to leave room for the reader’s own ideas and each reading becomes an individual journey as the author uses words to show rather than just tell (Ward, 2014, p. 762). This means that creative writing, though fixed by the medium itself (a written work stays the same over time), incorporates the reader, who therefore completes the work with their own particular interpretation. “In creative writing, the audience or reader needs to feel actively involved in the construction of meaning.” (Mills, 2006, p. 15).

According to Bishop and Starkey (2006, p. 71), a strong element of conscious thought is involved in creative writing, an assertion supported by several studies on the subject. Therefore, the interaction between skills and actions results in a product, both novel and practical in a social context. That is to say that in creative writing, conscious thought is the channel that harnesses creativity, allowing for the production of a tangible, communicable work. These authors (2006, p. 71) believe that all writing, even if it is just an email, involves some degree of creativity, thinking and imagination. In addition, Cresswell (*apud* Ward, 2014, p. 756) points out that since all writing is creative, calling it creative writing is somewhat redundant – “as though it were possible to write without being creative”. There are, however different degrees of creativity – literary writing being of course at the top of the list.

[...] there has historically been a distinction between traditional academic prose and genres of writing more typically labelled as “creative,” including poetry, fiction, and creative non-fiction (under which category might appear, for instance, essays, travelogues, memoirs, but also more experimental or hybrid prose) (Ward, 2014, p. 756).

However, the border line between the different degrees of creativity and types of creative writing is extremely tenuous.

[a]ny line between “creative-critical” writing and “traditional academic writing” or “overtly creative writing” is not always going to be clear, and nor should it be [...] as these different genres of so-called creative writing “often bleed into each other, borrow from each other, inform each other, and otherwise interact with each other” (2014, p. 757).

It might be safe to say that writing is part of people’s everyday life. People write daily, even if they are just sending a message or creating a new post on Facebook, Instagram and other social media networks.

In the same line, Larkin (*apud* Mohammed, 2019, p.234) points out that

[t]oday, written communication is necessary for social and business purposes through platforms such as Google, e-mail, and other applications ‘text messaging. Creative writing is more than just a passion; it is a craft for practicing, individual writing awareness, and following effective writing processes all play decisive roles in producing written texts.

On the other hand, when we think about creative writing, the first thing that comes to mind is literary works, as the most accomplished and pleasurable examples. Writers of fiction are considered creative writers by definition.

Writers build up worlds, make them real, emphasise and illuminate them through images. Through voices they hold our attention, remind us of the varying tones of speech. Through stories told and heard they show the way our thoughts are shaped by narrative, how we shape the thoughts and lives of others and ourselves (Mills, 2006, p. 1).

The knowledge and the ability of turning ideas into a story that readers would like to read is in fact something that very few people have. According to Gaffield, (*apud* Mohammed, 2019, p. 236) writers have the gift to put thoughts into words and “show the life of the language”. Writing is not only a means of expressing pleasure, as it can also be a way of learning and educating. Writing is one of the essential skills when it comes to academic and professional performances (Barnet, Borto & Cain *apud* Mohammed, 2019, p. 234).

Although it might sound as an amazing and not that complex thing to do, there are moments when writing gets complicated and demands extremely hard work. “Creative writing requires discomfort at times, and it certainly requires effort, thought, and reflection” (Hirschi, 2004, p. V).

In *The Psychology of Creative Writing*, Scott Barry Kaufman and James C. Kaufman state that much of the nature of the creative process in writing remains unexplored:

There is probably no single “creative process” that one can follow like a recipe to be sure to produce a creative product. Indeed, probably a multitude of paths can lead to a creative story (and an even greater number of paths can lead to a non-creative production). It may

be possible, however, to identify the optimal process for a specific person to generate creative work given that individual's background and cognitive and personality profile and taking into account that person's environment (Kaufman & Kaufman, 2009, p. 161).

We tend to think that being good in creative writing is something almost impossible to achieve¹. Although this is not true, it is not as easy as some people may believe it is.

According to Hirschi

Creative writing is as easy as picking up your pen and writing a sentence. It's as easy as rolling a page into your typewriter or turning on your computer. But that, dear writer, is the "easy" part. In many ways, creative writing is a difficult and laborious process. So, is the title *Creative Writing: The Easy Way* misleading? Not if we understand that the easy way identifies a writing process. It also identifies an attitude toward that process (2004, p. V).

If creative writing involves a process, one might wonder what that process is and its steps. Morley (*apud* Mohammed, 2019, p. 237) suggests seven methods for creative writing

First, is the preparation, which includes active reading, imitation, research, play, and reflection. Second, is to plan using brainstorming. Third, incubation that creates an incoming wave of the subconscious that washes over the pages you will write. Fourth, beginning, begin rewriting some of these into sentences or lines of meaning and start the forward stagger into writing. Fifth, flowing, is to maintain a steady flow of work, even a mechanical word count, putting in the hours, and writing quickly and uninhibitedly. Sixth, the silence reservoir, is to give yourself the time to recover your eloquence through silence. You will find, as you do so, that the reservoir fills quickly, and words and phrases rise. Seven and finally, breakthroughs and finish (p. 125).

In *The Cambridge Introduction to Creative Writing*, David Morley characterizes writing as so captivating and involving that it can make us feel focused and at the same time thrilled, it makes us feel more alive.

The process focuses at the same time as it distracts; the routine of its absorptions is addictive. It can also recreate in you something you may have lost without noticing or glimpse when you are reading a rewarding book: your sense for wonder. Certainly, the process of writing is often more rewarding than the outcome, although, when you capture something luminous, that sense of discovery and wonder swims through the words and leaps in the page. There is a pleasure in precision; in solving and resolving the riddles of your syntax and voice; and in the choices of what to lose and what to allow (Morley, 2007, p. 3).

¹ To Mohammed (2019, p. 236) every human being has the ability to be creative, however there is the challenge of being opened up to it. Everyone has "dreams, ideas, hopes, fears, and a certain amount of imagination". The keys to write in a creative way are sensibility, energy, passion, determination, curiosity and awareness. Creative writing has several powers as it can help reducing depression and organising thoughts as well as emotions. "While creative writing is no panacea some writers find its practice therapeutic; and some teachers of writing believe that writing is a powerful aid to various types of therapy, from the treatment of depression to social rehabilitation." (Morley, 2007, p. 3).

Indeed, the process is demanding but it is not just about being provided with the skills. These skills need and can be learned. Hirschi claims that “ways to think about writing” can be taught. However, the “gift of writing” is something that cannot just be given, but one can provide guidance for it. “Avoid the distraction of wondering whether or not you have a "gift." The desire to write is enough. It is your gift and your best guide.” (2004, p. VI).

“The major challenge to any writer is the work itself: getting the book written; making characters believable; allowing subject and form to work together; and creating verisimilitude.” (Morley, 2007, p. 64). Nonetheless, creative writing gives us and our mind the feeling of freedom.

And the best writing is attained readily, naturally, and spontaneously when you have established a writing practice. If you establish a writing practice, you engage in the process of being a writer. You create an easy way into your writing. To write creatively requires some mastery of basic writing skills, of course. More importantly, creative writing requires an artistic impulse. That impulse cannot be taught. Fortunately, since you opened this book, you most likely possess that impulse (Hirschi, 2004, p. V).

However, in her article “The Art of Writing Place”, Miranda Ward points out that according to Cresswell “there is danger in writers thinking “they can ‘be creative’ without enough attention, practice or training [...] Creative writing involves reading endlessly and writing with discipline” (2014, p. 764).

The creation of a good piece of writing requires study, preparation and organisation. Graham & Harris claim that

Executive functions, such as planning and organising ideas, are central to the writing process. Writers also need concentration to focus their attention on managing the writing environment or dealing with constraints that may be inherent in the writing task (*apud* Barbota, Tana, Randib , & Santa-Donatoc, 2012, p. 211).

Relevant and substantial writing requires “the translation of ideas into written form”, so, it comprises a display of higher and lower standards of linguistic skills as the capacity to produce structured sentences and create meaning through “context, elaboration, description and vocabulary.” (Barbota, Tana, Randib , & Santa-Donatoc, 2012). Nevertheless, Freiman points out that “creative writing works with the possibilities of manipulation that language image systems offer – if the instability of language creates an anxiety of meaning in poststructuralist theory, it is also a liberation for the creative writer.” (2015, p. 53).

Writing makes us think; thus, it gives us more life and energy. Writing demands us going “beyond our intelligence and quotidian attention – and anything that makes you think and perceive more clearly and expansively may assist you with finding perspectives on yourself and others.” (Morley, 2007, p. 3). Some studies have shown that humans are happier than ever when they are motivated, and that motivation comes from working to achieve a specific goal and “the spaces we work, and within which we work, are open enough to provoke surprise in ourselves.” (Morley, 2007, p. 4).

Writing demands engagement and dedication, and Morley adds that when people write they invest a considerable amount of time in it

[...] in getting the opposite results—storm-blind language, still born literature—in order to travel through darker space towards pleasure. Most days, this feels more like anti-therapy than art-therapy. Writers must journey into an abyss in themselves to make truth through fiction and form. Such journeys can be unforgiving rather than consoling. They can even lead to a sense of worthlessness and loss of direction (Morley, 2007, p. 4).

When writing one may experience several opposite feelings. Sometimes we are taken and strongly affected by a certain duality and we constantly need to balance those feelings. One day one might write unceasingly and the next day no words come out. The writing process demands persistence and hard work,

work that is sometimes euphoric and easy, and sometimes difficult, jagged. Sometimes you will write for weeks as though your mind itself is running and even flying, independent of your ability and knowledge. It will seem like the mind has mountains, that it can contain the world. Sometimes you will write as though you are stumbling through a dark forest [...] Sometimes you will be completely helpless, as though language’s light had never existed in you or for you. There are feasts and famines. Any new writer who fears that flow and ebb, who takes no pleasure or pain in it, who is incapable of studying their own flaws or the flaws of their writing too nearly, must try to find their own balance (Morley, 2007, p. 5).

And what about the writer’s block? One of the things people fear the most when they have to start writing, especially when they do not have much experience is the fear of the blank page. No words come out and it is like there are not enough words to translate our thought. David Morley defends that this is related to a type of

page fright, aversion to the empty stage of the page, incomprehension of their role in filling it and performing to an invisible audience. [...] Your allies are experience, practice, levity and bluff. Take the enterprise less seriously or take the mask of a fluent author. A writer may also become word blind. This happens when a fluent apprentice has produced a great deal of work in a short time and cannot read themselves as a writer; they are blind to that perspective. The way to recover is to stop writing, to print the manuscript and not look at it again for at least three weeks. After this period, it will seem sufficiently distant from your creative mental processes, as if it were the work of somebody else (2007, p. 68).

The author also claims that “bad is the road to good”; he advises those who want to write and become writers to allow themselves to write in a bad way. Writing and re-writing is the key to learn and write better and better

[...] do not seek to create astounding sentences the first time round; otherwise, you will spend an hour on one sentence rather than producing one hundred, and that one sentence may end up being self-consciously ‘literary’, or over-written. Better to cover pages with words, then later to cut them back to their essence, than to write one sentence only to cut it back to one word. Over-writing, too, is a cardinal symptom, not a sin, of creative writing classes. We are trying to impress our audience, but we are also trying to impress ourselves, by elaborating, rather than making, sentences (Morley, 2007, p. 93).

Several authors support Morley’s idea. There is no good writing without drafting and re-writing and revising. “Without the initial written text or draft the process of ‘making’ a textual creative work could not occur. The creative writing text, at whatever stage it is, is the thinking.” (Freiman, 2015, p. 64). Then one of the most important things for someone who is producing a piece of writing is feedback. According to Paul Mills it is crucial to have some feedback on what we write

[w]hether you revise and edit your writing as a result is your decision. Even the most negative feedback can sometimes be useful but, practically speaking, your opinion ultimately matters the most. You are in charge. As you prepare your work for a reader you will need to think about presentation— word processing, line spacing, sentence structure, spelling, punctuation. Errors can interrupt the flow of reading, and, if you are submitting a piece for publication, will definitely look unprofessional (Mills, 2006, p. 35).

For a creative writing piece to be considered substantial it should be understood when read and when listened to. Mills argues that every piece of creative writing has an oral quality, it must be produced for the voice. He suggests writers should test their work by reading it aloud as it is important to know how it sounds so we can check if it can be clearly understood by someone who listens to it as well as by someone who reads it. If so, then, something meaningful has been created not only for the author but also for his/her audience (2006, p. 35). And to reach this meaningful status, drafting, revising and testing our writing is crucial.

The work done by creative writers in drafting and revision, then, is certainly more than mere editing; it is part of the creative meaning-making process and has to do with the writer’s reading, remembering and imagining of her own text in process throughout its various stages of transformation.” (Freiman, 2015, p. 61).

According to writer Anthony Lishak “When we write we speak through our pen and put our voice onto paper”. One of the advantages of writing instead of just speaking is that “no one else has to hear it until we are pleased with it. Our voice on paper is infinitely

more sophisticated than anything we can possibly say, because we have got the luxury of time” (Lishak, 2014), time to write and re-write until we feel the work is good enough to the audience.

As already mentioned, creative writing is not something new, and of course before the written word came the spoken word. Thus, strongly related and also a part of it, one must consider storytelling. The most usual manifestation of creative writing may be found in stories; storytelling is even older than writing, people were telling stories before there was writing, so writing is one of the ways in which stories may be told and shared with people and across generations.

1.2 Storytelling

Stories are part of human nature – they were born with us and are crucial to our life. According to Jane K. Nielsen “Stories have always been part of human life and the way we tell stories has evolved with us.” (2017, p. 449).

It might be safe to say that if it were not for the stories we live, create and share, the world would not be the same and maybe there would be no world without stories. Anthony Lishak believes that “stories make the world go around”; we need them as human beings we are.

But before we go any further, we need to define our objects and establish what is understood by story and storytelling.

Nielsen (2017) defines story as something that can be multiple things at the same time, although it can be inferred as “a narrative that creates engagement” (p. 445).

Hirschi explains how she addresses the definition of story when teaching her students. She usually starts by asking them to define “story” and

The most common response is that a story has "a beginning, a middle, and an end." This simple model allows myriad possibilities and is all you need to keep in mind as you begin to write short stories. Yet, its simplicity is deceptive. As you may have discovered from your own writing practice, great endings and beginnings can be elusive. And, of course, it takes a great middle to hook the two together. Sometimes a strong beginning actually originates in the "middle" of the story. That is, the opening calls you into the story's specific world (Hirschi, 2004, p. 44).

Stories are told by people who have voices and these voices create images; and also “build and inhabit worlds”. Without “voice, world, image and story” the practice of writing would become deprived. A story needs to have a structure, and the structure must contain meaning (Mills, 2006, p. 1).

Sandra Ribeiro points out that a story should be “tellable”, entertaining with a “dramatic question”. It should not be just a list of events, a simple description of what happens, otherwise it will not grasp the audience’s attention (Ribeiro, 2014, p. 18). Story therefore recreates, enacts, does not simply state or tell. Moreover, it has a purpose (Mills, 2006, p. 19).

Stories are powerful communication tools. Good stories may have the power to change lives. A good story fascinates people due to the potential of its images, the power of its characters, the accuracy and rigor of its language. “To be delighted by literature should not be confused with the delight of a surprise gift or a cool spring day. Rather, literature delights by its ability to strike some true chord with the reader.” (Hirschi, 2004, p. 44). The psychology backing storytelling has started to demonstrate the way people are influenced by stories. The way people act, their dreams, their values, their concerns are influenced by them whether they are fictional or non-fictional stories, much more than they are by academic writing whose purpose is to advise using discussion and data (Guber *apud* Nielsen, 2017, p. 446).

Stories are capable of stimulating feelings, emotions and sometimes new identities and perspectives on those involved somehow. They can change the way we understand things as they allow for a reorganisation of ideas. “Stories evoke in all engaging participants unexpected emotions, ideas and ultimately, unexpected selves, shifting perspectives on experience, constructing and deconstructing knowledge.” (Ribeiro, 2014, p. 11).

There is no singular meaning to a story since this cannot be instructed or taught. There are infinite possibilities when it comes to interpretation as readers construct meaning through their own communication with words.

Perhaps the writer puts into words an emotion or idea that we recognize but have been unable to name. Whatever instruction we derive from a good story resembles experiential learning because we discover meaning through our own interaction with the words. Unlike a lesson plan, the writer does not instruct the story's meaning; rather, we, as readers, construct the story's meaning through the writer's ability to pique emotion or ideas, to strike true chords (Hirschi, 2004, p. 44).

Emily Johnsson believes that Storytelling is essential to the way we express ourselves and also states that, according to The International Storytelling Centre, through stories we can change the way we see our lives and increase empathy with other people. “[...] healthy, respectful, and productive relationships are founded on people listening to, understanding, and knowing each other’s stories. Stories are gifts – passed on from one to another through time.” (Johnsson, 2006, p. 5). Storytelling is brief and cannot be

replicated, it has been defined as “an ephemeral art. It’s here; then it’s over and it’s gone. This does not mean that the telling of stories has no lasting impact; but the art as a whole (story, teller, and listener together) cannot be duplicated.” (Johnsson, 2006, p. 6).

Short stories talk about things people may not know anything about, which is a good thing, nevertheless it might be even more important that they are used to talking about what everyone knows and just do not talk about in public (Raymond Carver, *apud* Hirschi, 2004, p. 43).

A story happens when events are significant. Events that might have happened to someone else rather than the writer or the person telling the story, and the way these are communicated is crucial. “Whatever the listening, speaking, reading situation, we can assume that when any form of storytelling occurs, it has a purpose: to entertain, instruct, inform, enlighten” (Mills, 2006, p. 19).

Storytelling is something purely human as it allows us to share meanings and elements of ourselves. According to McDrury and Alterio (*apud* Ribeiro, 2014, p. 11),

[s]torytelling is uniquely a human experience that enables us to convey, through the language of words, aspects of ourselves and others, and the worlds, real or imagined, that we inhabit. Stories enable us to come to know these worlds and our place in them given that we are all, to some degree, constituted by stories: Stories about ourselves, our families, friends and colleagues, our communities, our cultures, our place in history.

But what is the value of storytelling?

“Storytelling is a fundamental phenomenon in our culture through the ages. From rock art to the modern ‘talking trees’, the information through stories are communicated to the audience.” (Moortheeswari, p. 1). As we know it is not something new. The Society for Storytelling (*apud* Johnsson, 2006) reports that

[s]torytelling predates the written word; people have been telling stories for as long as we have had speech. Stories passed from lips to ears, changing as each teller forgot things, or deliberately left them out, and replaced them with their own inventions. This is the “oral tradition”. Even now we think in narrative and tell anecdotes, urban myths and personal stories almost without realising it (p. 3).

Stories are part of our tradition since ever and some of them convey real life lessons.

Hirschi points out that

[t]he oral tradition of storytelling is as old as human memory. Most of us still grow up hearing stories, or tales, meant to teach us something, or, as the early Roman poet, Horace, suggested, to “delight and instruct.” Folk and fairy tales often do both, with a specific “lesson” imparted to the audience through the entertaining vehicle of the story. Contemporary stories often offer similar instruction but successful storywriters, and creative writers generally, abandon the latter half of Horace's purpose. That is, they do not write to impart a lesson (2004, p. 43).

Taylor (*apud* Dalton, 2015, p. 114) feels that Stories tell us not only who we are but also who the other is, and what we all are together. “No one’s story exists alone.”. Every story, in particular personal ones, motivates and arrests the author when creating it. For a persuasive and consistent story to be created, the author must think about, choose, program and establish what they intend to say and how it should be imparted. The audience understands, reflects and relates the story to their own individual experience, by building up new stories (on their mind) or reinterpreting stories from their past in order to deduce new ones (Ribeiro, 2014, p. 12).

The audience has a strong influence on the way stories are presented as they are determinant to making choices. “On the one hand audience influences the story crafted, but, on the other hand, the story affects the audience. This dynamic is capable of changing relationships and establishing new relationships.” (Ribeiro, 2014, p. 22).

Several studies have demonstrated that “story and storytelling are an integral part of all learning and communication processes and storytelling is of high value when it comes to “knowledge construction”. Furthermore, the process of storytelling helps writers and audiences in “understanding language, culture, overall comprehension, humor and logical thinking skills.”. The storytelling process is a very important instrument for development for all those involved (Ribeiro, 2014, p. 13) and can be applied to a vast number of areas. Therefore, it is increasingly used by institutions such as museums as a communication tool in their activities, to promote art and cultural products, as described in the next section.

1.3 Creative Writing and Storytelling in the promotion of arts and culture

Due to its powerful potential as a development tool, storytelling has an increasingly crucial role in promoting art and cultural property.

Storytelling boosts the significance and passion for knowledge. It stimulates the demand for understanding the matter and perhaps it is the best way to convey a message. Children tend to like their grandmothers better than their own mothers because they have the patience to tell stories. Actually, this is not just applied to kids but people in general as people of all ages like both telling and listening to stories (Moortheeswari, p. 1).

Nothing compares to the power of a good story and since everyone enjoys stories and humanity could not live without them, the value they add to an institution or organisation is extremely high.

The value of a good story is priceless to any organisation. It can also help an organisation build trust and a stronger connection between staff and users, as well as ensuring that organisational aims and missions are shared internally among staff (Nielsen, 2017, p. 446).

However, it seems that only recently has storytelling arisen as a strong communication tool in organisations. Maybe because, although storytelling is universal, people tend not to think that stories are present everywhere. “Storytelling as a concept has emerged as more than just a narrative and has thus been given a whole new meaning.” (Nielsen, 2017, p. 448).

If we take the example of museums and galleries, these places would not exist if it were not for the stories carried by the objects and works of art they embrace. Thus, these stories need to be told to people and able to engage them on interesting and beautiful journeys. Every object tells a story, sometimes more than one. Using stories to explain and convey messages is crucial and creative. Data collection, analysis and documentation are very important to shape all the stories (Moortheswari, p. 1).

Museums and other cultural institutions are strongly connected to stories. They are all about the stories of the pieces and art works they comprise as well as the story of the artists who gave those pieces to “live”.

Museums are about stories. Stories about people’s lives, of things people make and use, stories about nature, the universe, of all living things. In comparison to other modes of interpretation, storytelling is unique in that both the tangible and the intangible can be explored simultaneously (Johnsson, 2006, p. 8).

Storytelling is one of the strongest techniques humans possess to communicate and therefore stimulate creativity. Stories have the capacity to boost our creativity on different levels. There is the possibility to be emotionally involved by events that have not actually happened to us just by listening to someone telling them. Metaphors usually work really well with people, which might be due to the fact that they create images and mental states in our minds. “The brain simply becomes more active when we tell or listen to stories, which also explains why humans do not only dream at night but also daydream many times during the day” (Gottschall *apud* Nielsen, 2017, p. 447).

According to Shari Sabeti, for the last ten years “policy agendas” have been putting some pressure over museums and galleries to become financially self-sufficient by using their educational function (2015, p. 113). The educational function of these institutions is becoming

[...] more explicit through the creation of museum education departments whose job it is to privilege learners over objects [...] by developing online learning spaces and interactive displays, and they are working toward digitizing their collections to address issues of access (Bayne, *apud* Sabeti, 2015, p. 113).

However, Sabati herself holds that although the focus has shifted from the object to the person “primary importance is still placed on the value of the object itself. The focus tends to be on what people can learn from the objects and is usually tied to the idea of becoming a critical or creative subject.” (2015, p. 114).

Due to its crucial role in communication, one of the main characteristics of storytelling is its strong connection to other forms of art, such as literature, visual arts, films and so on. The essence of museums is to operate as hubs of cultural understandings. A place where people can communicate without racial and religious boundaries. “The cultural, historical, economic, social and sociological values museums set out to represent have to be defined according to the museum’s purpose and relevance in society.” (Nielsen, 2017, p. 451).

Museums can be seen as magical dream places as they allow us to embark in several journeys through time. The use of storytelling is, according to Moortheswari, “the latest trend in museums as these are magic places where man travels to various times, cultures and places mentally. It is not mere exhibition; but education. Interesting interpretations are essential.” (p. 1).

Several museums adopt storytelling strategies to bring life to their objects. All art works have a story and carry stories which, if told can create important connections, chronologically, geographically, culturally and emotionally speaking.

Storytelling is at the heart of what many museums do. They use stories to breathe life into their collections, making connections with different times, often different continents, cultures and beliefs, capturing a range of emotions. Listening to these stimulates and nourishes the imagination helping to learn about oneself as well as about others (Johnsson, 2006, p. 2).

Johnsson goes even beyond by stating that “The unique but intangible qualities of good storytelling make it a fantastic medium for museums to use to communicate to their audiences.” (2006, p. 2). The author points out ten reasons for choosing storytelling. She

strongly believes that storytelling connects people through time and across cultures. People keep stories in their memories and share them with other people through time. Storytelling is important in the curricula as it reinforces literacy development. Storytelling motivates and engages people to learn a range of subjects from History to Languages. Storytelling helps people as it stimulates a curious attitude in terms of culture, moral responses and emotions. Some studies support that storytelling increases self-confidence in children who are insecure. It helps developing creativity, empathy and peace as it has been recognized as a tool for integration and constructing peaceful relationships. A storytelling event is similar to a performing arts experience. Finally, storytelling has an important role in helping people to give “meaning, purpose and context” to the objects and artworks they see, which is extremely pertinent to museums and art galleries (Johnsson, 2006, p. 6).

The engagement of its users is what truly gives meaning to the art works in the museums and to the museums themselves. Museums should not act as a “controlling gatekeeper to [their] collections and expertise”. They should rather work together with their public and communities to set the stories their art works hold free, “responding to the choices its users make” (Black *apud* Nielsen, 2017, p. 448).

The essence of museum work is characterized by articulation and understanding, and the main goal of these institutions is to enable communication between them and their visitors (virtually and physically). Nielsen argues that “communication is one of the primary functions of museums” and defines museum communication as “the articulation of understandings”, and since

communication is never a one-way process; professionals and visitors will have their own individual ways of perceiving, understanding and contributing to the communication process. Understandings formed will therefore always be subjective and individual in the same manner as the creation of relevance will be (Nielsen *apud* Nielsen, 2017, p. 443).

Moortheeswari shares the same opinion, as he also argues that one of the main functions of institutions such as museums is communication, and telling stories is one of the oldest and effective ways to communicate and convey messages (p. 2). Furthermore, in order to tell stories two main things need to take place: firstly, the relevant data of the objects should be collected and compiled so then it can be documented and used to create and develop suitable stories. Then, and not less important is the “selection of mediums for the story telling process” (Moortheeswari, p. 3).

Another important part of the storytelling process is that people, apart from interpreting what they see or/and read or/and hear also create stories of their own.

The more museums interact with visitors, the more detailed and complex their stories become. This is the advantage of interaction that many museums try to build on. Stories are used to illustrate points, to remember things, and to engage audiences. However, the power of storytelling lies in the fact that it provides methods for emphasizing meaning, understanding and feelings (Nielsen, 2017, p. 445).

Storytelling has evolved as an ingredient of contemporary museum communication (Nielsen *apud* Nielsen, 2017, p.445). Today, several exhibitions are directed to the core of stories, and storytelling can be seen as a straight way of addressing the visitor's presence and interaction (Nielsen, 2017, p. 445). "And no single interpretation exhausts the meaning of an artwork. Indeed, the best artworks are sufficiently complex as to fund a number of interesting and even competing theories." (Dalton, 2015, p. 116).

Assuming that museum communication should be treated both as a concept and a process, the "theoretical definition" of everything it comprises must be related to practical approaches, since "storytelling has proven a way of not only combining stories and communication strategies, but also a method to develop new internal as well as external meaning-making approaches." (Nielsen, 2017, p. 452).

Through storytelling museums can focus on enhancing and developing their own identity together with the public. With more than just a marketing outlook museums can benefit from it as it helps them meet their singularity and attract users.

Focusing on a strong identity creating story not only seems to work as a sharp marketing perspective but also helps the museum find its uniqueness and hone the interpretation assets that make the museum attractive. What audiences enjoy and museums benefit from the most is a clear and rigorous strategy (Nielsen, 2017, p. 451).

In an era of social and digital media stories have also evolved, moving from just oral and written stories to digital stories. And "Digital Storytelling has become a modern expression of storytelling." (Ribeiro, 2014, p. 24).

Digital storytelling refers to all kinds of media one can use to tell stories. There is a high number of digital tools and techniques that can be used to tell a story and convey a message nowadays.

Digital storytelling is an umbrella, a global concept to refer to any type of media that facilitates the act of telling stories. Authors use ICT tools that allow for the digital manipulation of content – audio, text or images – to tell stories. Digital stories are the

result of this process. Digital storytelling is rapidly proliferating throughout the world perhaps due to its unique characteristics (Ribeiro, 2014, p. 15).

Digital stories can now be created and shared in almost every digital equipment and also experienced by everyone. “They can be very personal or social, fiction or non-fiction, brief or detailed, and involve immense creativity for creators and users.” (Sullivan *apud* Nielsen, 2017, p. 448).

Digital storytelling can be seen as an expansion of the classical oral storytelling, however focusing on bringing people the chance to create and develop their own stories.

Digital storytelling also makes it possible to combine still imagery, moving imagery, animation, audio, text and voiceover as well as interactive features. This enhances the experience and allows for greater interactivity. Digital storytelling is used as part of informal and formal learning as well as personal entertainment as digital tools and software make it easy to both access and create stories (Nielsen, 2017, p. 448).

The creation process of Digital Storytelling entails “the development of effective communication skills and it engages the author and audience in a great amount of reflection. As such it can be applied to every subject.” (Ribeiro, 2014, p. 24).

Indeed, this use of digital media has been embraced by museums and other institutions with the purpose of communicating and bringing art closer through stories to everyone with an online connection.

The world is filled with incredible objects and rich cultural heritage. And when we get access to them, we are blown away, we fall in love. But most of the time, the world's population is living without real access to arts and culture. What might the connections be when we start exploring our heritage, the beautiful locations and the art in this world? (Sood, 2016).

This brings us to the topic of online exhibitions, whose popularity has been steadily growing, as they “provide free access to collections that would otherwise remain unknown or hidden from view.” (Pascoal et al., 2019). A major example of these online exhibitions is the Google Arts & Culture platform which was created by Google almost ten years ago and will be introduced in the next section.

2 Google Arts & Culture

2.1 The Google Arts & Culture Platform

Created by Google, the Google Arts & Culture platform had and still has a fundamental role at “getting the general public more interested in cultural heritage through improved accessibility, and the development of new competencies and forms of participatory creation.” (Zucconi, 2018, p. 351).²

It started when a small group of us who were passionate about art got together to think about how we might use our technology to help museums make their art more accessible—not just to regular museum-goers or those fortunate to have great galleries on their doorsteps, but to a whole new set of people who might otherwise never get to see the real thing up close (Sood, 2011).

The year was 2011 and this fascinating “not-for-profit initiative that partners with cultural organisations to bring the world’s cultural heritage online” (Google, 2016) was created. Called “Google Art Project” at that time this project was launched accounting with the collaboration of “17 museums from nine different countries with around 1000 images” (Zucconi, 2018, p. 353) also including cultural institutions as the “Metropolitan Museum of Art and MoMA in New York, The State Hermitage Museum in St. Petersburg, Tate Britain & The National Gallery in London, Museo Reina Sofia in Madrid, the Uffizi Gallery in Florence and Van Gogh Museum in Amsterdam.” (Sood, 2011).

The project rapidly started to grow and in April 2012 they reported they would now account with new 151 partnerships in 40 different countries and the platform would be available in 18 different languages (Google, 2016). In May they made partnership with UNESCO and later in October new exhibits were made available to the public on great topics such as the “Holocaust”, the “Fall of the Berlin Wall” and the “Apartheid” (Google, 2016).

At the beginning of the following year already 300,000+ users had created their own galleries and by July 2013 new exhibition tools were included in the platform, “animated zoom views, maps and video/audio captions. Stories are brought up to life and digitally

² At the time this report is being written, online exhibitions are in fact the only way of having access to museum collections and art pieces in general, as almost the entire world is under lockdown due to the Covid-19 pandemic situation humanity is living in.

preserved by their partners (Google, 2016). The next year 2014 was a year of several innovations for the platform. The “Art Camera”, a new digital tool with ultra-high-resolution, able to create great images was made available to partners along with content embedding enabling them to publish content on any website (Google, 2016).

The project continued to grow in 2015 and by the end of the summer season that year they accounted with 850+ active partners who were working with the available tools they had in the platform to “provide access to 4.7 million collection assets and more than 1,500 curated digital exhibitions.” (Google, 2016).

In the beginning of 2016 the Google Cultural Institute already included more than 1,000 museums and cultural organisations (Google, 2016) and in July the “Google Art Project” gave place to the new “Google Arts & Culture” online platform and mobile app giving everyone the possibility to appreciate art works.

Just as the world’s precious artworks and monuments need a touch-up to look their best, the home we’ve built to host the world’s cultural treasures online needs a lick of paint every now and then. We’re ready to pull off the dust sheets and introduce the new Google Arts & Culture website and app, by the Google Cultural Institute. The app lets you explore anything from cats in art since 200 BCE to the colour red in Abstract Expressionism, and everything in between (Osborn, 2016).

Still today one of the main missions of the Google Arts & Culture platform is to “build free tools and technologies for the cultural sector to showcase and share their gems, making them more widely accessible to a global audience” (Google, 2016).

Laurent Gaveau, Head of the Google Arts & Culture Lab, emphasizes this idea of culture and art for everyone on an interview to India Today Tech when asked to explain what this project is all about.

We have one big goal which is to make the world culture and art accessible to anyone with mainly an application for mobile that you can download both on Android and iOS and where we will discover collections, art work, places artists and movements from all around the world in one single place (Gaveau, 2017).

However, Google Arts & Culture is not just an enormous virtual exhibition as it has a great story. A great story of alliance, partnership and collaboration.

While the different technologies [...] were developed according to a principle of differentiation and mutual compatibility that has resulted in the creation of authentic virtual exhibitions, the Google Arts & Culture platform is also, and above all, a story made up of agreements, negotiations and partnerships (Zucconi, 2018, p. 353).

All these collaborations are essentially due to three main reasons related to the advantages this might bring to institutions and people themselves and to the fact that these institutions have total freedom to select and decide what they want to share on the platform:

[...]the first, of a contextual nature, is the growing need for cultural institutions – museums, archives, foundations, etc. – to be present on the Web even though they do not have the necessary resources, either economic or technological; the second coincides with the fact that copyright remains with the owners of everything that is digitised and placed on the site; and the third can be identified in the conception of Google Arts & Culture as a virtual space in which the partners themselves can develop and edit quite independently the content they decide to upload (Zucconi, 2018, p. 255).

Independence and support at the same time is what Google Arts & Culture platform provides to their partners as they are free to choose how they present their artworks and their stories to the public who is also free and independent to choose what to visit from their devices.

[...] this is the way in which Google Arts & Culture intends to ensure the greatest possible openness to the numerous forms of organisation and narration of the heritage that characterises the individual partners, located in different geographical, social and political realities (Zucconi, 2018, p. 357).

The resolution of the Google Art Camera is so high “that you can see the brushstrokes of a painting or the tiniest intricacy of an embroidery; it gives the closest one can get to the “hands-on” experience of a work of art without actually touching it.” (Sood, How Google became a major producer of cultural content, 2018). And the partners can upload their “images and six million photos, videos, manuscripts and other documents of art, culture and history” which are presented institution by institution, exhibition by exhibition (6,000 of them), or in “stories”, worked on by Google and its partnering institutions” (Sood, How Google became a major producer of cultural content, 2018).

The stories have become more elaborated throughout the years “some of them mini-documentaries, with video, music, presenters and texts” (Sood, How Google became a major producer of cultural content, 2018) enriching the user experience and increasing their engagement.

2.1.1 Storytelling on the platform

The Google Arts & Culture platform is much more than just a deposit of art works. With all their stories coming to life, the platform turned out to be a great producer of cultural content able to engage and entertain people around the globe.

Google Arts & Culture is more than a mere recorder of art collections and is now a major producer of cultural content with a huge reach through social media, the app (which has had over one million installs) and with 50 million people using the Arts & Culture website. Behind them are the 500 million monthly art-related searches on Google itself, and its team is working on making that experience better for them, too (Sood, How Google became a major producer of cultural content, 2018).

The main idea is to make people experience different encounters with the art works. The virtual experience might make them want to go and visit the real piece or the real institution where it is located. “I want a magnificent version, and I want your curator telling me the story. I want an experience, and when I have time to come to New York, I’ll go and see the original.” (Sood, How Google became a major producer of cultural content, 2018).

Still today the gist of the platform are the images and pictures. However different content is being added to the exhibitions such as narration and text. Images can bring interesting ideas, but it is important that they are not just uploaded and just stay there to be looked at. This is what brought up the creation of one of the most famous projects of the Google Arts & Culture platform (Sood, How Google became a major producer of cultural content, 2018). The project called “We were Culture” where all the pictures, uploaded by several institutions that were just sitting online are now accompanied by narration giving place to an amazing and plentiful exhibition.

Several exhibitions and objects of art are accompanied by videos, text, narration and stories. “Google Arts & Culture intends to ensure the greatest possible openness to the numerous forms of organisation and narration of the heritage that characterises the individual partners, located in different geographical, social and political realities.” (Zucconi, 2018, p. 357). This makes the experience more elaborated and people can make their interpretation based on the image itself and on the text and the videos presented. Google Arts & Culture does not have editors, curators or scriptwriters but it has

[...] a content group. Base content comes from the partners [the museums]; it creates the corpus. Then each partner gets access to a curating and storytelling tool. The curators become the editors, so 95% of all the stories you see here will have been told by the museums themselves. In some cases, we will also provide help. For example, here are ten animals with superpowers but they all belong to different museums, so we found a person to write the story, and we have one or two people who work with freelance writers (Sood, How Google became a major producer of cultural content, 2018).

They arrange the resources either technological or financial and advise each institution on what might work to captivate an “online readership”. The stories need to be adapted if they want to reach great audiences online, they need to deliver interesting facts.

Four years ago, when we rolled out the storytelling format, we’d get very long academic papers submitted to us and then the partner museum would complain, “No one’s reading them.” And we’d say, “Well, if you want people to read them, you’re going to have to start with the image; you’re going to have to bring interesting facts that people can understand easily because you’re catering to a different audience.” Only in that sense are we giving them the ideas (Sood, How Google became a major producer of cultural content, 2018).

The platform allows for a great variety of categories to be explored and visited by its users. Different art collections from different artists, different artistic movements and historical events and unique places. They have already created extraordinary projects and two good examples of their remarkable works are the already mentioned exhibition called “We wear culture” and “The Grand Tour of Italy”.

In 2017 the “most widely accessible and comprehensive fashion collection on the planet” (Bain, 2017) was launched with the collaboration of over “180 museums, fashion institutions, schools, archives and other organisations from the fashion hubs of New York, London, Paris, Tokyo, São Paulo and elsewhere” who make “three millennia of fashion” with 30,000 fashion items available at our fingertips in more than 450 exhibits where we “can find stories from the ancient Silk Road to the ferocious fashion of the British punk. Or meet icons and trendsetters like Coco Chanel, Cristóbal Balenciaga, Yves Saint Laurent or Vivienne Westwood” (Lauterbach, 2017).

Of course, as mentioned before, “We Wear Culture” is not just a gathering of pictures and garments. When exploring it we can see pictures accompanied by text telling some interesting facts about them, their stories, why and when they were incorporated to our wardrobes, and videos.

The sprawling site uses a variety of different formats to let viewers explore objects. An interactive video about a piece by Coco Chanel briefly outlines the history of black clothing and how Chanel made the little black dress a wardrobe staple (Bain, 2017).

As the fashion world is not just about clothes and “We Wear Culture” also enables people to

[s]ee how shoemakers, jewellers, tie-dyers and bag-makers master their crafts through generations, turning design sketches and tailoring patterns into clothes you can wear. Zoom into ultra-high-resolution images made with our Art Camera and see the craftsmanship in unprecedented detail, like this famous Schiaparelli evening coat, a surrealist drawing turned into a bold fashion statement. Step inside the world's largest costume collection at the Metropolitan Museum of Art's Costume Institute Conservation Laboratory in 360 degrees and see what it takes to preserve these objects for future generations. Explore the machinery that keeps one of the largest industries in the world in motion and meet the communities that are built on the production of textiles, like the Avani Society in India (Lauterbach, 2017).

It is an amazing way to spend some time exploring and learning about the origin of most garments in general as well as the way they evolved throughout the years. The wars and the manifestations they sometimes represent and of course the strong relation they have with culture since clothes are indeed a way of cultural expression, also strongly related to identity. This way we will also be able to get a new understanding of what is in our closets and what we wear as indeed “We Wear Culture”.

In the late 16th century, visiting “Paris, Venice, Florence, and above all Rome” became trendy for young aristocrats as part of their classical education. This is how the idea of the Grand Tour was born. This practice allowed to introduce young men from England, Germany, Scandinavia and America to the art and culture of France and Italy for the afterward three centuries (Sorabella, 2008).

In the platform, “The Grand Tour of Italy” was created with Italian cultural institutions and “takes viewers on an immersive journey through Italy's history and culture” (Connelly, 2017). They enable this journey to be experienced by everyone which was not possible if we go back three centuries in time when travelling was “arduous and costly, possible only for a privileged class—the same that produced gentleman scientists, authors, antiquaries, and patrons of the arts.” (Sorabella, 2008). The young aristocrats travelled

from Venice to Sicily, going through Tuscany, Rome or Naples, to discover the legacy of classical art and Renaissance Masterpieces. Europe's upper-class families made a tradition of sending their sons and daughters to explore the country's artwork to inspire a love of culture and creativity. Today Google brings this journey back to life, but this time we're making it available to everyone, everywhere (Tortora, 2017).

The journey was reinterpreted on the platform through memorable “exhibits and storytelling from partners” like the “Comitato Giovani della Commissione Nazionale Italiana for UNESCO”, “Fondazione Musei Civici di Venezia” and “Teatro Massimo in

Palermo” (Tortora, 2017) and illustrates the importance of Italian culture on the rest of the globe (Connelly, 2017). By embarking on “The Grand Tour of Italy” people can explore “four cities in five Cardboard tours, 25 videos, 21 Street View tours, 38 digital exhibitions and 1300+ images.” (Tortora, 2017). This journey “from Venice to Palermo, going through Siena and Rome” allows for people to “explore some of Italy's most iconic landmarks in 360-degrees” (Connelly, 2017) and “experience timeless traditions, take a closer look at masterpieces in ultra-high resolution and discover Italian innovations that have changed the modern world” (Tortora, 2017).

Our Grand Tour series [...], is the product of the desire to record an intangible story, such as a festival: for example, the fireworks for the feast of the Redentore in Venice, or the horse race in Siena. We've done Florence, Venice, Siena and Palermo and now we're expanding. We fund them. We are providing the resources to tell these stories because if it's done under the aegis of the Google Cultural Institute, it has to be non-commercial (Sood, How Google became a major producer of cultural content, 2018).

Looking at the national panorama there are also several Portuguese institutions partnering with Google at the moment. It all started in November 2017 when the protocol between the “Direção Geral do Património Cultural” – DGPC – and the Google Arts & Culture platform was signed, counting with online collections of seven national museums - Museu de Arqueologia, Museu de Arte Antiga, Museu de Arte Contemporânea- Museu do Chiado, museu do Traje, Museu do Teatro e da Dança, Museu do Azulejo and Museu dos Coches (DN/Lusa, 2017).

In January 2019 the project Portugal: Arte e Património was launched and considered to be a “business card” of the national patrimony, providing access to several institutions such as museums, palaces and monuments counting with the collaboration of 22 Portuguese institutions. 3000 art pieces were digitalized in total showing part of the Portuguese cultural treasures (Arte e Património de Portugal ganham espaço no Google Arts & Culture, 2019).

Although this official partnership with the Portuguese “Direção Geral do Património Cultural” started in 2017 and saw the biggest increase in 2019, some national institutions had already been working towards developing projects linked to the Google platform before that. An example of that is the project created with ISCAP by students and professors of the MA in Intercultural Studies for Business which will be explained in detail further ahead.

Overall, “magic happens when technology meets culture” (Google, Google Cultural Institute, 2018) and thanks to this platform and all the innovative technology they make it possible for

entire collections to be available to everyone as they can “discover artworks, collections and stories from all around the world like never before” (Google, Google Cultural Institute, 2018). However, as Amit Sood refers on his 2016 TedTalk they are not trying to say that since this is all available online there is no need to see the real thing and visit the places and appreciate art works in person

“[...] seeing the real thing is better. In case people think I'm trying to replicate the real thing. [...] We all know that seeing the artwork in person is amazing. But we also know that most of us can't do it, and the ones that can afford to do it, it's complicated” (Sood, Every piece of art you've ever wanted to see – up close and searchable (TEDTalk), 2016).

In fact, visiting this kind of exhibition might be a first contact with the institution being visited and work as an invitation to visit the real thing. Or maybe it can work as a reminder, a way of revisiting a place that has been physically visited before therefore enriching and completing the first experience through digitised information (Pascoal *et al.*, InPress).

Thanks to online exhibitions we can all have our daily dose of art, experience different things and share them with others. Furthermore, as the world faces one of the biggest crisis due to the COVID-19 pandemic and people are confined in their houses this demand and need for daily doses of art has sharply increased. Museums, art galleries and other cultural institutions saw their online presence become even more important to engage the audiences. They had to respond to the decrease in tourism and focus and rely on their online presence to receive them through their virtual windows since their physical doors had to be closed.

2.2 The International Museum of Contemporary Sculpture of Santo Tirso

In Alberto Carneiro's words “it all began in 1987, when Mayor Joaquim Couto asked me to make a sculpture for one of the Santo Tirso squares” (2015, p. 15). However, it was in 1991 when the International Museum of Contemporary Sculpture (MIEC_ST) was born from a shared initiative between the Portuguese sculptor himself and Santo Tirso's Municipal Council. A short time later, after being invited to create a second piece, Alberto Carneiro (1937-2017) informally mentioned to the city Mayor that “an important museum of contemporary sculpture could be created in town, through ten biennial symposia featuring Portuguese and foreign guest artists along a twenty-year period”. Alberto Carneiro's idea was soon implemented, and the first of those symposia was held in 1991.

For the third edition, Alberto Carneiro invited Gerard Xuriguera, a French art critic, to be in charge of selecting the foreign sculptors, while he would choose the Portuguese artists (Carneiro, 2015, p. 15). Set up in 1996, MIEC_ST officially opened in 1997, after the 4th International Symposium of Contemporary Sculpture. The official Museum building which consists of a remarkable combination of antique and contemporary construction designs created by the Portuguese architects Eduardo Souto de Moura and Álvaro Siza Vieira had its inauguration in May 2016 (Pascoal *et al.*, 2019, p. 118). After ten symposia and twenty-seven years later, MIEC_ST comprises fifty-four sculptures distributed across town (in Praça do Município, Praça Camilo Castelo Branco, Parque do Carvalhais, Parque da Rabada, Parque D. Maria II and surrounding gardens and Parque de Gião) created by fifty-three distinct artists (Azevedo, 2015, p. 42) from more than 20 nationalities giving shape to an authentic open space museum (Pascoal *et al.*, 2019, p. 118). Besides the different nationalities and different artistic manifestations the intercultural relations established by MIEC's collection arise from the art pieces that are specific to the place where they are. The sculptures are in constant dialogue with the surrounding environment. They take and give shape to the view through the materials they are made of which are found locally, stone and tiles. These works of art are therefore "inhabitants" of Santo Tirso, as they go through a constant process of adaptation that allows an increasing interaction with the people of Santo Tirso (Pascoal *et al.*, p. 118).

There are only a few institutions in Portugal where a consistent program of activities, such as lectures, temporary exhibitions, educational programs, etc. follows the initial investment in infrastructures and MIEC_ST is the perfect example of this. They keep investing and developing their potential and are committed to make Santo Tirso become a cultural reference not only locally but beyond that (Pascoal *et al.*, 2019, p. 118) turning it into a place people desire to visit due to the amazing delivered experience.

This visible dedication and commitment might be one of the reasons behind their enthusiasm in embracing the Google Arts & Culture project with the students of the Master in Intercultural Studies for Business (Pascoal *et al.*, 2019, p. 118). The institution provided the students with several documents and pictures from the pieces and their authors.

On the sequence of this chapter the project itself will be presented and this partnership between the three institutions, ISCAP; MIEC_ST and Google will be explained on the next pages of this report.

3 The Project

The second-year students of the Master's Programme in Intercultural Studies for Business (MISB) took part in the development of an inter and transdisciplinary project involving four curricular units, namely, French/ German/ Spanish Culture for Business III, and Intercultural Communication Technologies (Pascoal *et al.*, 2019, p. 116). This project consisted in the construction of an online virtual exhibition of part of the collection of the International Museum of Contemporary Sculpture (MIEC_ST), following a protocol signed between ISCAP, Google Arts and Culture and MIEC_ST itself.

Teachers and students of the MISB found in MIEC_ST a great opportunity to carry out a collaboration project from which both MIEC_ST and ISCAP would benefit (Pascoal *et al.*, 2019). "That was the beginning of an ongoing initiative which, in addition to giving further visibility to Santo Tirso, has led to a project-based learning activity spanning two years and branching into several pedagogic outcomes." (Pascoal *et al.*, 2019). Although having a rich and varied collection, MIEC_ST is a "small-town institution" and, like all other similar institutions, it has some constraints and limitations when it comes to both human and material resources, and the construction of a virtual exhibition was out of their scope.

The project itself started in 2017 and benefitted from the participation of the second year students of the MISB in both 2017-2018 and 2018-2019 school years. In the first year, 11 students were involved in the project and, as a result, their virtual exhibition was launched in October 2019 and can already be visited online. In the second year the project had 17 students involved. In both years each student, together with the four responsible professors, started by selecting a sculpture from the collection of the museum and then going on a field trip to Santo Tirso. All students and the four professors visited the MIEC_ST building and walked around the city to visit and observe the art pieces located in Santo Tirso's parks and gardens as an open space museum. One of the main purposes of these field trips was collecting graphic materials for the students to work on their tasks. They were able to collect catalogues, pictures, videos and some documents provided by the museum, and were also able to take their own pictures and film the pieces that they had selected from the museum collection to work on for the virtual exhibition (Pascoal *et al.*, 2019, p. 116).

After the field trip every student had to carry out some research about the sculptures they had selected, namely about the authors of the pieces, their relation with the piece and its creation process, as well as the relation between the piece and their surrounding environments and their possible meanings and interpretations. With all the material that they managed to collect and found relevant, each student created a presentation of the previously selected sculpture with pictures and text, telling in short, some of the story of the piece and at the same time worked on a 30 second video about it. These presentations created by the students were the starting point for the creation of the virtual exhibition itself.

As mentioned, the virtual exhibition created by the students from 2017-2018 is already available online and one can observe and explore the ten sculptures of their selection through short videos and different images accompanied by texts written in both English and Portuguese.³

Hugo Costa, a student of the MISB at the time selected and organised all the data from his former colleagues and put together the prototype for their exhibition during his Professional Internship at the Centre for Intercultural Studies (CEI). Being this a virtual exhibition, one might wonder that if “an image is worth a thousand words”, why text?

Queiramo-lo ou não, as palavras e as imagens estão ligadas, interagem, completam-se, iluminam-se com uma energia vivificante. Longe de se excluírem, as palavras e as imagens alimentam-se e exaltam-se mutuamente. Correndo o risco de parecer paradoxal, poderíamos dizer que quanto mais trabalhamos sobre as imagens mais amamos as palavras (Joly, 2007, p. 154).

The power of words can be an excellent partner of the picture/image “Palavra e imagem, é como cadeira e mesa: para estar à mesa necessitamos das duas.” (Godard, 1993, *apud* Joly, 2007, p. 135). Words can give us more details and information, as well as engage us in a little and simple, yet interesting story. “Along with images, text was the most predominantly type of data included in the exhibition.” (Costa, 2018, p. 40).

The students from the second edition of the MISB took the same steps together with the four professors and the objective was to continue the work done by the students from the previous year. This is where my strong interest in participating more actively in this project was developed, specifically with regards to the creation of the texts that would accompany the pictures of each sculpture. The continuous development of the project was

³ <https://artsandculture.google.com/partner/iscap-porto-accounting-and-business-school>

carried out with the participation of two students and tasks were divided into photo editing and video edition/creation and text creation and transcreation. The overall purpose of this second exhibition was to improve the experience offered by the first one. Users call for a different experience “[...] online museum visitors are interested in having access to unique experiences that cannot be duplicated in museums” (Marty, 2008, p. 96). The storytelling techniques used, and the text creation methodology followed tried to answer these public expectations offering the possibility of a unique experience and journey. The work developed and the elaboration of a final report were part of the last semester of the MISB.

The text creation and transcreation were my main tasks of this participation in the project, or better said, the result of the tasks performed during it.

The material used for the creation of the texts was collected from different sources: MIEC_ST’s website; pictures and documents provided by the museum; the individual presentations created by the students, and personal experience when visiting the museum itself and the city where the sculptures are located.

3.1 Methodology

The text creation process comprised several stages:

Firstly, the class was asked to send their presentations to the students now working on the project so that the data they contained could be used. There were seventeen presentations, one made by each student, although only ten presentations were managed to be collected. Research was conducted having those ten sculptures in mind as they would be the ones to go online for the exhibition. The selection of data provided by the museum was also based on the ten sculptures as well as the data collected from the museum website.

Secondly, all the presentations were carefully read and analysed along with the texts that were on the museum website accompanying the sculptures.

Thirdly, after deep analysis and research the collected data went through a selection and organisation process so the first words could start to be written. So, before the actual writing started several readings and consulting of both the presentations made by the students and the information provided by MIEC_ST had to take place.

Furthermore, before writing the first words some research and readings were done on creative writing, how to analyse an art piece and about language elements.⁴

Finally, the writing and creation of the texts began and the guidelines from the platform which were followed by Hugo Costa in 2017-2018 were taken into account, namely, the number of pieces of text and the character limit.

The Google Arts & Culture platform allows for the exhibition content to be split into two main parts which are sections and panels. The extent of text depends on its position on the section and the panel. In sections there is no character limit whereas in panels partners should use 200 characters maximum for the texts, although the 200 characters limit can be exceeded whenever necessary (Costa, 2018, p. 40).

Every day of writing was accompanied by the pictures of the sculpture, so its features could guide and inspire the text development and the choice of the words. The texts already written by the students their presentations worked as inspiration and starting point as well. The text contained in their presentations was later re-elaborated, modified or in some cases dramatically changed.

An example of that is the text created by the student whose choice was the sculpture *Oeuf du Vent* or *Wind Egg*, created by Kishida Katsuji in 2011 for the 9th International Symposium of Contemporary Sculpture, presented on table 1.

Table 1 - Example of text created for the individual presentation and text created for the exhibition

Text created for the presentation	Texts created for the exhibition
<p>The sculpture I chose is called “Oeuf du Vent” or “Wind Egg” in English. It is a sculpture made by the Japanese artist Kishida Katsuji in 2011.</p> <p>The sculpture has been a permanent resident in the park since 2012 where it is located on the western part, near the center.</p>	<p>Resting in its big nest is Kishida’s red egg, made for the 9th International Symposium of Contemporary Sculpture in 2012. The use of iron is the artist’s deliberate gesture signalling, as it weathers away, the passage of time.</p>

⁴ <https://citaliarestauro.com/elementos-da-linguagem-visual-analisar-escultura/>
http://professor.ufop.br/sites/default/files/ceiomacedo/files/roteiro_para_analisar_um_objeto_artistico.pdf
<https://canaldoensino.com.br/blog/9-passos-para-analisar-uma-obra-de-arte>

<p>It is an oval shaped sculpture that resembles an egg, its color is red and it is made out of steel, welded together to form its shape.</p> <p>The sculpture is fairly big and wide, being approximately 4 meters high and fitting 4 people inside it comfortably.</p> <p>Kishida's style can be characterized as cohesive, he favors the oval or rounded shape, in the vast majority of his works, and he can be considered an abstract artist.</p> <p>Steel is the preferred material, due to the fact that it rusts, which to the artist has a lot of meaning.</p> <p>Although the "Egg" shape is the most used one, all of his pieces are symmetrical, everything fits together and is perfectly aligned with the rest, this is also one of the reasons why his work is so praised, with geometrical forms and harsh shapes he is able to create something as delicate as an egg.</p> <p>The colour red is often the chosen one as, once again, it carries a lot of meaning to the sculpture for it symbolizes the passing of the time as the metal oxidizes, what once was new, now slowly rust until it perishes. "The colour red in Japanese culture denotes strength, passion, self-sacrifice and blood. It is the colour that 'gets the blood flowing'..."</p>	<p>With approximately 4 meters high and fitting 4 people inside, Wind Egg is big, wide, geometrical and at the same time as delicate as a natural egg.</p> <p>Kishida's abstract style is cohesive, favouring oval or rounded shapes. All his sculptures are given the same name, though a different number. This particular piece is "Oeuf du Vent S-25-12".</p> <p>When the wind blows through the egg's openings, a rustling sound is produced, which may be associated with nature itself.</p> <p>As the colour that "gets the blood flowing", red is often Kishida's choice, as it stands for strength, passion, self-sacrifice and life-bearing blood.</p>
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Another important requirement/advice from the Google Arts & Culture platform to its partners is the edition and presentation of their exhibitions in English “which ultimately results in a greater appeal to a broader audience” (Costa, 2018, p. 42). Being Portuguese the mother tongue of the country where the physical exhibition takes place and also the mother tongue of the people involved in the project, the exhibition is available both in the Portuguese and the English languages. Therefore, people can choose in which language they wish to explore MIEC_ST art pieces (Ibidem).

3.2 Text creation process and analysis



As mentioned above, the second edition of the exhibition followed the same guidelines as the first one, so texts were written in both languages.

Four to five blocks of text were written about each sculpture. The goal was to make them informative and at the same time appealing to the reader. Visitors need to connect and engage in a story. So, information must be turned into interpretation, in order to create a compelling content that touches their personality or values. Information such as the name of the piece, its author, year of creation and symposium number they belong to, as well as the materials used to construct them can be generally found on the first blocks of text. After these first data, an effective interpretation is also provided to the reader directly appealing to their imagination, using rhetorical devices and figures of speech to engage and persuade the audience. These are the effective communication and marketing strategies used by museums and cultural institutions to boost their products and to enhance their visitors’ experience (Willis, 2019).

Table 2 - Example of the first block of text from the sculpture Two Faces

Sculpture	Text
Name: Two Faces ⁵ Number: 40 Artist: Wang Keping	Designed by Wang Keping for the 8th International Symposium of Contemporary Sculpture in 2008, <i>Two</i>

⁵ All photographs taken from MISB students’ individual presentations, except when otherwise indicated

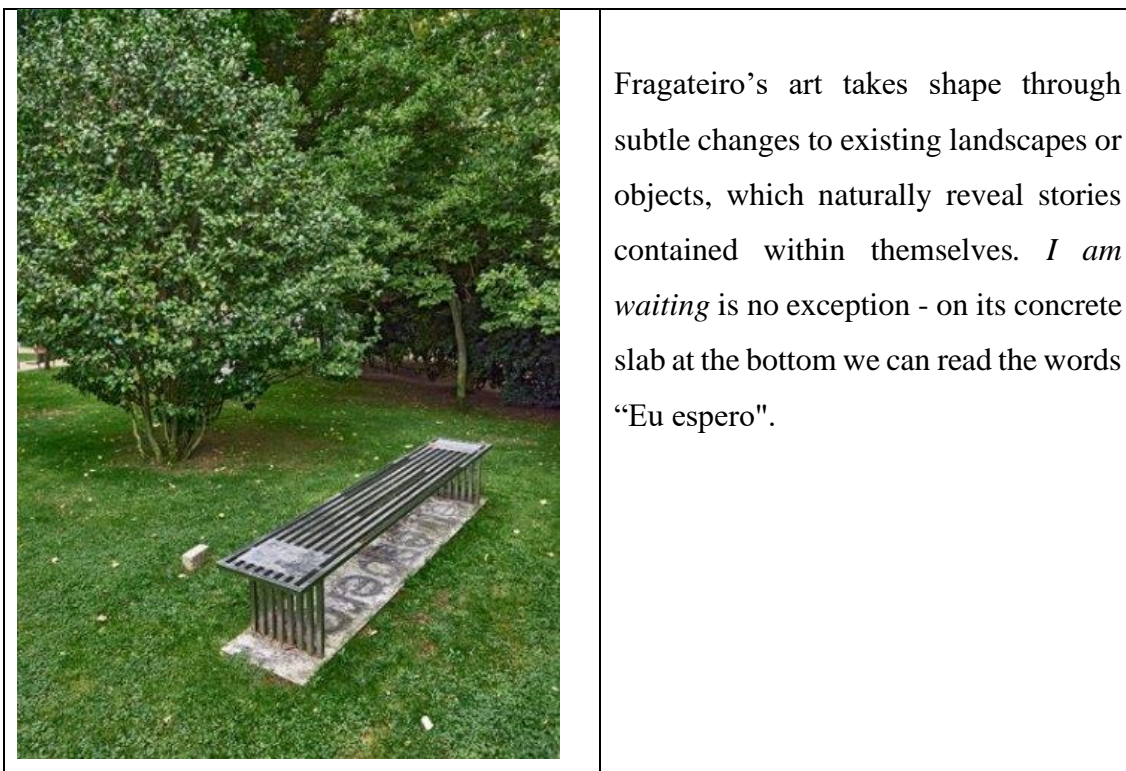
8 th Symposium 2008	<i>Faces</i> comprises an oversized concrete slab with a steel element on each side.
	

In some cases, not all the above-mentioned details are stated on the first block of text as a linguistic strategy to make the word sequence more appealing structurally and phonetically speaking.

Below is one of those examples where the name of the piece is stated not on the first but on the second block of text.

Table 3 - Example of the first and second blocks of text from the sculpture *I am waiting*.

Sculpture	Text
Name: I am waiting Number: 24 Artist: Fernanda Fragateiro 5 th Symposium 1999	The year was 1999, and it was the 5th International Symposium of Contemporary Sculpture in Santo Tirso. Since then Fragateiro’s stainless-steel and concrete bench has offered us a place to wait.



Every creative piece of writing is filled up with several rhetorical devices, figures of speech and other techniques. They allow for more creative, interesting and eye-catching ways of expression. Based on this, several examples of text written about the sculptures were analysed in this section.⁶

The repetition of the beginning sounds of neighbouring words make the sentence more vivid and vocal. This can be found on table 4 below, on the second block of text written about *Two Faces* through the use of the stylistic device alliteration - *an animal in harmony*, and also on table 5. On the fourth block of text written about *Untitled* from Dani Karavan the alliteration in “r” stresses the idea on how the water flows: *Water runs under the trees parallel to the rail and road*.

Table 4 - Alliteration

Sculpture	Text
Name: Two Faces Number: 40	Built with different materials from those usually favoured by Keping, the sculpture

⁶ Definitions for all figures of speech, rhetorical devices and writing techniques mentioned can be consulted on Appendix C.

<p>Artist: Wang Keping 8th Symposium 2008</p>	<p>is a shape among the trees on the green of Rabada Park, just like <i>an animal in harmony</i> with nature and its surroundings.</p>
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Table 5 - Alliteration

Sculpture	Text
<p>Name: Untitled Number: 31 Artist: Dani Karavan 6th Symposium 2001</p>	<p><i>Water runs under the trees parallel to the rail and road.</i> Surrounded by grass, the tall columns underline the structure of the park - they seem small when compared to the long canal, giving the place endless allegorical possibilities.</p>



Infinity is maybe one of the most inspiring pieces that were written about. The word *Duality* opens way to what comes next. The paired adjectives, the parallelism and the antithesis: *Smooth and Unsettled. Strong and Delicate. Portuguese and Italian*, represent the author's life to a certain extent.

Table 6 - Paired adjectives, Parallelism and Antithesis

Sculpture	Text
<p>Name: Infinity Number: 35 Artist: José Barrias 7th Symposium 2004</p>	<p><i>Duality. Smooth and Unsettled. Strong and Delicate. Portuguese and Italian.</i> Constructed in 1997 for the 7th International Symposium of Contemporary Sculpture, José Barrias' concrete and steel Infinity tells his own sensitive and restless story.</p>



The figure of speech personification and enumeration technique were used to write about this sculpture, and one example of that is on the third block of text written about it: *The solitary hill, the edge, the wind and the rustle of leaves encourage us to dive into the world of imagination and dreams.* The alliteration technique is also present in this block of text [...] *the rustle of leaves* [...]. The adjective *solitary* used to characterize *the hill* shows what is called hypallage as *solitary* might be the visitor who observes the sculpture and not the actual *hill*.

Table 7 – Enumeration, Personification, Alliteration and Hypallage

Sculpture	Text
Name: Infinity Number: 35 Artist: José Barrias 7 th Symposium 2004	In the poem, feelings, emotions and deep thoughts keep a delicate balance. <i>The solitary hill, the edge, the wind, and the rustle of leaves encourage us to dive into the world of imagination and dreams.</i>

To strengthen the image of *Pas de Trois* in Rabada Park, the personification was also used in the fourth block of text written about the piece: *Pas de Trois offers [...] the possibility to join in its dance by enjoying its multiple angles as they walk around or through it.*

Table 8 - Personification

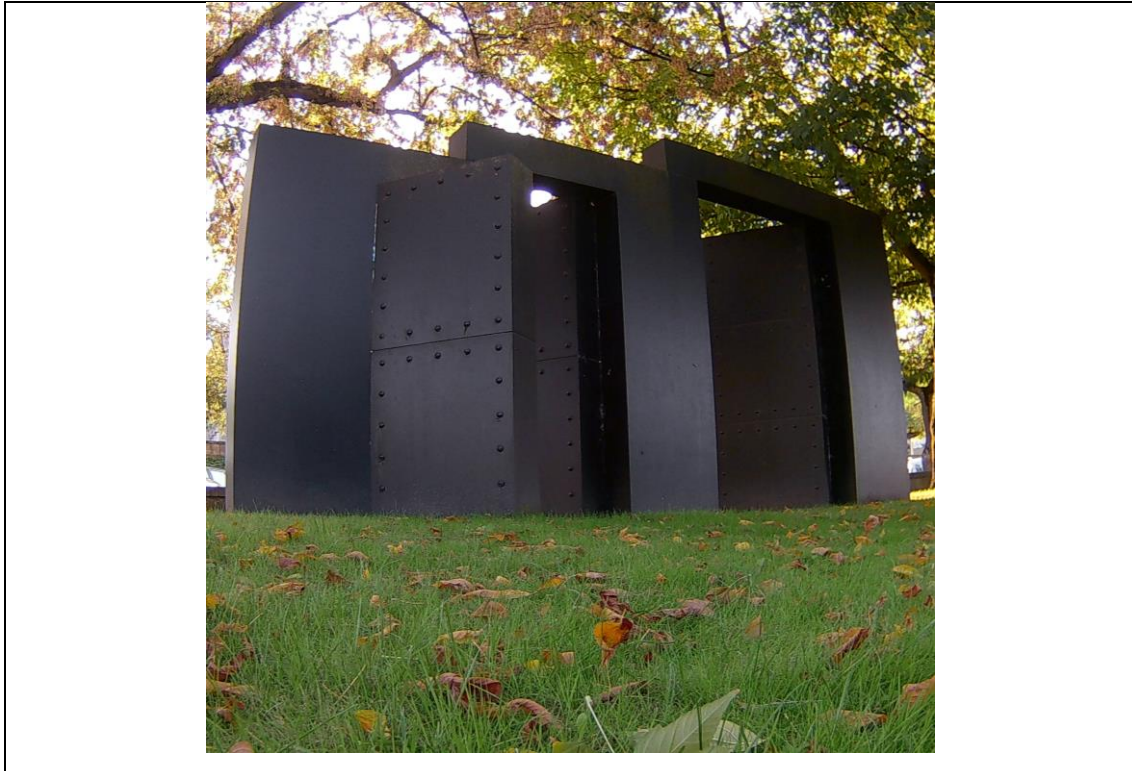
Sculpture	Text
Name: Pas de Trois Number: 50 Artist: José Aurélio 10 th Symposium 2015	In addition to its playful aspect, <i>Pas de Trois</i> offers those who visit Rabada park the possibility <i>to join in its dance by enjoying its multiple angles as they walk around or through it.</i>



Another example of the use of this figure of speech is found on table 8 to stress the will that people can feel of walking through the doors of *Untitled* from Um Tai-Jung. The doors make an invitation to the visitor: [...] *inviting us all to walk through them and find what is on the other side.*

Table 9 - Personification

Sculpture	Text
Name: Untitled Number: 34 Artist: Um Tai-Jung 6 th Symposium 2001	These three massive steel doors stand tall on a granite base in Santo Tirso. Two onto the same direction and the other one in the opposite direction, <i>inviting us all to walk through them and find what is on the other side.</i>



When reading the fourth block of text written about *I am waiting*, the idea of waiting is emphasised, also by the use of this figure of speech: *This bench waits for the surrounding trees to flourish, [...]. The bushes themselves blooming by the sculpture are waiting [...].* And, through the use of the anadiplosis with the word *waiting*: *The bushes themselves [...] are waiting, waiting for us all.*


Table 10 - Personification and Anadiplosis

Sculpture	Text
Name: I am waiting Number: 24 Artist: Fernanda Fragateiro 5 th Symposium 1999	<i>This bench waits for the surrounding trees to flourish</i> , turning into a cosy, intimate refuge for passers-by. The bushes themselves blooming by the sculpture are waiting . Waiting for us all.

On the fourth block of text written about the same piece, *I am waiting*, the idea of waiting for different things with different degrees of importance, which is natural as everyone has their own emotions and different ways of dealing with them, is emphasised through the


use of parallelism. The same structure is repeated in [...] *people wait for someone or something: for hope, for love, for eternity. Forever.* Still in this part of the text the significance and intensity increase step by step through the stylistic device climax (gradation) in an ascending series of words [...] *for hope, for love, for eternity. Forever.*

Table 11 - Parallelism and Climax (gradation)

Sculpture	Text
<p>Name: I am waiting Number: 24 Artist: Fernanda Fragateiro 5th Symposium 1999</p>	<p>When getting close to the bench, an angel girl shows up. Engraved on the steel she emphasizes the concept of patient waiting. This can be a place of rendezvous, where <i>people wait for someone or something: for hope, for love, for eternity. Forever.</i></p>
	

Writing about Kishida's *Wind Egg* involved the selection of several adjectives. The use of multiple adjectives emphasized its characteristics and a comparison to a real egg is made through a simile: *as delicate as a natural egg*. Also, in this block of text an oxymoron can be found in the joint of the opposite words that characterize the Egg as *big, wide, geometrical and at the same time as delicate as [...]*.

Table 12 - Simile and Oxymoron

Sculpture	Text
<p>Name: Oeuf du Vent or Wind Egg Number: 45 Artist: Kishida Katsuji 9th Symposium 2011</p>	<p>With approximately 4 meters high and fitting 4 people inside, Wind Egg <i>is big, wide, geometrical and at the same time as delicate as a natural egg.</i></p>
	

On the fifth block of text created about the sculpture *Untitled* (34), the possibilities people can be looking for are emphasised through the repetition of the words *be it* - anaphora: *Be it liberation, be it hope, be it simply the beautiful view of the city, [...]*.

Table 13 - Anaphora

Sculpture	Text
<p>Name: Untitled Number: 34</p>	<p>What can be found on the other side of the door is up to you to decide. <i>Be it</i></p>

Artist: Um Tai-Jung 6 th Symposium 2001	<i>liberation, be it hope, be it simply the beautiful view of the city</i> , one will not be indifferent to Um's sculpture.
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A reference to the past is made on the third block of text written about *Family* through the use of an analepsis: [...] *resembling an ancient carving style, take us back to prehistoric caves* [...].

Table 14 - Analepsis

Sculpture	Text
Name: Family Number: 4 Artist: Manolo Paz 1 st Symposium 1991	The slits on the three stones, resembling an ancient carving style, <i>take us back to prehistoric caves</i> making this piece so unique.



As previously mentioned, all blocks of texts were written both in English and Portuguese. Therefore, in addition to this text creation process analysis, the transformation of the English version into the Portuguese one is analysed through a contrastive perspective.

Before moving forward to this analysis, however, it is important to study and clarify some concepts: Is this creation of two language versions, translation, transcreation or self-translation? Or perhaps a mix of the three of them as they coexist as operational concepts.

3.3 Translation, transcreation and self-translation

The need for communication with people around the globe, from different cultures and different languages is a typically human characteristic and when the topic is translation one must consider the existence of a first and a second language, L1 and L2 respectively.

A translator can translate a text from his L1 to his L2 and vice-versa. However, there has been some criticism regarding translation into L2 supported by the idea that when translating into the L2 the text will neither look articulate nor native.

One of the basic criticisms of L2 translation is that it is conventionally assumed to be neither natural nor fluent. This is perhaps due to the prevalent idea that second language speakers lag native speakers both in terms of language comprehension and production. Some of the early prescriptive writings such as Newmark's (1998) recognized this flaw as the basic error of L2 translators. They believe that translators' lack of second language competence, as well as their L1 interference, results in unnatural translations. Some scholars see the L2 translator's method as a reason for the unnatural language used in an L2 translation. It is often assumed that L1 translators use a freer method of translation, while L2 translators use a more literal one (Zahedi, 2013, p. 47).

Nevertheless, one might speculate if someone translating from L2 to L1 will be able to capture the original essence and turn it into an accurate form of the target language. According to Campbell (*apud* Zahedi, 2013, p. 48) translators from L2 to L1 struggle to comprehend the source text.

"Translation into L1 involves reading in a foreign language, which potentially requires more resources for the comprehension process. This possibly makes inferencing more difficult, or takes cognitive resources away from inferencing, and this can be assumed to be more notable in the case of students." (Dimitrova *apud* in Zahedi, 2013, p. 48).

So, there are issues to be considered related to both ways of working. Either if we translate from our native language to our second language, or if we translate from our second language to our native one.

When it comes to creating stories, they are of course written in one language first, usually the native language of the person who writes them. Being this the 21st century, the goal is that stories get accessed by more and more people, and for that to happen usually the chosen language for sharing them with a higher number of people is English. However,

the ideal situation would be to have the stories in as many languages as possible so everyone could interpret and understand them.

Thus, when there is a story originally written in one language that one wishes to share worldwide there might be the need to “translate it”. The question is: when it comes to creative writing and making the message come across boundaries, is this just translation? It seems that creativity cannot be disregarded as the target text will still be a written creation. “In the ancient period in India, no specific theory of translation was recorded, since creative writing and translation were never considered as two separate processes.” (Gopinathan, *apud* Alves, 2012, p. 6).

According to Cinzia Spinzi, creativity influences the development of what has turned out to be called “transcreation”. “This term, mainly applied to commercial translation, is now gaining momentum among translation scholars in broader areas of application, not least aesthetic products as prose, poetry and theatre.” (Spinzi, 2018, p. 2). Some studies are taking place to understand transcreation as a new practice in translation. Maybe this means there is a “trans-creational turn” in translation studies pointing the need to perceive the degree of mediation and adaptation (Katan *apud* Spinzi, 2018, p. 2). But being transcreation a practice in translation, one might wonder where the former starts and the latter finishes. According to Spinzi

[t]ranscreation as a term may be explained from a post-colonial perspective as a ‘manipulative use of English’ (Bollettieri Bosinelli 2010, 192) due to the old practice of creative translation from Sanskrit where the *translation proper* was considered inadequate to cover the practices of “rebirth or incarnation (Avatar) of the original work” (Gopinathan 2006; cf. Di Giovanni 2008) (2018, p. 4).

Transcreation is not just simple transmission of meanings from one language to the other. It might be seen as a retelling of the story by using another language.

Transcreation was then intended as a process whereby the translation was considered a retelling by the translator in another language, rather than a mere transfer of meanings from one linguistic and cultural system to another whose main aim is to reproduce a fluent text completely accessible to the target reader (Spinzi, 2018, p. 4).

Sometimes if we want to make the message come across without losing the main meaning, the only way to do so is by using transcreation and not just translating word by word. The transformation of the text and the message must be target oriented. The Brazilian poet Haroldo de Campos boosts the use of the term transcreation rather than translation. This new process characterizes a new attitude towards creative literary translation, especially

a “target-oriented translation”. This started to be clearly applied to marketing and advertising related subjects “where the main objective is to create advertising campaigns adequate to other markets which are reactive and sensitive to cross-cultural differences” (Spinzi, 2018, p. 4). A good example of how transcreation works is the advertising campaign from the dusting product from Swiffer. The original version written in English resulted in different trans-created phrases.

The original English publicity of the dusting product was “*When Swiffer’s the one, consider it done*”. A word-for-word translation would have lost rhyme and hence memorability. The trans-created product in Italy resulted into the phrase “*La polvere non dura, perché Swiffer la cattura*”. (“The dust doesn’t linger, because Swiffer catches it.”) which keeps the spirit of the source text but gives life to a different rhyme and metre (Spinzi, 2018, p. 5).

The Portuguese version was also different and lasted in our minds for long. “*Swiffer a passar e o pó a acabar.*” also keeps the spirit of the original but with a fine metrics and rhythm. In these cases to reach the target audience implies the application of trans-creative strategies and the lack of these strategies “may lead to pitfalls in marketing campaigns.” (Spinzi, 2018, p. 5).

In this sense the translator is one of the figures that, combined with the copywriter, the marketer and the cultural anthropologist, make the trans-creator come alive.

This new many-sided professional may claim authority over the text. Her practical conceptualization of the term coincides with the definitions provided by the many international providers that offer trans-creative services such as marketing campaigns: “Transcreation is about taking a concept in one language and completely recreating it in another language – it is normally applied to the marketing of an idea, product or service to international audiences. The language, therefore, must resonate with the intended audience” (Spinzi, 2018, p. 6).

The adoption of trans-creative practices draw translation to a further level as it focuses on the actual creation of both the original and the target text, letting translators escape their isolation and requiring an attitude change from the one of translation. Whereas with translation, “words such as ‘faithful’ and ‘accurate’ are normally used to describe the quality” with transcreation words like “‘creative’, ‘original’ and ‘bold’ seem to be more common.” (Spinzi, 2018, p. 6).

In Transcreation, translators aim to produce a conversion that stays close [to the original], while also evoking the desired reaction from those who receive the message in the target language. Transcreation involves neither a strict translation nor creation of the message from scratch. Since it is an inherently creative process, a machine cannot touch it. Nor can anyone argue that it is a commodity or that anyone else could do the same job (Gene Schriver *apud* Katan, 2018, p. 32).

Overall, transcreation would be a mix of processes as it is neither pure translation nor pure creation since there is a source text involved. It would then be a product that although stays close to the original is target oriented and able to induce the aimed reaction on the target audience. Also, as there are creativity and originality involved and required, no machine would be able to do it as a human being is.

Nevertheless, when writers translate their own work to another language, are they translating or are they creating another version of their own text? In this case it is important to refer to the term and the concept of “Self-translation”.

[...] ‘self-translation’ can refer both to the act of translating one’s own writings into another language and the result of such an undertaking. Once thought to be a marginal phenomenon (as documented in Santoyo 2005), it has of late received considerable attention in the more culturally inclined provinces of translation studies (Grutman, 2009, p. 257).

Authors who translate their own writings are not just experts in more than one language as they also choose to create their texts in more than one language. “[...] bilinguals frequently shift languages without making a conscious decision to do so, polyglot and bilingual writers must deliberately decide which language to use in a given instance (Beaujour *apud* Grutman, 2009, p. 257).

In the case of self-translation, as the writer himself is at the same time the translator, he might have choices and a certain level of freedom someone else would not have. According to Menakhem Perry when the writer translates his own work “[...] he can allow himself bold shifts from the source text which, had it been done by another translator, probably would not have passed as an adequate translation.” (1981, *apud* Grutman, 2009, p. 259). This acceptance might be due to the fact that the writer translating his own work is in a better position to recapture the original meanings and intentions than any other person, or, and maybe simultaneously, it might be related to a kind of ownership. Being the creator of the source text the author feels as its “owner”, therefore he is entitled to do all the changes he feels that should be done. “The distinction between original and (self) translation therefore collapses, giving way to a more flexible terminology in which both texts can be referred to as ‘variants’ or ‘versions’ of comparable status.” (Fitch, *apud* Grutman, 2009, p. 259).

Translation, transcreation and self-translation are three different concepts with their own definitions, however they are not completely distinct, in some cases they can all be used together and at the same time for the same project, as transcreation expands upon

translation by focusing not only on the content and meaning but on the rhetorical effect. Them being coexistent and operational concepts, it seems that it would be impossible to operate with only one of them and not mix a certain amount of the others.

For this specific project English was the language chosen to start writing and after all blocks of text were ready, they were “translated” to Portuguese. The reason why it was decided that the English version would be written before the Portuguese one was the fact that being the Portuguese language our mother tongue it would be less difficult to “translate” the texts from the English version to the Portuguese one and not the other way around. For instance, using certain words that would be complicated to translate due to the lack of experience in translation and trans-creation. The difference in structure between both languages is evident, so it would be easier to idealize it and write it first in English and then use the native language as an advantage to allow for a better expression and trans-creation/self-translation result without affecting the original meaning or at least affect it as little as possible.

3.4 Contrastive analysis and translation difficulties

A few strategies and solutions were adopted to get the result in the Portuguese language, so several differences will be encountered when analysing both versions. In this section both the English and the Portuguese versions of the texts will be compared through contrastive analysis. The rules and differences in grammar and structure need to be accounted when comparing one version to the other as several changes had to take place during the process.

The typology proposed by Ana Maria Bernardo (1999), which is a noteworthy attempt at systematisation of the various strategies used, was followed in order to analyse the different solutions put in place and to identify, classify and solve the difficulties found during the process.

As this is a creative marketing text, with literary characteristics, the search for equivalents that convey the same idea and have the same connotative value was one of the difficulties encountered. Moreover, the descriptive character that is attached to it, requires the use of longer sentences that sometimes made it difficult to translate into the target language.

The next pages will be dedicated to the analysis of the translation difficulties found during the process and the solutions adopted to create the Portuguese version of the texts.

Translation Difficulties at different levels:

3.4.1 Macrostructure

3.4.1.1 Punctuation

On the fifth block of text written about *I am waiting*, presented on the second row of table 5 from the Appendix D, the sentence structure is different when comparing the source text to the target one. The original text contains four sentences, whereas the trans-created one contains only two.

N. ° 24 –Fernanda Fragateiro – 5th Symposium 1999	
English (EN) – I am waiting	Portuguese (PT)- Eu Espero
When getting close to the bench, an angel girl shows up. Engraved on the steel she emphasizes the concept of patient waiting. This can be a place of rendezvous, where people wait for someone or something: for hope, for love, for eternity. Forever.	Na superfície do banco surge a imagem de um anjo no aço dando ênfase ao conceito de espera paciente. Este poderá ser um lugar de rendez-vous, onde se espera pacientemente por algo ou por alguém especial.

The first block of text written for Um Tai-Jung’s piece (table 8 – Appendix D) comprises two sentences in the original version, whereas in the Portuguese one, all elements are together making a long single sentence. This is because when it comes to the English language, sentences tend to be not as long as in Portuguese, due to language structure, prosody and punctuation differences. Another difference in punctuation stands out when comparing the last sentence of the text written about this sculpture: the clause [...] *one will not be indifferent to Um’s sculpture* in the Portuguese version is omitted and a feeling of unfinished sentence is placed by the use of the suspension points.

There were some prosodic difficulties when translating the fourth block of text about *Sculpture* (table 4 – Appendix D). The English version comprises only one sentence, while on the Portuguese one, there was the need to make a pause between the *angles* and the *sunlight*, so the content was divided in two different sentences.

N. ° 15 –Mauro Staccioli – 3rd Symposium 1996	
English (EN) – Sculpture	Portuguese (PT)- Sculptura
Different feelings arise when looking at Sculpture from different angles, as it reflects the sunlight in its three prisms and makes us think of our own relationship with the world and everything around us.	Sentimentos e emoções despertam quando observamos Sculptura dos seus vários ângulos. A luz do sol é refletida na superfície dos seus prismas, fazendo-nos pensar na nossa relação com o mundo e tudo o que nos rodeia.

3.4.1.2 Conventions

Conventions are also designated by obligatory shifts which are “dictated by differences between linguistic systems” (Bakker, Koster, & Leuven-Zwart, 2009).

In the English language the nationalities are written with capital letter whereas in Portuguese this rule is not applicable which is why *Portuguese and Italian* became *Portuguesa e italiana* in the Portuguese version of the first block of text written about *Infinity* (table 2 – Appendix D). Also, according to the English rule, the material comes before the noun and on the Portuguese version comes after the noun. So, on the second block of text written about *Infinity* the *steel wire net* gives place to *uma rede de aço* and *an engraved poem on a concrete wall* is *uma parede de betão onde estão escritos os versos de um poema*.

Another choice related to convention was the decision to maintain the word *rendezvous* in both versions written about *I am waiting* as it exists in both languages that have

incorporated it from the French: *This can be a place of rendezvous, [...] - Este poderá ser um lugar de rendez-vous, [...]* (table 5 – Appendix D).

3.4.1.3 Sculptures Names

The sculptures' names available on MIEC_ST's website were maintained. In the cases in which the original names were not translated on the website they were also kept in both versions of this project. For instance, the original name *Pas de Trois* was maintained in both versions respecting the choice previously made for MIEC_ST's website. The original name of the piece *Sculptura* given by the Italian artist Mauro Staccioli was kept in the Portuguese version, however for the English version this name was translated to *Sculpture*. Moreover, when it comes to the *Wind Egg*, the original name *Oeuf du Vent* was kept in both the English and the Portuguese versions, however accompanied by the correspondent translations *Wind Egg* and *Ovo do Vento*. For some of the other sculptures the names were translated, as in the case of *Two Faces – Duas Caras* and *Family – Família* maintaining the translation choices from the website.

3.4.1.4 Cohesion and Coherence

The target text needs to be cohesive and coherent as the source text, so in order to create a text with those features some verb tenses had to be changed and some structures had to give place to others.

When analysing the third block of text written about *Two Faces* one can find that the verb tense in the original version *allowing* is the present participle and in the Portuguese version, not only the verb chosen is different *haver* instead of *permitir*, but also the tense which is the present subjunctive (table 1 – Appendix D).

The past participle *Constructed* starts the sentence in the original version of the first block of text about *Infinity* while the Portuguese one starts with a typically Portuguese structure *Assim é*.

Also, when comparing both versions created about *I am waiting*, although the initial structure on *This can be a place of rendezvous [...]* is maintained on the Portuguese version as *Este poderá ser um lugar de rendez-vous [...]* the verb tense was changed from

the present simple *can* to the future simple *poderá* as it emphasises the possibility on the Portuguese version (table 2 – Appendix D).

When it comes to *Untitled (31)*, the sentence *Concrete, tile, granite, basalt and water* on the original version had some added elements in order to keep the coherence on the target version: *Na sua construção foram utilizados elementos como o betão, azulejo, granito, basalto e água* (table 6 – Appendix D).

Finally, on the original version of the fifth block of text from *Untitled (34)*, the second person plural *you* is replaced by the first person plural *nós* as in Portuguese it would increase the distancing to keep the second person plural *vós* due to connotation differences (table 8 - Appendix D).

3.4.1.5 Acceptability

According to Noam Chomsky, acceptability and grammaticality are two different things that should not be mixed up: “while an acceptable sentence must be grammatical, not just any grammatical sentence is necessarily acceptable (Nordquist, 2020). A sentence is acceptable when its use is considered normal or appropriate by the native speakers of the language in which it is spoken or written. This depends, however on the context of the use of the utterance or the linguistic variety – regional or social – of the speakers (Dicionário de Termos Linguísticos, n.d.).

In order to follow the acceptability standards of the Portuguese language, and to reach a cohesive and truthful text, it was important to add and omit some words and structures when creating the Portuguese version. Below are some examples of the additions and omissions that can be found when comparing both versions.

a) Additions

When translating the third block of text about *Two Faces* the choice to add the word *fortemente* was done to emphasize the connection which is stronger than just a link suggested by the word *ligadas* alone.

[...] together with the animal figure, are connected to primal representations of Nature.

[...] em conjunto com a silhueta animal estão fortemente ligadas a representações primitivas da Natureza.

For the fourth block of text about Kishida Katsuji 's *Wind Egg*, it was possible to literally translate the conjunction *When to Quando* maintaining the original meaning and the original structure from *When the wind blows* to *Quando o vento sopra*. However, the words *em Santo Tirso* were added to the Portuguese version. This way, the same fluency and rhythm found in the source text was brought to the target one (table 3 – Appendix D).

There was the need to add some elements to the source version of the fourth block of text written about *Sculpture*, so *everything around us is tudo o que nos rodeia* in the target text. Elements such as the article *o* and the relative pronoun *que* were added to the text in order to keep its meaning (table 4 – Appendix D).

b) Omissions

On the first block of text written about *Infinity*, the original version starts with the name *Duality* which was omitted on the Portuguese one which starts only with the sequence of adjectives. The paired adjectives were maintained in both versions, although the choices were not directly translated in order to keep the rhythm and also the meaning for this specific case.

Duality. Smooth and Unsettled. Strong and Delicate. Portuguese and Italian.

Calma e inquieta. Imponente e delicada. Portuguesa e italiana (table 2 – Appendix D).

Also, on the fourth block of text about *I am waiting* the adjective *surrounding* in *the surrounding trees* is omitted in the target text as this does not affect the original meaning.

The bench waits for the surrounding trees to flourish [...]

O banco espera pelo florescer das árvores [...]

The last sentence of this block of text is short in both versions, although it is full of meaning. In the Portuguese version the pronoun *all*, which would be *todos* is omitted as it does not affect the meaning and it works best in terms of rhythm as the reinforcement is not crucial in this case: *Waiting for us all. - Esperam por nós* (table 5 – Appendix D).

There was the omission of the adverb *always* from the second block of text written about *Pas de Trois* and *always strongly related* gives place to *com uma forte ligação*, also because of the change in structure and grammar categories: the adverb *strongly* and the adjective *related* are substituted by an adjective *strong* in

Portuguese *forte* and the noun *ligação* which means *connection* (table 7 – Appendix D).

The number of adjectives used to describe *Untitled (34)* is not the same when comparing both versions. The adjective *heavy*, which in Portuguese would be *pesado* was omitted on the Portuguese version as it was not crucial to keep the meaning, and it would reduce the number of characters used on the target version (table 8 – Appendix D).

3.4.2 Microstructure

3.4.2.1 Stylistic difficulties

As mentioned on the text creation analysis, one can find several stylistic resources and figures of speech on the source text. One of the main difficulties in creating the Portuguese version of the texts was to translate the text where these techniques were present.

For instance, the *rectangular simplicity* on the English version of the second block of text written about *Infinity* is *a forma simples de um retângulo* on the Portuguese one. So here more words were added making use of a periphrasis which is so typical in the Portuguese language. Furthermore, the grammar categories and structures are different; and the structure *rectangular simplicity* formed by an adjective and a noun gives place to *a forma simples de um retângulo* formed by a noun an adjective and another noun (table 2 – Appendix D).

Another use of a periphrasis can be found on the fourth block of text about *I am waiting* where, *passers-by* becomes *aqueles que esperam: [...]transformando-se num refúgio para aqueles que esperam* (table 5 – Appendix D).

Stylistic devices are usually difficult to keep when translating. One example of that is the stylistic device climax (gradation) which was omitted on the Portuguese version of the fifth block of text written about this sculpture. Instead it was replaced by a different stylistic device, alliteration: [...] *espera pacientemente por algo ou por alguém especial* (table 5 – Appendix D).

Moreover, it was not possible to keep the alliteration in “r” on *Water runs under the trees parallel to the rail and road. [...]*, on the fourth block of text about *Untitled (31)*, as the

words start with completely different letters and sounds in Portuguese: *A água flui por baixo das árvores, paralela à rua*. Usually in the Portuguese language the adjective follows the noun. However, there is some flexibility when it comes to this category order in the sentence. So, the adjective *long*, in Portuguese *longo* precedes the noun in the Portuguese version to emphasise its meaning (table 6 – Appendix D).

Also, the anaphora made with the words *be it* in the English version of the fifth block of text written about *Untitled (34)* was not reproduced in the Portuguese one, however, the meaning was maintained.

3.4.2.2 Semantic difficulties

Connotations

Both languages have different lexical and semantic systems, so semantic difficulties were one of the challenges to be faced as the words chosen to the Portuguese version should carry the same meaning and idea as the ones on the English text. One example of this is found on the first sentence of the fourth block of text written about *I am waiting* where [...] *turning into a cosy, intimate refuge for passers-by* becomes *transformando-se num refúgio para aqueles que esperam*. Due to the connotation of the word *refúgio* in the Portuguese language, both adjectives *cosy* and *intimate* were omitted in the Portuguese version (table 5 – Appendix D).

3.4.2.3 Syntactic difficulties

The sentence structure of both languages is sometimes completely different which in some cases brought some difficulties. The adjective *reminiscent* on the third block of text written about *Two Faces* is substituted by a different structure in the Portuguese version. The choice was the verb *apresenta* followed by *traços que fazem lembrar*. Additionally, the structure [...] *are connected to primal representations of Nature* also presents a different structure in the Portuguese version being translated to [...] *estão fortemente ligadas a representações primitivas da Natureza* (table 1 – Appendix D).

Also, some grammar categories had to be changed on some of the texts. One example of that is the fourth block of text about *Wind Egg* where the adverb *through* in *through the*

egg's openings was replaced by the present tense of the verb *atravessar* in *atravessa as aberturas do ovo* (table 3 – Appendix D). Another example is found on the second block of text written about *Infinity* as the adjective *engraved* in *engraved poem* gives place to a verbal structure in the present indicative tense on the Portuguese version *estão escritos os versos de um poema* (table 2 – Appendix D). Moreover, on the fourth block of text written about *I am waiting*, although both versions contain three separate sentences, the word order changed and grammar category changes had also to be made. For instance, in [...] *for the surrounding trees to flourish and intertwine* [...] the verb *to flourish* is replaced by the noun *florescer* in the Portuguese version [...] *pelo florescer das árvores* [...] (table 5 – Appendix D).

Other changes had to take place with regards to some verb tenses and this is found on the fourth block of text about *I am waiting* where the verb *to wait* appears in different tenses on the different versions. The Present continuous in *The bushes themselves* [...] *are waiting* is *Os próprios arbustos* [...] *esperam*. Due to being able to mark any linguistic situation, depending on the other sentence elements, the present indicative tense was the choice for the Portuguese version for the verb *to wait* which means *esperar* and the idea of continuous wait was maintained on the target text (table 5 – Appendix D).

There were also some changes when it comes to the active and passive voice which can be found on the text written about *Infinity* where the active voice in *combines* [...] is substituted by the passive voice in *Infinito é formada por* [...] (table 2 – Appendix D). And on the fifth block of text written for *Untitled (34)* the passive voice on *What can be found on the other side of the door* [...] is replaced by the active voice in the Portuguese version *O que encontramos do outro lado* [...] (table 8 – Appendix D). When writing the Portuguese version of the texts about *Family* this kind of difficulty was also found. The last part of each sentence presents slight differences when comparing both versions: the word *framework* is *quadro* on the Portuguese version and the passive voice on [...] *framework through which the surrounding landscape can be taken in* is substituted by the active voice on [...] *quadro, que emoldura a paisagem* (table 9 – Appendix D).

A few other differences can be found on the texts when analysing some sentences. For example, the first block of text about Karavan's sculpture *Untitled (31)* comprises two sentences in both the source and the target versions, however, the sentence order was inverted. The first sentence gives information on the type of materials used to create this

piece, whereas on the Portuguese version this comes only on the second sentence (table 9 – Appendix D).

3.4.2.4 Lexical difficulties

Some lexical difficulties were also found when creating the Portuguese version of the texts. For instance, on the text written about *Two Faces* the word *figure* is translated to *silhueta* to emphasise the shape of the sculpture (table 1 – Appendix D). Moreover, different structures can be found when analysing both versions of the second block of text written about *Pas the Trois*. The verb *follow* in *follows* is replaced by the verb *to be*, in Portuguese *ser*, in the present form *é*, together with the adjective *representativa*. And *José Aurélio's workstyle* is substituted by *estilo do artista português* on the target text (table 7 – Appendix D).

As in every translation work there were several possibilities for the creation of the target text in the Portuguese language. One can say that different people would have made different choices and found different solutions for the difficulties encountered throughout the “translation” process. From a personal perspective, all the solutions found to overcome the difficulties that arose when creating the Portuguese version of the texts were the ones that were felt to make the message come-across and reach the people reading it in English the same way it would reach those reading it in Portuguese. In other words, it was extremely important to create text with the same features as the source one in terms of creativity and storytelling, which from a business perspective are essential to promote art and culture through digital format. The need for writing creatively and to tell stories in this area is undeniable. There is the need to read, and to read something that will impress us as readers. So, from there comes the need to write. To write content that is at the same time appealing and effective. Furthermore, the respect for each language structure, its prosodics and the words and expressions meanings and connotations were crucial for the result that came from this process which was the creative marketing text that will accompany the art pieces of MIEC_ST.

Taking part in this project related to the virtual exhibition of the MIEC_ST in partnership with the Google Arts & Culture platform and ISCAP came to be an extremely creative and developmental opportunity.

The overall balance of this participation in this multidisciplinary project is remarkably positive as it not only provided the possibility to apply the knowledge acquired during our academic studies, but also brought satisfaction with the achieved results. The preparation and training provided during the master's degree were crucial for the development and progression of this project. The curricular units of Intercultural Communication Technologies and Spanish/ French/German/ English Culture for Business played an important role during the all process of creating the second part of the online exhibition of the MIEC_ST, the second story. These curricular units gave this project the interdisciplinary feature that characterizes it, provided the tools and helped develop the skills to accomplish the extraordinary result, the first story of the MIEC_ST which will now grow into the second one. The museum had its first story available online this year and will have the second one soon available for visiting and sharing.

Being storytelling on the basis of everything related to marketing today creating the written content about the ten sculptures selected by our colleagues, telling stories in both the English and the Portuguese language with the gathered information from all different sources was a greatly enriching challenge.

The power of words and stories is undeniable. Storytelling and creative writing are essential when it comes to cultural industries as they allow for a closer relationship with the audience who is searching for connection with the institutions, with the arts and culture. This definitely brings us closer to people and enables the increase of demand from a cultural and business perspective.

By dividing now, the tasks that make for the virtual exhibition between two different people, it was possible to have them completely focused on each component of the first story, which had been designed by only one person. Having one student exclusively dedicated to creating the written content made it possible to target exclusively the creative process. Different versions of the texts created for the first exhibition were also written as possible suggestions. At the end of the process each sculpture had creative texts to accompany their pictures and videos to turn the visit of the exhibition into an undeniably interesting and engaging experience.

We believe that the goal of creating text that would be appealing and engaging for those who visit the exhibition has been accomplished. However, this will only be possible to analyse after the work goes online and there is enough data to make a quantitative analysis of its impact.

The creation of this online exhibition made up of these two stories was a great opportunity to promote contemporary public art as part of the Portuguese cultural legacy and to give more visibility to Santo Tirso. More than ever, in times of closed borders and safety measures due to the COVID-19 this can be a way to bring Santo Tirso to people and, who knows, when the time comes, a way to bring those who have the possibility to do so, to visit the city and appreciate and see the real thing already knowing a little bit about each piece that inhabits the city.

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Appendix A – Texts created for the ten sculptures selected for this project

N. ° 40 – Wang Keping – 8th Symposium 2008	
English (EN) – Two Faces	Portuguese (PT)- Duas Caras
Designed by Wang Keping for the 8 th International Symposium of Contemporary Sculpture in 2008, <i>Two Faces</i> comprises an oversized concrete slab with a steel element on each side.	Para o 8.º Simpósio Internacional de Escultura Contemporânea em 2008, Wang Keping criou <i>Duas Faces</i> , uma obra que contempla um grande bloco de betão, que suporta um elemento de metal em cada um dos lados.
Built with materials different from those usually favoured by Keping, the sculpture is a shape among the trees on the green of Rabada Park, just like an animal in harmony with nature and its surroundings.	Construída a partir de materiais nunca antes utilizados por Keping, <i>Duas Faces</i> surge como uma silhueta entre as árvores do Parque da Rabada, tal qual um animal em harmonia com a natureza e toda a sua envolvência.
While allowing for multiple hermeneutic possibilities, the piece is reminiscent of primitive fertility figures, which together with the animal figure, are connected to primal representations of Nature.	Embora haja espaço para inúmeras possibilidades hermenêuticas, esta obra apresenta traços que fazem lembrar figuras primitivas de fertilidade, que em conjunto com a silhueta animal estão

	fortemente ligadas a representações primitivas da Natureza.
Resembling the voluminous shape of an elephant facing the viewers, this massive volume may be seen as sentinel keeping watch over the ecological balance of the park.	Lembrando a forma de um elefante que encara os visitantes, esta volumosa figura poderá ser vista como uma espécie de sentinela que zela pelo equilíbrio ecológico do Parque da Rabada.
Revered as a sacred animal in Asian Countries, the elephant is also present in several religious and cultural traditions with a high symbolic power.	Considerado um animal sagrado em vários países asiáticos, o elefante tem um elevado poder simbólico e está presente em diversas religiões e tradições culturais.
N. ° 28 – Nissim Merkado – 5th Symposium 1999	
English (EN) - Fragments	Portuguese (PT) - Fragmentos
Made of granite and iron, <i>Fragments</i> was created by Nissim Merkado for the 5 th International Symposium of Contemporary Sculpture in 1997.	Imagens diferentes de um mundo dilacerado e diverso estão presentes na obra <i>Fragmentos</i> de Nissim Merkado, que a criou para o 5.º Simpósio Internacional de Escultura Contemporânea, em 1997.
Nissim Merkado poses a challenge to any bystander that might stumble upon <i>Fragments</i> as it dares us understand the	Nissim Merkado desafia o observador da sua obra a tentar perceber o mundo como um bloco mutável e fragmentário através

<p>world as a fragmentary diverse block, through an everlasting communion between the whole and the unit.</p>	<p>da eterna comunhão entre o todo e a unidade.</p>
<p>With the simplicity, logic and formality of a mathematical formula, the sculpture rises as two contrasting images of a solid block of stone and an agglomerate of smaller pieces of the same material.</p>	<p>Com a simplicidade, a lógica e a formalidade de uma fórmula matemática, <i>Fragmentos</i> surge mostrando imagens opostas de um bloco de pedra e um aglomerado de peças menores do mesmo material.</p>
<p>Built with regular-shaped granite pieces, a solid cube of stone tops the sculpture, contrasting with a cylindric permeable grid containing small irregular fragments of the same rock.</p>	<p>Esta escultura apresenta um cubo de granito no topo, contrastante com uma grade de ferro que contém fragmentos irregulares dessa mesma pedra.</p>
<p>The initially intact block has given way to an intricate combination of numbers and writings on the rock fragments, “imprisoned” within the metal structure that makes them visible to the viewer.</p>	<p>Uma vez quebrada, a pedra inicial dá lugar a fragmentos dispersos “enclausurados” na estrutura de metal, que permite a sua visualização, bem como a leitura dos números e símbolos escritos na sua superfície.</p>
<p>N. ° 35 – José Barrias – 7th Symposium 2004</p>	
<p>English (EN) - Infinity</p>	<p>Portuguese (PT) - Infinito</p>

<p>Duality. Smooth and Unsettled. Strong and Delicate. Portuguese and Italian. Constructed in 1997 for the 7th International Symposium of Contemporary Sculpture, José Barrias' concrete and steel <i>Infinity</i> tells his own sensitive and restless story.</p>	<p>Calma e inquieta. Imponente e delicada. Portuguesa e italiana. Assim é a peça que conta a história de José Barrias, construída para o 7.º Simpósio Internacional de Escultura Contemporânea em 2004.</p>
<p>With its rectangular simplicity, <i>Infinity</i> combines two square sections: an octagonal steel wire net resembling a spider web and an engraved poem on a concrete wall.</p>	<p>Apresentando a forma simples de um retângulo, <i>Infinito</i> é formada por dois quadrados: uma rede de aço semelhante à teia de uma aranha e uma parede de betão onde estão escritos os versos de um poema.</p>
<p>The artist himself translated the poem into Portuguese, embracing however, the original's feelings, emotions and poetic rhythm.</p>	<p>Os versos de <i>Infinito</i> foram traduzidos da língua italiana para a portuguesa pelo próprio José Barrias, que se manteve fiel não só aos sentimentos e emoções originais, como também respeitou a sua métrica.</p>
<p>In the poem, feelings, emotions and deep thoughts keep a delicate balance. The solitary hill, the edge, the wind, and the rustle of leaves encourage us to dive into the world of imagination and dreams.</p>	<p>Emoções, sentimentos e pensamentos profundos trazem um certo equilíbrio. A montanha solitária, o vento e o dançar das folhas fazem-nos mergulhar no mundo dos sonhos e da fantasia.</p>

<p>The wish to enjoy immensity, spatial infinity and endless time fuse together and take off from the sensorial experience. The desire for crossing boundaries and the wish to dig into the truth make the heart wince while looking at <i>Infinity</i>.</p>	<p>De uma experiência sensorial eleva-se o desejo de apreciar a imensidão, o espaço e o tempo. A vontade de ultrapassar barreiras e o desejo de esmiuçar a realidade fazem o coração bater mais forte quando apreciamos o <i>Infinito</i>.</p>
<p>N. ° 45 –Kishida Katsuji – 9th Symposium 2011</p>	
<p>English (EN) – Wind Egg - Oeuf du vent (French)</p>	<p>Portuguese (PT) - Ovo do Vento - Oeuf du vent (French)</p>
<p>Resting in its big nest is Kishida’s red egg, made for the 9th International Symposium of Contemporary Sculpture in 2012. The use of iron is the artist’s deliberate gesture signalling, as it weathers away, the passage of time.</p>	<p>Tal como um verdadeiro ovo que repousa no seu ninho, encontramos a obra de Kishida. <i>Oeuf du Vent</i> foi concebido para o 9.º Simpósio Internacional de Escultura Contemporânea em 2012.</p>
<p>With approximately 4 meters high and fitting 4 people inside, <i>Wind Egg</i> is big, wide, geometrical and at the same time as delicate as a natural egg.</p>	<p>Apesar dos seus cerca de 4 metros de altura e de ser capaz de alojar 4 pessoas no seu interior, <i>Oeuf du Vent</i> detém a mesma delicadeza de um ovo real.</p>
<p>Kishida’s abstract style is cohesive, favouring oval or rounded shapes. All his sculptures are given the same name,</p>	<p>Autor de uma obra coerente e rigorosa, Kishida baseia o seu trabalho em formas ovais. A todas as suas peças é dado o mesmo nome acrescentando apenas um</p>

though a different number. This particular piece is “Oeuf du Vent S-25-12”.	número diferente. No caso desta peça: “Oeuf du Vent S-25-12”.
When the wind blows through the egg’s openings, a rustling sound is produced, which may be associated with nature itself.	Quando o vento sopra em Santo Tirso e atravessa as aberturas do ovo, ouve-se um murmúrio brando que poderá ser associado à própria natureza.
As the colour that “gets the blood flowing”, red is often Kishida’s choice, as it stands for strength, passion, self-sacrifice and life-bearing blood.	Fortemente ligada à terra e à passagem do tempo, símbolo de força, paixão e sacrifício, a cor vermelha é normalmente a escolhida pelo artista para pintar as suas obras.
N. ° 15 –Mauro Staccioli – 3rd Symposium 1996	
English (EN) – Sculpture	Portuguese (PT) – Sculptura (Italian)
Strategically placed in a diagonal line since the 3 rd International Symposium of Contemporary Sculpture, held in 1996, are the three concrete and iron circular prisms making up <i>Sculptura</i> by Mauro Staccioli.	Foi a partir do 3.º Simpósio Internacional de Escultura Contemporânea, que teve lugar em 1996, que começamos a apreciar os três prismas circulares de ferro e cimento que compõem <i>Sculptura</i> de Mauro Staccioli.
The site has a central role in Staccioli’s works, as for him no sculpture exists	Para Staccioli uma escultura não pode existir sem um lugar. Este tem um papel

<p>without it. And it is easy to see the perfect connection between the piece, Nature and its environment when visiting <i>Sculptura</i>.</p>	<p>fulcral no seu trabalho. No caso de <i>Sculptura</i> é evidente a sintonia entre a peça, a natureza e o ambiente em que está inserida</p>
<p>The three gigantic circular prisms laid out in a rational, logical way, transform our perception of the urban space where they are located, providing us with a new landscape experience.</p>	<p>A forma lógica e racional em que os três prismas estão dispostos no jardim transformam a nossa percepção do espaço urbano, dando-nos a conhecer uma nova paisagem.</p>
<p>Different feelings arise when looking at <i>Sculptura</i> from different angles, as it reflects the sunlight in its three prisms and makes us think of our own relationship with the world and everything around us.</p>	<p>Sentimentos e emoções despertam quando observamos <i>Sculptura</i> dos seus vários ângulos. A luz do sol é refletida na superfície dos seus prismas, fazendo-nos pensar na nossa relação com o mundo e tudo o que nos rodeia.</p>
<p>“I want my sculptures to make us think about what it means to be, to live and to use space in a rational, logical manner. When I think of philosophy, I think of the search for order in things. I am neither a philosopher nor a writer — I make forms». (Staccioli)</p>	<p>“Procuro que a minha escultura implique pensar o ser e o estar, o viver, e disponho-a no espaço de uma maneira racional e lógica. Quando penso na filosofia penso na procura de pôr as coisas do mundo em ordem. Não sou nem filósofo, nem escritor, construo formas.”</p>
<p>N. ° 24 –Fernanda Fragateiro – 5th Symposium 1999</p>	
<p>English (EN) – I am waiting</p>	<p>Portuguese (PT) - Eu Espero</p>

<p>The year was 1999, and it was the 5th International Symposium of Contemporary Sculpture in Santo Tirso. Since then Fragateiro's stainless-steel and concrete bench has offered us a place to wait.</p>	<p>Era o ano de 1999 e estávamos no 5.º Simpósio Internacional de Escultura Contemporânea de Santo Tirso. Desde então, Fernanda Fragateiro oferece-nos um lugar para esperar, o seu banco de aço inox.</p>
<p>Fragateiro's art takes shape through subtle changes to existing landscapes or objects, which naturally reveal stories contained within themselves. <i>I am waiting</i> is no exception - on its concrete slab at the bottom we can read the words "Eu espero".</p>	<p>A obra de Fragateiro ganha forma a partir de pequenas alterações realizadas a objetos e paisagens já existentes, que carregam as suas histórias. <i>Eu espero</i> não é exceção e na sua base de betão podem ler-se as palavras "Eu espero".</p>
<p>For Fragateiro, objects are a vehicle to convey ideas. Every element becomes a quotation weaving a text with multiple readings, in which cultural references are combined with personal sensations.</p>	<p>Para a artista, os objetos são como um veículo para exprimir ideias. Cada elemento torna-se uma citação, tecendo um texto com múltiplas leituras, onde referências culturais são misturadas com sensações pessoais.</p>
<p>The bench waits for the surrounding trees to flourish, turning into a cosy, intimate refuge for passers-by. The bushes themselves blooming by the sculpture are waiting. Waiting for us all.</p>	<p>O banco espera pelo florescer das árvores, transformando-se num refúgio para aqueles que esperam. Os próprios arbustos que rodeiam a escultura esperam. Esperam por nós.</p>

<p>When getting close to the bench, an angel girl shows up. Engraved on the steel she emphasizes the concept of patient waiting. This can be a place of rendezvous, where people wait for someone or something: for hope, for love, for eternity. Forever.</p>	<p>Na superfície do banco surge a imagem de um anjo no aço dando enfase ao conceito de espera paciente. Este poderá ser um lugar de rendez-vous, onde se espera pacientemente por algo ou por alguém especial.</p>
<p>N. ° 31–Dani Karavan – 6th Symposium 2001</p>	
<p>English (EN) – Untitled</p>	<p>Portuguese (PT) - Sem Título</p>
<p>Concrete, tile, granite, basalt and water. Those were the elements chosen by Dani Karavan to create <i>Untitled</i> in 2001 for the 6th International Symposium of Contemporary Sculpture in Santo Tirso.</p>	<p><i>Sem título</i> é a escultura de Dani Karavan, criada em 2001 para o 6.º Simpósio Internacional de Escultura Contemporânea de Santo Tirso. Na sua construção foram utilizados elementos como o betão, azulejo, granito, basalto e água.</p>
<p>All Karavan’s projects are commissioned by public institutions, such as municipalities and governments. This decision not to accept private commissions has shaped the universal, philosophical and human context of his work.</p>	<p>Todos os projetos de Karavan são comissionados por instituições públicas, como governos e municípios. Esta sua decisão de apenas trabalhar para este tipo de instituições modelou o contexto humano e filosófico das suas obras.</p>

<p>Dani Karavan's message is often related to themes such as tolerance, peace, and respect for human rights. Designed for that specific site and strongly related to the courthouse, this piece has become an integral part of Jardim dos Carvalhais.</p>	<p>A mensagem do artista é frequentemente ligada a temas como a tolerância, a paz e o respeito pelos direitos humanos. <i>Sem título</i> foi projetada especificamente para o Jardim dos Carvalhais e revela uma forte ligação com o tribunal.</p>
<p>Water runs under the trees parallel to the rail and road. Surrounded by grass, the tall columns underline the structure of the park - they seem small when compared to the long water canal.</p>	<p>A água flui por baixo das árvores, paralela à rua. Rodeadas pelo verde, as colunas altas fazem sobressair a estrutura do parque – parecem pequenas quando comparadas com o longo canal de água.</p>
<p>Despite his choice for the specific site, Karavan refuses to consider his work as landscape. His piece takes on its meaning with the visitors' movement around it, both in space and time. They become actors rather than passive viewers.</p>	<p>Apesar da escolha específica do local, Karavan jamais considera a sua obra como simples paisagem. <i>Sem título</i> obtém o seu significado da comunhão com aqueles que a contemplam.</p>
<p>N.º 50 – José Aurélio – 10th Symposium 2015</p>	
<p>English (EN) – Pas de Trois (French)</p>	<p>Portuguese (PT) - Pas de Trois (French)</p>
<p>Resting on only three points of support is José Aurélio's <i>Pas de Trois</i>, constructed with weathering steel in 2015 for the 10th</p>	<p>Apoiada apenas em três pontos ergue-se a escultura de José Aurélio, construída em aço corten, em 2015, para o 10.º Simpósio</p>

International Symposium of Contemporary Sculpture.	Internacional de Escultura Contemporânea de Santo Tirso.
Subtle and delicate, this piece follows José Aurélio's workstyle, mainly based on elemental structures and minimalist aesthetics always strongly related with the space where it is inserted.	Subtil e delicada, <i>Pas de Trois</i> é representativa do estilo do artista português, baseado em estruturas simples e minimalistas com uma forte ligação ao local onde se insere.
The piece shows the “embrace” of three herbal inspired elements, that seem to come to life, thus stimulating our imagination and showing us a metaphorical world.	Em <i>Pas de Trois</i> é visível o abraço entre os seus três elementos de inspiração vegetal, que parecem ganhar vida, estimulando a nossa imaginação transportando-nos a um mundo metafórico.
In addition to its playful aspect, <i>Pas de Trois</i> offers those who visit Rabada park the possibility to join in its dance by enjoying its multiple angles as they walk around or through it.	Para além do seu aspeto ativo e divertido, <i>Pas de Trois</i> convida os visitantes do Parque da Rabada a juntarem-se à sua dança, apreciando os seus diferentes ângulos enquanto a contornam.
N.º 34– Um Tai-Jung – 6th Symposium 2001	
English (EN) – Untitled	Portuguese (PT) - Sem Título

<p>Massive, heavy, unbreakable, unmoving. These are the words that come to mind upon standing in front of Um Tai-Jung's piece created in 2001 for the 6th International Symposium of Contemporary Sculpture.</p>	<p>Imponente, imóvel, indestrutível são as palavras que nos vêm à mente quando nos deparamos com a peça que Um Tai-Jung elaborou para o 6.º Simpósio Internacional de Escultura Contemporânea de Santo Tirso, em 2001.</p>
<p>Um Tai-Jung's pieces contain several special situations that arise from his relationship with the world. Combining horizontal and vertical lines, straight and curved angles he creates structural forms and geometric landscapes.</p>	<p>A obra do artista contem várias características que advêm da sua relação com o mundo. Através da combinação de linhas horizontais e verticais, ângulos retos e curvos, Um Tai-Jung cria verdadeiras paisagens geométricas.</p>
<p>These three massive steel doors stand tall on a granite base in Santo Tirso. Two onto the same direction and the other one in the opposite direction, inviting us all to walk through them and find what is on the other side.</p>	<p>As três grandes portas de ferro erguem-se numa base de granito em Santo Tirso, duas delas na mesma direção e a terceira na direção oposta, convidando-nos a descobrir o que estará do outro lado.</p>
<p>“Um Tai-Jung urges us to think over walls, borders and fortifications [...] as modern symbols for selfishness, conflict, segregation, intolerance and radicalism.” Going through these doors is a statement of freedom and utopia.</p>	<p>“Um Tai-Jung coloca-nos perante uma reflexão urgente sobre os muros, fronteiras e fortificações [...] como símbolos contemporâneos do egoísmo, da discórdia, da segregação, e da intolerância.” Atravessar estas portas é um ato de liberdade e utopia.</p>

<p>What can be found on the other side of the door is up to you to decide. Be it liberation, be it hope, be it simply the beautiful view of the city, one will not be indifferent to Um's sculpture.</p>	<p>O que encontramos do outro lado cabe-nos a nós decidir. Emancipação, esperança, ou simplesmente uma bela paisagem...</p>
<p>N. ° 04 –Manolo Paz – 1st Symposium 1991</p>	
<p>English (EN) – Family</p>	<p>Portuguese (PT) - Família</p>
<p>Epecially built in granite by Manolo Paz in 1991 for the 1st International Symposium of Contemporary Sculpture of the city, which lead to the MIEC, <i>Family</i> emerges strong and sturdy.</p>	<p>Forte e imponente, e pelas mãos de Manolo Paz, surge <i>Familia</i>. Uma obra em granito especialmente criada para o 1.º Simpósio Internacional de Escultura Contemporânea de Santo Tirso, em 1991.</p>
<p>In <i>Family</i>, Paz remains faithful to his programmatic guidelines, by building a sculpture in which the stability of its horizontal element is given through the tension of two diagonal blocks leaning in opposite directions.</p>	<p>Nesta peça, Manolo Paz mantém-se fiel à sua linha programática, apostando numa composição onde a estabilidade do seu elemento horizontal é dada pela tensão dos dois blocos de granito diagonais que apresentam inclinações opostas.</p>
<p>The slits on the three stones, resembling an ancient carving style, take us back to prehistoric caves making this piece so unique.</p>	<p>Contribuindo para a sua singularidade, as características pré-históricas dos cortes presentes nos três blocos de granito</p>

	fazem-nos recuar no tempo, numa viagem ao passado.
In Paz's words this piece represents Alberto Carneiro's idea of creating MIEC, together with the Municipal Council. In the middle are the present and the future artists who give shape to raw materials.	Segundo Paz, esta peça representa a ideia de Alberto Carneiro, que levou à criação do MIEC em conjunto com a Câmara Municipal de Santo Tirso. Na horizontal, estão os artistas do presente e do passado que dão forma aos materiais.
Through this relationship between volumes and textures, Paz built a simple structure with three lines, that together form a kind of framework through which the surrounding landscape can be taken in.	Através da sua relação entre volumes e texturas, Paz construiu uma estrutura simples com três linhas que juntas formam uma espécie de quadro, que emoldura a paisagem.

Appendix B – Texts created as a suggestion for the pieces chosen by the previous year students

Introductory text	
English (EN)	Portuguese (PT)
<p>In Alberto Carneiro’s words “it all began in 1987, when Mayor Joaquim Couto asked me to make a sculpture for one of the Santo Tirso squares”. However, it was in 1991 when the International Museum of Contemporary Sculpture (MIEC_ST) was born from a shared initiative between the Portuguese sculptor himself and Santo Tirso's Municipal Council. A short time later, after being invited to create a second piece, Alberto Carneiro (1937-2017) informally mentioned to the city Mayor that "an important museum of contemporary sculpture could be created in town, through ten biennial symposia featuring Portuguese and foreign guest artists along a twenty-year period". Alberto Carneiro's idea was soon implemented, and the first of those symposia was held in 1991. For the third edition, Alberto Carneiro invited Gerard Xuriguera, a French art critic, to be in</p>	<p>Para Alberto Carneiro “tudo começou em 1987, quando o Presidente da Câmara Joaquim Couto me pediu que criasse uma escultura para um dos jardins de Santo Tirso.”. Contudo, foi em 1991 que o Museu Internacional de Escultura Contemporânea (MIEC_ST) nasceu de uma iniciativa conjunta entre o escultor português e a Câmara Municipal de Santo Tirso. Pouco tempo depois, após ter-lhe sido solicitada uma segunda peça, Alberto Carneiro (1937- 2017) partilhou com o Presidente Joaquim Couto que “poderia criar-se um museu importante de escultura contemporânea através de dez simpósios bienais com a participação de artistas portugueses e estrangeiros.”. A ideia de Alberto Carneiro foi então posta em prática, e o primeiro dos simpósios teve lugar em 1991. Para o terceiro dos simpósios, o crítico francês, Gerard Xuriguera, a convite de Alberto Carneiro,</p>

<p>charge of selecting the foreign sculptors, while he would choose the Portuguese artists. Set up in 1996, MIEC_ST officially opened in 1997, after the 4th International Symposium of Contemporary Sculpture. After ten symposia and twenty-seven years later, MIEC_ST comprises fifty-four sculptures distributed across town, created by fifty-three distinct artists.</p>	<p>ficou responsável por selecionar os escultores estrangeiros, enquanto o escultor português selecionaria escultores nacionais. Organizado em 1996, o MIEC_ST abriu oficialmente as suas portas em 1997, após o quarto Simpósio de Escultura Contemporânea. Ao fim de vinte e sete anos e dez simpósios, o MIEC_ST contempla cinquenta e quatro esculturas distribuídas pela cidade, criadas por cinquenta e três artistas.</p>
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N.º 6 – Reinhard Klessinger – 1st Symposium 1991

English (EN) – The Nature of Stone	Portuguese (PT) - A Natureza da Pedra
<p>Granite, iron and glass were the materials chosen by the German sculptor Reinhard Klessinger to build <i>The Nature of Stone</i> in 1991 for the 1st International Symposium of Contemporary Sculpture.</p> <p>Klessinger’s work encourages the interaction between contrasting elements, and in <i>The Nature of Stone</i> the low stone wall and the iron and glass slanted surfaces create a reminiscent atmosphere of religious rituals and tribal gatherings.</p>	<p>O escultor alemão Reinhard Klessinger criou <i>A Natureza da Pedra</i> em 1991 para o 1.º Simpósio de Escultura Contemporânea de Santo Tirso utilizando granito, ferro e vidro.</p> <p>Nas obras de Klessinger a brutalidade de uns elementos é contrastada com a leveza de outros. Nesta peça, a representação do muro e a utilização de rampas em ferro e em vidro remetem para os lugares de rituais religiosos ou encontros tribais.</p>

<p>These local elements of ancestral echoes establish a complex connection and create a peculiar environment, prone to a symbolic experience of space.</p> <p><i>The Nature of Stone</i> resembles the initiation circles of prehistoric cromlechs, where rough menhirs stand upright in circles, ellipses, rectangles or semicircles for the worship of stars and nature.</p>	<p>Os elementos locais, que ecoam aspetos ancestrais, estabelecem uma relação complexa entre si e criam um ambiente peculiar, propenso a uma experiência simbólica do espaço.</p> <p><i>A Natureza da Pedra</i> é alusiva à iniciação dos monumentos megalíticos, em que vários menires são dispostos em círculo, elipses, retângulos ou semicírculos para adorar a natureza e as estrelas.</p>
<p>N. ° 19 – Josep Maria Camí – 4th Symposium 1997</p>	
<p>English (EN) – Fern</p>	<p>Portuguese (PT) - Feto</p>
<p>With an organic shape and a strong connection to the past, <i>Fern</i> is a granite horn-shaped piece made for the 4th International Symposium of Contemporary Sculpture in 1997 by Josep Maria Camí.</p> <p>As Camí's other pieces, <i>Fern</i> not only allows for an organic reading of unruly and fierce rhythms, but also shows vestiges or fragments of texturally course and rough objects.</p>	<p>Dotada de uma forte ligação ao passado e com a forma de um corno animal, <i>Feto</i> foi a escultura de granito idealizada e construída por Josep Maria Camí para o 4.º Simpósio de Escultura Contemporânea, em 1997.</p> <p>Como todas as obras do artista catalão, <i>Feto</i> permite uma leitura orgânica de ritmos agressivos e desobedientes, ao mesmo tempo que mostra vestígios ou fragmentos de objetos carregados de rugosidade textual.</p>

<p>This long slightly curved cone made up of four sections reminds us of conches, animals and hunting horns, found in the interspace between radical abstraction and intense organic representation.</p> <p>Camí balances out the tension between biological and organic elements, and his almost magical fascination with the past brings us closer to a poetic poignant iconography with nostalgia.</p> <p>Josep Maria Camí's pieces explore the relationship between the naturalistic references of the figurative world and the abstract world of pure geometry.</p>	<p>Constituído por quatro secções, um cone ligeiramente curvado e alongado lembra búzios, trompetes de caça e cornos de animais, encontrados no interstício muito ténue entre a abstração radical e a representação intensa e orgânica.</p> <p>Camí cria um equilíbrio na tensão entre os elementos biológicos e os orgânicos, e o seu fascínio pelo passado aproxima-nos de uma iconografia poética repleta de nostalgia.</p> <p>As obras de Camí exploram a relação entre as referências naturalísticas do mundo figurativo e o mundo abstrato de geometria pura.</p>
<p>N. ° 21 – Paul Van Hoeydonck – 4th Symposium 1997</p>	
<p>English (EN) – Le Nom D'un Fou Se Trouve Partout (French)</p>	<p>Portuguese (PT) - Le Nom D'un Fou Se Trouve Partout (French)</p>
<p>An astonishing geometric creature has lived in Santo Tirso since 1997, the 4th International Symposium of Contemporary Sculpture. His creator, Paul Van Hoeydonck, selected granite as the material for its construction.</p>	<p>Desde o 4.º Simpósio Internacional de Escultura Contemporânea, em 1997, que habita em Santo Tirso uma criatura de granito, espantosa e geométrica da autoria de Paul Van Hoeydonck.</p>

<p>The relationship between man and technology has always been a major concern for Hoeydonck, who always wondered about the human capacity for imagining the cities of the future and our insufficient cosmologic knowledge.</p> <p>Hoeydonck 's piece shows a schematic alien with funny features underlining its playful nature. It makes us think of different life forms which though natural, may call other age-old cultures to mind, in a play of time and fiction.</p> <p>Particularly interested in the moon and the human interaction with space, Hoeydonck built the first work of art ever to be taken to outer space, <i>Fallen Astronaut</i>, officially placed on the surface of the moon in 1971 by the Apollo 15 crew.</p>	<p>A relação entre o Homem e a tecnologia sempre foi um dos principais temas da obra de Hoeydonck que sempre se interrogou sobre a nossa capacidade de imaginar as cidades do futuro e o nosso escasso conhecimento cosmológico.</p> <p>Na escultura de Hoeydonck, figura um alienígena esquematizado com traços cômicos que reforçam a sua componente lúdica. A sua estranheza leva-nos a pensar noutras formas de vida que nos podem envolver num jogo de tempo e ficção.</p> <p>Extremamente interessado na lua e na interação humana com o espaço, Hoeydonck é o autor da primeira obra artística a sair do planeta. <i>Fallen Astronaut</i> foi oficialmente colocada na superfície da lua em 1971 pela tripulação da Apollo 15.</p>
<p>N.º 27 – Mark Brusse – 5th Symposium 1999</p>	
<p>English (EN) – The Guardian of The Sleeping Stone</p>	<p>Portuguese (PT) - O Guardião da Pedra que dorme</p>
<p>There is a granite block that has been safely sleeping in Santo Tirso since the 5th International Symposium of</p>	<p>Há um bloco de granito que dorme profundamente em Santo Tirso. Obra de Mark Brusse, <i>O Guardião da Pedra que</i></p>

<p>Contemporary Sculpture, 1999. <i>The Guardian of The Sleeping Stone</i> was designed by Mark Brusse.</p> <p>With a pair of superficial slits, resembling closed eyes, and two primitive nostrils on its surface, the stone has been transformed into a creature who sleeps.</p> <p>Why does it sleep as if evil were extinct? Because the Guardian is watching over its sleep. "I wanted my stone, that was sleeping, to have a guardian, and the guardian is the wise monkey sitting in his house".</p> <p>The Guarding is the central figure of this ensemble, ignoring the excitement in the park, watching us from its sentinel point and demanding silence with an ironic and funny gesture.</p> <p>Mark Brusse is constantly looking for sources of inspiration by exploring the distinctive features of cultures and locations. In Brusse's artworks, meaning is found way beyond the obvious.</p>	<p><i>dorme</i> foi criada para o 5.º Simpósio Internacional de Escultura Contemporânea, em 1997.</p> <p>Dois cortes superficiais desenham os seus olhos cerrados e outros dois as suas narinas na sua superfície. A pedra transforma-se, assim, numa criatura que dorme.</p> <p>E porque dorme ela tão profundamente? Porque o guardião vela o seu sono. "Eu queria que a minha pedra adormecida tivesse um guardião, e esse guardião é o macaco sábio que está sentado em sua casa."</p> <p>O guardião é a figura central desta obra. Este ignora a agitação do parque, observando-nos desde o seu posto de sentinela e exigindo silêncio com um gesto engraçado e icónico.</p> <p>Brusse procura constantemente por fontes de inspiração através da exploração de diversos locais e culturas. O significado da sua obra em geral é encontrado muito para além das fronteiras do óbvio.</p>
<p>N.º 37 – Peter Klasen – 7th Symposium 2004</p>	

English (EN) – Untitled	Portuguese (PT) - Sem Título
<p>Two parts, one heavy and earthbound, the other ethereal, colourful and delicate, trace Peter Klasen’s <i>Untitled</i>, built for the 7th International Symposium of Contemporary Sculpture, 2004 with iron and concrete.</p> <p>Industrial motifs are a fundamental characteristic in Klasen’s oeuvre, as it can be observed in his large-scale sculptures, including this one which reminds us of a childish architecture or a gigantic toy construction block.</p> <p>Klasen has developed a personal, flexible discourse throughout his career, reinterpreting and redefining modern urban and social iconography according to the aesthetic tradition of Pop Art.</p> <p>In the creation of <i>Untitled</i>, Klasen embraced some Pop Art strategies, in which oversized daily objects are taken out of their real contexts, and new relations of scale turn them into true icons.</p>	<p>Dois elementos, um pesado e terreno e o outro aéreo compõem a colorida e delicada obra de Peter Klasen. <i>Sem título</i> é feita de ferro e betão e foi construída para o 7.º Simpósio Internacional de Escultura Contemporânea, em 2004.</p> <p>Os motivos industriais são uma das características mais marcantes da obra de Klasen, o que pode ser observado nas suas grandes esculturas. Esta peça, que nos lembra uma arquitetura infantil ou um bloco de construção de brincar, não é exceção.</p> <p>Ao longo da sua carreira, Klasen desenvolveu um discurso pessoal e flexível através da reinterpretação e da redefinição de uma iconografia baseada em signos sociais e urbanos da atualidade, de acordo com a estética da Pop Art.</p> <p>Nesta criação, Klasen adota algumas estratégias da Pop Art, como a ampliação formal de elementos retirados do quotidiano, propondo novas relações de escala e convertendo-os em autênticos ícones.</p>

<p>Some details of the piece may resemble mechanical objects or parts of an electronic device. Nevertheless, we are confronted with an artefact whose strange spatial design is both alluring and electrifying.</p>	<p>Vários detalhes da peça lembram simples objetos mecânicos ou partes de dispositivos eletrônicos. Não obstante, somos confrontados com um artefacto cujo desenho espacial é simultaneamente estranho e fascinante.</p>
<p>N.º 36 – Leopoldo Maler – 7th Symposium 2004</p>	
<p>English (EN) – Diagonally Correct</p>	<p>Portuguese (PT) - Diagonalmente correto</p>
<p>Arising from a partially buried rectangular shape, divided into two sections by a winding slit is Leopoldo Maler’s <i>Diagonally Correct</i>.</p> <p>Especialmente desenhada para o 7th International Symposium of Contemporary Sculpture in 2004, and built using concrete, this was Maler’s first non-figurative, monumental sculpture.</p> <p>Charming and amusing, this simple piece has a balanced inner movement and remarkable elegance, with its weight being counterbalanced by its graceful shapes and the vivacious colours livening up the environment.</p>	<p>Composta por duas secções separadas por uma curva sinuosa, <i>Diagonalmente correto</i>, de Leopoldo Maler é sustentada por uma base retangular num dos jardins de Santo Tirso.</p> <p>Especialmente desenhada para o 7.º Simpósio Internacional de Escultura Contemporânea em 2004, esta peça de betão foi a primeira escultura monumental não figurativa de Leopoldo Maler.</p> <p><i>Diagonalmente correto</i> possui um movimento interior harmónico e uma graciosidade surpreendente, em que o peso da sua estrutura contrasta com a elegância das suas formas e o divertido jogo de cores.</p>

<p>After finishing this piece, Leopoldo Maler realised that "the work is cut into two parts and one of the parts has the shape of an "S", which may stand for Santo Tirso".</p> <p>The S-shaped line cutting through the leaning rectangle frames the view of the surrounding landscape, where the eye can capture the windings of the River Ave, as well as its formal relationship with the sculpture.</p>	<p>Assim que terminou a sua obra, Leopoldo Maler constatou que “a peça é cortada em duas partes e uma delas têm a forma da letra “S” que pode representar a cidade de Santo Tirso.”</p> <p>Através da curva sinuosa que atravessa o retângulo oblíquo, o nosso olhar é direcionado à paisagem envolvente onde se torna fácil descobrir a relação formal com o serpenteado que o Rio Ave esboça na superfície dos terrenos.</p>
<p>N. ° 48 – Jacques Villeglé – 9th Symposium 2012</p>	
<p>English (EN) – Cube</p>	<p>Portuguese (PT) - Cubo</p>
<p>Loaded with symbols and meanings, made of tiles and concrete, Jacques Villeglé’s <i>Cube</i> has been part of the MIEC since its 9th International Symposium of Contemporary Sculpture held in 2012.</p> <p>“[...] Being an active eyewitness of a humanity rich in contradiction is one of my ambitions. Someone in the street messes with the reflections of mainstream culture... And I follow right behind”.</p>	<p>Carregada de símbolos e significados, a escultura que Jacques Villeglé construiu em betão e azulejo reside em Santo Tirso desde o 9.º Simpósio Internacional de Escultura Contemporânea de 2012.</p> <p>“[...] Ser a testemunha ativa de uma humanidade rica em contradições é uma das minhas ambições. Alguém na rua intervém sobre os reflexos da cultura dominante... Eu venho logo atrás”</p>

<p>Villeglé has produced pieces where he explores colours and shapes, showing his interest in advertising and social criticism, and a certain dose of humour and sexual imagery.</p> <p>The artist has always been a keen observer of graphic and typographic signs, so he started to create, a “socio-political alphabet” in the late 60’s.</p> <p>Each of the <i>Cube’s</i> faces contains different illustrations putting together an alphabet made up of political, religious and currency symbols instead of letters, which he has turned into the subject matter of his paintings and sculptures.</p>	<p>Jacques Villeglé é autor de peças onde explora as cores e as formas e que revelam o seu interesse pela publicidade e crítica social, com um certo imaginário sexual e humorístico.</p> <p>Mostrando desde sempre um forte interesse pela tipografia e pela pesquisa gráfica, Villeglé cria, no final da década de 60, um “alfabeto sociopolítico”.</p> <p>Cada uma das faces de <i>Cubo</i> contem diferentes ilustrações que compõem um alfabeto onde as letras são substituídas por símbolos monetários, religiosos e políticos e que o artista tornou no tema principal da sua obra artística.</p>
<p>N. ° 47 – Philippe Perrin – 9th Symposium 2012</p>	
<p>English (EN) – Razorblade</p>	<p>Portuguese (PT) – Razorblade (English)</p>
<p>Echoing some of the Pop sculpture’s aesthetics from the 60s, Philippe Perrin’s <i>Razorblade</i> was created in stainless steel for the 9th International Symposium of Contemporary Sculpture in 2012.</p> <p>Perrin is particularly well-known for his objects which include mostly guns, but</p>	<p>Para o 9.º Simpósio Internacional de Escultura Contemporânea em 2012, Philippe Perrin construiu <i>Razorblade</i> em aço inox, uma obra que ecoa algumas das características estéticas da década de 60.</p> <p>Perrin é particularmente conhecido pelos seus objetos em grande escala, que</p>

<p>also pocketknives, razorblades, rosaries, rings and barbed-wire crowns.</p> <p>As these trivial items are monumentalized through scale enlargement, they lose their original functions, and their proper beauty is enhanced by Perri’s meticulous work, thus becoming oddly seductive icons.</p> <p>Perrin’s selection of subject matter follows very particular criteria. The objects chosen by the artist usually include not only tools related to violence and vandalism, but also to religion.</p> <p>The artist puts us “on the razor’s edge”, therefore making us face the most fundamental aspects of the human condition — violence, religion, war, suffering, and death, as well as passion, pleasure and love.</p>	<p>incluem sobretudo armas e também canivetes, lâminas, rosários, anéis e coroas de arame farpado.</p> <p>Estes objetos triviais são ampliados adquirindo enormes dimensões, perdendo as suas funções originais para dar lugar à sua beleza formal que é enfatizada pelo trabalho meticuloso do artista.</p> <p>Os objetos escolhidos são geralmente instrumentos de violência, vandalismo e religião aos quais é introduzida uma estranheza sedutora, por parte do artista, que os converte em verdadeiros ícones.</p> <p>Perrin coloca-nos no “fio da navalha” perante aqueles que são os aspetos fundamentais da condição humana: violência, religião, guerra, morte, sofrimento, e também, por inerência, paixão, prazer e amor.</p>
<p>N. ° 52 – Denis Monfleur – 10th Symposium 2015</p>	
<p>English (EN) – Le Porteur De Vide (French)</p>	<p>Portuguese (PT) - Le Porteur De Vide (French)</p>
<p>Built by Denis Monfleur for the 10th International Symposium of</p>	<p>Idealizado por Denis Monfleur para o 10.º Simpósio Internacional de Escultura</p>

<p>Contemporary Sculpture in 2015, <i>Le Porteur De Vide</i> challenges the viewers to construct its meaning and value.</p> <p>As one of the artist’s favourites, granite was the material chosen for this mysterious stone figure with the plastic qualities of an unfinished form.</p> <p>Monfleur is one of the few sculptors who has kept alive the ancestral practice of subtractive sculpting by doing, for instance, direct carving to remove unwanted material.</p> <p>He has managed to build up a unique identity through the way in which he designs, chisels and models his pieces.</p> <p>With its surface showing clear traces of Monfleur’s tools, <i>Le Porteur De Vide</i> drives our imagination and, just like every one of his pieces, is highly expressive due to dexterous composition.</p>	<p>Contemporânea em 2015, <i>Le Porteur De Vide</i> desafia o observador para a construção do seu valor e significado.</p> <p>Sendo o granito um dos elementos de eleição do artista, foi a partir deste material que lhe deu forma e apresentou uma misteriosa figura de pedra com qualidades plásticas e uma forma inacabada.</p> <p>Monfleur é dos poucos artistas contemporâneos que mantem viva a prática ancestral da escultura por subtração, isto é, por talhe direto sobre a matéria.</p> <p>Denis Monfleur traçou, ao longo dos últimos anos, uma identidade própria e única pela forma como desbasta, amanha ou desenha a matéria com a qual trabalha.</p> <p>Carregada de traços próprios do artista, <i>Le Porteur De Vide</i> desperta a imaginação do espectador. Tal como toda a sua obra, esta peça revela uma forte expressividade nas suas formas e destreza na sua composição.</p>
<p>N. ° 51 – Pierre Marie Lejeune – 10th Symposium 2015</p>	
<p>English (EN) – Piège À Ciel (French)</p>	<p>Portuguese (PT) - Piège À Ciel (French)</p>

<p>Just like a mirror reflecting its surroundings is Pierre Marie Lejeune's <i>Piège À Ciel</i>. Made of stainless steel, this piece was created for 10th International Symposium of Contemporary Sculpture in 2015.</p>	<p>Obra de Pierre Marie Lejeune , criada para o 10.º Simpósio Internacional de Escultura Contemporânea em 2015, <i>Piège À Ciel</i> é tal e qual um espelho que reflete o meio envolvente nas suas superfícies de aço inox.</p>
<p>Due to their purpose and use (some of them may be mistaken for urban fixtures), and to the playful vibration of their reflections, Lejeune's works, besides being looked at and admired, also engage the viewer's thoughts.</p>	<p>Devido às suas características funcionais (alguns dos seus trabalhos lembram equipamentos) e à sua potencialidade lúdica, as peças de Lejeune se, por um lado, apelam à contemplação, por outro desafiam a imaginação.</p>
<p>Pierre Marie Lejeune usually chooses to use materials in their natural states. <i>Piège À Ciel</i> is a rigorous and refined piece developing an intimate relationship with its environment through its reflections in the mirror-finish surfaces.</p>	<p>Lejeune valoriza o uso dos materiais no seu estado bruto. Esta peça apresenta um rigor e uma pureza formal que estabelece uma relação íntima com o lugar onde se encontra, através dos reflexos nas suas faces espelhadas.</p>
<p>Defining himself as a sculptor-draughtsman, Pierre Marie Lejeune has developed a repertoire of forms which resemble the characters of an imaginary alphabet in permanent progress.</p>	<p>Lejeune considera-se um escultor-deseñador e tem vindo a desenvolver um repertório de formas que caracterizam toda a sua obra e que se assemelham a caracteres de um alfabeto imaginário em constante evolução.</p>
<p>Being a versatile artist with diversified interests, Lejeune's does not limit his work to the traditional field of sculpture</p>	<p>Dotado de uma grande versatilidade artística, Lejeune não limita o seu trabalho ao território tradicional da escultura e</p>

but has also delved into design and furniture making.	estende-o às áreas do design e construção de peças de mobiliário.
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Appendix C – Definitions of the Figures of Speech, Rhetorical devices and Techniques

Figures of speech/ Rhetorical device/ Technique	Definition	Retrieved from
Alliteration	“It is a stylistic device in which a number of words, having the same first consonant sound, occur close together in a series.”	https://literarydevices.net/alliteration/
Paired Adjectives	“When two adjectives are used together to describe a noun, they are sometimes called "paired adjectives" (they are also sometimes called coordinate & cumulative adjectives).”	http://www2.estrellamountain.edu/faculty/stonebrink/ESL022/Paired%20Adjectives.htm
Parallelism	“Parallelism is the use of components in a sentence that are grammatically the same; or similar in their construction, sound, meaning, or meter. Parallelism examples are found in literary works as well as in ordinary conversations.”	https://literarydevices.net/parallelism/
Antithesis	“[...]is a stylistic device based on the author's desire to stress certain qualities of the thing by appointing it to another thing possessing antagonistic features.”	http://estylistics.blogspot.com/p/stylistic-device-dictionary.html
Personification	“Personification is a figure of speech in which a thing – an idea or an animal – is given human attributes. The non-human objects are portrayed in such a way that we feel they have the ability to act like human beings.”	https://literarydevices.net/personification/

Enumeration	“Enumeration is a rhetorical device used for listing details, or a process of mentioning words or phrases step by step. In fact, it is a type of amplification or division in which a subject is further distributed into components or parts. Writers use enumeration to elucidate a topic, to make it understandable for the readers.”	https://literarydevices.net/enumeration/
Hypallage	“figure in which relations between words are changed”	http://phrontistery.info/rhetoric.html
Anadiplosis	“The term anadiplosis is a Greek word, which means “to reduplicate.” It refers to the repetition of a word or words in successive clauses in such a way that the second clause starts with the same word which marks the end of the previous clause.”	https://literarydevices.net/anadiplosis/
Climax (Gradation)	“(gradation) - an ascending series of words or utterances in which intensity or significance increases step by step.”	http://estylitics.blogspot.com/p/stylistic-device-dictionary.html
Simile	“A simile is a figure of speech that makes a comparison, showing similarities between two different things. Unlike a metaphor, a simile draws resemblance with the help of the words “like” or “as.” Therefore, it is a direct comparison.”	https://literarydevices.net/simile/
Oxymoron	“Oxymoron is a figure of speech in which two opposite ideas are joined to create an effect. The common oxymoron phrase is a combination of an adjective proceeded by a noun with contrasting meanings, such as	https://literarydevices.net/oxymoron/

	<p>“cruel kindness,” or “living death”. However, the contrasting words/phrases are not always glued together. The contrasting ideas may be spaced out in a sentence, such as, ‘In order to lead, you must walk behind.’”</p>	
Anaphora	<p>“In writing or speech, the deliberate repetition of the first part of the sentence in order to achieve an artistic effect is known as Anaphora. Anaphora, possibly the oldest literary device, has its roots in Biblical Psalms used to emphasize certain words or phrases.”</p>	<p>https://literarydevices.net/anaphora/</p>
Analepsis	<p>“A description of an event or scene from an earlier time that interrupts a chronological narrative: a literary flashback.”</p>	<p>https://www.merriam-webster.com/dictionary/analepsis</p>

Appendix D – Samples of text used for the translation difficulties and contrastive analyses

Table 1 - Sample text - Two Faces

N. ° 40 – Wang Keping – 8th Symposium 2008	
English (EN) – Two Faces	Portuguese (PT) - Duas Caras
While allowing for multiple hermeneutic possibilities, the piece is reminiscent of primitive fertility figures, which, together with the animal figure, are connected to primal representations of Nature.	Embora haja espaço para inúmeras possibilidades hermenêuticas, esta obra apresenta traços que fazem lembrar figuras primitivas de fertilidade, que em conjunto com a silhueta animal estão fortemente ligadas a representações primitivas da Natureza.

Table 2 - Sample text - Infinity

N. ° 35 – José Barrias – 7th Symposium 2004	
English (EN) - Infinity	Portuguese (PT) - Infinito
Duality. Smooth and Unsettled. Strong and Delicate. Portuguese and Italian. Constructed in 1997 for the 7 th International Symposium of	Calma e inquieta. Imponente e delicada. Portuguesa e italiana. Assim é a peça que conta a história de José Barrias, construída

Contemporary Sculpture, José Barrias' concrete and steel Infinity tells his own sensitive and restless story.	para o 7º Simpósio Internacional de Escultura Contemporânea em 2004.
With its rectangular simplicity, Infinity combines two square sections: an octagonal steel wire net resembling a spider web and an engraved poem on a concrete wall.	Apresentando a forma simples de um retângulo, Infinito é formada por dois quadrados: uma rede de aço semelhante à teia de uma aranha e uma parede de betão onde estão escritos os versos de um poema.

Table 3 - Sample text - Wind Egg

N. ° 45 –Kishida Katsuji – 9th Symposium 2011	
English (EN) – Wind Egg - Oeuf du Vent (French)	Portuguese (PT) - Ovo do Vento - Oeuf du Vent (French)
When the wind blows through the egg's openings, a rustling sound is produced, which may be associated with nature itself.	Quando o vento sopra em Santo Tirso e atravessa as aberturas do ovo, ouve-se um murmúrio brando que poderá ser associado à própria natureza.

Table 4 - Sample text - Sculpture

N. ° 15 –Mauro Staccioli – 3rd Symposium 1996	
English (EN) – Sculpture	Portuguese (PT) – Sculptura (Italian)

Different feelings arise when looking at Sculpture from different angles, as it reflects the sunlight in its three prisms and makes us think of our own relationship with the world and everything around us.	Sentimentos e emoções despertam quando observamos Sculptura dos seus vários ângulos. A luz do sol é refletida na superfície dos seus prismas, fazendo-nos pensar na nossa relação com o mundo e tudo o que nos rodeia.

Table 5 - Sample text - I am waiting

N. ° 24 –Fernanda Fragateiro – 5th Symposium 1999	
English (EN) – I am waiting	Portuguese (PT) - Eu Espero
The bench waits for the surrounding trees to flourish and intertwine, turning into a cosy, intimate refuge for passers-by. The bushes themselves blooming by the sculpture are waiting. Waiting for us all.	O banco espera pelo florescer das árvores, transformando-se num refúgio para aqueles que esperam. Os próprios arbustos que rodeiam a escultura esperam. Esperam por nós.
When getting close to the bench, an angel girl shows up. Engraved on the steel she emphasizes the concept of patient waiting. This can be a place of rendezvous, where people wait for someone or something: for hope, for love, for eternity. Forever.	Na superfície do banco surge a imagem de um anjo no aço dando enfase ao conceito de espera paciente. Este poderá ser um lugar de rendez-vous, onde se espera pacientemente por algo ou por alguém especial.

Table 6 - Sample text - Untitled

N. ° 31–Dani Karavan – 6th Symposium 2001	
English (EN) – Untitled	Portuguese (PT) - Sem Título
Concrete, tile, granite, basalt and water. Those were the elements chosen by Dani Karavan to create Untitled in 2001 for the 6 th International Symposium of Contemporary Sculpture in Santo Tirso.	<i>Sem título</i> é a escultura de Dani Karavan, criada em 2001 para o 6.º Simpósio Internacional de Escultura Contemporânea de Santo Tirso. Na sua construção foram utilizados elementos como o betão, azulejo, granito, basalto e água.
Water runs under the trees parallel to the rail and road. Surrounded by grass, the tall columns underline the structure of the park - they seem small when compared to the long water canal.	A água flui por baixo das árvores, paralela à rua. Rodeadas pelo verde, as colunas altas fazem sobressair a estrutura do parque – parecem pequenas quando comparadas com o longo canal de água.

Table 7 - Sample text - Pas de Trois

N. ° 50 –José Aurélio – 10th Symposium 2015	
English (EN) – Pas de Trois (French)	Portuguese (PT) - Pas de Trois (French)
Subtle and delicate, this piece follows José Aurélio’s workstyle, mainly based on elemental structures and minimalist	Subtil e delicada, Pas de Trois é representativa do estilo do artista português, baseado em estruturas simples

aesthetics always strongly related with the space where it is inserted.	e minimalistas com uma forte ligação ao local onde se insere.
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Table 8 - Sample text - Untitled

N. ° 34– Um Tai-Jung – 6th Symposium 2001	
English (EN) – Untitled	Portuguese (PT) - Sem Título
Massive, heavy, unbreakable, unmoving. These are the words that come to mind upon standing in front of Um Tai-Jung’s piece created in 2001 for the 6 th International Symposium of Contemporary Sculpture.	Imponente, imóvel, indestrutível são as palavras que nos vêm à mente quando nos deparamos com a peça que Um Tai-Jung elaborou para o 6.º Simpósio Internacional de Escultura Contemporânea de Santo Tirso, em 2001.
What can be found on the other side of the door is up to you to decide. Be it liberation, be it hope, be it simply the beautiful view of the city, one will not be indifferent to Um’s sculpture.	O que encontramos do outro lado cabe-nos a nós decidir. Emancipação, esperança, ou simplesmente uma bela paisagem...

Table 9 - Sample text - Family

N. ° 04 –Manolo Paz – 1st Symposium 1991	
English (EN) – Family	Portuguese (PT) - Família

Through this relationship between volumes and textures, Paz built a simple structure with three lines, that together form a kind of framework through which the surrounding landscape can be taken in.	Através da sua relação entre volumes e texturas, Paz construiu uma estrutura simples com três linhas que juntas formam uma espécie de quadro, que emoldura a paisagem.
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