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NEWSPAPER COVERAGE IMPACT ON CULTURAL EVENTS: PORTO 2001 AND GUIMARÃES 2012, EUROPEAN CULTURAL CAPITALS

Maria João Centeno¹

Abstract

Portugal hosted in the last twelve years, two editions of the event European Cultural Capital (ECC), Porto 2001 and Guimarães 2012; this paper intends, first, to illustrate the coverage that Portuguese newspapers made regarding each of the events and, on the other hand, to challenge this media construction with the perceptions of the local event managers, two of the communicative dimensions that contributed to its construction. We want to make a confrontation between the 'voices' that shaped both events and then reflect on to what extent these cities embrace cultural policy as a route to urban transformation.

The EU Council of Ministers of Culture elects, each year, cities of different EU member states to become European Cultural Capital, "contributing to bring together the Europe's people" (words of Mélina Mercouri, Greek Minister of Culture who, in 1985, proposed the launch of this initiative) and encouraging the elected urban space to present new cultural paradigms. In the genesis of this model is the cultural decentralization's vector, a possibility to medium-sized cities of funding public works, restoring heritage and promoting themselves in touristic terms, of giving visibility to cities away from cultural and creative industries' major distribution centers.

Although there is EU funding, it is the local government that plays a key role both in financing and managing such events. The application itself to the title of European Cultural Capital is the responsibility of local authorities. It is they who determine the event management model and accompany all the implementation steps.

From content analysis to all front page's references of the editions of four Portuguese daily newspapers (*Público*, *Diário de Notícias*, *Jornal de Notícias* and *Correio da Manhã*), a weekly newspaper (*Expresso*) and a weekly newsmagazine (*Visão*) throughout 2001 and 2012 and from interviews to local policy-makers and cultural managers, it is possible to discuss public and official narratives. From that we are able to define the steps that marked the different moments of each of the events, patterns of action, major players, planning and programming types.

Through newspaper's analysis, it is intended to examine the role that this traditional medium has in building the event perception and in the symbolic and material existence of each of the cities. Newspapers merely disclose the events' schedule or instead they question the role that cities promoting such initiatives should have as places of innovation in terms of cultural policies, artistic production and innovation, in urban and environmental regeneration, in economic revitalization, in training and creating new artists and new audiences and in boosting the confidence of local communities.

Newspapers, responsible for social construction of reality, add shaping the impact these cultural events have on the image of these cities, envisaged in local terms, but also in national terms, by stimulating consumption among residents and attracting visitors. This paper's aim is to confront the newspaper's role, through news values, with the local government strategy in promoting the cities of Porto and Guimarães as cultural destinations.

Keywords: Newspaper Coverage, Cultural Events, Cultural Destinations.

Introduction

Since European Cultural Capital is a cultural project that intends to elect, from year to year, cities of different European Union's member states, it seeks to "contribute to gather European people" (in Mélina Mercouri's words, Greek Minister of Culture that, in 1985, proposed the launch of this initiative to the European Communities' Council of Culture Ministers) and to encourage the presentation of new cultural paradigms in those cities. The vector of cultural decentralization is in the origin of this model, bringing citizens closer to culture, giving medium-sized cities the possibility of financing public works, restoring heritage and promoting themselves in touristic terms; the possibility of giving visibility to peripheral cities away from major distribution centers of cultural and creative industries (Ribeiro, 2004).

Since 1985, every year, it has been held in Europe, an event of this nature (46 in total), electing, for this purpose, one or more European cities.

Portugal has already hosted three editions: Lisboa 94 (Portugal's capital city), Porto 2001 e Guimarães 2012 (two cities on

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the north of the country).

1. Porto 2001

The event was managed by a joint-stock company between the State and Porto's local government, called Porto 2001, S.A. (like other similar situations, as Lisboa 94 and EXPO 98 in Lisboa), that defined, as follows, the priority intervention areas: music, audiovisual and multimedia, performing arts and urban requalification.

The event planning was based on two main principles: "Cross localism and internationalization" in organizing a range of cultural events; and capitalize the event in favor of the city, its people and its culture, "the entire city is a citizen" (Silva, 2003: 134), bringing it closer to citizens through urban renewal and economic and housing revitalization (this last part wasn't accomplished).

In terms of cultural programs, there were 450 events (although only 398 were planned), conducted between January 13 and December 22 and dispersed among: music; audiovisual and multimedia; street entertainment; performing arts (theater, dance, puppets and circus); thought, science, literature, cross projects in conjunction with Rotterdam (ECC in the same year); fine arts, architecture and city; population involvement. The cultural program raised about 1.2 million viewers/visitors. The most popular activities were fine arts and architecture, which, together, captured 37% of viewers/visitors.

Porto 2001 was, however, poorly planned and budgeted; from the first to the last version, there was an increase of 24% than originally budgeted.

This increase in the budget did not have a direct relationship in the pursuit of goals. The intention of creating a new dynamic in the city cultural life and brands that propagate beyond 2001 were not fully achieved (Balsas, 2004).

The bet in a varied and extensive programming was not enough to trigger a sharp rise in tourism in the city of Porto; comparing with the previous year, tourism grew by only 3%.

The event was held without being able to take advantage of all the interventions made in cultural facilities, to the extent that one of them was only completed in the second half of 2001, and another only in the following years (Casa da Música - the first infrastructure built in Portugal exclusively dedicated to music, whether in the field of presentation and public enjoyment, whether in the field of art education and creation).

The works of urban renewal had not benefited, rather injured the event, making it harder to bring public to town and to offer them the image of a renewed and captivating city, as originally intended (Relatório de Auditoria à Casa da Música/Porto 2001, SA, 2004).

"It was wonderful city animation, as it lacked a cultural push; it was extraordinary in terms of urban regeneration and very worthy in terms of programming quality. But it was not all roses, of course. The accusations of elitism and urban chaos that plunged the city during the year of the event did not help. Outstanding cultural facilities remained, with the flagship Casa da Música at the bow, but it left overall extremely professional teams capable of playing and improving all the learning that an initiative of this magnitude allows" (Carmo, 2005: 4).

2. Guimarães 2012

Guimarães local Government decided to create the Cidade de Guimarães Foundation to manage the event.

Portuguese Government then considers that the figure of a Foundation is the most appropriate institutional form to give the event the prestige that is intended, in view to promote Portugal's image and the city that served as its cradle. The Foundation allows the participation of civil society in a project on a national scale, constituting an innovative and exemplary formula in the area of cultural policy by ensuring, *inter alia* through a strong sponsorship and partnership policy, a more comprehensive and supportive participation with companies, organizations and citizens.

The Foundation's main purposes were: designing, planning, promoting, implementing and developing the ECC cultural program of Guimarães 2012; as soon as the event reaches its end, the Foundation takes over management of cultural heritage and the respective equipment, owned by the Guimarães local Government and other related thereto, to promote culture, develop creation and its dissemination in all its forms, as well as to support training initiatives with relevance in the area of culture, promoting specialized technical training of agents and professionals of the field or related fields.

Five categories of commitment were defined to enable the widest range of organizations and individuals to get involved in the project: associated patronage, official partners, media partners, strategic partners and other partners.

It was a project mainly concerned with the protection of heritage values (Guimarães is UNESCO's world heritage site) and the investment in cultural production with contemporary dimension and focused on the relationship between creation and citizenship. Participation - not involvement - is at the core of the event: participating involves two parties and a possible ability to confrontation, trial and error, to the unexpected, while involvement refers to the effort of one party to take the other, passive, acting in accordance with something, holding a sovereign point of view that wasn't the way to captivate viewers/visitors.

The project can be divided in three areas: social regeneration (bringing new skills to citizens and local communities), economic regeneration and urban regeneration (the bet underwent through the reconstruction of old spaces and not through building new equipment; the city of Porto needed new facilities, Guimarães, once an industrial center, had several abandoned buildings). But the main scope was towards helping citizens become more aware and engaged, or in Francisca Abreu's words, Cultural Councilor of the Local Government of Guimarães, "citizens with strong 'city patriotism', proud of their memory and identity" (Abreu, 2013).

João Serra, President of Fundação Cidade de Guimarães, reflects on the project as follows: "The expansion of the city was not limited to the structural dimension. It also translates into new uses or new combinations of uses of its social and cultural meeting spaces" (Serra, 2013).

3. Newspaper coverage

The coverage that the Portuguese press made on the two events held in Portugal at the start of the century, namely Porto 2001 and Guimarães 2012, is marked by a break in the centrality of these events in the media agenda, in that the coverage in the first case includes 81 occurrences on the 1st page during 2001 and, in the second case, it was limited to 37 occurrences, which represents less than half of the calls on the topic over the year.

In the two years in question, 2001 and 2012, there are coincident aspects, namely, the time of the year when there is greater coverage – 1st am referring specifically to the start of the event (January) and its terminus (December); journalistic practices are marked by the present and by distinctive moments such as the beginning and the end. All that stands between tends to be devalued as if means only interest since purposes are achieved.

During Porto 2001 and Guimarães 2012 there were two newspapers (*Jornal de Notícias* – a publication marked by its popular nature – and *Público* – a publication considered a reference) that showed more often the theme in the 1st page (Table 1). *Jornal de Notícias* was officially Porto 2001's newspaper, which explains the higher number of occurrences on 1st page and confirms the weight of institutional partnerships in determining editorial choices. In Guimarães 2012, this didn't happen, but as it is a newspaper mostly directed to the north of the country, the forward position also taken in 2012 is justified.

We have to emphasize the fact that *Correio da Manhã* (the most popular Portuguese newspaper) doesn't have a single piece on the 1st page on the topic in 2012.

Table 1. Occurrences according to newspapers

	2001		2012	
	Frequency	%	Frequency	%
<i>Jornal de Notícias</i>	43	53,1	20	54,1
<i>Público</i>	24	29,6	10	27,0
<i>Diário de Notícias</i>	5	6,2	4	10,8
<i>Expresso</i>	4	4,9	2	5,4
<i>Correio da Manhã</i>	3	3,7	-	-
<i>Vísão</i>	2	2,5	1	2,7
Total	81	100,0	37	100,0

Source: Own Elaboration

Another aspect denoting the centrality break of the issue is the kind of prominence that publications dedicate to the event on the 1st page. The number of headlines drops to half; in 2001, they represent 32% of the occurrences and only 16% in 2012. This cultural event's coverage doesn't live of headlines but of 1st page calls. The fact that supplements' reference increased shows how the subject tends to leave the inner pages and is moved to supplements (not specifically cultural ones, but leisure, such as *Fugas* in the newspaper *Público*).

Public institutions (the company Porto 2001), as players elected to account the event, give way to individuals. Porto 2001 coverage is marked mainly by aspects related to the company and public institutions responsible for the event (what occupies 1st page calls is mostly the subjects in which events take part and not so much the events or who promote them). Guimarães 2012 was made known through individuals faces (musicians, actors, programmers), they are the ones who proclaim the event. We can say that the newspaper coverage gets a personalized approach, wins faces.

More than 60% of the occurrences are accompanied by images, either in Porto 2001 coverage and Guimarães 2012; it is, in the first case, mostly images of places (the centrality of the city instead of other aspects) and individual authors in the second. What once again reinforces the centrality of newspaper coverage in 2012 on individuals and on their work.

Being the European Cultural Capitals events that allow promoting, in touristic terms, the cities that host them, whether by the allocation of new cultural facilities, either by restoring some heritage, but above all because they can position themselves as places of artistic production and innovation (Richards and Wilson, 2004), we conclude that despite the number of occurrences from one event to another had declined, coverage shifted from the intervention of the institutions responsible for the event to individual work, we witnessed the replacement of the collective by the individual.

This perspective does not change much when we analyze the developments to the 1st page calls made in the inside pages. The newspaper *Jornal de Notícias* continues to be the one that more frequently published articles on the topic of European Cultural Capital (Table 2).

Table 2. Articles by newspaper

	2001		2012	
	Frequency	%	Frequency	%
<i>Jornal de Notícias</i>	61	50,8	25	49,0
<i>Público</i>	42	35,0	18	35,3
<i>Diário de Notícias</i>	5	4,2	4	7,8
<i>Correio da Manhã</i>	4	3,3	-	-
<i>Expresso</i>	4	3,3	4	7,8
<i>Vísão</i>	4	3,3	-	-
Total	120	100,0	51	100,0

Source: Own Elaboration

In terms of journalistic genre (Tables 3 and 4), European Cultural Capital's coverage was held mostly through news with development and through reportages (with predominantly opinionated and descriptive discursive styles) in the Porto 2001 case; it mostly goes to the reportage genre in Guimarães 2012 case (interpretive and descriptive discursive styles). And what kind of reportages are we talking about? Those in which the journalist makes the script in a path that promotes and encourages going to the event, which may put the question of what's his mission: to disseminate information on the event for a later date lead the critic to what happened or to work as an event promoter, a logic in which culture serves tourism and the journalist serves entertainment?

The interview genre, key to expose the other worldview, decreases, what is valued is to promote a certain lifestyle suggested by the journalist and not by other social agents.

The observed trend of shifting the issue coverage from newspaper's inner pages to supplements is another factor that contributes to the change in dominant discursive style; it is in supplements that style is assumed to be predominantly interpretive.

Recurrence to sources is also diverse. In Porto 2001, journalists rely mostly on a single source (connected to the public sector); the same doesn't happen in Guimarães 2012, where journalists use more than one source (mostly related to the private sector) to the extent that majority genre is reportage.

Table 3. Articles journalistic genre (2001)

	Frequency	%
News with development	38	31,9
Reportage	27	22,7
Interview	20	16,8
Critical	14	11,8
Opinion Article	8	6,7
Editorial	4	3,4
News	3	2,5
Testimonials	3	2,5
Brief	1	,8
Nonjournalistic	1	,8
Total	119	100,0

Source: Own Elaboration

Table 4. Articles journalistic genre (2012)

	Frequency	%
Reportage	24	47,1
News with development	11	21,6
Critical	5	9,8
News	4	7,8
Interview	4	7,8
Testimonials	2	3,9
Guide	1	2,0
Total	51	100,0

Source: Own Elaboration

The greater range of articles on Porto 2001 is also reflected in the greater thematic breadth that was contemplated (Table 5); programmatic choices are, as Porto 2001 is concerned, target of newspaper's 1st page coverage, the same can no longer be stated regarding Guimarães 2012.

Table 5. What is news?

	2001		2012	
	Frequency	%	Frequency	%
European Cultural Capital	62	52,1	42	82,4
Opening	23	19,3	6	11,8
Conflict	12	10,1	2	3,9
Debut	5	4,2	-	-
Show	4	3,4	-	-
Release	2	1,7	-	-
Congress	2	1,7	-	-
Protocol/contract	2	1,7	-	-
Others	2	1,7	-	-
Exhibits	1	,8	-	-
Dismissal	1	,8	-	-
Tribute	1	,8	-	-
NaNd	1	,8	1	2,0
Total	118	100,0	51	100,0

Source: Own Elaboration

European Cultural Capital is mostly approached by journalists in the cultural area. However, as in the case of Porto 2001 was made a link between the event and the company responsible for it, there were also journalists from other sections of the newspaper writing about the topic, including policy journalists.

As in the 1st page, the articles inside newspapers are accompanied by pictures, mostly photographs. In Porto 2001, there were mostly photographs of politicians, foundations and programmers, and in Guimarães 2012, programmers, musicians, politicians, filmmakers, performers, actors; personalities shaping the event.

Endnotes

Through newspaper analysis it is possible to verify the role this medium plays in the construction of the events perception and the symbolic and material existence of each city.

Newspaper coverage shifted from the disclosure schedule of events (those different moments which characterize the program) in Porto 2001 to the suggestion of itineraries to visit in Guimarães 2012 (both perspectives marked by the present, what happens that week, that weekend...), but it doesn't question the role that cities promoting such initiatives have as places of innovation in terms of cultural policies, artistic production and innovation, in urban and environmental improvement, economic regeneration, training and developing new artists and new audiences.

Local event managers and programmers emphasize precisely the event through the possibility it brings to regenerate places, but this regeneration process is absent from newspaper coverage. The two communicative dimensions don't match; on the contrary, they diverge. Local policy-makers and cultural managers emphasize the fact that as those cities embrace cultural policy, they undertake urban transformation, not only during the ECC's year, but thenceforward. The newspaper coverage is, as journalistic practices tend to be, focused on the present and offers products easy to consume.

The research results show that press, as social construction of reality, contributes to shaping the impact these cultural events

have on the image of the cities, envisaged both in local and national terms, by stimulating consumption among residents and attracting visitors (García, 2004). But it doesn't stimulate reflection on issues like ECC's importance to set cultural policy as a route to urban transformation. It is the entities responsible for the event that ultimately put these questions by promoting, for instance, international conferences on the role of culture in urban development (for instance, the International Conference Capital Culture-The Cities 2020 organized in Guimarães on 5 and 6 July 2013).

Nevertheless, newspaper coverage shows that press is essential to promoting cities as cultural/touristic destinations, with the possible severe consequence of turning the cultural journalist into an agent promoting not culture but tourism.

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