

Public policies for cinema in Portugal and the European Union: Non-commercial film exhibition

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The Nordic Cultural Model – revisited, rejected, reimagined
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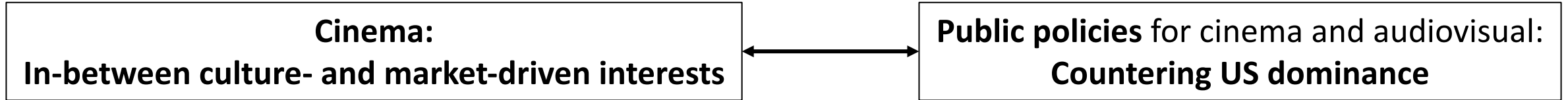
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Perspective (1)



The last decades of the 20th century showed particular concerns regarding cinema policies, in line with the "***creative industries turn***" in European countries' cultural policies (Menger, 2013) and the digital transition (**streaming**). Culture seen as a **form of capital** (Throsby, 2011).



Perspective (2): Exhibition (and theatrical release) matters

- Commercial exhibition
- Alternative exhibition:
 - Semi-commercial exhibition (e.g. Europa Cinemas)
 - *Non-commercial exhibition*

Intrinsic cultural goals, thus calling upon the convergence between economics and cultural-educational policies:

Prioritising **cultural democratisation** (in the sense of wide cultural accessibility) combined with **cultural democracy**, i.e. sociocultural empowerment as the basis for free (critical) individual choices.

Many films produced with public support do not get theatrical release; and when they do, they face several barriers to attract "less competent" audiences and non-urban territorial centres.



Methodology

Documentary analysis – main sources

- Legislation and contests' rules (Portuguese Institute of Cinema and Audiovisual - ICA)
- Official reports (European Audiovisual Observatory, ICA, Danish Film Institute, Finnish Film Foudation, Icelandic Film Center, Norwegian Film Institute, Swedish Film Institute, Europa Cinemas)
- Official databases (ICA – non-commercial exhibition) – Statistical analysis
- Film-societies' documents

[Direct observation]

See:

<https://exibicaonaocomercialdecinema.weebly.com/apresentacao-626084.html>



From the director of **TABU**

OUR BELOVED MONTH OF AUGUST

A film by **Miguel Gomes**

"Magnificent. Recalls the hedonistic masterpieces of Jean Renoir."

—Oliver Pate, *Cinema Scope*



Public policies for cinema in Europe (1)

Complex articulation of economics and culture + building an EU shared framework: **uneven national characteristics** (size, history, culture, legal framework, economy, policy schemes...).

Cinema policies remain largely targeted to the market-driven aspects of the industry (scale and scope to countering US dominance).

Production is the main target, leaving distribution and exhibition more dependent on market forces (although circulation within Europe is a core goal).

Digital technology (streaming): besides its potentialities for distribution and exhibition, it seems empowering (ever-growing) major global distribution companies.

So:

The goal of countering US cinema and audiovisual industry means **consolidating European cultures (of which cinema is an undisputable vehicle) and facing a very efficient globalised business with a long history of promoting US culture.**



Public policies for cinema in Europe (2): 3 paradigmatic models

1. Anglo-Saxon Model (UK): arm's length model (minimum state interference)

- Main institution: BFI (selective contests).
- Main funding body: British Film Fund. Main funding form: tax reliefs.
- Decentralisation - history of municipal cinemas, and explicit concerns regarding the independent exhibition segment, as well as with accessibility in non-urban areas (digitization).



2. French model (paradigmatic of Central European Model): state protecting paradigm (centralization and direct subsidization and production).

- "French bias" (European comparisons).
- Main funding body: CNC (selective and automatic support). Main funding form: taxes (cinema tickets, VOD, broadcasters).
- Solid arthouse exhibition network; selective support to exhibitors in non-urban areas



Public policies for cinema in Europe (3): The Nordic model

3. **Nordic model (DK, FI, SE, IS, NO):** advocated as a coherent arrangement of both systems (1 and 2), efficiently embedded in the different national backgrounds.
- **Transnational/ regional agenda, decentralization, participatory culture**

While succeeding in establishing **strong public institutions and policy instruments** at the national and local levels, NCM incorporates a **liberal engagement**, more individualized and economic driven. Studies highlight the **close articulation between public and private initiatives**, meaning the encouragement of **private involvement through (high) public incentives**.

Local and regional institutions and agents enjoy relative autonomy in proposing different strategies, whereas also benefiting from significant incentives by the central state, both direct and indirect.



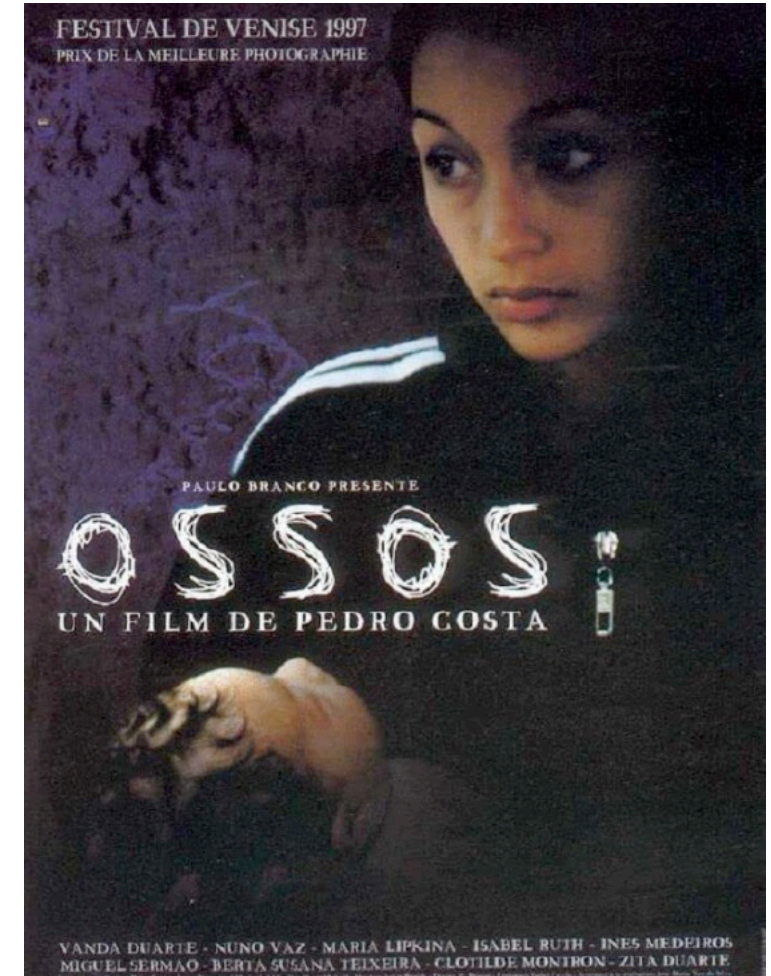
Why reflecting about the Nordic model, from the Portuguese perspective? (1)

[Main characteristics and development: Duelund (2008); Mangset *et al.*, 2008; Rius-Ulldemolins *et al.*, 2019.

In most European countries, combinations of the UK and French models appear – that is the case of Portugal]

1. Population (millions)

	2015	2016	2017	2018	2019
Denmark	5.68	5.73	5.76	5.79	5.81
Finland	5.48	5.50	5.51	5.52	5.52
Iceland	0.33	0.34	0.00	0.35	0.36
Norway	5.19	5.23	5.28	5.31	5.35
Sweden	9.80	9.92	10.06	10.18	10.28
Portugal	<i>10.36</i>	<i>10.33</i>	<i>10.30</i>	<i>10.28</i>	<i>10.29</i>



Why reflecting about the Nordic model, from the Portuguese perspective? (2)



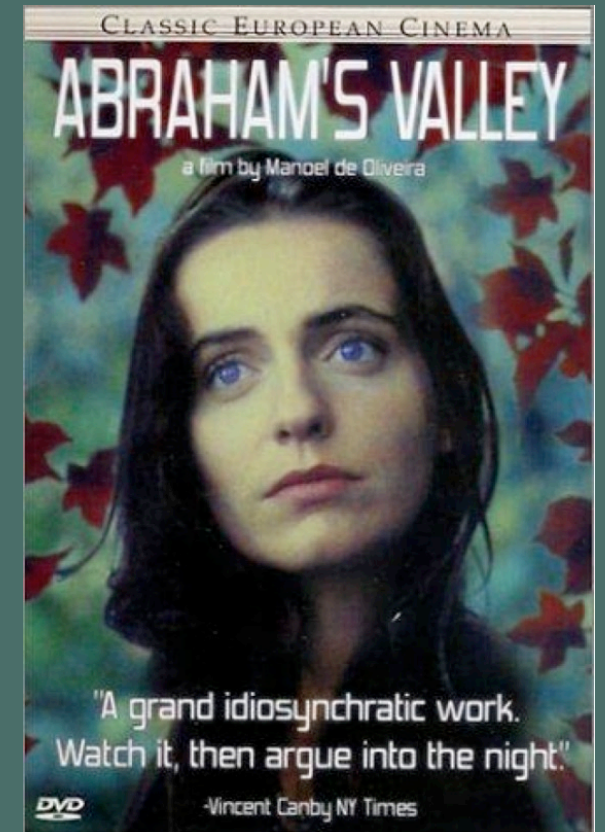
2. Different national schemes for cinema policy, e.g.:

- Denmark (Danish Film Institute): 4-years base policy
- Awarding procedures:
 - Sweden: group of commissioners hired for 3 years (production)
 - Iceland: group of film consultants (artistic evaluation and follow up)
 - Finland: commissioners from the Finish Film Foundation staff; in Norway the same applies to development and production of feature films.

Why reflecting about the Nordic model, from the Portuguese perspective? (3)

3. Combining culture and business, and a multi-level territorial agenda (transnational, national, regional and local:

- Aiming at **international scope** (European and beyond), e.g. Nordisk Film & TV Fond (NFTVF, 1990); co-productions; Media/Creative Europe programme – audiovisual targeting (e.g. TV series)
- **Regional and local/ municipal funding** (different bodies, resources and autonomy), with involvement of independent entities (private, 3rd sector, partnerships)
 - **Norwegian municipal system**



Why reflecting about the Nordic model, from the Portuguese perspective? (4)

4. Digitisation: film heritage and digital copies of national filmographies addressed by funding schemes



Digital screens

	2015	2016	2017	2018	2019	Digital penetration rate
Denmark	415	426	441	444	470	100%
Finland	294	311	309	320	344	100%
Iceland	39	39	39	40	43	100%
Norway*	428	433	437	443	470	100%
Sweden	751	793	817	841	841	98%-99%
Portugal	434	490	508	526	528	90%-95%

* 100% digital screen penetration between 2010 and 2011

Source: EAO & Media Salles

Why reflecting about the Nordic model, from the Portuguese perspective? (5)

5. [High] Relation to culture... and cinema – values must be contextualized

US, European and national films market share (%)

	2015			2016			2017			2018			2019		
	US*	Eur	Nat	US	Eur	Nat	US	Eur	Nat	US	Eur	Nat	US	Eur	Nat
Denmark	50.0	18.0	30.0	60.0	13.0	21.0	61.0	15.0	21.0	52.0	16.0	30.0	58.0	12.0	27.0
Finland	50.0	17.0	29.0	48.0	20.0	29.0	59.4	10.0	27.4	49.0	23.0	24.0	60.0	20.0	16.0
Iceland	86.0	8.7	4.8	90.4	2.9	6.6	85.4	3.3	11.2	84.3	--	13.3	91.0	--	4.8
Norway	64.6	11.6	20.5	66.4	7.9	23.9	70.0	9.0	18.0	61.0	10.0	25.0	65.3	12.8	18.0
Sweden	59.2	17.1	20.0	65.6	18.4	15.1	38.8	37.1	18.0	42.0	35.0	18.0	40.0	33.0	17.0
Portugal**	38.6	39.7	7.61	42.0	37.0	6.67	41.7	33.6	10.2	41.3	34.7	8.66	33.8	34.8	12.0

* Norway and Sweden: North American films

** US: co-productions included, except with European countries; European films: except co-productions with US

Why reflecting about the Nordic model, from the Portuguese perspective? (6)

5. [High] Relation to culture... and cinema... (cont.)

Admissions per capita

	2015	2016	2017	2018	2019
Denmark	2.4	2.3	2.1	2.2	2.3
Finland	1.6	1.6	1.6	1.47	1.5
Iceland	4.2	4.3	3.9	4.1	3.5
Norway	2.3	2.5	2.2	2.3	2.1
Sweden	1.7	1.8	1.7	1.6	1.6
Portugal	1.4	1.4	1.5	1.4	1.5

Europa Cinemas venues 2021

Denmark	15
Finland	8
Iceland	1
Norway	6
Sweden	47
Portugal	11

AMOR FATI

UM FILME DE CLÁUDIA VAREJÃO

Why reflecting about the Nordic model, from the Portuguese perspective? (8)

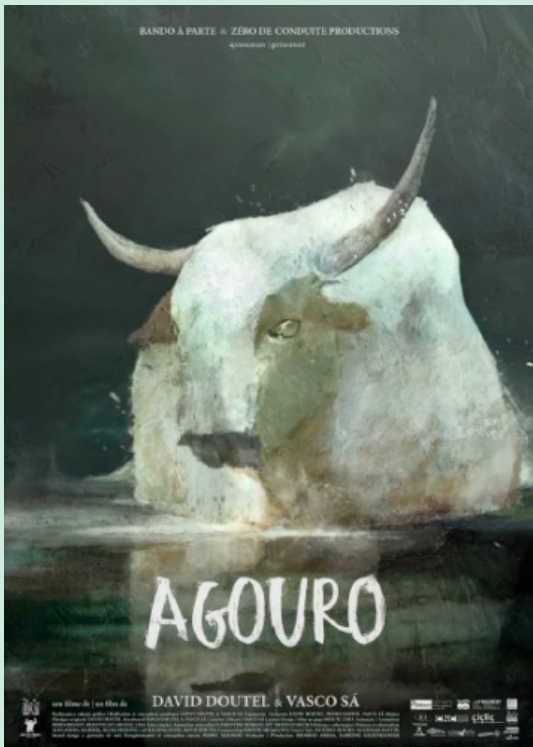
5. [High] Relation to culture... and cinema... (cont.) – THE NORWEGIAN CASE

- Norwegian cinema has been referred as **the most boosted** of the Nordic countries' cinema, which is visible in its **internationalisation and recognition**.
- **Contrary to the common situation in all countries, production does not get the lion share of funding initiatives:**
 - **Municipal initiatives** (rather than films) are at the core, which leads to the predominance of **independently run cinemas (publicly supported)** that can elaborate their own programs and provide access to cinema to audiences in remote areas.



Why reflecting about the Nordic model, from the Portuguese perspective? (9)

5. [High] Relation to culture... and cinema... (cont.) – THE NORWEGIAN CASE



- The **independent segment**, as well as **domestic and arthouse** cinema, have a significant presence: the existence (and support) of **several cinematheques outside Oslo** and the action of the **Norwegian Federation of Film Societies** contribute to the efficiency of the system locally.
- This ***municipal system*** does not have a positive side only, and risks weakening the production segment (and international promotion) have been referred.

Portugal (1)

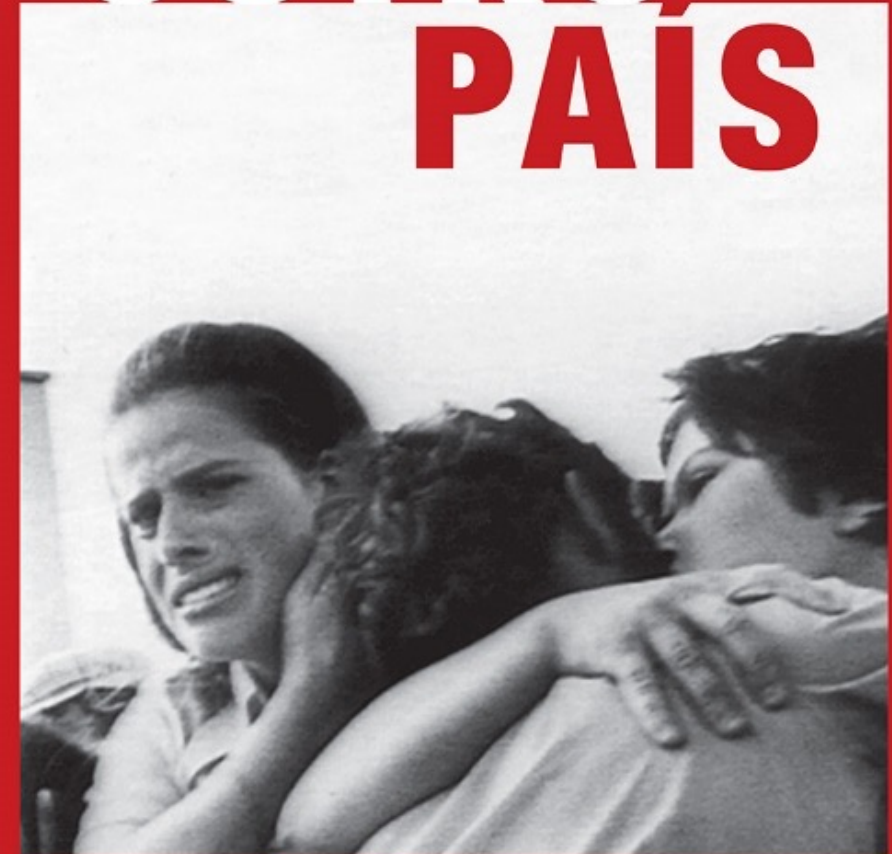
- Small country with high **socio-territorial** assymetries
- **Peripheral** European country
- **Long-lasting dictatorship** (1926-1974)
- Joined EU in 1986
- Recent, not stabilised, cultural policies
- Portuguese cinematography internationally recognized and awarded (authorial), little national visibility/recognition
- Absence of a municipal cinema network

1/3 of the population has no access to film exhibition



A REVOLUÇÃO PORTUGUESA (1974-75)

OUTRO PAÍS

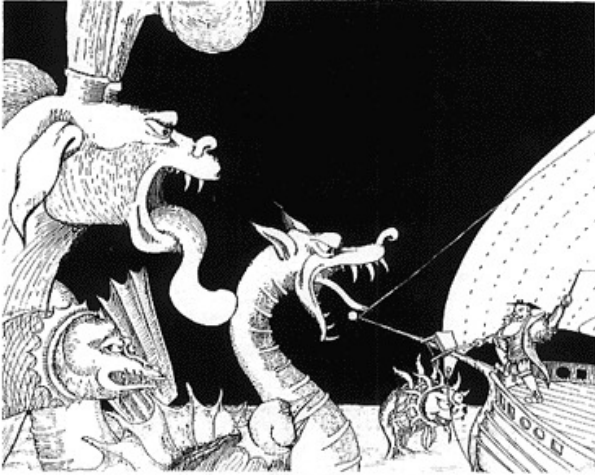


UM DOCUMENTÁRIO DE SÉRGIO TRÉFAUT
COM SEBASTIÃO SALGADO, GLAUBER ROCHA, ROBERT KRAMER,
THOMAS HARLAN, PEA HOLMQUIST, GUY LE QUERREC, JEAN GAUMY
DOMINIQUE ISSERMANN E CHICO BUARQUE

Portugal (2)

FADO LUSITANO

A film by Abi Feijó



Amount of public funding: an illustration (2018; M€)

DK	FI	SE	IS	NO	PT
52.7	24.1	36.3*	--	45.1	18.9

* 2012, SFI (n/d). *Financing of Film. A comparison of public film funding in eight European countries*

Portuguese Institute of Cinema and Audiovisual (ICA)

- (Stable organism since 2007)
- Indirect administration by the state, with administrative and financial autonomy

Support programme for film exhibition in alternative circuits (targeted to non-profit entities)

Exhibitors' requirements for eligibility:

- Informatized ticketing system (implemented in 2004)
- Exhibit minority filmographies (national and international, whose distribution in Portugal is inferior to 5% of the market share)
- Program a minimum of 30 different sessions per year
- Quota of national films
- Provide a detailed exhibition programme

High centralisation of public support for cinema

Portugal (3)

Evolution of public support to the cinema and audiovisual sector between 2007 and 2019: all programmes, distribution and exhibition (K€, non-deflated)

	2007	2008	2009	2010	2011	2012*	2013	2014	2015	2016	2017	2018	2019
All programmes	10190	10190	10190	10190	10140		10190	17654	17763	18419	18540	18940	20550
Distribution (all sub-programmes)	700	700	700	700	700		620	650	650	715	850	975	975
Exhibition (all sub-programmes, exc. Festivals)	300	300	300	300	250		250	350	150	420	445	350	570
Festivals**	750	750	750	750	750		500	2400			2400		
Non-commercial exhibition (alternative circuits)***	100	100	100	100	100		100	200		220	220		220

Source: ICA

* "Zero year"

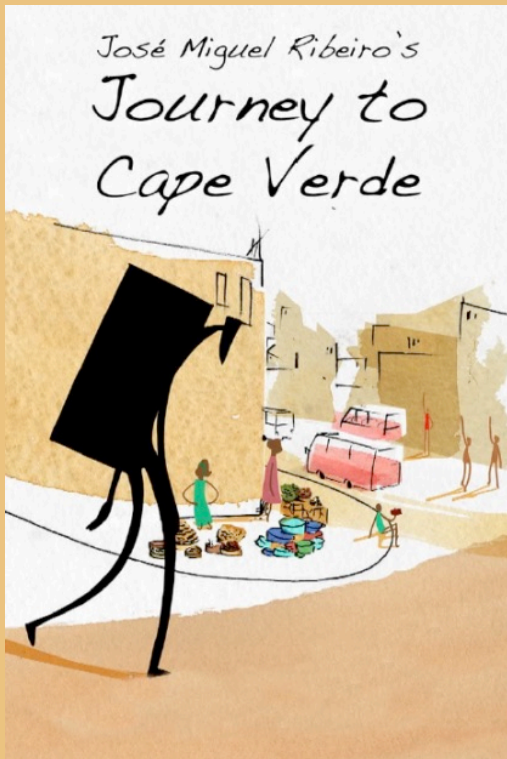
** 2007-2011: annual and biennial contests/awarding; 2013: support for one year; from 2014 onwards: triennial contests/awarding

*** 2007-2013: annual and biennial contests/awarding; from 2014 onwards: biennial contests/awarding. **In 2021, the amount doubled (440 for 2 years).**

Portugal (4)

Cinema for all? Getting back to the Norwegian case:

- Big different schemes (and amounts)
- Most of the Norwegian support programmes have no correspondence in Portugal



Funding PT vs NO, 2018 (M€)	Portugal		Norway	
	N	%	N	%
All Programmes	18,9	100,0	45,1	100,0
Film Festivals	0,8	4,2	2,0	4,4
Exhibition in alternative circuits	0,1	0,5		
Local Film and Cinema initiatives			0,2	0,4
Film cultural initiatives			0,1	0,2
Cinematheques outside Oslo			0,5	1,1
The Norwegian Federation of Film Societies			0,3	0,7

} 2.4

Source: ICA/NFI



Portugal (5)

The database (2007-2017):

- 47 exhibitors
- 14742 film sessions

Types of venues/screens used by the exhibitors (% of total exhibitors, N=47)

Type of exhibitor		Own venues	Municipal venues	Other public institutions' venues	Private venues	Other type of venue	Total	
							%	N
Film society		4.3	38.3	14.9	6.4	6.4	70.2	28
Cinema			6.4		4.3	2.1	12.8	5
Cultural-artistic		6.4	6.4	2.1			14.9	7
Other		8.5	6.4				14.9	7
Total	%	19.1	57.4	17.0	10.6	8.5	*	--
	N	9	27	8	5	4	--	47

* Total > 100% as the exhibitors tend to use more than one place of exhibition

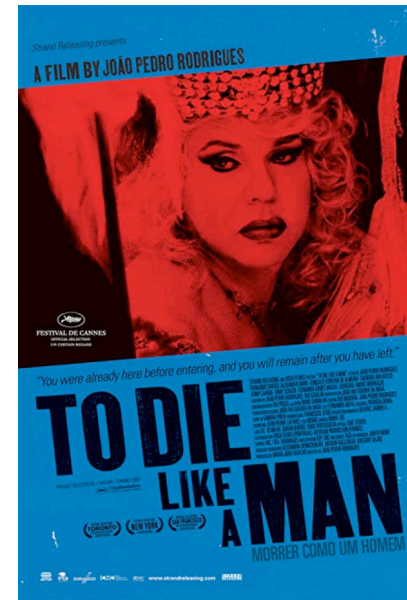
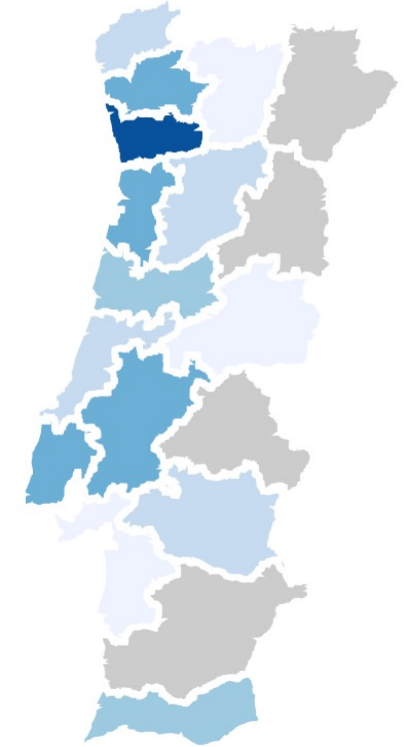
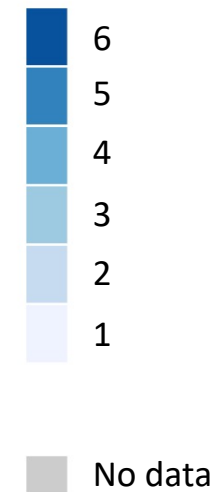
Portugal (6)

Non-commercial exhibitors and spectators according to region (2007-2017)

Region	Nº of exhibitors	Exhibitors (%)	Nº of spectators	Spectators (%)	Average number of spectators per session
Lisbon Metropolitan Area (LMA)	5	11	66436	9,7	60
Porto Metropolitan Area (PMA)	8	17	128242	18,7	54
North (excl. PMA)	9	19	168991	24,7	83
Center	14	30	156293	22,8	28
Alentejo	2	4	58716	8,6	48
Algarve	3	6	67801	9,9	38
Azores	6	13	38318	5,6	68
Total	47	100	684797	100	46

308 municipalities
High territorial assimetry

Number of exhibitors



Final remarks

We highlighted some specificities of the **Nordic model**, in order to enrich our analysis of the **Portuguese non-commercial film exhibition segment**

- **Decentralisation** is key for a well-succeeded policy
- Cinema **diversification**: integration of production, distribution and exhibition while **balancing cultural and economic principles**

This logic is (still?) absent from Portuguese policies for cinema



Our research

Reinforced that NCE plays a necessary (not sufficient) role in culture

Core impact of public funding, although insufficient

Urgency of integration with other policies in Portugal (e.g. need of local involvement)

The future

Insights from the Nordic Cultural Model (and the Norwegian municipal cinemas system) need to be deepened

We welcome some imagination for the Portuguese case 😊

Images, by order of appearance (credits: IMDB and ICA):

Slide 2: *Tragic History with Happy End*, 2005, Regina Pessoa, PT/FR/CAN: 7' (ani).

Cartoon Forum 2021, Toulouse: *Pete & Bern's*, Pedro Rodrigues & Bernardo Pacheco, PT (TV series).

Slide 3: *Rafa*, 2012, João Salaviza, PT/FR: 2012, PT: 25' (doc).

Slide 4: *Our Beloved Month of August*, 2008, Miguel Gomes, PT/FR: 147'.

Slide 5: *Snow White*, 2000, João César Monteiro, PT: 75'.

Slide 6: *I, Daniel Blake*, 2016, Ken Loach, UK/FR/BE: 100' (Cannes Palm d'Or 2016).

Three Colours: 1993 (*Blue*), 1994 (*White; Red*), Krzysztof Kieslowski, FR/PL/CH.

Slide 7: *The 7th Seal*, 1957, Ingmar Bergman, SE: 97'.

Slide 8: *Bones*, 1997, Pedro Costa, PT/FR/DK: 94'.

Slide 9: *What Now? Remind Me*, 2012, Joaquim Pinto, PT/ES: 164' (doc).

Slide 10: *Abraham's Valley*, 1993, Manoel de Oliveira, PT/FR/CH: 187'.

Slide 11: *The Green Years*, 1963, Paulo Rocha, PT: 91'.

Slide 13: *Amor Fati*, 2020, Cláudia Varejão, PT/CH/FR: 101' (doc).

Slide 14: *48*, 2010, Susana de Sousa Dias, PT: 93' (doc).

Slide 15: *Omen*, 2018, David Doutel & Vasco Sá, PT/FR: 15' (ani).

Slide 16: *Another Country*, 2000, Serge Tréfaut, PT: 70' (doc).

Slide 17: *Lusitanian Fado*, 1994, Abi Feijó: 6' (ani).

Slide 19: *Journey to Cape Vert*, 2010, José Miguel Ribeiro, PT: 17' (ani).

Slide 20: *Batrachian's Ballad*, 2016, Leonor Teles, PT: 11' (doc).

Slide 21: *To Die Like a Man*, 2009, João Pedro Rodrigues, PT/FR: 134' (doc).

Slide 22: *The Metamorphosis of Birds*, 2020, Catarina Vasconcelos, PT: 101' (doc).

Slide 23: *Blood of My Blood*, 2011, João Canijo, PT: 140'.

Slide 24: *Letters From War*, 2016, Ivo Ferreira, PT/DE: 105'.



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