

The cultural side of film exhibition: An analysis of the films exhibited in Portuguese alternative circuits between 2007 and 2017

Marta Miranda ⁽¹⁾
Helena Santos ⁽²⁾

ARTS IN MOVEMENT

The 2021 ESA RN02 Sociology of the Arts Mid-term Conference, 14-16 September 2022

Lund, Sweden

Partnership:

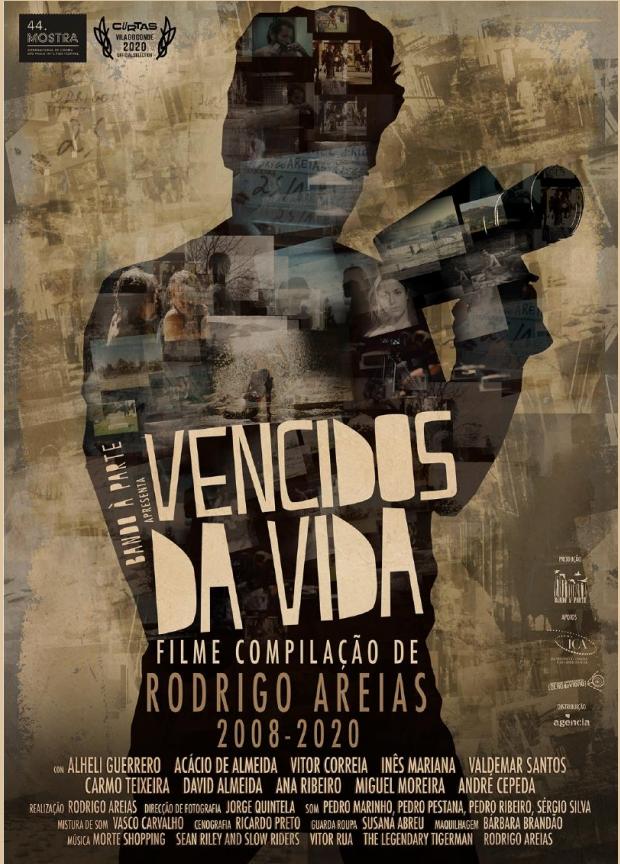


⁽¹⁾ FEUP / Pordata - marta.miranda94@gmail.com

⁽²⁾ FEP.UP - hsantos@fep.up.pt



Perspective (1)



- **Cinema policies in Europe** remain largely targeted to the market-driven aspects of the industry, rather than the cultural ones. Although this might be regarded as a quasi-natural effect of countering the US hegemony, questions arise when we go beyond the general picture.
- **Cultural policy arguments widely recognize the power of cinema in shaping people's "visions of the world"**, i.e. perceptions, expectations, practices, identities, life styles... But culture has been addressed as an **instrument** for cinema economics, rather than the other way around, and this was reinforced by the liberal turn of the last decades of the 20th century (and the concomitant "creative turn" in European cultural policies, which induced the retreat of public policies).
- **Articulating cinema economics and culture is particularly complex, and building an EU shared framework faces different obstacles, first of all due to uneven national characteristics and circumstances/ backgrounds.**

Perspective (2)

- **Production is the main target of policies for cinema**, the lion share of public funding and regulations, aiming at experimental, artistic-driven or not entertainment-only films.
- **Distribution and exhibition are more dependent on market forces**, thus more difficult to be intervened by the state.
- **Digital technology (streaming) is aggravating this broad scenario**, empowering (ever-growing) major global distribution companies.
- **Many films produced with public support do not get theatrical release**, as they do not fit commercial exhibition. **When they do,**
 - they usually integrate the so-called **alternative exhibition circuits** (under public regulation); and
 - face **several barriers to attract "less competent" audiences**, i.e. audiences that are not familiar with arts and culture out of mass media and entertainment industries.



Perspective (3)

- Non-commercial exhibition:
 - included in the definitions of "alternative exhibition"; **intrinsic cultural goals**, thus calling upon the **convergence between economics and cultural-educational policies**. In other words, it means 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.
 - ***The impacts of non-commercial exhibition are not immediate, and certainly impossible to measure by numbers of admissions.***

[Helena Santos & Marta Miranda (2022): Disentangling economics and culture in European policies for cinema: what can we learn from Portugal and non-commercial exhibition?, *International Journal of Cultural Policy*, DOI: 10.1080/10286632.2022.2109628]



Fuori concorso

Objectos de Luz



Main trends (previous results)

- High territorial asymmetry
- Dependence on the availability of municipal venues for screening
- Multidisciplinary role of the exhibitors as local cultural agents



The effort of these entities in presenting diverse and minor filmographies is evident, especially considering the Portuguese case, where national films face difficulties in circulating, and regular theatrical cinema is not accessible to c. one third of the population (commercial exhibition included).



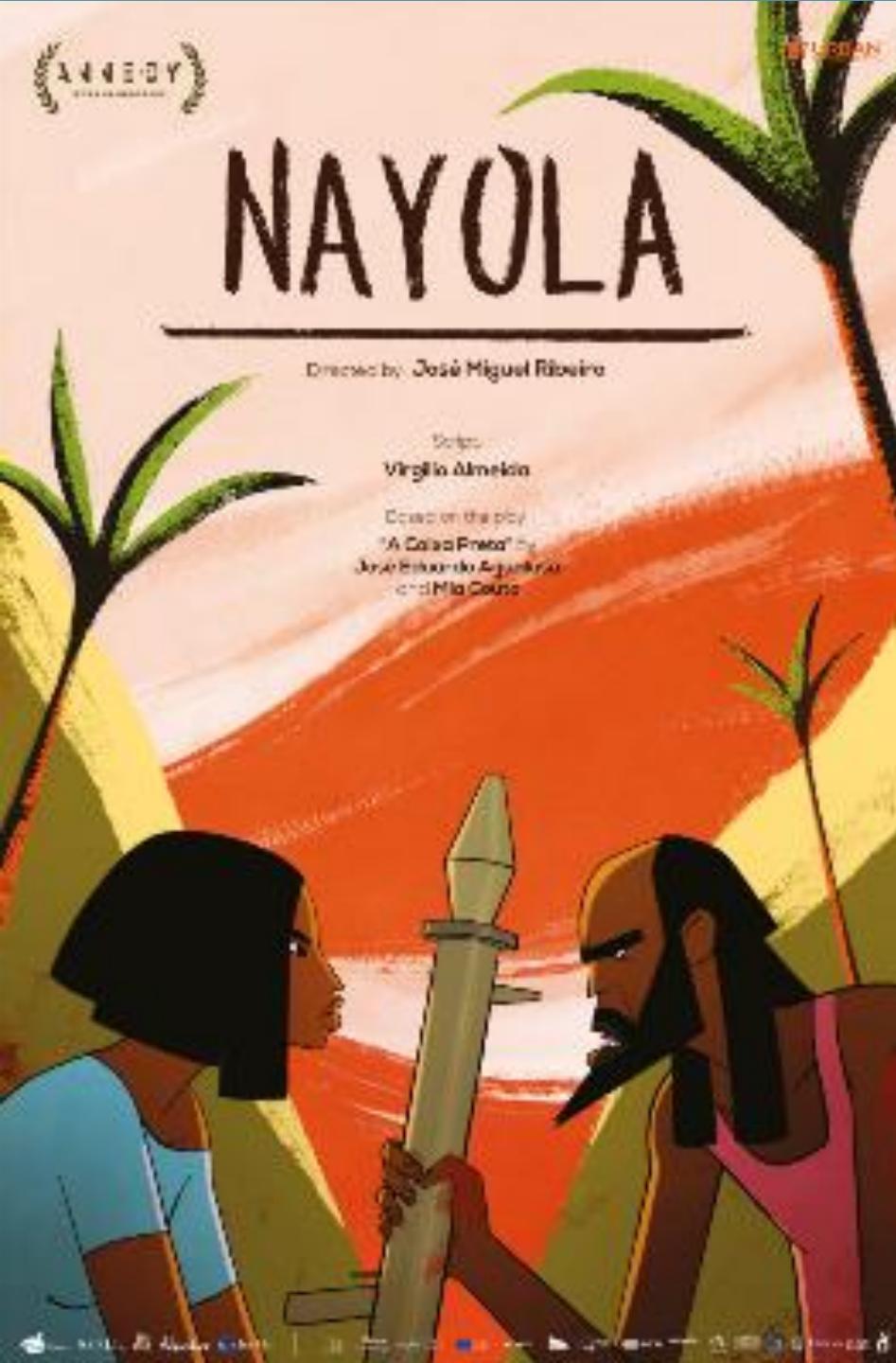
SVJETSKI FESTIVAL ANIMIRANOG FILMA
WORLD FESTIVAL OF ANIMATED FILM
06–11/06/2022

GRAND PRIX KRATKOMETRAŽNI FILM / SHORT FILM

LAURA GONÇALVES
THE GARBAGE MAN

PORUGAL / BANDO À PARTE, BAP / RODRIGO AREIAS





ICA database

- **Systematic registering** started in 2004 (digital ticket system since 2003)
- **Statistical unit:** film session (one or more films)
- **More than 60 variables**
 - Non-commercial entities (non-profit associations)
 - Exhibition geography
 - Resources and financial support
 - Films screened (titles and characteristics)
 - Dynamic database
- **Our analysis: 2007-2017**

2007-2017

- 14742 film sessions
- 47 exhibitors (59.6% are film societies)
- 3753 films (titles, i.e. excluding sessions with multiple films)
- 684797 spectators
- **In average:**
 - 1340.2 sessions per year
 - 313.7 sessions per exhibitor
 - 46.5 spectators per session
- **BUT...**

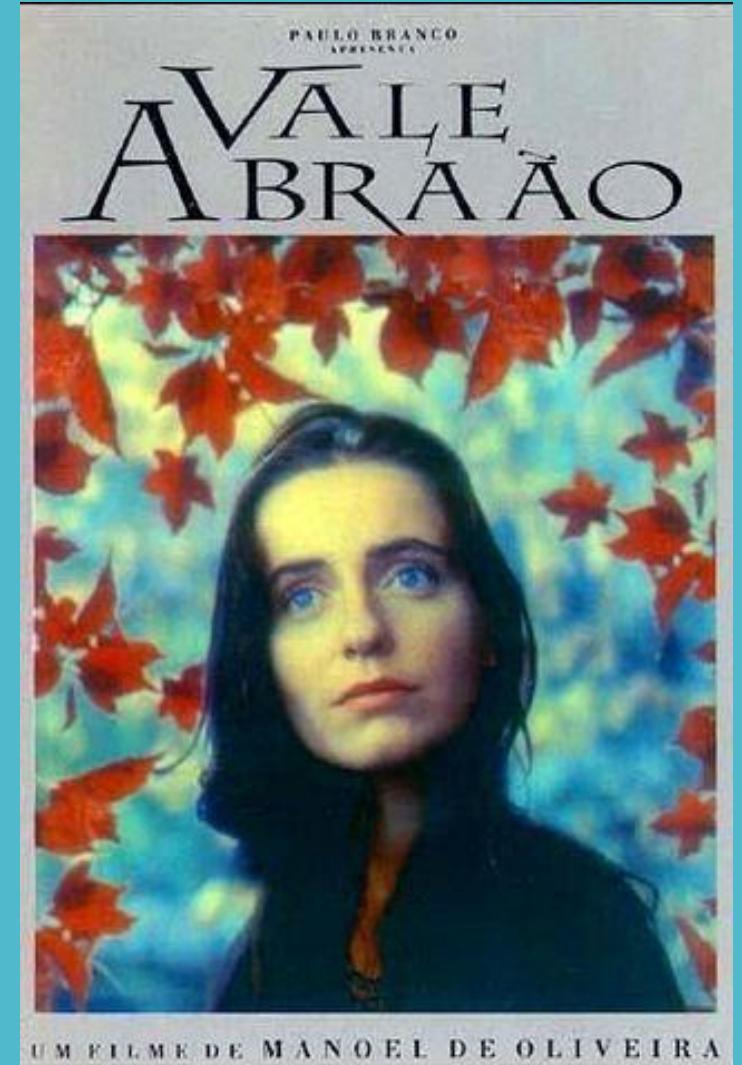
Non-commercial exhibitors between 2007 and 2017: number of years registered by type of exhibitor ^a (N).					
	Film society	Cinema	Cultural-artistic	Other	Total
11 years	7	1		1	9
8-10 years	4			1	5
5-7 years	10	2			12
Less than 5 years:					
Since 2014 ^b	7	2	7	5	21
Before 2014	5	2	3	4	14
Total	28	5	7	7	47

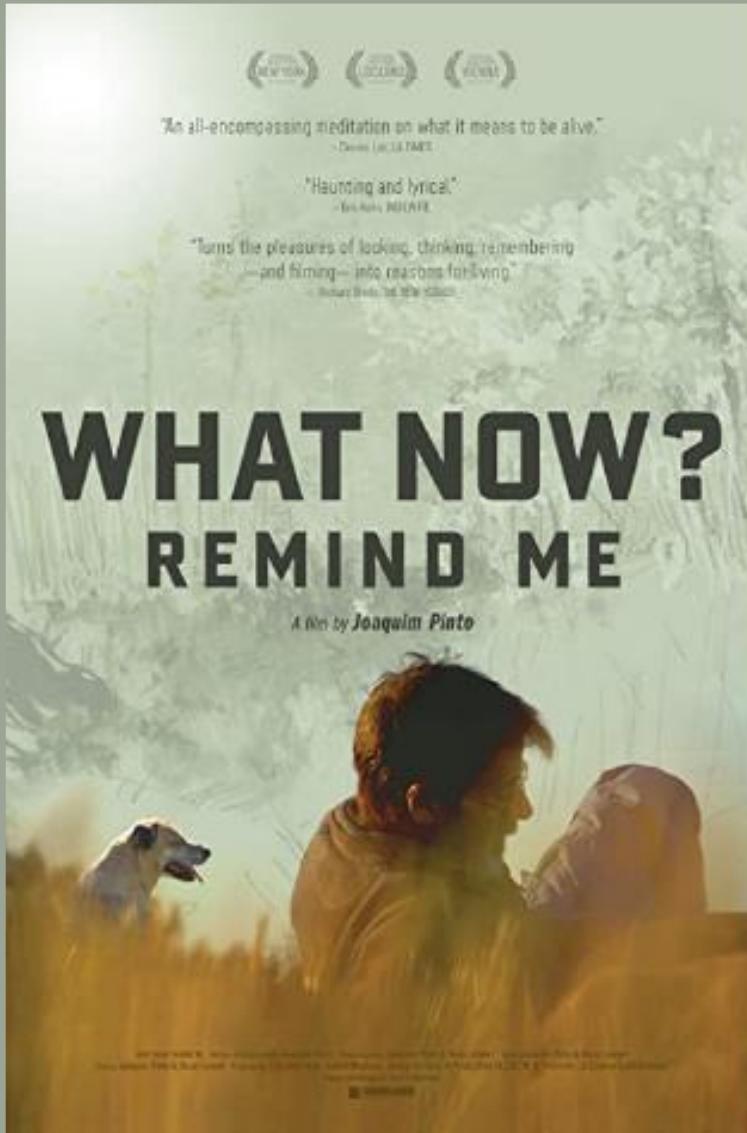
^aTypes of exhibitors:
 Film society – dedicated to the art of cinema (screening, discussing, etc.).
 Cinema – dedicated to several cinema activities, including regular exhibition (e.g. film festival, audiovisual production).
 Cultural-artistic – different arts, eventually recreational and multidisciplinary, cinema is one of the activities (some are close to the concept of cultural centre).
 Other – associations for local development, social cohesion, sports and similar.
^b1 exhibitor started its activity in 2014.

Source: ICA (authors' calculations).

(Santos & Miranda, 2022: 13)

M. Miranda & H. Santos - Lund Sep. 2022





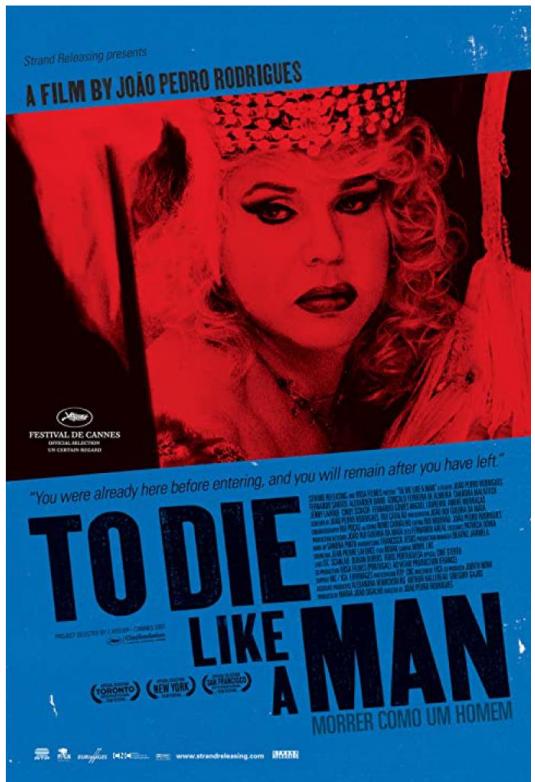
Is the alternative film exhibition really alternative?

Type and length of the films screened (%, N= 3753)

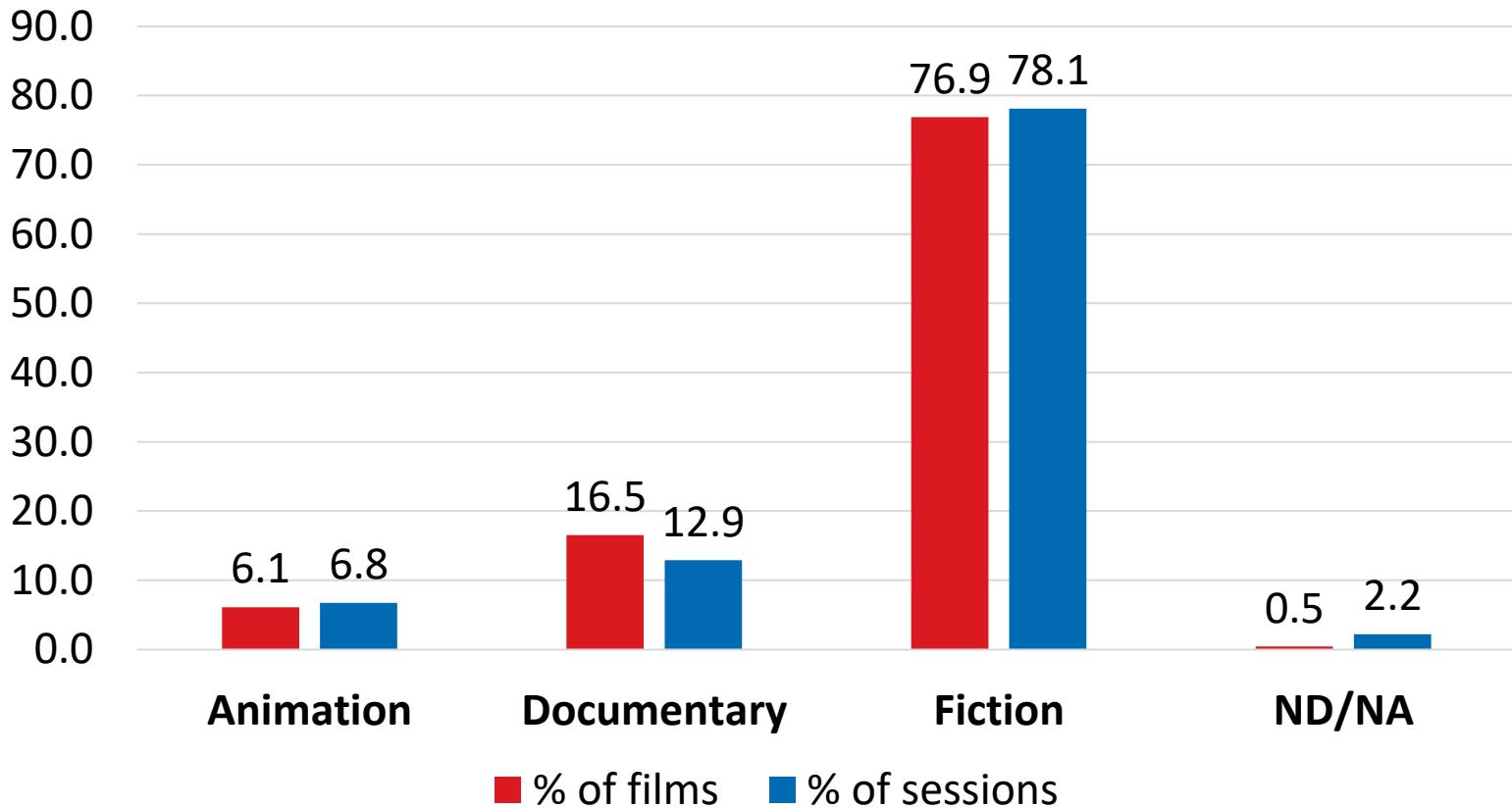
	Short film	Feature film	Mixed length	Series	NA	Total
Animation	2,0	4,1	0,1	0,0	-	6,1
Documentary	4,4	11,6	0,5	0,0	0,0	16,5
Fiction	3,0	73,4	0,4	0,0	-	76,9
NA	0,1		0,4	-	0,0	0,5
Total	9,4	89,1	1,3	0,1	0,1	100,0



Films: type and length

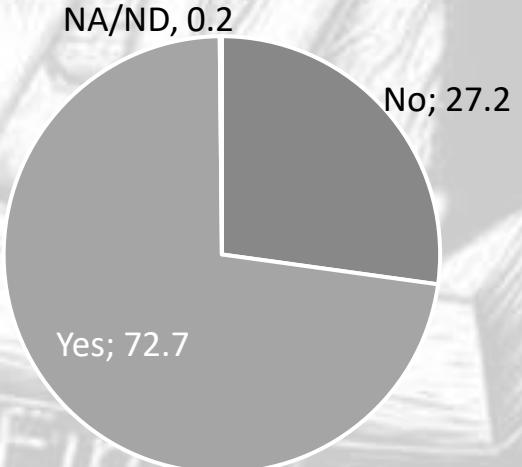


Type of films screened (% of films, N=3753, and sessions, N=14742)

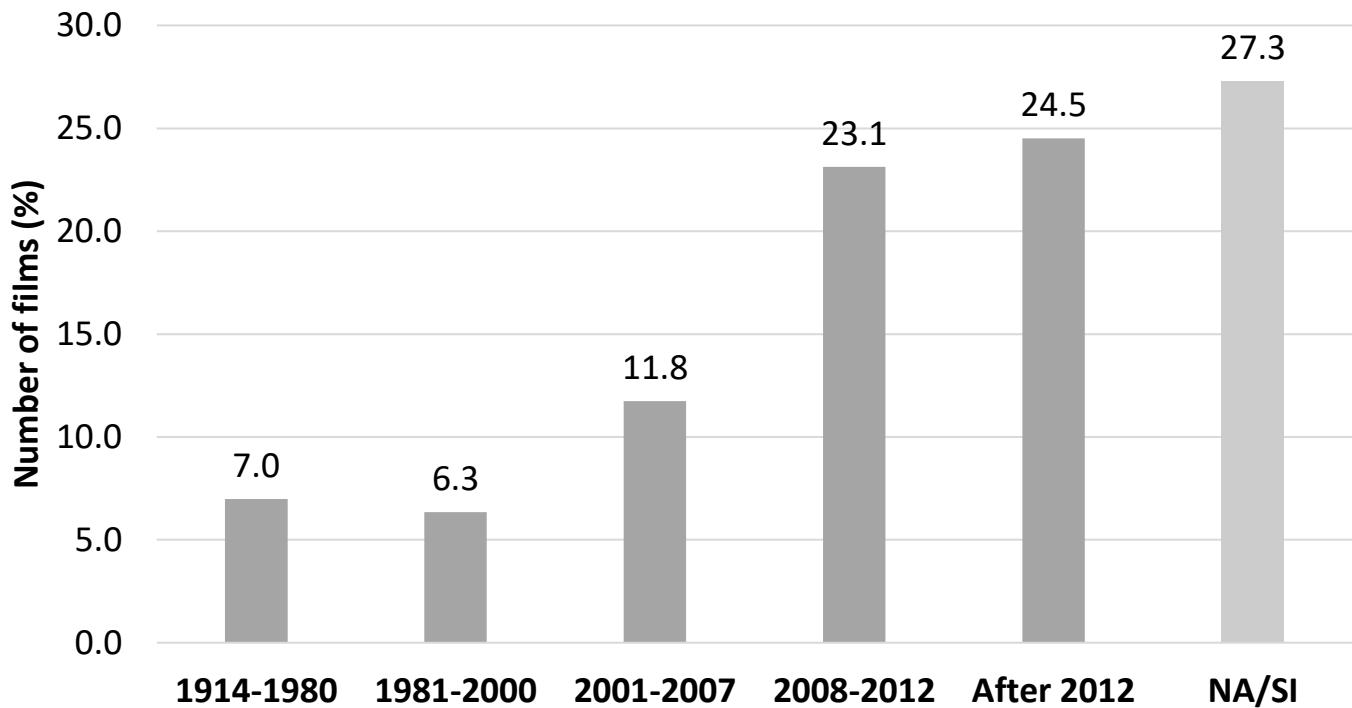


Contemporary (and commercial) films are (quite) present...

The film had commercial premiere in Portugal? (% of films, N= 3753)

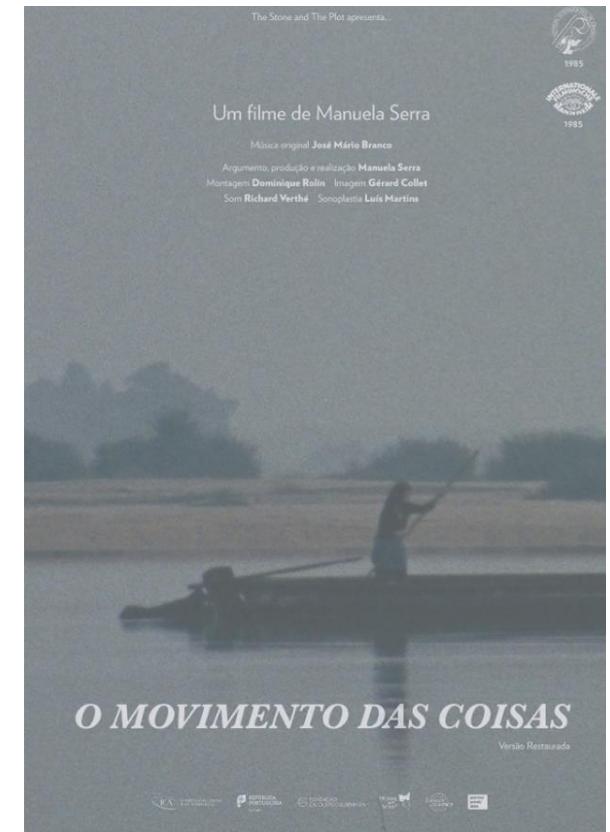


Year of premiere in Portugal (%), N=3753



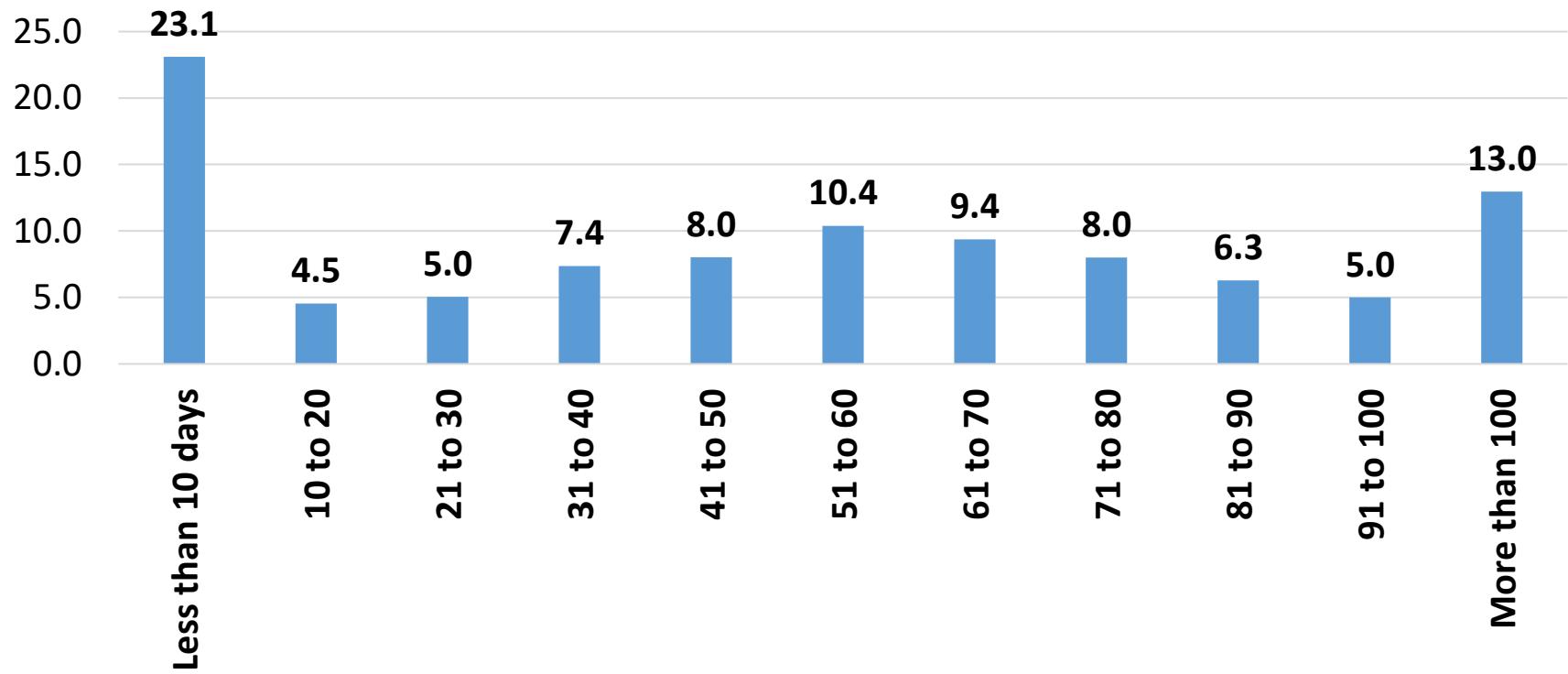
47,6% of the films premiered after 2008. When considering the films with information available (removing the NA/ND, N=2729), the percentage comes up to **65,5%**

Year of exhibition by the entity	Year of premiere in Portugal (aggregated, % of sessions in each year)						
	Until 1980 (1914-1980)	1981-2000	2001-2007	2008-2012	After 2012	ND/NA	Total (A.V.)
2007	2.5	4.5	82.7	-	-	10.2	1387
2008	1.5	7.2	24.3	60.2	0.1	6.7	1689
2009	2.1	4.1	4.1	79.3	0.1	10.1	1495
2010	4.3	2.8	2.9	78.4	-	11.5	1409
2011	3.1	5.5	3.8	73.7	0.1	13.8	1112
2012	4.0	3.1	2.1	77.7	0.6	12.6	873
2013	4.6	3.4	2.7	24.7	45.9	18.7	1096
2014	5.0	2.8	2.9	9.2	63.5	16.6	1240
2015	6.0	2.9	1.6	3.9	67.1	18.5	1488
2016	5.6	4.0	1.1	3.2	67.5	18.6	1509
2017	5.1	3.9	1.2	2.2	75.5	12.2	1444
Total	4.0	4.1	12.5	36.1	29.9	13.4	14742



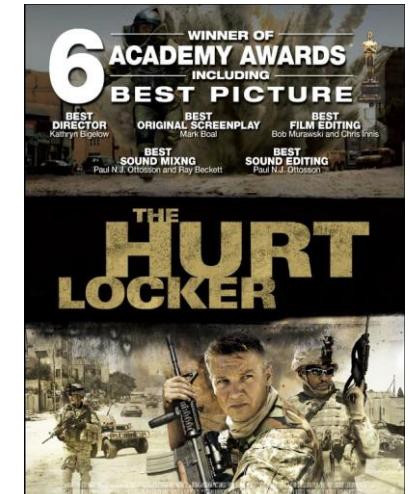
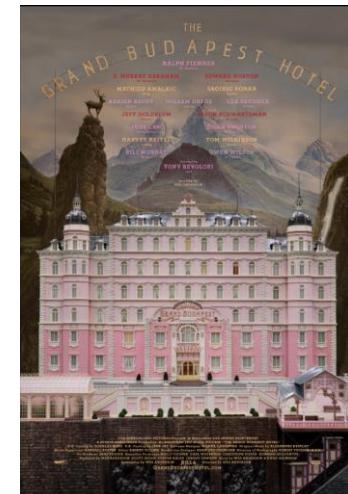
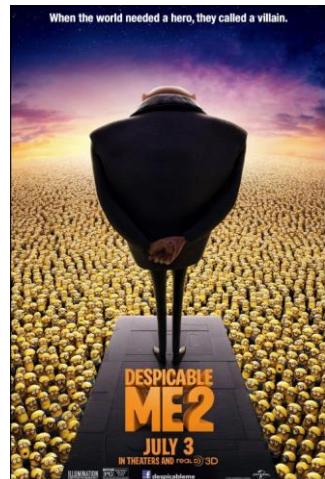


Number of screening days
(%, n. of sessions, N=14742)

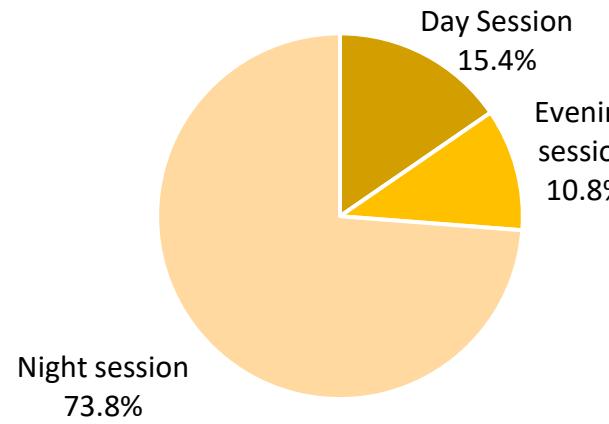


Films with more than 200 screening days... all USA

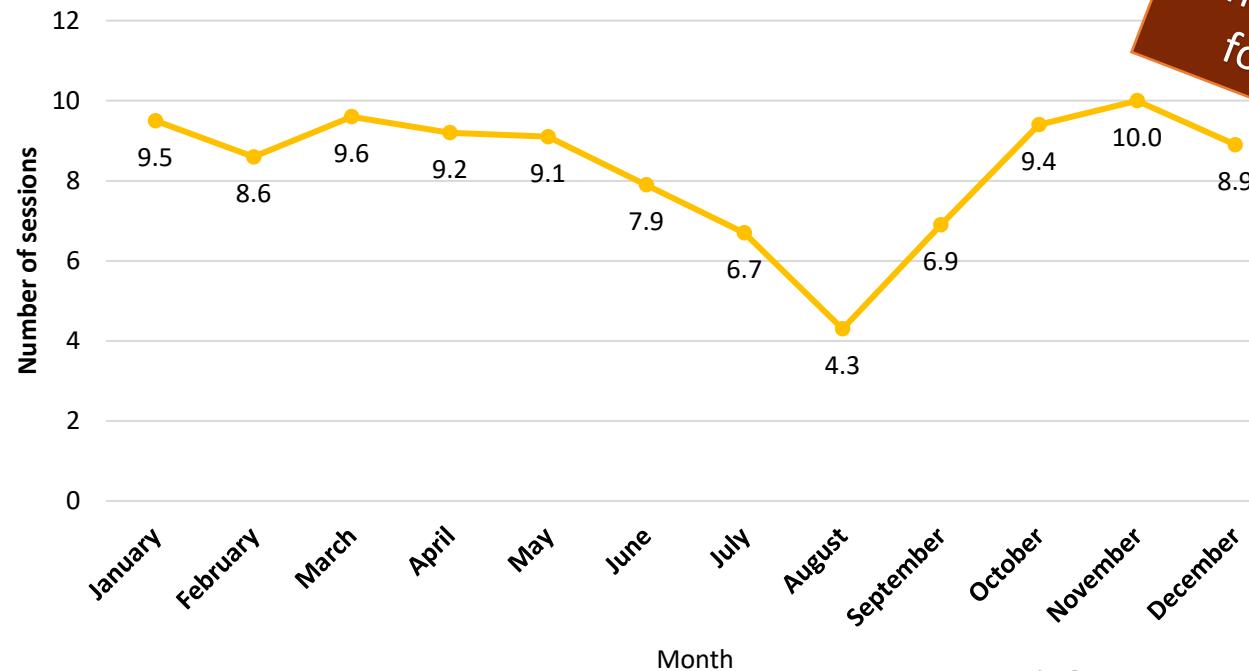
Film (>= 200 screening days)	Year of premiere	N. days of exhibition	Type of film	Origin (main country/ producer)	Distributor (PT)
The Expendables 3	2014	261	Fiction	USA/ Lionsgate	NOS Audiovisuais
Despicable Me 2	2013	255	Animation	USA/ Universal Pictures	Universal Pictures International
Mr. Peabody & Sherman	2014	253	Animation	USA/Dreamworks	Big Picture 2 Films
The Grand Budapest Hotel	2014	248	Fiction	USA/ Fox Searchlight Pictures	Big Picture 2 Films
Edge of Tomorrow	2014	241	Fiction	USA/ Warner Bros.	NOS Audiovisuais
The Hurt Locker	2009	223	Fiction	USA/ Voltage Pictures	Zon Lusomundo



Session times, 2007-2017 (% n. of sessions, N=14742)



Sessions per month, 2007-2017 (% n. of sessions, N= 14742)



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From the director of TABU

OUR BELOVED MONTH OF AUGUST

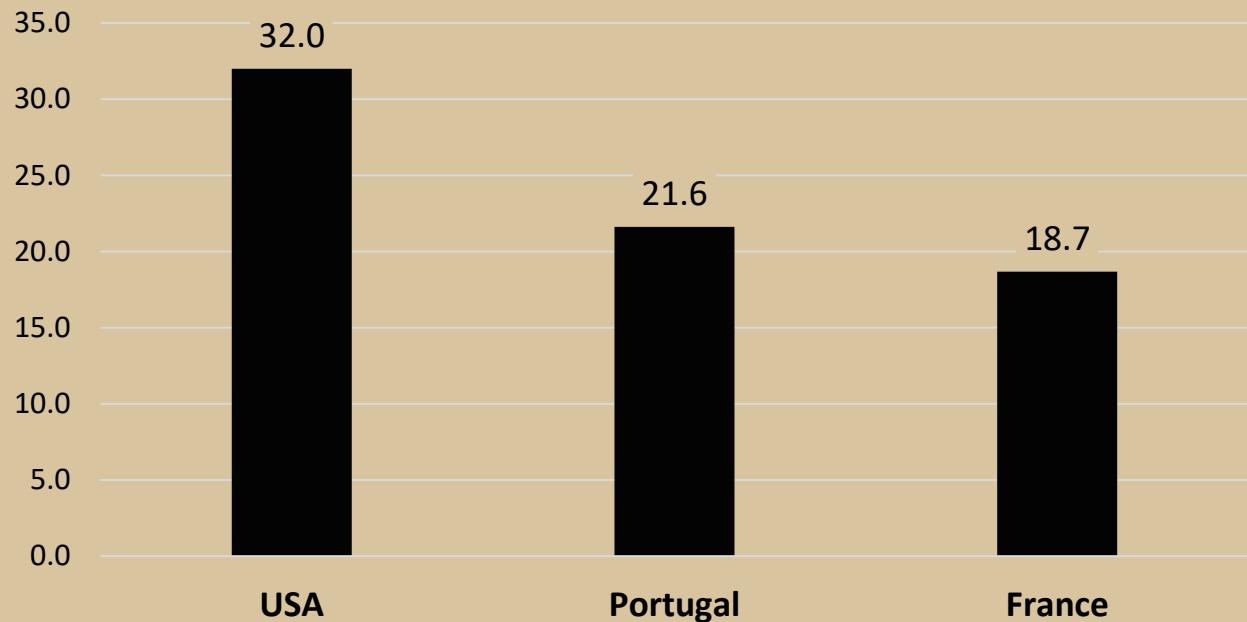
A film by
Miguel Gomes



Origin of films

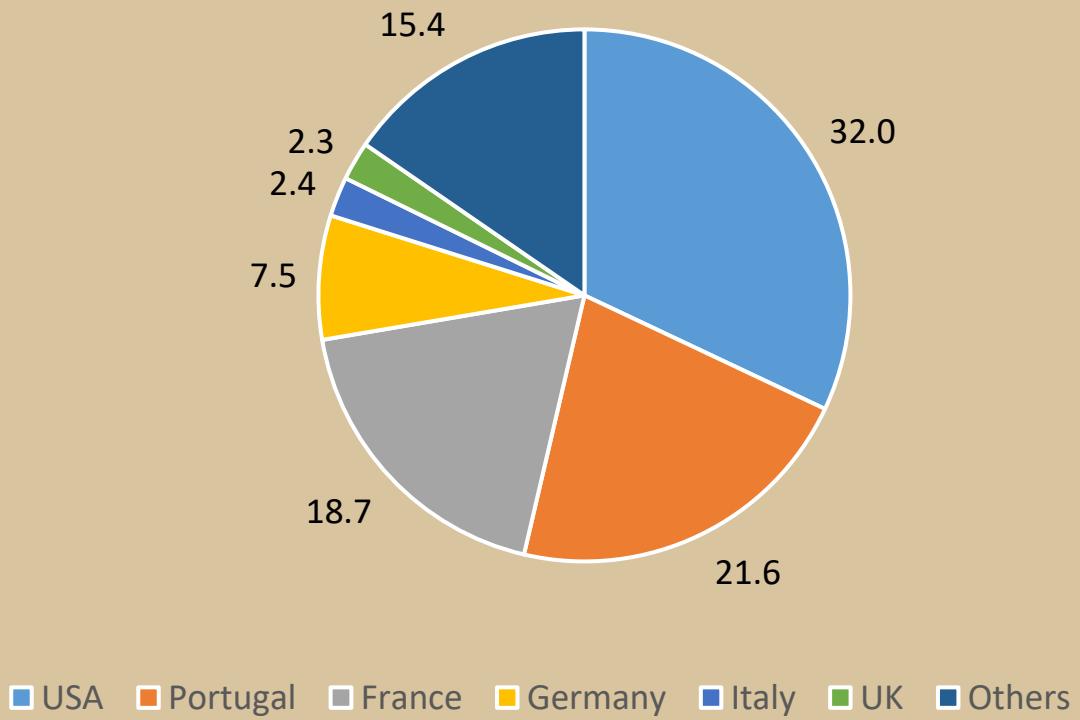


Main participant country*
(individual or coproduction; % n. of movies, N=3753)



* Main participant countries identified represent 72.3% of films

Main participant country*
individual, % n. of movies, N=3753)



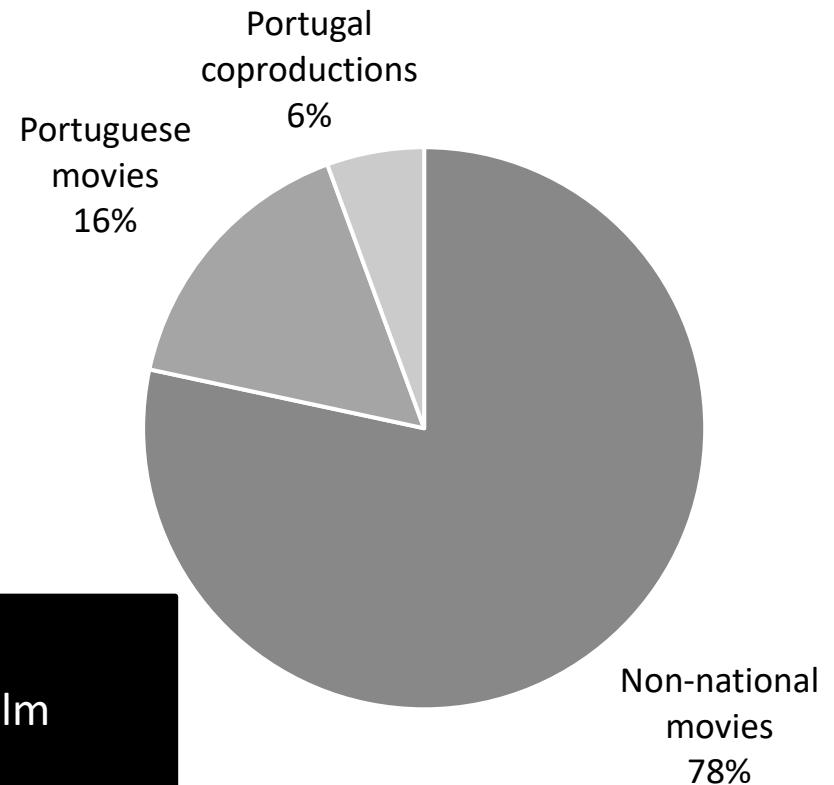
* Main participant countries identified represent 84.6% of films

FADO LUSITANO



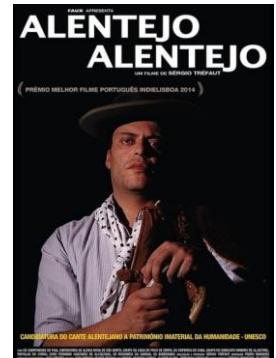
- Portuguese films – 22%
- Residual presence (even though many are often awarded at international film festivals)
- Co-productions are mostly established with European countries and Portuguese speaking countries
- Portugal established several co-productions as main producing country but never as co-producer

**Portuguese movies
(% per total number of movies)**



Top 10 full length films 2007-2017, according to the number of sessions

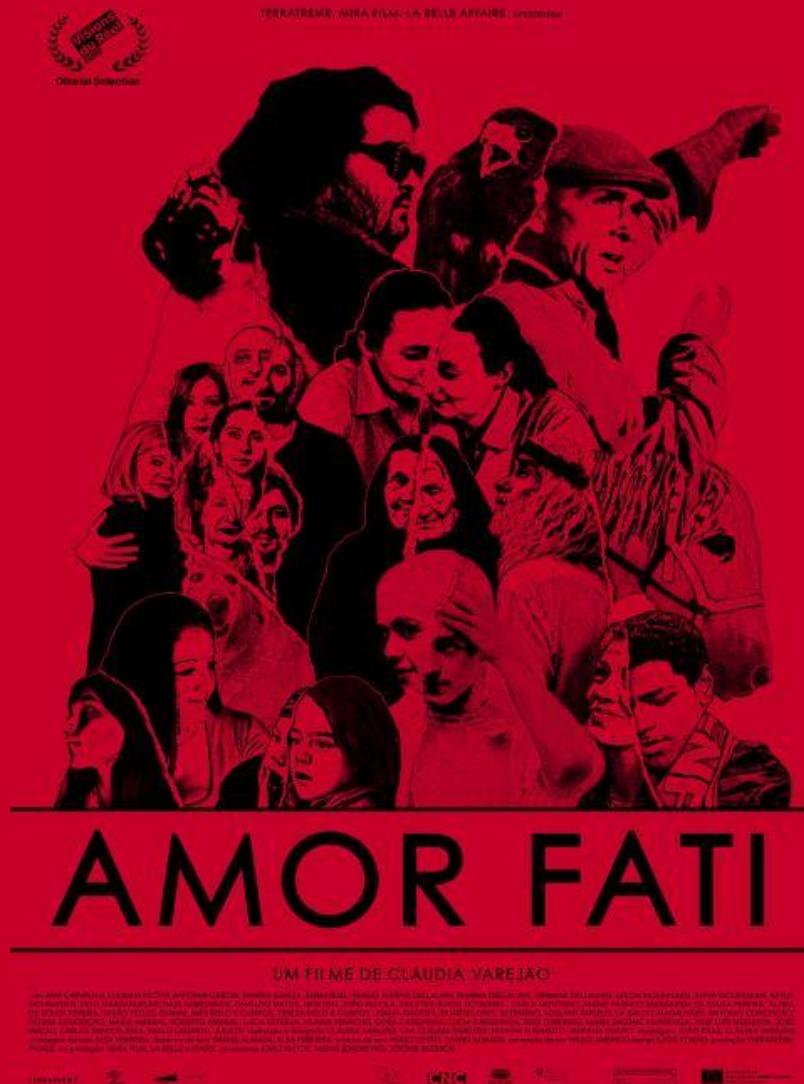
Film (production year, main producer country, type)	Director	N. of sessions	Average n. of spectators per session	Year of exhibition
48 (2010, PT, doc)	Susana de Sousa Dias	35	68	2010, 2011, 2012, 2014 2017
José e Pilar (2010, PT, doc)	Miguel Gonçalves Mendes	34	77	2010, 2011, 2013, 2014, 2016, 2017
Un Prophète (2009, FR, fic)	Jacques Audiard	33	26	2010, 2015
Vals Im Bashir (2008, USA, ani)	Ari Folman	30	43	2009, 2015
Tabu (2012, PT, fic)	Miguel Gomes	29	51	2012, 2013, 2014, 2015, 2016
Entre les Murs (2009, FR, fic)	Laurent Cantet	28	87	2008, 2009, 2010, 2011
Public Enemies (2009, USA, fic)	Michael Mann	28	10	2009, 2010
Mon oncle (1975, FR, fic)	Jacques Tati	27	28	2007, 2009, 2010, 2016
Alentejo, Alentejo (2014, PT, doc)	Sérgio Tréfaut	25	47	2014, 2015, 2016
Aleksandra (2007, RU, fic)	Aleksandr Sokurov	24	17	2008, 2009



Top 6 short films 2007-2017: all Portuguese

Session/Film (with 9 or more sessions) (production year)	Director	N. sessions	N. spectators	Year of premiere	Year of exhibition
O Beijo (2002, fic)	Pedro Baptista	29	66	-	2009, 2010, 2011
Histórias Desencantadas (2000, ani)	Vítor Lopes	14	36	-	2009, 2010
Curtas Milimetro 2013	-	10	62	-	2013
A Ria, a Água, o Homem... (2007, ani)	Manuel Matos Barbosa	9	49	2012	2013, 2014, 2016, 2017
Mulheres Traídas - O Making Of (2007, doc)	Miguel Marques	9	33	-	2016, 2017
Paths (2016, ani)	Raquel Felgueiras	9	54		2016, 2017

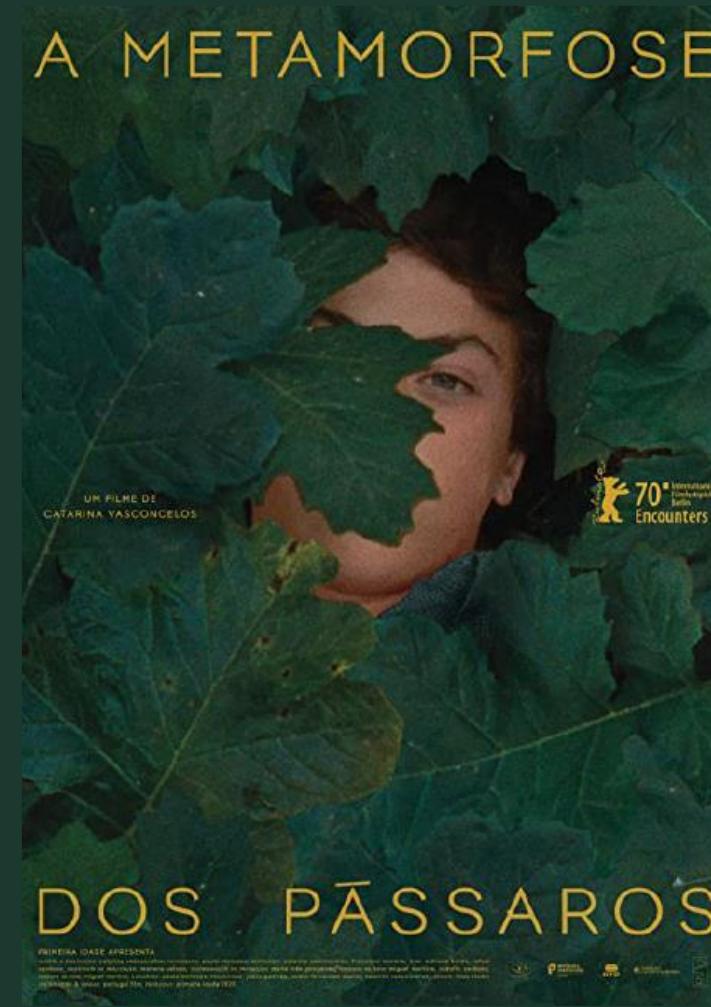




Top 10 filmmakers 2007-2017

		Nationality	N. of films
1	Manoel de Oliveira	Portuguese	30
2	Werner Herzog	German	25
3	João Botelho	Portuguese	18
4	Woody Allen	American	18
5	Roberto Rossellini	Italian	14
6	Ingmar Bergman	Swedish	12
7	Lars von Trier	Danish	12
8	Pedro Almodóvar	Spanish	12
9	Rainer Werner Fassbinder	German	12
10	Wim Wenders	German	12

Portuguese directors	N. of films
1 Manoel de Oliveira	30
2 Fernando Lopes	10
2 João Canijo	10
2 Jorge Silva Melo	10
2 Lauro António	10
3 Rui Simões	9
4 Edgar Pêra	8
4 João César Monteiro	8
4 Joaquim Leitão	8
4 José Fonseca e Costa	8
4 Luís Filipe Rocha	8
4 Manuel Mozos	8
4 Sérgio Tréfaut	8





Following the film “48”

Director: Susana de Sousa Dias

Year of premiere: 2011

Origin: Portugal

Type: Documentary

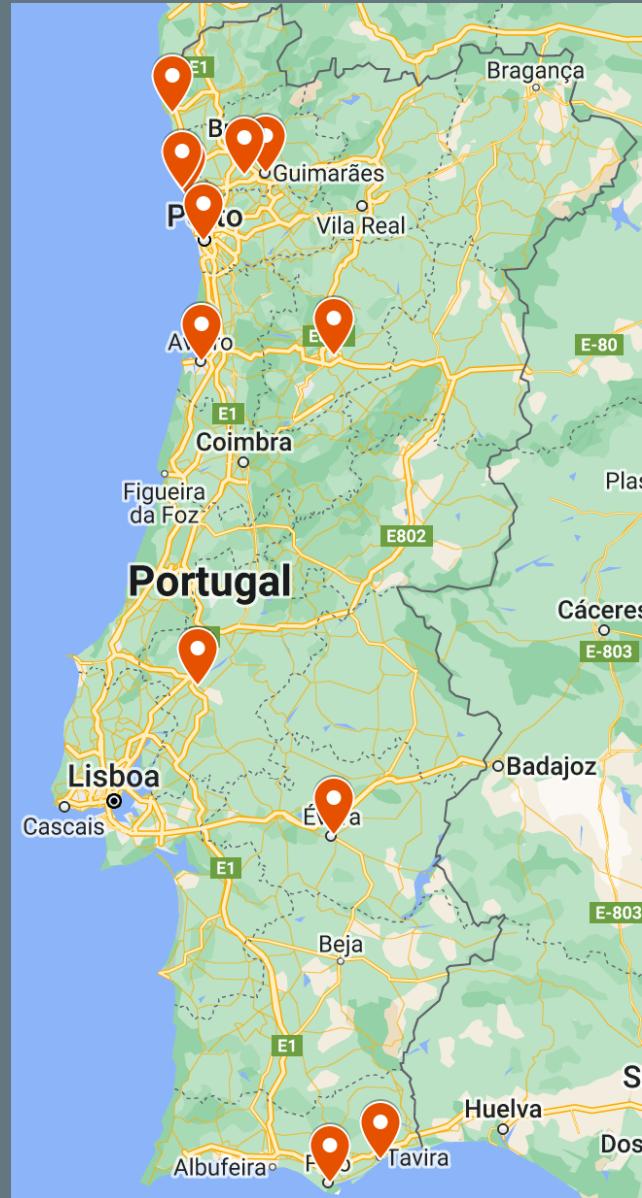
Length: Full length, feature film

Festivals (nominations and awards)

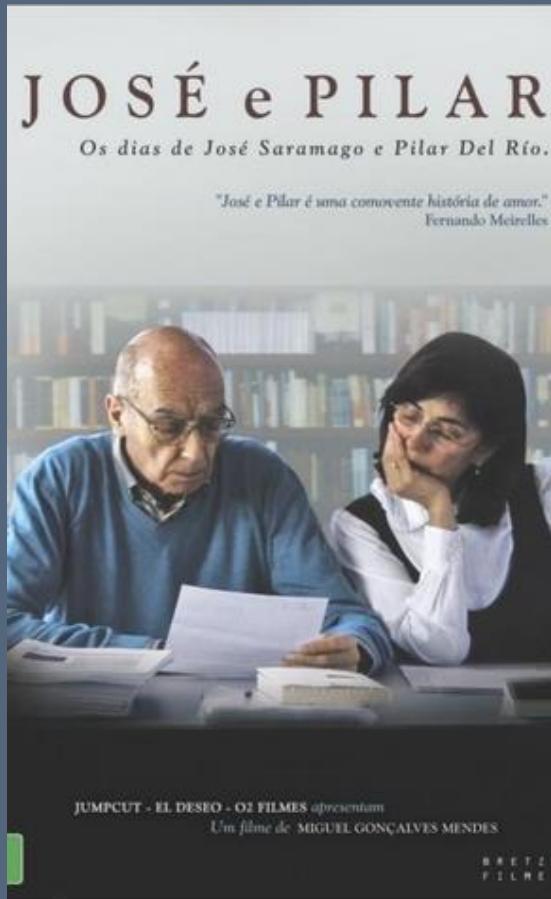
Autores Awards, Portugal 2012	Nominee, Best film
Cineport - Portuguese Film Festival 2011	Winner (Andorinha Trophy), Best Editing - Documentary
CinEuphoria Awards 2012	Nominee, Best Screenplay - National Competition; Best Poster - National Competition
Cinéma du Réel 2010	Winner
Coimbra Caminhos do Cinema Português 2010	Winner (Don Quijote Award); City of Coimbra Award
International Documentary Film Festival of Navarra Punto de Vista 2011	Winner, Special mention Nominee, Punto de Vista Grand Prize
Jihlava International Documentary Film Festival 2010	Winner, Best World Documentary
Nuremberg International Human Rights Film Festival 2011	Nominee

Following the film “48”

Exhibitors	N. of sessions	Region	Year of exhibition
Cineclube do Porto	19	Porto	2011 and 2017
Cineclube da Universidade de Évora	4	Alentejo	2011 and 2014
Cineclube de Vila do Conde	2	North (PMA)	2010
AO Norte	2	North	2011 and 2017
Octopus	1	North (PMA)	2012
Cineclube de Guimarães	1	North	2011
Cineclube de Joane	1	North	2011
Cineclube de Aveiro	1	Center	2011
Cineclube de Viseu	1	Center	2011
Cineclube de Faro	1	Algarve	2011
Cineclube Tavira	1	Algarve	2011
Cineclube de Santarém	1	Alentejo	2011
Total	35		



Following the film “José e Pilar”



Director: Miguel Gonçalves Mendes

Year of premiere: 2010

Origin: Portugal, Spain, Brazil

Type: Documentary

Length: Full length

Festivals (nominations and awards)

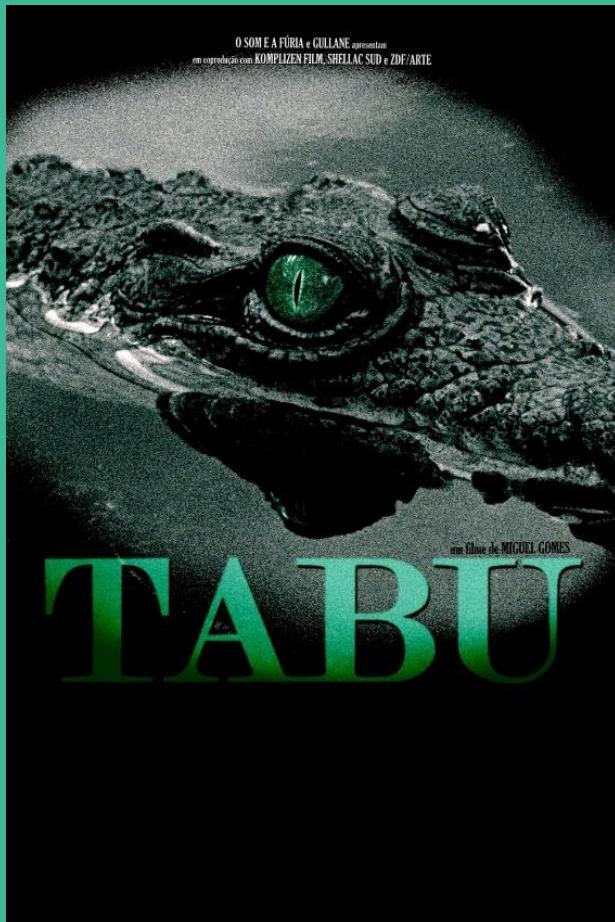
Autores Awards, Portugal 2011	Nominee, Best film
Cinema Brazil Grand Prize 2011	Nominee, Best Documentary; Best Editing - Documentary; Best Original Music;
Cineport - Portuguese Film Festival 2011	Winner, Best Documentary
Coimbra Caminhos do Cinema Português 2011	Winner, Best Film Audience Award; Don Quijote Honorable Mention; Best Documentary
Prêmio Contigo Cinema, Brazil 2011	Nominee (Jury Award), Best Director - Documentary; Best Documentary
São Paulo International Film Festival 2010	Winner, Best Brazilian Documentary (Audience Award)

Following the film “José e Pilar”

Exhibitors	N. of sessions	Region	Year of exhibition
Cineclube de Viseu	6	Center	2011
Cineclube da Universidade de Évora	6	Alentejo	2011
Cineclube de Vila do Conde	3	North (PMA)	2011
Cineclube de Faro	3	Algarve	2010
Cineclube de Guimarães	2	North	2011
Zoom	2	North	2016, 2017
Cineclube de Tavira	2	Algarve	2010
Octopus	1	North(PMA)	2011
Ao Norte	1	North	2011
Cineclube de Joane	1	North	2011
Abc Cineclube	1	Lisbon	2014
Centro de Estudos Cinematográficos	1	Center	2013
Cineclube de Avanca	1	Center	2011
Cineclube de Torres Novas	1	Center	2011
Palha de Abrantes	1	Center	2010
Cineclube da Horta	1	Azores	2011
Cineclube de Santarém	1	Alentejo	2011
Total	34		



Following the film “Tabu”



Director: Miguel Gomes

Year of premiere: 2012

Origin: Portugal

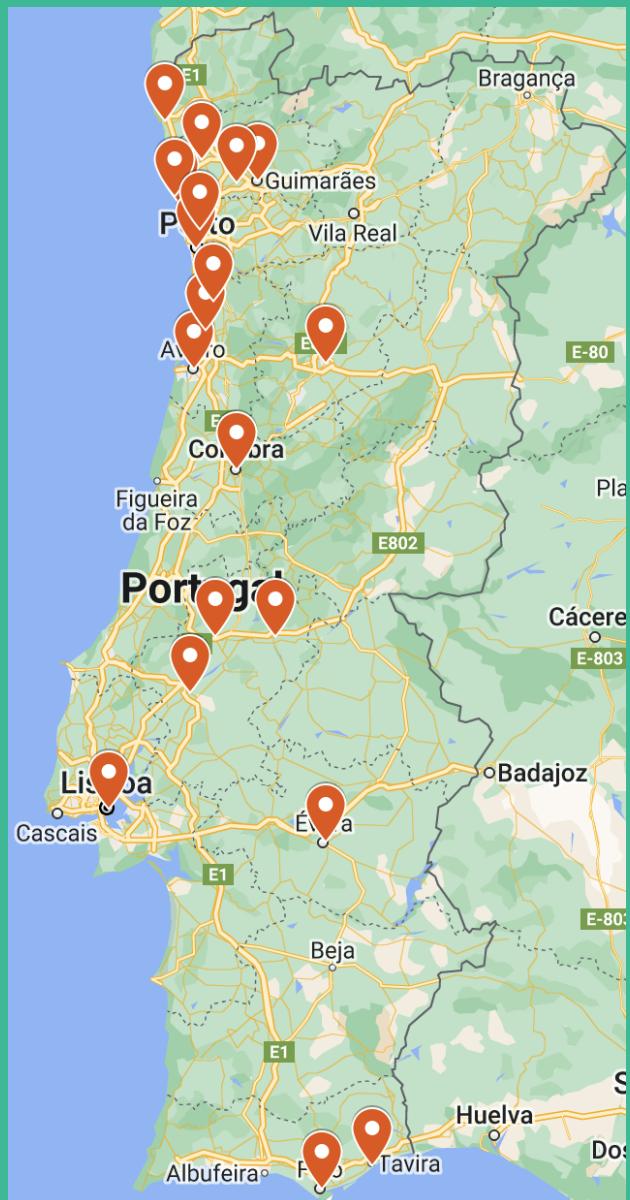
Type: Fiction

Length: Full length

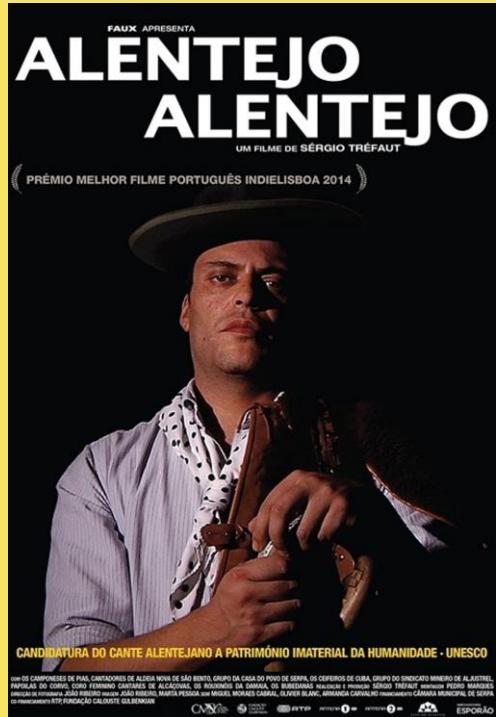
Autores Awards, Portugal 2013	Winner, Best Film Nominee, Best Actor; Best Screenplay
Berlin International Film Festival 2012	Winner, Alfred Bauer Award; FIPRESCI Prize Nominee, Golden Berlin Bear
Cahiers du Cinéma 2012	Nominee, Top 10 Film Award (8th place)
Cinema Bloggers Awards, Portugal 2013	Winner, Best Portuguese Film
Cineport - Portuguese Film Festival 2014	Winner, Best Editing - Fiction; Best Director - Fiction
CinEuphoria Awards 2013	Winner, National Competition: Top Ten of the Year; Best Supporting Actress; Best Screenplay; Best Ensemble Nominee, National Competition: Best Film; Best Actress (2); Best Supporting Actor; Best Director; Best Cinematography; Best Costume Design; Best Editing; Best Poster; Best Original Music
Edinburgh International Film Festival 2012	Nominee, Best International Feature Film
French Syndicate of Cinema Critics 2013	Winner, Critics Award, Best Foreign Film
Ghent International Film Festival 2012	Winner, Grand Prix
Golden Globes, Portugal 2013	Winner, Golden Globe Nominee, Best Actor; Best Actress (2)
Indiewire Critics' Poll 2012	Nominee, ICP Award, Best Director (5th place)
International Cinephile Society Awards 2013	Winner, ICS Award, Best Original Screenplay Nominee, ICS Award, Best Picture (2nd place); Best Director (2nd Place); Best Film Not in the English Language (2nd place); Best Ensemble; Best Cinematography
International Online Cinema Awards (INOCA) 2013	Nominee, Best Non-English Language Film
Las Palmas Film Festival 2012	Winner, Audience Award; Silver Lady Harimaguada Nominee, Golden Lady Harimaguada
London Critics Circle Film Awards 2013	Nominee, Foreign Language Film of the Year
LUX Prize 2012	Nominee
Portuguese Film Academy Sophia Awards 2013	Winner, Best Film; Best Editing Nominee, Best Director; Best Cinematography, Best Actress (2); Best Original Music; Best Make-Up; Best Sound
Prêmio Guarani 2014	Winner, Best Cinematography Nominee, Best Picture; Best Director; Best Original Screenplay; Best Film Editing; Best Art Direction
SESC Film Festival, Brazil 2014	Winner, Critics Award, Best Foreign Director
Stockholm Film Festival 2012	Nominee, Bronze Horse, Best Film
Sydney Film Festival 2012	Nominee, Sydney Film Prize
Toronto Film Critics Association Awards 2012	Nominee, Best Foreign Language Film
Village Voice Film Poll 2012	Nominee, Best Director (4th place); Best Film (10th place)

Following the film “Tabu”

Exhibitors	N. of sessions	Region	Year of exhibition
AO Norte	4	North	2012
Cineclube da Feira	1	North	2012
Cineclube da Universidade de Évora	10	Alentejo	2012
Cineclube de Faro	1	Algarve	2012
Cineclube de Joane	1	North	2012
Cineclube de Santarém	1	Alentejo	2012
Cineclube de Tavira	1	Algarve	2012
Cineclube de Vila do Conde	2	North	2012
Cineclube de Viseu	1	Center	2012
Octopus	1	North	2012
Palha de Abrantes	1	Center	2012
Cineclube da Maia	1	North	2013
Cineclube de Faro	1	Algarve	2013
Abc Cineclube	1	Lisbon	2014
Centro de Estudos Cinematográficos	1	Center	2015
Zoom	1	North	2016
Total	29		



Following the film “Alentejo, Alentejo”



Director: Sérgio Tréfaut

Year of premiere: 2014

Origin: Portugal, Germany, Brazil, France, Spain

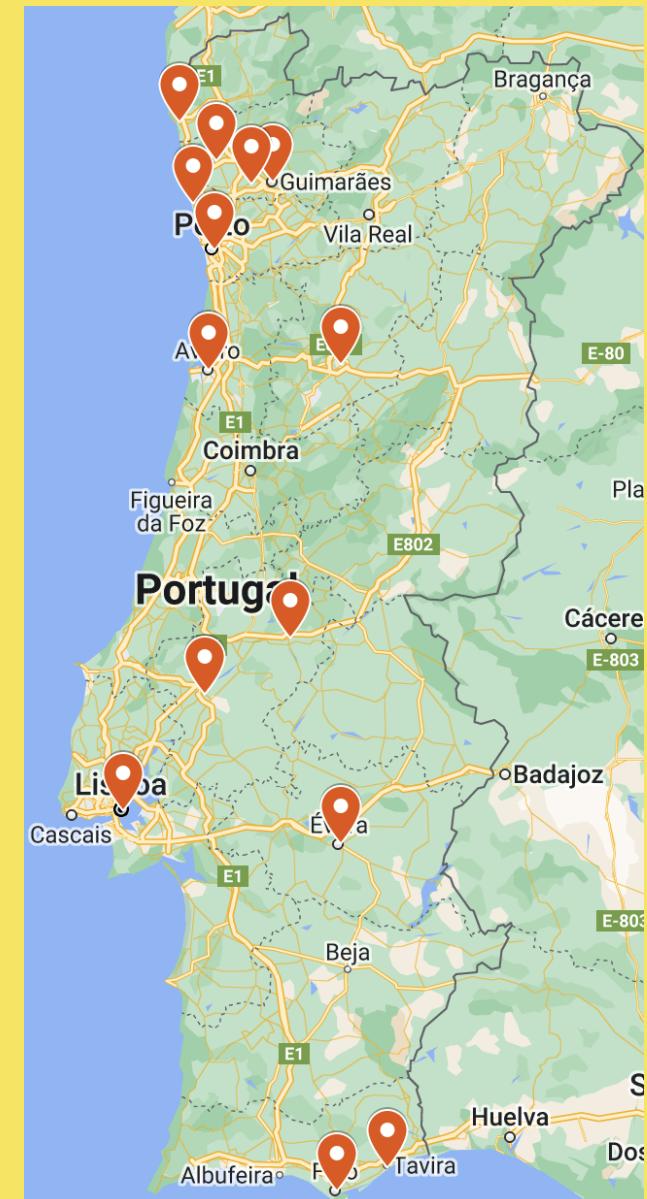
Type: Documentary

Length: Full length

Cinema Bloggers Awards, Portugal 2015	Nominee, Best Portuguese Film; Best Director - National Competition; Best Screenplay - National Competition
IndieLisboa International Independent Film Festival 2014	Winner, Best Portuguese Feature Film; Best Portuguese Documentary, TAP Award
Portuguese Film Academy Sophia Awards 2015	Nominee, Best Documentary Feature

Following the film “Alentejo, Alentejo”

Exhibitors	N. of sessions	Region	Year of exhibition
Cineclube da Universidade de Évora	6	Alentejo	2014
Palha de Abrantes	3	Center	2015
Cineclube de Vila do Conde	2	North (PMA)	2015
Cineclube de Viseu	2	Center	2014
Cineclube de Faro	2	Algarve	2014
Cineclube de Tavira	2	Algarve	2014
Porto Post Doc	1	Porto	2014
Ao Norte	1	North	2015
Cineclube de Guimarães	1	North	2015
Cineclube de Joane	1	North	2015
Zoom	1	North	2015
Abc Cineclube	1	Lisbon	2016
Plano Obrigatório	1	Center	2015
Cineclube de Santarém	1	Alentejo	2014
Total	25		



Our analysis of the films exhibited is still in-progress.

So far, we understand:

the effective importance of the alternative circuit regarding some films and directors that, otherwise, would not meet audiences (Portuguese films and directors in particular)

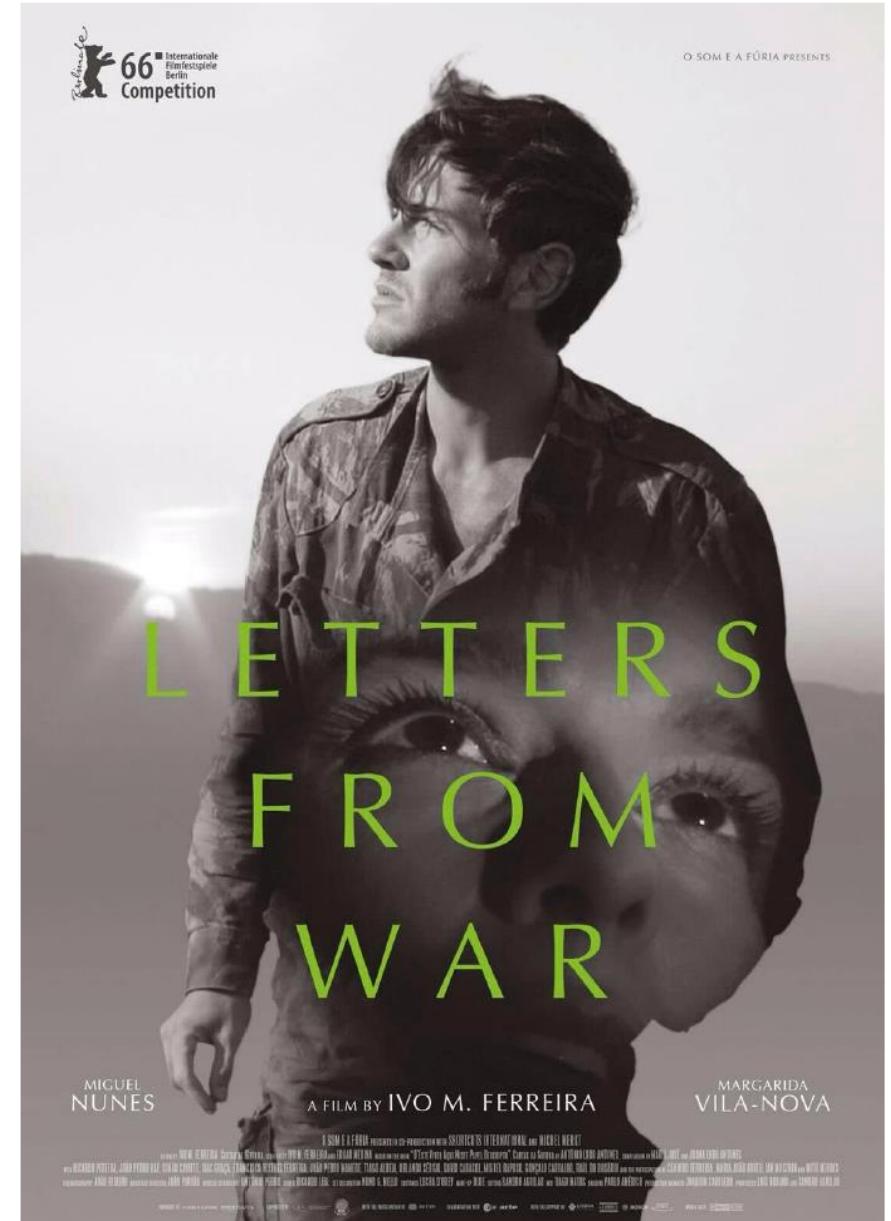
the exhibitors struggle for meeting/ attracting audiences in general, so they cannot act as "high cultural agents" only

Nevertheless:

the territorial asymmetry is high (as expected) and the screening times (n. of screening days/n. of sessions) are very short

fragilities regarding regular exhibition are serious (e.g. availability of municipal venues; volunteering basis of work; plurality of activities, not only exhibition; ...)

there is need of multilevel policies for cinema exhibition





Thank you!