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There are more than three, to be honest, but I will try to sum them up, because it would be interesting to talk specifics. For sure, a very important value is the vision of an organization—this might sound obvious, but it isn't. There are several organizations that run very nice programs, start with great ideas, sometimes a bit vague, which might also be interesting in a way. However, at some point they need a vision, and by "vision" I mean something very specific. That is, a vision that will be reflected in the identity of the organization and determine its structure and function. Apart from its programs and actions, it will determine its structure and relationship with the people that work for the organization, and subsequently their relationship with the artists and the audience. Why do I consider this important? Because it is important to have, to create a narrative. The narrative helps you organize your work better, and it also helps the audience better understand what you do.

The second value that is significant for me is inclusiveness. That is, apart from audience development, which is really important, to be able to have as many people from as many groups, social or otherwise, possible, at your organization, it is really crucial to be clear about what you want to say. "Clear" doesn't mean one-dimensional or lacking imagination and creativity. Moreover, since I believe that we should constantly examine ourselves and our identities in relation to our work, and seeing whether we are loyal to our initial vision, but also allowing ourselves to evolve, I consider the relationship we have with the audience, and the way we develop it, fundamental. Because this relationship is part of our identity at the end of the day.

Moreover, it is important for an organization to have a work procedure and programs that are thought-provoking and improve the critical thinking of both the organization and the audience, so that they can always shift their boundaries—the boundaries in the relationship with their audience, but also the boundaries in the relationship they have with their own work.

And so we arrive at the fourth value, really, but let's say it is the third; the ethic that defines the organization. "Ethic" is a loaded word and maybe I should elaborate on it, but I will keep it simple for now. The ethic defines an organization, its relationship with the people working for it and with the audience; it starts with its funding, how it gets it, from whom, and affects its relationship with its employees and collaborators, with all the contributors to its program. As regards cultural organizations, it is very important to always look at the artistic and cultural field and find good examples, even artistic practices, to follow, which will take the organizations a step further. And try out alternative management models, which could be much more interesting. This happened in the '60s and '70s, and people are now returning to these examples. I believe that it is a really significant research process and exercise.

Having worked in diverse environments and for various organizations over the past years, beginning from the National Theater, then working at the Athens Biennale, the documenta, the commission by the Ministry of Culture to curate the Greek pavilion at the Venice Biennial in 2019, and my current collaboration with the Ministry of Culture as advisor to the Deputy Minister of Culture, responsible for Contemporary Culture, Mr Yatromanolakis, I could say that the common denominator is indeed the lack of imagination regarding the organizations' operation models. We have an institutional

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framework that is at once very specific and very abstract. In any case, I believe that the legislative and institutional framework in Greece needs to improve, and such an attempt is being made at the moment, which will hopefully be fruitful. On both a symbolic and a practical level, it is the first time we have a General Secretariat for Contemporary Culture at the Ministry of Culture—whose Secretary General was upgraded to Deputy Minister. And this shows something. It shows how important it is to have a more coordinated effort and a team that works on issues of contemporary culture which, as we know, came to the fore altogether during the pandemic. So, it is hard yet essential to work on multiple levels. It is hard but inevitable.

One level is the institutional framework, to create proper structures and procedures. Another level is to keep on having artistic production and support it in any possible way, and also support the research around it, which I find really important. In other words, it is the working conditions in the cultural field, the conditions of production in contemporary culture, namely the support of the artists and art workers, audience development, connection of culture to development that is crucial and presupposes a necessary development of certain skills, technocratic and bureaucratic, which however should under no circumstance override the artistic vision and the artistic and cultural production.

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