

1. AIMS AND OPERATIONAL FEATURES

1.1 Background

Lisbon, the capital of Portugal, has a population of 826,000 and is set in a much larger conurbation. The city has a particularly strong musical and literary tradition, and is the linguistic capital of the substantial Portuguese language area. This note was prepared whilst the City of Culture was in progress and can only represent an interim statement on the event.

1.2 Designation procedures and rationale

The Lisbon local authority was keen to gain the designation European City of Culture for the city, mindful of the benefits which might flow from this, and indicated its ambition to the national authorities as early as 1986/87. The city was designated 2 November, 1989, originally for 1996. Subsequently, by inter-governmental agreement with Denmark, the date was changed to 1994.

1.3 Broad approach and objectives

The government and the municipality each established separate study teams to plan the event in 1990. There was an element of political rivalry in these separate approaches. Following local elections in 1992, agreement was reached to establish a joint operation in the form of Sociedade Lisboa 94, an independent company with a board appointed 50:50 by the government and by the municipality.

A clear strategic approach has been adopted which focuses on the infrastructure development of the cultural sector in the city. Its sets out to achieve capital improvements and full programming in the city along the following lines:

- extensions and improvements to cultural venues;
- full utilisation of this and existing capacity;
- raised visibility for the cultural sector; and
- market stimulation and a new public.

This meant developing the regular season, seeking to supplement existing activities in the city rather than creating an extra festival. The linking theme of the event is "Lisbon, a Meeting Point of Cultures".

Detailed aims are to:

- re-state, and claim greater recognition for, the place of Portugal in European culture;
- emphasise the importance of the common spiritual heritage that draws the peoples of Europe closer together;
- transform Lisbon into a showcase of Portuguese culture;
- give concrete expression to the Portuguese capacity for dialogue with other cultures;
- contribute towards an improved climate of cultural creation;
- provide support to domestic artists by commissioning new works in every field and helping to create a new public for the arts;
- restore and improve the cultural infrastructure of the city through a programme of urban intervention; and
- co-ordinate and support the initiatives of other cultural bodies through co-productions.

1.4 Arrangement of event

The Sociedade Lisboa 94 was set up as an independent company in August 1992. In addition to the Chairman, Vitor Constancio, there are eight executive directors each of whom is responsible for one programme area. These tend to operate separately from each other and the programme appears as a series of separate art form seasons rather than something linked by an overall artistic theme or structure. A number of the directors, including the executive Chairman, are part-time appointments.

The expert advisers and professional staff number some 70 and, in addition, small teams, such as that concerned with an urban intervention programme, are contracted to individual projects. Between a quarter and a third of the official programme is being handled directly by the Sociedade. For the duration of Lisbon 94, the Sociedade is providing new management and programming for the re-furbished Coliseum (a mixed use concert arena) and the Tivoli cinema. Apart from these main tasks undertaken directly by Lisbon 94 itself, most of the rest of the programming is based on partnership with existing organisations.

1.5 Framework of relations

An effective framework of relations has been achieved partly because a number of Sociedade Directors hold senior positions elsewhere in Lisbon's cultural system. The Director of the Exhibition Programme is also Director of the National Institute of

Museums and so can use the Lisbon 94 initiative directly to address the development of the exhibition programme for the national museums in the city, amongst others. Within the music field, there is a range of powerful partners with whom the programme was mounted. These include the Gulbenkian Foundation (also involved with dance and the visual arts), which with resources roughly equivalent to just under two thirds of the Ministry of Culture's budget for the arts for the whole country, represents a powerful presence within Lisbon and Portugal.

The Sociedade is addressing the cultural sector as a whole in the city and has set as an objective complying with the cultural policies adopted by both the government and by the Lisbon City Council. The Ministry supports the initiative and approves of the progress made in relation to new publics and infrastructure development, which are very much in line with its own objectives.

There is close collaboration over the tourism opportunities in the event between the Sociedade and the Portuguese Overseas Investment Trade and Tourism Office (ICEP). Tourism has been part of ICEP's brief only since 1992. It was quick to see Portugal's competitive potential to develop cultural tourism for American and South American markets as well as Europe.

2. AVAILABLE RESOURCES

2.1 Funding

Funding was provided for the Sociedade by the State and the Municipality on a 50/50 basis. In addition, the European Union gave ECU 400,000, its largest grant so far in the European Cities of Culture programme, and a significant contribution was raised through business sponsorship. Resources available amount to Esc 7.94 billion. This includes a partial allocation for infrastructure expenditure of Esc 1.67 billion by the City and the Ministry. Of the City of Culture programme expenditure (Esc 6.27 billion), some Esc 3.92 billion (63 per cent) is committed to the programme, Esc 0.35 billion to minor capital projects and the urban intervention scheme, Esc 0.88 billion to administration (14 per cent) and Esc 0.92 billion (15 per cent) to promotion.

In terms of art form expenditure, the largest contribution went to visual arts exhibitions (23 per cent), closely followed by music and opera (21 per cent). Popular music absorbed Esc 639 million (16 per cent). Smaller sums were expended on other areas: drama (eight per cent), dance (five per cent), cinema/video (ten per cent) and literature/thought (four per cent).

The annual state budget for culture in Portugal is Esc 24 billion. The Lisbon 94 resources are roughly equivalent to one third of this. Lisbon 94 judges that some 75 per cent of the public expenditure on the project is "additional". Because of the special effort made by the City, its regular budget for culture (roughly one tenth the Lisbon 94 resources) has been cut back from Esc 915 million in 1993 to Esc 445 million in 1994, falling as a percentage of total municipal expenditure from 2.5 per cent to 1.4 per cent.

2.2 Sponsorship

The Government provided a special 15 per cent tax exemption to encourage companies to sponsor Lisbon 94. Existing figures suggest that 33 companies made a contribution amounting to Esc 720 million. No other details are available.

2.3 Building projects

All the building projects were already in the pipeline as part of an on-going programme to refurbish the city's cultural buildings. The list is long, covering the Coliseum (and many museums) including Ancient Art, Tiles, Anthropology, the re-opened Chiado Museum, work at the Archaeological Museum, and the new Theatre and Music museums. The refurbishment of the Tivoli Cinema is cross-funded with a commercial property development. In private ownership, it has been placed at the disposal of the Sociedade to programme and operate for the duration of Lisbon 94.

3. PROGRAMMING

3.1 Timing

The opening event took place on 26 February, and full scale activity runs from then for the whole year. The programme slowed down in August, but 13 exhibitions remained open and Lisbon 94 supported several performances in the summer Festivals of the region (Sintra, Estoril and Almeida).

3.2 Programme structure

Lisbon 94 is promoting some 490 projects (300 plus in music), amounting to 1,130 performances, together with 41 exhibitions dealing with fine art, historical, architectural and other topics.

Exhibitions: these number 41 in all categories; the Exhibitions Department is generating 19 of the shows; the policy to achieve during 1994 a "normal level of exhibition activity" within the museums (and one or two unorthodox settings) seems practical and realistic; the contemporary art exhibition After Tomorrow has original installations by European and American artists such as Mary-Jo Lafontaine, Ulrich Horndach and James Turrel; the Urban Intervention Department in charge of the museums belonging to the Municipality is organising 17 exhibitions (including exhibitions on Portuguese painting and architecture in the 60s, and contemporary Portuguese design); the Department of Cinema and Visual Arts mounted Multiple Dimensions (an international exhibition on video art and multi-media involving, among others, Judith Barry, Edmund Kuppel, Bruce Norman and Gary Hill); other exhibitions include Frontiers of Modern Science supported by two European scientific institutions CERN and ESO;

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Cinema: Lisbon 94 took on the running and programming (6 main programmes on films of Lisbon and other topics) of the Tivoli Cinema; four films were commissioned by Lisbon 94 from Portuguese directors; major finance was provided for a film shot in Lisbon by the German director Wim Wenders; and premieres of three other movies are incorporated into the programme; two exhibitions were mounted for the exhibition programme.

Drama: the programme is not large but represents, in the opinion of Lisbon 94, a qualitative change in comparison with what is normal in Lisbon; it includes both a national and an international programme; the presentation of *Alice* by Robert Wilson and *Angels in America* by Tony Kushner, and the co-production project between the National Theatre and Theatre de la Colline are significant signs of quality.

Dance: the programme of international companies includes visits of Merce Cunningham, Pina Bausch (a retrospective of five major works), William Forsyth, the Rosas Company, Sankai Juku which were arranged in collaboration with the Gulbenkian Foundation. Lisbon 94 is putting co-production resources into two international projects with the Dutch National Ballet and La Monnaie Theatre (Brussels). Some eight projects involve Portuguese companies, such as the Gulbenkian Ballet, the National Ballet and smaller groups.

Music: Lisbon 94 direct initiatives cover management for the newly-refurbished Coliseum; various music commissions; restoration of three Baroque organs in Lisbon together with a programme of organ recitals; popular opera performances in the Coliseum; direct involvement in opera promotion (visit of Opera Factory, two co-productions with San Carlos and the Rhine Opera). Lisbon 94 is working in collaboration with existing promoters to extend the city's concert series with a strong input of international artists e.g. visiting opera/music theatre companies (Moscow Chamber Opera, Rhine Opera, Scottish Opera and Concertus Koln), visiting orchestras (complete Mahler symphonies), chamber music cycles, choral cycles, solo recitals (predominantly in partnership with the Gulbenkian Foundation, but also the Caixa, Culturgest) and various summer festivals).

Entertainment and popular music: the reinstatement of Fado (with a major exhibition and performances) and of Jose Afonso are important initiatives. A number of popular "spectacles" (e.g. Pink Floyd, Phil Collins etc.) were delivered by commercial promoters with Lisbon 94 in association.

Literature and thought: the programme of seminars and meetings includes the first International Parliament of Writers, international seminars on Ethics and the Future of Democracy, Economics and Culture and Literature of Portuguese-speaking countries etc. The cultural publication programme is providing editions of more than 40 books, exhibition catalogues and CDs of Portuguese music with international artists on major record labels. One of the first events of the year was the Book Festival promoted in association with the IBL (the National Library and Book Institute), a programme of promotions, auctions, symposia, signings etc. carried out by the Lisbon bookshops.

3.3 Urban intervention

In relation to urban intervention (a distinctive feature of the Lisbon 94 programme), the Seventh Hill programme is a sophisticated example of an integrated approach to cultural celebration and development. The programme is dedicated to the idea that "streets give us what we have and the culture that they contain", and links the area around Amoreiras, through the Largo do Rato to the riverside at Cais do Sodre. The project includes the conservation and restoration of buildings and public areas, public art, exhibitions, meetings, entertainment, publications and gastronomy. It aims to stimulate the whole social and cultural fabric in an area of the city that has played a significant role in Portugal's cultural and political life during the last two centuries. The range of skills and activities brought to bear on the programme is impressive. It probably lies beyond what most local authority physical regeneration departments normally attempt in Portugal or elsewhere. This could constitute an influential experiment which has been put together in full collaboration with all the relevant authorities.

3.4 Special projects

Special support has been provided for initiatives taken by the 52 boroughs of the city, amateur theatre groups and schools in a series of events aimed at stimulating cultural life in the city neighbourhoods, often outside traditional cultural centres. A specific role for Portuguese artists was found in the music programme which sought new audiences by performing throughout the metropolitan area in many centres where classical music has rarely been heard. Some 163 concerts were given in this way.

3.5 Opportunities for artists

A criticism commonly made of the Ministry is that there is a "half-hearted approach to national creativity". Lisbon 94 undertook five film commissions, a small series of one-act operas, two new symphonic and one choral composition, one new play and several new drama productions. The creative opportunities being offered to Portuguese artists are especially strong in dance, with several new choreographic commissions. The exhibition "After Tomorrow" is based on new work in the visual arts. The seventh Biennial of the Young Creators of the Mediterranean Countries will involve 700 young artists from 14 countries presenting exhibitions (14), concerts of popular and classical music, films, videos, theatre etc.

4. **IMPACT OF THE EVENT**

4.1 Promotion

The Sociedade carries responsibility for general promotion. The initial campaign materials produced for the Sociedade featured empty chairs inviting occupancy but was judged unsuitable. Much more recognisable and successful in its impact is the

Lisbon 94 logo. The campaign under the slogan "Lisbon Non-Stop" has had considerable success, including prizes from specialised magazines. Media support has been provided through a monthly programme supplement (produced since June 1994) in (the newspaper) Publico, and a Seventh Hill supplement is featured in the Diario de Noticias.

A centrally located Lisbon 94 information point and box office has been set up. Since it is only linked by computer to the Coliseum and to the Sociedade's offices, its effectiveness has been limited. This experience could prove valuable to future developments, but there is reported resistance on the part of the established cultural institutions to the suggestion that there could be scope for a central co-ordinating agency beyond 1994. Other difficulties in regard to ticketing have been the early run on tickets for the Great Orchestras of the World series, making them hard to obtain.

The general feeling is that the promotion is being well done, especially on television. There is good visibility for Lisbon 94 in the city and in the rest of Portugal. International public relations appear especially successful, with a particular impact in Spain, including four major newspaper supplements there. Among 1,000 international press cuttings collected to date, 55 per cent came from Spain, which appears to justify the appointment of an agent based in that country. A further five per cent came from Germany, three per cent each from France and the UK and 17 per cent from the rest of Europe, including nine per cent from Belgium, eight per cent from the USA/Canada and nine per cent from the rest of the world, including seven per cent from Brazil. A strong point is that clippings come from the economic and cultural, as well as the tourism, pages of the press.

4.2 Media reactions and debates

A television poll of the whole of Portugal showed 48 per cent of respondents agreeing that the investment in Lisbon 94 was money well spent with only 20 per cent believing that it was not good value. Debate in the press about the City of Culture has so far been muted, but is beginning to get underway. One criticism voiced is that the approach has been too "technocratic" and confuses "normal cultural life" with an increased supply of performances and events. An equally important test of the cultural health of the city is its capacity for innovation and creativity in the arts, as well as the deep "desire for culture" on the part of its residents.

4.3 Attendance

The Sociedade estimates that the programming addition to Lisbon's regular activity in music represents a 40 per cent increase, dance a 50 per cent increase, drama 20 per cent increase and the exhibitions a "major step forward". Attendance at Lisbon 94 events measured 1.197 million up to October. The exhibition programme has attracted 565,000, of which 94,000 (by August) were for exhibitions held outside the regular museums and galleries. It is estimated that the regular museums system will show an increase in attendance over the year of some 50 per cent. The dance, theatre and classical music programme attracted 276,000. This is roughly equivalent

to one third of the usual attendance at theatres in the city (excluding the Gulbenkian and Belem venues). These figures are positive and could presage a successful outcome to the strategy to increase the demand for the arts in the city.

4.4 Tourism

The only option for ICEP was to run a generic campaign because programme details were somewhat late for conventional lead times in the travel trade, but the approach seems successful. Lisbon 94 is a notable feature of ICEP's \$12 million international consumer advertising campaign in nine countries. The new advertising campaign (which it is planned to run in the USA as well next year) has a strong focus on cultural themes. This is seen as part of a strategic change in Portugal's approach to its tourist markets with an attempt to move upmarket and improve the image. "Cultural motivation will be as important for Portugal as sun and sea by the end of the century". Promoting Lisbon as a tourism destination is a "new venture". ICEP claims to have achieved from Lisbon 94 Portugal's biggest exposure in the international press since the revolution of 1974. Not surprisingly, it plans to continue this approach in relation to Lisbon's Expo 98.

The effect on tourism traffic is evidently positive. The most recently available figures (January to March 1994) show hotel occupancy in Lisbon up 3.8 percentage points on the previous year, a ten per cent rise. The equivalent figure for Portugal as a whole during the same period was a rise of 2.7 percentage points. For Lisbon this is a particularly strong achievement given that bed nights in 1993 were 12 per cent below the 1992 level and the previous year had also seen a fall of six per cent. A negative trend appears to have been reversed. According to ICEP, a particularly strong feature has been the conference trade which it attributes substantially to the effect of organisations wanting to be in Lisbon during its period as European City of Culture. Hotel rooms are said to be at a premium for November.

5. CONCLUSION

As background to Lisbon 94, it should be recognised that the history of public funding for the arts in the city is relatively frail and that the peripheral location of Portugal in Europe, together with the long history of political isolation, represent a particular challenge. In this context, the strategy to focus on infrastructure development is well judged and appears to be working. The public is responding to the expanded provision of performances and attractions. Despite accusations in some quarters that the Sociedade has fostered little more than "compromise" and "consensus", it would seem that Lisbon 94 may well have succeeded in striking a just balance in a programme that is, by deliberate choice, neither elitist, nor self-consciously populist, but confidently contains something of both these elements in its make-up. Conscientious efforts have been made to extend opportunities for Portuguese artists.

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- an increased international visibility for the city;
- positive economic impacts: the status of the city as a conference destination is rising and the leisure tourism numbers look positive; and
- Europe: Lisbon takes pride in being European City of Culture.

More broadly, the event has probably succeeded in raising expectations towards cultural programming in the city. Lisbon 94 manifests at every turn a key sense of responsibility towards the next generation and seems certain to influence the further articulation of cultural policy in Portugal at both national and local level. There are thoughts of continuing the effort beyond 1994 in the form of a federated summer festival. The longer-term consequences of Lisbon 94 could be an example well worth watching from elsewhere in Europe.

Lisbon 94, income and expenditure

	Esc billion
Income	
City of Lisbon	2.57
Ministry of Culture	2.57
European Union	0.10
Sponsorship	0.72
Tickets, other	0.31
(City/Ministry allowance for infrastructure	<u>1.67</u>)
	7.94
Expenditure	
Administration	0.88
Programme	3.92
Capital projects/urban intervention	0.35
Promotion	0.92
Inflation	0.10
(City/Ministry allowance for infrastructure	<u>1.67</u>)
	7.89

Source: Lisbon 94.

Lisbon 94, programme expenditure, by art form

	Esc million
Cinema and video	394
Dance	181
Theatre	327
Visual arts	897
Literature and thought	140
Music and opera	825
Popular music	639
Other projects	<u>514</u>
	3,916*

Source: Lisbon 94.

* Excludes urban intervention at Esc 308 million.

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Lisbon 94, events and attendance, until October

	Projects (number)	Performances (number)	Attendance (thousand)
Exhibitions	41	n.a.	565
Dance	16	70	72
Theatre	17	358	93
Classical music	309	352 ^a	111
Literature and thought	21	21	n.a.
Urban intervention	27	27	n.a.
Popular music	55	88	303
Cinema	<u>7</u>	<u>216</u>	<u>55</u>
	493	1,132	1,197

Source: Lisbon 94.

- ^a Includes 163 events presented by Portuguese ensembles in decentralisation programme to boroughs of city and surrounding area.

Lisbon, museums and theatres, attendance

	Thousand		
	1992	1993	1994
State funded			
Theatres ^a	452	582	..
Cinema ^a	176	130	..
Museums	509	473	715 ^b
City institutions			
Theatres ^c	249	243	..
Museums	23	21	..

Source: Lisbon 94.

- ^a Incomplete information.
^b Estimate for full year on basis of attendance up to September.
^c Sao Luis; Maria Matos; Galeris Municipias.

Lisbon, national museums, attendance*

	1992	1993	Thousand 1994 ^b
Archaeology	26	42	131
Ancient Art	68	33 ^c	71
Tiles	40	49	50
Coaches	257	233	196
Ethnology	11	11	17
Costume	89	87	40
Theatre	18	18	9
Museum of the Chiado	n.a.	n.a.	20 ^d
Music	<u>n.a.</u>	<u>n.a.</u>	<u>3</u> ^d
	509	473	537 ^e

Source: Portuguese Museums Institute.

* Paying attendance only.

^b Until 11 September.^c Closed October 93 - May 94.^d Opened July 1994.^e Estimate for full year 775,000.

Lisbon and Portugal, hotel occupancy, January to March

	1993	1994	Percentage point change
Lisbon	37.5	41.3	+ 3.8
Portugal	34.2	36.9	+ 2.7

Source: ICEP.