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Educational Dossiers



# The Cinema in Numbers

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## Foreword

The ALEA project - Local Applied Statistics Initiative - contributes toward the creation of new statistics teaching support media for primary and secondary education students and teachers. The project arose from an idea jointly fostered by Tomaz Pelayo secondary school and Instituto Nacional de Estatística [National Statistics Institute of Portugal], founded on the requirements and structures that the intervening parties possess. The improvement of statistical literacy is thus a significant proviso in guaranteeing the provision of a service of public value. The teaching of statistics in lower and upper secondary education constitutes one of the most important instruments aimed at achieving this objective. The address of ALEA's internet site is: <http://www.alea.pt/>.



The Educational Dossiers area was designed to support the creation of educational material on a range of topics (population and demography, surveys, inflation and prices, statistical graphs, etc.) This is **The Cinema in Numbers** dossier – which is available in Adobe Acrobat format and as a hard copy.

*Dossiers available in the English version of ALEA:*

- Notes on the History of Statistics
- The Cinema in Numbers
- Graphical Representations
- Statistical Surveys



## Dossier The Cinema in Numbers

### Introduction

The aim of this dossier is to take a look at the history of Cinema, accompanied, whenever possible, by relevant statistical data. The path trodden by cinema began a little over one hundred years ago, in 1895, in Europe, though, as time has progressed, United States cinema has become increasingly more influential on a worldwide scale. The path taken by Cinema is described in chapters 2, 3 and 4. In addition to a focus on “other cinema industries”, which comprises chapter 5, Portuguese Cinema is analysed in chapter 6 by means of summarised indicators that aid our understanding of its evolution.

Some of these figures provide the basis for this necessarily subjective and restrictive analysis of an art form that is also an industry, and indeed the most fascinating of all... that of illusion.

### Summary:

1. Once Upon a Time... the Cinema
2. The Fall of the American Empire
3. The Empire Strikes Back
4. Back to the Future
5. Other Cinemas
6. European Cinema Statistics:

#### *Trends 1950-2000*

- *Ticket prices*
- *Seats, screens and cinema halls*
- *Production*
- *Exhibition*

7. Portuguese Cinema: the Situation in Portugal



## 1. Once Upon a Time... the Cinema



Filming was likely carried out for the first time on 19 March 1895 by the French brothers Auguste and Louis Lumière. The film was called *La Sortie des Usines Lumière*. The first ever paid admission to a cinema occurred on 28 December 1895 at Grand Café (Paris), and comprised the exhibition of 10 short films by the Lumière brothers. The Lumière brothers, strangely enough, considered the cinema to be a “scientific curiosity with no commercial future”.

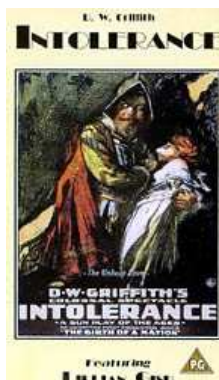
The first “narrative” film (i.e. it combined different scenes to create a sense of sequence, instead of the usual succession of images of previous films) appeared in 1903. It was made by Edwin S. Porter and called *The Great Train Robbery*. The film was eight minutes long.



### *The fabulous destiny of the Seventh Art*

Cinema is usually called the “Seventh Art”. Many people use this expression, but few know its origin. It was first used in 1911 by Ricciotto Canudo, who was deemed to be the first film critic and was the author of the first theoretical text on the cinema, *Reflections on the Seventh Art*. According to the author “We need Cinema in order to create total art, to which all arts have always tended”. What are the preceding six arts? Architecture and Music were the first to appear, followed by Dance and Sculpture, Painting and Poetry: “Thus, the seventh art combines all the others. Moving pictures. Plastic art that develops according to the laws of rhythmic arts (...) The form and rhythm, that which we know to be life, are born from the turns of the lever of projection apparatus”<sup>1</sup>.

Cinema production was dominated by France and less so by Italy up to the start of the First World War (1914-1918). The conflict was fatal for these countries and for their film industry, which took shelter in the United States of America. Hollywood became the distribution epicentre for films. Two significant films in cinema history were: *The Birth of a Nation* (1915) and *Intolerance* (1916), both by David W. Griffith (1875-1948). This director is considered to be the founder of the basics of narrative editing in the cinema. This new style was consolidated by another essential filmmaker - the great master of the Soviet film industry, Sergei Eisenstein (1898-1948), who



<sup>1</sup> Pinto, Manuel and Santos, António – Cadernos Público na Escola / 6 – O Cinema e a Escola [School textbooks, no. 6 – Cinema and Schools], page 17



was responsible for works such as *Battleship Potemkin* (1925) and *October* (1928).

The greatest advances in cinematographic language occurred between 1910 and 1929, as the films, in order to reach a vaster audience, fascinated by moving pictures, had to be constructed by means of clear expression, due to the fact that they were silent. Some of the most significant films in the evolution of the seventh art, besides those already mentioned, were:

- *Cabiria* (1913, Giovanni Pastrone);
- *Civilization* (1916, Thomas Ince);
- *The Cabinet of Doctor Caligari* (1919, Robert Wiene);
- *Public Opinion* (1923, Charlie Chaplin);
- *Greed* (1924, Eric von Stroheim);
- *Faust* (1926, F.W. Murnau);
- *Metropolis* (1926, Fritz Lang);
- *The Passion of Joan of Arc* (1926, Carl Dreyer);
- *The General* (1927, Buster Keaton);
- *Napoleon* (1927, Abel Gance);
- *The Wind* (1927, Victor Sjöström).



A further product of the introduction of sound in films was an increase in audiences: audiences in the USA rose from 57 million per week in 1926 to 110 million in 1930.

The first ever talking film, *The Jazz Singer*, by Alan Crossland, was exhibited on 6 October 1927. The popularity of this new form of cinema led to the decline of silent films. However, the addition of sound was seen by some, such as Charles Chaplin (1889-1977), as damaging “the oldest art form in the world, the art of pantomime and ruining the enormous beauty of silence”. But even ‘Charlot’ ended up succumbing to the new form and he produced his first talking film in 1940, *The Great Dictator*.



Other techniques appear and develop in the years that follow: the first wholly colour film is produced in 1935, *Becky Sharp* by Rouben Mamoulian and Lowell Sherman and in 1937 Walt Disney releases the first feature-length animated film, *Snow White and the Seven Dwarves*. *Citizen Kane* by Orson Welles, the film deemed by the majority of film critics to be the best film in cinema's history, is released in 1941.



In 1939, more than 900 million spectators had seen films in the USSR's 28,000 cinemas. **In terms of numbers of tickets sold, the figure was greater than Germany, France and Italy combined.** During the Second World War (1939-1945) 12,000 cinemas were destroyed in the Soviet Union alone.



## 2. The Fall of the American Empire

After the Second World War, cinema had to contend with a new audio-visual media that gradually stole away its audience - television. The counter-attack by cinema involved the creation of new attributes to seduce the cinema-goer,

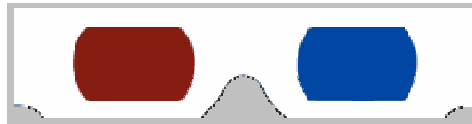
Weekly audience numbers in US cinemas at the start of the nineteen fifties fell to fifty million.

such as 'Cinerama' (giant images projected from three different projectors), 'Cinemascope' (increasing the size of projected images, through an anamorphic lens, on to a wider screen), 'Vistavision' (highlighting field depth, a kind of 3D film without glasses) or 'Todd-AO' (the so-called 70mm film).

included 'Smell-O-

devices

'Sensurround' (powerful speakers spread around the screening room).

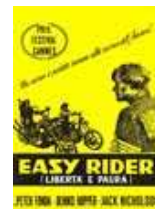


Other more short-lived ideas Vision' (which had odour incorporated into chairs) and (powerful speakers spread

US film studios, in addition to these new techniques, also began to produce sumptuous colour films, to contrast with the still embryonic black and white of television. Films such as *Quo Vadis*, *Spartacus*, *The Robe*, *The Ten Commandments*, *Demetrius and the Gladiators* and *Ben-Hur* dominated the nineteen fifties beyond a shadow of a doubt. All of these are in the top twenty most profitable films of the nineteen fifties in the USA. But the top two places on the list are taken by Walt Disney films: *Lady and the Tramp* (USD 93.6m) and *Peter Pan* (USD 87.4m), clearly showing the American public's preference for children's fantasy and historical fiction.



American cinema in the nineteen sixties lost its creative hegemony to Europe, and it spent most of the decade in a kind of trance. Only at the end of the decade, at the time of public upheaval and dispute, did it wake up as a number of innovative films were produced. Some of the definitive films of this counter-culture were *Bonnie and Clyde* (1967, Arthur Penn), *Easy Rider* (1969, Dennis Hopper), *Midnight Cowboy* (1969, John Schlesinger), *The Wild Bunch* (1969, Sam Peckinpah) and *M.A.S.H.* (1970, Robert Altman). There were signs of narrative and screenplay changes for the new times ahead that the decade of utopias promised, as the old was swept out at the implantation of a new era.



By 1970, 38% of US cinema employees are unemployed and India becomes the world's leading producer of feature-length films, with 493 films.





### 3. The Empire Strikes Back

A new generation of young American filmmakers came to the fore, influenced by the television films and series of the nineteen fifties (the so-called "movie brats"). These were responsible for the economic recovery of Hollywood during the nineteen seventies. Steven Spielberg and George Lucas (the most well known of these filmmakers), with Francis Ford Coppola as a role model, irreversibly changed the way cinema was disseminated. The year 1975 was year zero of this new global trend for consumption, since Steven Spielberg's film *Jaws* would redefine the rules of the game, creating new objectives based around greater overall appeal (it opened on 409 screens across the USA). Twenty years later, *Batman Forever* (Joel Schumacher, 1995) opened on 2,842 screens and *Spider-Man* (Sam Raimi, 2002) managed to spread its web to encompass 3,876 screens in the USA.



The era of the "blockbuster" was born, that is to say films with weighted costs in order to achieve far superior profit, thanks to the strategy of worldwide distribution implemented by a US industry wanting to seduce and conquer all: *Jaws* cost USD 12m to produce and it generated a worldwide revenue of USD 471m; more impressive still was the profit obtained by George Lucas' *Star Wars* (1977) with USD 798m dollars in worldwide revenue, which easily covered the USD 11m production costs. The following

table indicates the world's top grossing films of all time (to September 2006):

The world's top grossing films of all time at the box office (USD)

Rank	Film Title	Year	Cost (USD million)	Revenue (USD million)	Director
1	<b>Titanic</b>	1997	200	1835.4	James Cameron
2	The Lord of the Rings: The Return of the King	2003	94	1129.2	Peter Jackson
3	Pirates of the Caribbean: Dead Man's Chest	2006	225	1058.9	Gore Verbinski
4	Harry Potter and the Sorcerer's Stone	2001	130	976.5	Chris Columbus
5	Star Wars I – The Phantom Menace	1999	110	925.5	George Lucas
6	The Lord of the Rings: The Two Towers	2002	94	924.7	Peter Jackson
7	Jurassic Park	1993	63	920.1	Steven Spielberg
8	Shrek 2	2004	75	902.5	Andrew Adamson...
9	Harry Potter and the Goblet of Fire	2005	150	892.2	Mike Newell
10	Harry Potter and the Chamber of Secrets	2002	100	879.0	Chris Columbus

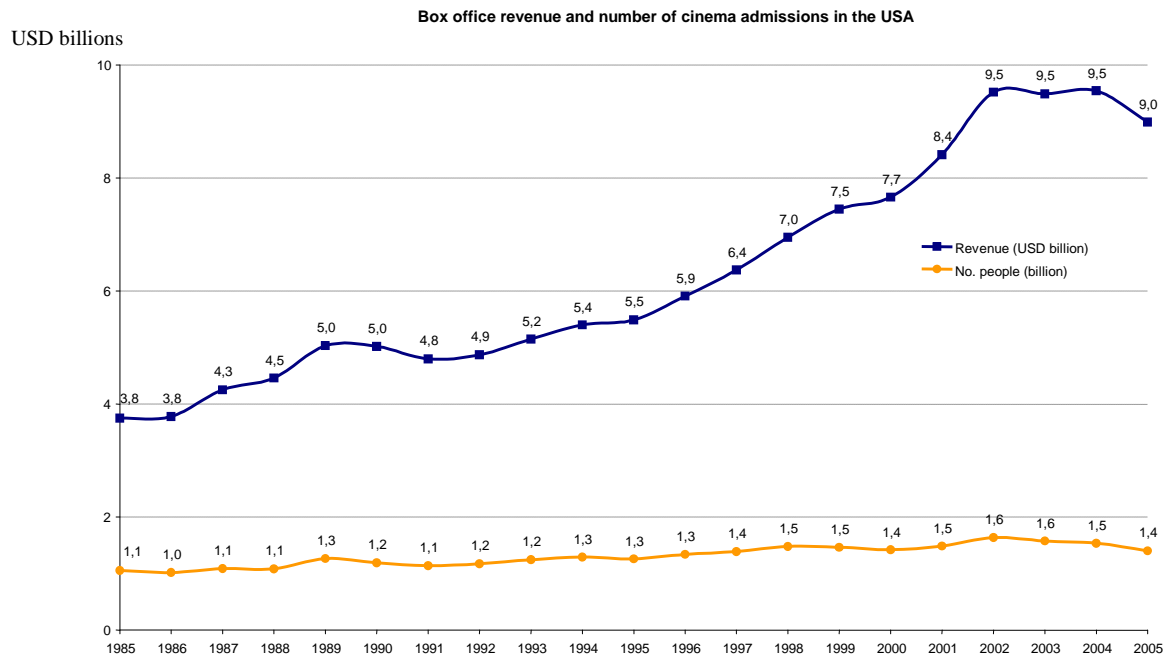
Source: <http://www.worldwideboxoffice.com/>

N.B. This is not a static table (it was updated at the end of 2006), as some of the films are still being shown in cinemas, which will cause their respective revenue to change.





Films can also obtain revenue, in addition to that achieved at the box office, through their distribution on video (the film *E.T.* for example, sold fifteen million cassettes) and DVD, without forgetting the inevitable trading in accessories related to the film. A Steven Spielberg film was, once again, the precursor of this trend: *Jurassic Park* (1993) brought dinosaurs into the focus of worldwide consumer trends, a tendency confirmed in the last decade with two more films on this subject: *The Lost World* (1997) and *Jurassic Park III* (2001).



Source: MPA WorldWide Market Research & Analysis

#### The films with the largest revenue in the U.S.A., per year

Year	Film Title	USD million
1982	E.T. the Extra-Terrestrial	435.1
1983	Star Wars: Return of the Jedi	309.1
1984	Ghost Busters	238.7
1985	Back to the Future	210.7
1986	Top Gun	176.8
1987	Three Men and a Baby	167.8
1988	Rain Man	172.9
1989	Batman	251.2
1990	Home Alone	285.8
1991	Terminator 2: Judgment Day	204.8
1992	Aladdin	217.3
1993	Jurassic Park	356.8
1994	Forest Gump	329.7
1995	Toy Story	191.8
1996	Independence Day	306.1
1997	Titanic	600.8
1998	Saving Private Ryan	216.1
1999	Star Wars: Episode I - The Phantom Menace	431.1
2000	Grinch	206.1
2001	Harry Potter and the Sorcerer's Stone	317.6
2002	Spider-Man	403.7
2003	Lord of the Rings: The Return of the King	377.0
2004	Shrek 2	436.5
2005	Star Wars: Episode III - Revenge of the Sith	380.3
2006	Pirates of the Caribbean: Dead Man's Chest	421.6

The uninterrupted growth of US box office revenue between 1992 and 2002 demonstrates the vitality of the "Made in the USA" cinematographic industry: in 2002, ticket sales totalled more than nine billion dollars in the USA alone, an increase of 13.2% on the 2001 figure. More than 1.5 billion cinema tickets were sold in the USA in 2002, which is a 10.2% increase on the previous year. This increase was greatly promoted by special effects. Only five films that have not used special effects as part of the main screenplay have managed to take top spot in terms of box office revenue in the USA in the last twenty years (1986, 1987, 1988, 1990 and 1998).

Source: <http://www.worldwideboxoffice.com> (September 2006)





Another important element in large-scale box office profit is the production of sequels to big visual impact films that attract vast audiences to the cinema. The films of the *Harry Potter* and *Matrix* franchises, the return of the *Star Wars* saga, as well as *The Lord of the Rings* epic have consolidated growing audience numbers at cinemas in successive years. Another factor is also the sequential or themed format of the stories, the maximum exponent of which is the James Bond franchise: the first film of the series dates from 1962!

#### Films with sequels and total sales in the USA (USD million)

Rank	Franchise	Total no. films	Gross Revenue U
1	Star Wars	5	1802.3 m
2	James Bond	20	1216.6 m
3	The Lord of the Rings	3	1033.6 m
4	Harry Potter	3	812.4 m
5	Jurassic Park	3	767.4 m
6	Star Trek	10	758.3 m
7	Batman	4	705.3 m
8	Shrek	2	686.2 m
9	Spider-Man	2	662.3 m
10	Indiana Jones	3	622.1 m

Source: [www.boxofficereport.com/atbon/franchise](http://www.boxofficereport.com/atbon/franchise)

Adjusting the figures to take inflation into consideration<sup>2</sup>, the most profitable films ever in the US market are surprising: *Gone With the Wind*, from 1939, takes top spot, while *Titanic* only manages sixth place. Two historic productions from the Walt Disney studios manage to take the last two top ten places.

#### List of the largest grossing films (inflation adjusted) in the United States, in millions of dollars

Rank	Film Title	Year	Revenue in USA only (USD)	Revenue adjusted to US inflation (USD)	Director
1	Gone With the Wind	1939	198.5	1112.2	Victor Fleming
2	Star Wars	1977	461.0	979.2	George Lucas
3	The Sound of Music	1965	163.2	797.5	Robert Wise
4	E.T.	1982	399.8	748.3	Steven Spielberg
5	Titanic	1997	600.8	733.0	James Cameron
6	The Ten Commandments	1956	80.0	717.9	Cecil B. DeMille
7	Jaws	1975	260.0	710.3	Steven Spielberg
8	Ben-Hur	1959	73.0	628.9	William Wyler
9	Doctor Zhivago	1965	111.7	619.3	David Lean
10	Snow White and the Seven Dwarves	1937	184.9	610.5	David Hand

Source: <http://www.boxofficereport.com/atbon/adjusted.shtml> (July 2003)

N.B. Baseline year 2001, baseline ticket price USD 5.60



Hollywood's latest trick to attract new audiences is to adapt comic book superheroes to the cinema. The new box office successes, following in the footsteps of *Batman* and *Superman* are *Spider-Man*, *X-Men* and *Hulk*. Currently awaiting release are *Iron-Man*, *Ghost Rider*, *Man-Thing* and *Fantastic Four*. The source of this new genre is almost inexhaustible since, besides the hundreds of superheroes that exist in comic books, there is always the possibility of sequels if the initial film is a box office success.



#### 4. Back to the Future



In 1970, Sony invented a video format (U-Matic) that provided better image control and improved broadcasting. Jean-Luc Godard was the first director to include video techniques in cinema, in his 1975 film *Number Two*. A new device rolled onto the world stage: the video cassette recorder. The result of this was that box office revenue would now be augmented by the income from video cassette rental. The first ever 100% computer-animated film, *Tron*, was released in 1982, which was entirely based on video effects. In 1988, the film *Who Framed Roger Rabbit?* Was the first to achieve perfect interaction between actors and animated figures.

Technological development was so fast that the boundary between the real and imaginary world became blurred: *Jurassic Park* used computer generated images in more than fifty scenes and the computer-generated dinosaurs possessed movable skin and muscles so tense that they gave the illusion of being alive. Two years later computers generated all of the images of *Toy Story* and the director became less significant, since the



software was tasked with giving continuity to the story. What do the actors say about all this? Will they be needed in the not too distant future? In the film *Final Fantasy* (2001) the virtual acting was considered adequate enough that flesh and bone actors were replaced by virtual ones, which followed orders for lower salaries without changing moods and the demands of stars. This film was the cinema adaptation of a computer game, in a multimedia fusion that has developed in the so-

called "digital" cinema of the first few years of this new century. It has produced something that seems to come from the realm of science fiction - we can watch a film at home on high definition screens, downloaded from data banks.

The general public seem to have taken a liking to this alliance between the real and virtual world, as a look at the world's most profitable films of all time shows that purely animated films such as *Monsters Inc.* (24th), *Toy Story 2* (30th), *Shrek* (33rd), *Ice Age* (58th), *Toy Story* (70th), *A Bug's Life* (72nd) and *Dinosaur* (84th) are well positioned in the list. This selection can be expanded to include *Jurassic Park*, *Matrix*, *Lord of the Rings* and *Harry Potter*, films that are not entirely computer generated but the success of which is largely dependent on their impressive special effects.



<sup>2</sup> See Educational Dossier III: Inflation and the Consumer Price Index to find out more about inflation.



## 5. Other Cinema Industries

### Revolutionary Soviet Cinema

The nineteen twenties was a very important decade for Soviet cinema. A new set of filmmakers would be moulded by the new power emerging from the melting pot of post-revolutionary Bolshevism (October 1917), where cinema would be used as a vehicle for propaganda and ideological dissemination, making them important allies of a State that needed to instruct the masses. Filmmakers of note in the period were Sergei Eisenstein, Vsevolod Pudovkine, Alexander Dovjenko and Lev Kulechov. It was also a time of experimentation in regard to new art forms that operated as a counterbalance to a life of continuous adoration.

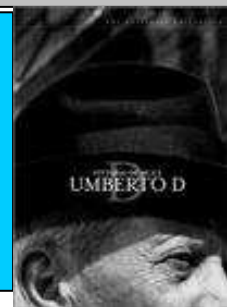


### German Expressionism

German expressionist art and classical theatre techniques were the basis for the creation of a new artistic movement that developed in Germany after the First World War. This form of cinema was characterised by stylised backdrops, by the use of reflections, shadows and deforming outlines, the use of light as a character and also theatrical acting. The foremost names of this movement were Fritz Lang, G.W. Pabst and F.W. Murnau. When the Nazis came to power in Germany in 1933, German expressionism has already died out.

### Italian Neo-Realism

This movement was concerned with bearing social witness and a will to transform an Italy that had been destroyed by twenty years of Fascism. Non-professional actors were frequently used, and the films were filmed far away from the studios in a manner that 'went with the flow'. The cinema was realist that focused on those forsaken by the powers that be. The foremost names of the movement were Roberto Rossellini, Luchino Visconti and Vittorio de Sica. The movement brought a new perspective to world cinema despite its short lifespan (1945-1952).



### British Free Cinema

The catalysts for change in the second half of the nineteen fifties in England were new subject matter, new forms of expression and new language systems. The movement also took a more critical look at society, mixing documentary-making and fiction. The most important filmmakers of that generation were Lindsay Anderson, Karel Reisz and Tony Richardson.

### French New Wave

Modern cinema started in France at the start of the nineteen sixties, through "Nouvelle Vague" (New Wave), a movement of young filmmakers that completely broke away from classical cinema, doing everything from filmmaking to editing in a new way. Those in the front line against the academicism that dominated French cinema in the nineteen fifties were Jean-Luc Godard, François Truffaut, Alain Resnais, Claude Chabrol and Eric Rohmer.



### Brazilian New Cinema

In Rio de Janeiro, a group of young intellectuals were given the chance of creating a type of cheap cinema that used lightweight equipment and showed Brazil's social situation in a realistic and critical fashion. Glauber Rocha, Nelson Pereira dos Santos, Ruy Guerra and Carlos Diegues promoted the new type of cinema, that reflected a country and a continent close to boiling point in the nineteen sixties.

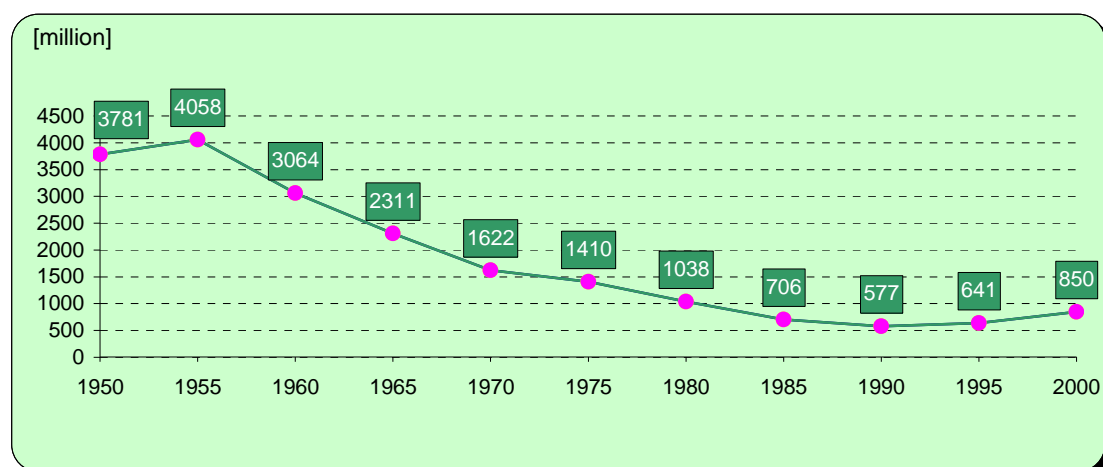


## 6. EUROPEAN CINEMA Statistics: Trends 1950-2000

The pinnacle of cinema audiences was reached during the nineteen fifties in the majority of European countries, on the back of sustained growth from the end of the Second World War. Cinemas broadcast news in addition to feature-length films. It should be noted that the range of available leisure activities was much more limited than that existing today. When television started to invade homes in the nineteen sixties, cinema audiences systematically fell, despite the growing number of colour films and the Cinemascope system. Falling audiences continued during the nineteen seventies and eighties, largely due to the advent of cable and satellite television as well as video clubs.

Cinema in Europe underwent a renaissance in the nineteen nineties, strengthened by multiplex cinemas (with eight or more screens) and megaplex cinemas (with sixteen or more screens). Notwithstanding this trend, audience admissions for specific years are also influenced by blockbuster films (e.g. *Titanic* in 1998) and by the weather conditions. Cinema admissions in the European Union increased by 47% between 1990 and 2000. The greatest increases have been essentially recorded for the years since 1995 (6-10% per year). The current trend is growth: 850 million cinema-goers in 2000, a 3.7% increase on the 1998 figure.

**Number of admissions (cinema tickets sold) in the European Union (EU-15) between 1950 and 2000**



Source: Eurostat (*Statistics in focus – Theme 4 – 4/2002*)

The modernisation of cinema halls and the growth of multiplex cinemas were, combined with the general trend to spend more on leisure and related activities, were significant factors in bringing about the increase in cinema admissions in the EU during the nineteen nineties. In 1998, for example, the Belgian group Kinepolis opened the 'world's largest cinema' in Madrid - a cinema complex with twenty-five screens and the capacity to seat 9,200 people.



**Cinema admissions and box office revenue (with taxes  
and other duties) in the European Union (EU-15)**

	Admissions		Box Office Revenue	
	Total	Per screen	Total	Per screen
	[million]	[1000]	[million ECU/EUR]	[1000 ECU/EUR]
<b>1990</b>	577	30.7	2 400	128
<b>1991</b>	594	31.4	2 608	138
<b>1992</b>	574	30.6	2 590	138
<b>1993</b>	653	34.9	2 936	157
<b>1994</b>	658	34.5	3 043	159
<b>1995</b>	641	32.6	3 008	153
<b>1996</b>	700	33.8	3 366	163
<b>1997</b>	745	34.8	3 846	180
<b>1998</b>	796	35.1	4 323	191
<b>1999</b>	812	32.6	4 269	171
<b>2000</b>	850	33.4	4 427	174

Source: Eurostat (Statistics in focus – Theme 4 – 4/2002)

Audience numbers in 2000, in accordance with the available data, increased in all EU member states, except for Denmark. Admissions in the USA decreased by 1.465 billion to 1.421 billion (3% down on 1999 figures). According to UNESCO, worldwide cinema admissions were 6.708 billion in 1999, 12% of which were in the EU and 22% in the USA.

According to the European Audiovisual Observatory, European films had a market share in the EU in 2000 of 22.5% (6.7% down on 1999). France is the EU country with the highest screening percentage of films made in the EU. Around 73.7% of all admissions in the EU are to watch US films (4% up on 1999).

Only 8% of European films are able to attract an audience of more than one million, compared to 61% of US films. More than half of all US films achieve an audience of more than two million in Europe.

France confirmed its position as the most important EU market in 2000, with more than 154 million cinema-goers. It was closely followed by Germany (149 million) and the United Kingdom (139 million).

Iceland is the only country where the annual cinema admissions *per capita* is greater than in the USA.

EU citizens go to the cinema 2.3 times per year, on average.  
The average US citizen goes to the cinema 5.2 times per year.

The gross box office revenue in the EU was 4.4 million euros. Based on this revenue and taking into consideration the related population, EU citizens spend an average of EUR 11.80 per year on the cinema, whereas North Americans spend almost three times more on average – EUR 30.30.





## Admissions and box office revenue in 1999 and 2000 and average admission price in 2000

	Admissions				Box office revenue					
	1999 (million)	2000 (million)	2000 per capita	Average ticket price [EUR] 2000	(million EUR) 1999	(million EUR) 2000	Per capita [EUR] 2000	Per film origin (%)		
								National	EU-15	USA
European Union - 15	811.9	849.7	2.3	5.2	4 269.1	4 427.2	11.8	N/A	23	74
Belgium	21.9	23.5	2.3	5.4	113.9	126.3	11.1	2	28	71
Denmark	10.9	10.7	2	7	72.1	74.4	14	17	25	73
Germany	149	152.5	1.9	5.4	808.1	824.5	10	5	6	71
Greece	13.0	13.5	1.3	5.2	63.9	69.8	6.6	N/A	N/A	N/A
Spain	131.3	135.4	3.4	4	495.9	536.3	13.6	10	17	82
France	153.6	166	2.8	5.4	823.2	893.2	15.1	29	35	63
Ireland	12.4	14.9	3.3	4.4	58.3	66	15.4	N/A	N/A	N/A
Italy	103.5	108.6	1.9	3.8	532.9	416.2	7.2	18	N/A	70
Luxembourg	1.3	1.4	3	5.6	7.3	7.6	17.4	0	N/A	79
Netherlands	18.6	21.5	1.4	5.9	104.7	128.1	8.1	5	16	77
Austria (a)	15.0	16.3	2	5.7	96.1	N/A	11.9	N/A	N/A	N/A
Portugal (a)	18.6	18.9	1.9	3.2	60.7	N/A	6.1	8	32	65
Finland	7	7.1	1.4	6.6	46.1	46.6	9	15	22	75
Sweden	16	17	1.9	8	120	135.6	15.3	25	31	67
United Kingdom	139.8	142.5	2.4	6.6	866.1	947.2	15.9	33	33	59
Iceland	1.5	1.6	5.6	8.7	12.1	13.7	49	14	19	80
Norway	11.4	11.6	2.6	5.7	69.8	66.6	14.9	6	N/A	N/A
Switzerland	15.4	15.6	2.2	8.6	127.4	134.1	18.7	4	N/A	76
USA	1 465.2	1 420.8	5.2	5.8	6 988.3	8 309.7	30.3	93	N/A	N/A
Japan	144.8	136.0	1.1	12.6	1 507.1	1 717.6	13.6	32	N/A	66

(a) box office revenue per capita 1999

N/A: not available

Source: Eurostat (Statistics in focus – Theme 4 – 4/2002)

The EU country with the highest *per capita* revenue was Luxembourg, which recorded EUR 17.4 *per capita*, closely followed by the United Kingdom with EUR 15.9. In Iceland, *per capita* spending was greater than any EU country and also above the value recorded for the USA (EUR 49). In the United Kingdom, France and Sweden, national films played a significant role in the marketplace, accounting for 25% to 33% of box office revenue. In Italy, the share of box office revenue held by national films fell from 24.7% in 1998 to 17.5% in 2000.

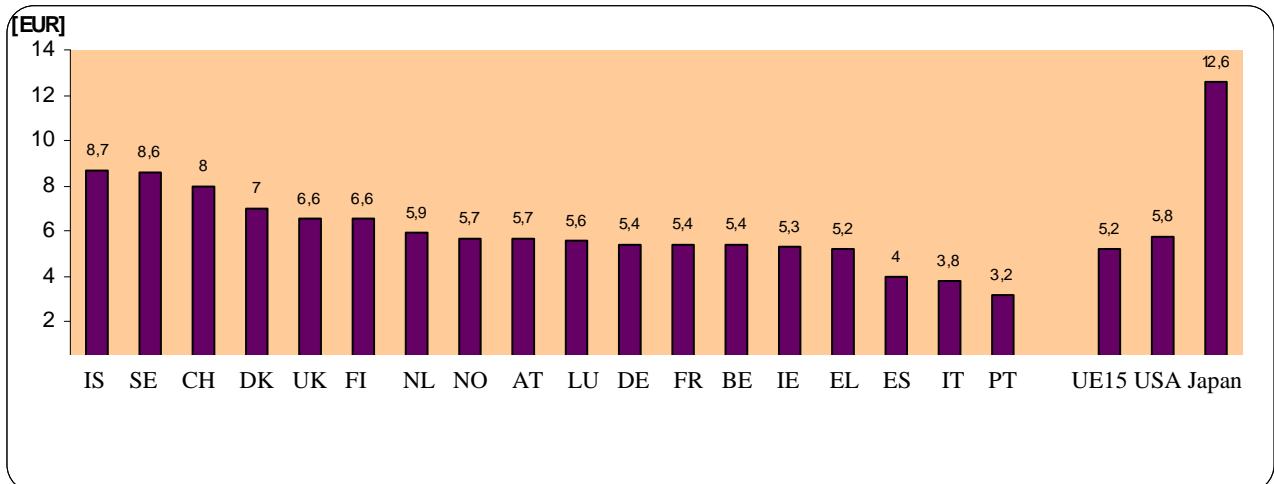




**Cinema Ticket Prices**

The average ticket price in the EU is lower than that in the USA: EUR 5.2 against EUR 5.8. The average ticket price in Japan is EUR 12.6. The EU country with the most expensive ticket price is Sweden – EUR 8 per ticket. Portugal is at the other end of the table with an average cinema ticket price of EUR 3.2.

**Average ticket price, 2000**  
Source: Eurostat (Statistics in focus – Theme 4 – 4/2002)



In 2000, one-quarter of all cinemas in the USA were multiplex (possessing a minimum of eight screens). In the EU, half of the screens in the United Kingdom are situated in multiplex cinemas, while multiplex cinemas account for more than 40% of screens in Luxembourg and Belgium. This trend is less marked in Spain, Ireland and Austria, where almost one-third of screens are situated in multiplexes. In Greece and Italy, tradition still holds strong: single-screen cinemas hold the lion's share of the market (84% and 70%, respectively). In Portugal, around 25% of all screens are situated in multiplex or megaplex (with a minimum of 16 screens) cinemas and this is a growing trend.

**Number of screens in the European Union and in the United States**

	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
<b>EU-15</b>	18 771	18 937	18 775	18 702	19 081	19 669	20 691	21 413	22 665	24 909	25 412
<b>Growth</b>	:	0.9%	-0.9%	-0.4%	2.0%	3.1%	5.2%	3.5%	5.8%	9.9%	2.0%
<b>USA</b>	23 689	24 570	25 105	25 737	26 586	27 805	29 690	31 640	34 186	37 185	37 396
<b>Growth</b>	:	3.7%	2.2%	2.5%	3.3%	4.6%	6.8%	6.6%	8.0%	8.8%	0.6%

Source: Eurostat (Statistics in focus – Theme 4 – 4/2002)

The average number of screens per cinema in the EU is 2.4 and the total number in 2000 was more than 25,000. In the United States each cinema averages five screens and there are 37,000 screens in total.

The European Union has fewer screens per capita than the United States. In 2000, there was one screen per 14,800 inhabitants in the EU as against one screen per 7,300 Americans. In terms of screens per 100,000 inhabitants, the value is 6.8 in the EU against 13.6 in the United



States. Only Iceland had a higher density - 16.7 screens per 100,000 inhabitants. The number of screens stabilised in both the USA and EU in 2000. The EU currently has more than 10,000 cinema sites (note that sites can have more than one screen), which is 3,000 more than the United States. However, the density of sites is similar: 2.7 and 2.8 per 100,000 inhabitants. Sweden and Iceland recorded the highest density with nine cinema sites per 100,000 inhabitants, while the density was lowest in the Netherlands and Belgium, at 1.2 and 1.3.

### Seats

European Union cinemas had almost six million seats in 2000 (excluding Italy and Greece, for whom no data was available). This corresponds to a 500,000 increase on the 1998 figure, but a slight fall compared to 1999. The average number of seats per screen ranges between 143 in Austria and 351 in Spain.

**Number of Cinemas, screens and seats in 2000**

2000	NUMBER OF CINEMAS	CINEMAS PER 100,000 INHABIT.	DISTRIBUTION [%]			NUMBER OF SCREENS	SCREENS PER 100,000 INHABIT.	SCREENS PER CINEMA	NUMBER OF SEATS [1000]	NUMBER OF SEATS PER SCREEN	NUMBER OF ADMISSIONS PER SEAT
			WITH 1 SCREEN	WITH 2 SCREENS	+ 8 SCREENS						
EU -15 (a)	10 652	2.8	N/A	N/A	N/A	25 412	6.8	2.4	5 788	228	147
Belgium (d)	135	1.3	12	7	44	465	4.5	3.4	107	229	221
Denmark	164	3.1	30	20	8	350	6.6	2.1	55	157	194
Germany	1 722	2.1	18	17	19	4 783	5.8	2.8	874	183	175
Greece (c,d,e)	322	3.1	84	5	8	380	3.6	1.2	N/A	N/A	N/A
Spain (f)	1 298	3.3	25	6	32	3 500	8.9	2.7	1 230	351	110
France (d,e,f)	2 163	3.7	26	11	22	4 979	8.4	2.3	1 025	206	162
Ireland (c,e,f)	66	1.7	4	11	28	280	7.4	4.2	53	189	281
Italy (b,d)	2 259	3.9	70	11	4	4 603	8	2	N/A	N/A	N/A
Luxembourg (d,e,f)	8	1.8	29	0	48	21	4.8	2.6	4	213	304
Netherlands (b)	181	1.1	10	16	6	562	3.5	3.1	105	187	205
Austria (d,e,f)	234	2.9	22	N/A	28	503	6.2	2.1	72	143	226
Portugal (g)	373	3.7	49	9	18	558	5.6	1.5	170	304	N/A
Finland	228	4.4	51	13	9	343	6.6	1.5	59	172	120
Sweden	813	9.2	64	4	13	1 131	12.8	1.4	190	168	89
United Kingdom (f)	686	1.2	11	8	51	2 954	5	4.3	710	240	201
Iceland	25	9	0	8	0	47	16.8	1.9	10	213	157
Norway (d)	262	5.9	53	11	9	391	8.7	1.5	87	223	133
Switzerland (d,e,f)	329	4.6	56	14	6	471	6.6	1.4	102	216	153
USA (b,e)	7 421	2.7	32	N/A	25	37 396	13.6	5	N/A	N/A	N/A
Japan (e)	N/A	N/A	N/A	N/A	N/A	2 221	1.8	N/A	N/A	N/A	N/A

a) Number of seats, EU-15 estimate based on the number of screens multiplied by the average number of seats per screen of other EU countries.

b) Number of screens in 1998

d) Number of cinemas, 1999 figures

f) Number of admissions per seat, 1999 figures

c) Cinema screen distribution in 1998

e) Number of seats, 1999 figures

g) Number of admissions per seat, 1999 figures

**Source: Eurostat (Statistics in focus – Theme 4 – 4/2002)**

There is also great variation amongst the EU countries with regard to annual average admissions per seat. Six EU countries have more than 200 admissions per seat in each year.



Luxembourg and Ireland have the highest values, 304 and 234, respectively, while Sweden has the lowest, just 89.

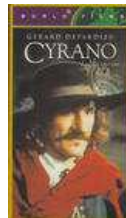
### Production

There are no cinematographic production facilities in Europe that can rival the studios on the other side of the Atlantic. The majority of European film production is supported by small producers in a fragmented "industry" where 80% of the companies produce just one film per year. Europe also has some operating studios (which are often used by Americans, due to the lower costs): Pinewood Studios (close to London), Bavaria Film Studios (close to Munich), Studio Babelsberg (close to Berlin), Studios de Boulogne (in Paris) and the recently resurrected Cinecittà (in the outskirts of Rome) where Martin Scorsese shot *Gangs of New York*.

Films produced in 2000		
	Total	National origin
<b>EU-15</b>	604	N/A
<i>Belgium</i>	12	8
<i>Denmark</i>	23	19
<i>Germany</i>	75	47
<i>Greece</i>	18	14
<i>Spain</i>	98	64
<i>France</i>	171	111
<i>Ireland</i>	3	0
<i>Italy</i>	103	86
<i>Luxembourg</i>	8	0
<i>Netherlands</i>	23	N/A
<i>Austria (a)</i>	23	N/A
<i>Portugal</i>	10	2
<i>Finland</i>	10	9
<i>Sweden</i>	38	20
<i>UK</i>	90	44
<i>Iceland</i>	6	1
<i>Norway (a)</i>	16	11
<i>Switz. (a)</i>	31	19
<b>USA</b>	762	N/A
<b>Japan</b>	270 (a)	N/A

a) Films produced in 1999

Source: Eurostat (*Statistics in focus – Theme 4 – 4/2002*)

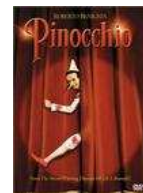


France is the European country with the largest share of European Union cinematographic production: 171 films produced in 2000, 111 of which were 100% nationally produced and 60 of which were co-produced.

Italy produced 103 films in the same year, 86 of which were 100% national.



Spain produced 98 films in 2000, 64 of which were 100% nationally produced.



India is the country that produces most films per year. In 1999, 764 feature-length films were produced on the sub-continent (in the same year, the United States produced "only" 677 films).



**Films released**

The number of films released in each EU country varies greatly. The average number of new films released per country in 2000 was 307. At the top of the new releases table is France with 540 films, closely followed by Spain with 523 films. Finland is at the foot of the table, with 170 films. An average of 16% of new releases in each EU country are of domestic origin, while 53% originated from the United States. France, Italy and the United Kingdom are the member countries with the greatest shares of domestically produced films released.

**Portugal is the EU country with the highest percentage of US films released in 2000: 56.7%, against 34.2% of EU origin and 5.4% of domestic origin.**

**Feature-length films released in 2000 and origins in 2000;  
New feature-length films released, 1998-2000, and origins in 2000**

2000	Films Released	National Origin (% of total)	EU Origin (% of total)	US Origin (% of total)	New Feature-length Films Released			National Origin (% of total)	EU Origin (% of total)	US Origin (% of total)
					1998	1999	2000			
European Union (EU-15)	N/A	N/A	N/A	N/A	280 (a)	N/A	307 (a)	16	N/A	53
Belgium	N/A	N/A	N/A	N/A	480	396	N/A	2	48	45
Denmark	621	19.0 (c)	47.8	50.7	176	176	192	11	35	56
Germany	N/A	N/A	N/A	N/A	287	327	373	20	43	44
Greece	N/A	N/A	N/A	N/A	169	154	191	6	26	70
Spain	N/A	N/A	N/A	N/A	501	479	523	19	46	49
France	1 718 (b)	16.8	49.5	43.2	470	504	540	36 (b)	52 (b)	36 (b)
Ireland	4 222	38.9	54.7	33.3	156	N/A	N/A	6 (b)	25 (b)	73 (b)
Italy	4 837 (c)	27.9 (c)	52.9 (c)	40.6 (c)	383	420	428	26 (b)	51 (b)	42 (b)
Luxembourg	221 (b)	0.6 (e)	N/A	N/A	218	221	289	0 (b)	44 (b)	51 (b)
Netherlands	N/A	N/A	N/A	N/A	232	247	272	13	42 (b)	51 (b)
Austria	N/A	N/A	N/A	N/A	260	242	N/A	10 (b)	42 (b)	49 (b)
Portugal	240	5.4	34.2	56.7	212	181	241	6	39	56
Finland	406	10.1	33.3	53	148	188	170	5	25	62
Sweden	813	27.3	54.9	34.2	185	210	223	17	39	54
United Kingdom	325 (c)	21.5 (c)	28.9 (c)	52.9 (c)	329	393	364	21 (b)	38 (b)	52 (b)
Iceland	191	3.7	18.8	79.1	157	193	164	4	18	80
Norway	237	7.2	N/A	N/A	231	232	N/A	4 (b)	39 (b)	53 (b)
Switzerland	N/A	N/A	N/A	N/A	350	N/A	N/A	N/A	N/A	N/A
USA	478	N/A	N/A	N/A	490	442	461	85 (c)	N/A	N/A
Japan	N/A	N/A	N/A	N/A	555	568	N/A	48 (d)	16 (d)	26 (d)

a) Reflects the average

b) 1999 figures

c) 1998 figures

d) 1997 figures

e) 1994 figures

Source: Eurostat (Statistics in focus – Theme 4 – 4/2002)



## 7. Portuguese Cinema: *The Situation in Portugal*

It is generally accepted that the first Portuguese film, called *Saída do Pessoal Operário da Fábrica Confiança*, by Aurélio Paz dos Reis, was inspired by the work of the Lumière brothers. This occurred in 1896 and the first film production and distribution company appeared one year later: Portugal Film Ltd. In 1897, the first paying cinema theatre opened in Oporto (Salão Maravilhas). Portugal's second cinema theatre only opened in 1904, in Lisbon (o Salão Ideal). *O Rapto duma Actriz*, produced in 1907, is probably the first Portuguese fiction film. Production during the subsequent two decades is still embryonic and mainly confined to melodramatic subject matter and those with public appeal.

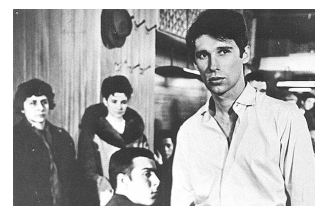


The first law regarding Portuguese cinema was issued in 1927. It was called "lei dos 100 metros" [the 100-metre law], establishing that each screening session must have a minimum of 100 metres of Portuguese cinema. Later on, the Salazar regime (*Estado Novo*) began to realise cinema's potential as a propaganda vehicle. Tóbis, the largest Portuguese film producer, was founded in 1933. *A Canção de Lisboa*, by Cotinelli Telmo, was the first talking film and the film marked the beginning of a cinema genre, "Portuguese comedy". Portuguese production sailed through calm waters in the years that followed, always under the eye of the controlling power. The only really significant film produced during this period was *"Aniki-Bóbo"* (1942), by Manoel de Oliveira, which was the director's first feature-length fiction film. The film caused extremes of opinion at the time: there were those that loved it and those that hated it, a fact that heralded the controversial career that followed.



The Fundo do Cinema Nacional [the National Cinema Fund] was created in 1948, which would provide funds to films that complied with certain criteria established by the *Estado Novo*. Cinema theatres were also obliged to exhibit solely Portuguese films for one week in every six. Nevertheless, not even these protective measures were able to rescue the industry from the production crisis that hit it, and proof of this fact is that no Portuguese film was produced in 1955, which, curiously enough, is the year in which the state television broadcasting company was founded - RTP.

In 1958, *Sangue Toureiro*, by Augusto Fraga was the first Portuguese colour film, but more significant than this was the release of *Os Verdes Anos* (1963) by Paulo Rocha, where the winds of cinematographic change were first felt.



In 1965, *Catembe* by Faria de Almeida had 103 cuts by the censor and its screening was eventually prohibited by the State, which maintained as much control as possible up to 1974 on the passive "resistance cinema".

After the Portuguese revolution, censored Portuguese and foreign films were finally screened. In 1976, cinema audience figures reached their pinnacle (42,812,000 admissions). This was also the year in which RTP broadcast the first Brazilian soap opera (*Gabriela, Cravo e Canela*), a television genre that was responsible for emptying Portuguese cinemas.

#### National films with the largest audiences in Portugal

Rank	Film Title	Year first released	Director	No. of sites	Spectators
1	Tentação	1997	Joaquim Leitão	35	361 312
2	O Lugar do Morto	1984	António Pedro Vasconcelos	4	271 845
3	Adão e Eva	1995	Joaquim Leitão	16	254 925
4	Zona J	1998	Leonel Vieira	30	246 073
5	Jaime	1999	António Pedro Vasconcelos	37	220 925
6	Pesadelo Cor-de-Rosa	1998	Fernando Fragata	20	185 472
7	A Vida é Bela ...!?	1982	Luís Galvão Teles	4	140 074
8	Kilas, o Mau da Fita	1981	José Fonseca e Costa	3	121 269
9	Capitães de Abril	2000	Maria de Medeiros	40	110 337
10	Adeus, Pai	1996	Luís Filipe Rocha	10	100 461
11	Os Abismos da Meia-Noite	1984	António de Macedo	4	100 408
12	Sem Sombra de Pecado	1983	José Fonseca e Costa	4	92 080
13	Oxalá	1981	António Pedro Vasconcelos	3	89 484
14	O Querido Lilás	1987	Artur Semedo	4	86 742
15	Inferno	1999	Joaquim Leitão	42	84 792
16	A Balada da Praia dos Cães	1987	José Fonseca e Costa	4	81 995
17	Francisca	1981	Manoel de Oliveira	2	76 132
18	A Selva	2002	Leonel Vieira	30	75 562
19	Non ou a Vã Glória de Mandar	1990	Manoel de Oliveira	10	69 000
20	Crónica dos Bons Malandros	1984	Fernando Lopes	4	67 760

Source: [www.icam.pt](http://www.icam.pt)

**N.B.** films directed by non-Portuguese nationals are not included in this table, even if they are domestically produced and/or have Portuguese actors.


Public support of Portuguese cinema, which is influenced by diverse sources, is nowhere near as close to the regularity needed to survive. But the number of Portuguese filmmakers receiving awards at international festivals has increased, and names such as Luís Filipe Rocha, João Botelho, Joaquim Leitão, João Mário Grilo, Teresa Villaverde, Pedro Costa and Leonel Vieira have been added to the roster of names of reference that already includes prestigious names such as Paulo Rocha, Fernando Lopes and João César Monteiro, in an industry that has a better reception abroad than it has in Portugal.

The nineteen seventies were not good for Portuguese cinema, despite 1976 being the year in which the greatest number of spectators was recorded (42,812,000). The nineteen eighties was noted for the rediscovery of national cinema by Portuguese audiences. *Manhã Submersa* (1980) by Lauro António, became the first film since 1974 to break the 40,000 spectators barrier.





The paradigm of the abovementioned fact is found in the controversial career of the Portuguese filmmaker Manoel de Oliveira (born in 1908): he is the most highly regarded and decorated Portuguese filmmaker on the international stage. He has been regularly producing films since 1981, partly due to a fruitful collaboration with a producer – which allowed him to exit the cycle of sporadic production in which he had previously been stuck – and also due to the status of “author” that he has acquired in the meantime. Furthermore, his annual projects have regularly been amongst those blessed with a share of the frugal state subsidies available. Audiences, however, are not in harmony with this advantageous association (the films *Francisca* and *Non ou a Vã Glória de Mandar* being an exception to the rule), to the amazement of film critics and despair of other filmmakers whose projects are deferred due to lack of funds. The majority work seasonally, in accordance with the state subsidies allocated them, given that project selection depends on evaluation committees specifically created for the purpose, using criteria contested by those not allocated funds, due to the process’ subjectivity.

 <b>Manoel de Oliveira</b>	
Fiction feature-length films	No.Spec.
2005 <i>Do Visível ao Invisível</i>	n.d.
2004 <i>O Quinto Império Ontem Como Hoje</i>	n.d.
2003 <i>Um Filme Falado</i>	n.d.
2002 <i>O Princípio da Incerteza</i>	6 150
2001 <i>Vou para casa</i>	16 300
2000 <i>Palavra e Utopia</i>	23 500
1999 <i>A Carta</i>	17 428
1998 <i>Inquietude</i>	9 600
1997 <i>Viagem ao Princípio do Mundo</i>	9 535
1996 <i>Party</i>	12 772
1995 <i>O Convento</i>	35 000
1994 <i>A Caixa</i>	11 000
1993 <i>Vale Abraão</i>	38 000
1992 <i>O Dia do Desespero</i>	6 800
1991 <i>A Divina Comédia</i>	14 400
1990 <i>Non ou a Vã Glória de Mandar</i>	69 000
1988 <i>Os Canibais</i>	14 051
1986 <i>O Meu Caso</i>	6 918
1985 <i>O Sapato de Cetim</i>	inédito
1981 <i>Francisca</i>	76 132
1978 <i>Amor de Perdição</i>	4 058
1974 <i>Benilde ou a Virgem-Mãe</i>	n.d.
1971 <i>O Passado e o Presente</i>	n.d.
1963 <i>O Acto da Primavera</i>	n.d.
1942 <i>Aniki-Bobó</i>	n.d.

Source: [www.icam.pt](http://www.icam.pt)

n.d.: Not available

inédito - unreleased

FINANCIAL SUBSIDIES FOR THE PRODUCTION OF FEATURE LENGTH FILMS*, PER YEAR			
Year	total	Year	total
1975	24	1989	8
1976	10	1990	5
1977	12	1991	8
1978	7	1992	9
1979	7	1993	8
1980	2	1994	15
1981	16	1995	12
1982	1	1996	15
1983	0	1997	15
1984	6	1998	17
1985	7	1999	15
1986	5	2000	18
1987	11	2001	21
1988	14	2002	16

\* Areas: Selective, First film, Direct, Co-Productions and Luso-Brazilian productions

Source: [www.icam.pt](http://www.icam.pt)

In the nineteen eighties Portuguese cinema started to receive greater international exposure: it was a regular participant in festivals, achieved good critical acclaim in the specialised press and was commercially distributed in a number of

countries. Some of the most successful Portuguese films in terms of audiences were produced during the nineteen eighties. Nevertheless, spectators had deserted Portuguese films and cinemas by the end of the eighties, partly due to the growth in popularity of video clubs and because cinemas gradually began to close down all over the country - in 1990 Portugal had 276 cinema sites, compared to the 423 that were open in 1980.



Cinema audiences	
Year	Total
1979	32 609
1980	30 761
1981	30 339
1982	27 311
1983	24 278
1984	18 795
1985	18 984
1986	18 394
1987	16 931
1988	13 704
1989	11 909
1990	9 593
1991	8 234
1992	7 848
1993	7 786
1994	8 112
1995	7 397
1996	10 447
1997	13 708
1998	14 837
1999	17 026
2000	17 915
2001	19 469
2002	19 480
2003	18 723
2004	18 800

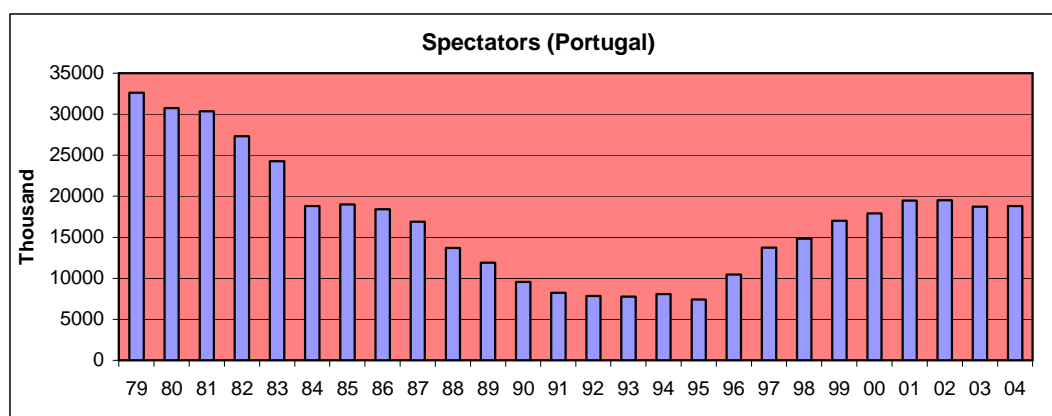
Unit: '000s individuals

The general public and cinema further separated at the start of the nineteen nineties, continuing the trend that had been in place since the mid-eighties. Private television stations began in 1992 (these would support national film production later on) and these captured the attention of the general public through soap operas, game shows and reality shows. Video clubs continued to compete with cinematographic exhibition as films became available in video clubs six months after their cinema screening. Taxes added on to ticket prices, which were a source of income for the Instituto Português de Cinema [Portuguese Film Institute] were abolished, causing the body to become dependent on the funds annually allocated to the cinema by the State. The Instituto Português de Cinema was restructured in 1994 and became IPACA - Instituto Português da Arte Cinematográfica e Audiovisual [Portuguese

Cinema Revenue	
Year	Total
1979	6 828
1980	7 896
1981	9 705
1982	10 742
1983	13 184
1984	12 524
1985	15 210
1986	19 139
1987	17 842
1988	19 380
1989	15 875
1990	14 247
1991	12 597
1992	13 688
1993	15 573
1994	16 548
1995	18 496
1996	29 423
1997	41 266
1998	46 850
1999	60 687
2000	60 251
2001	69 182
2002	73 214
2003	74 079
2004	76 075

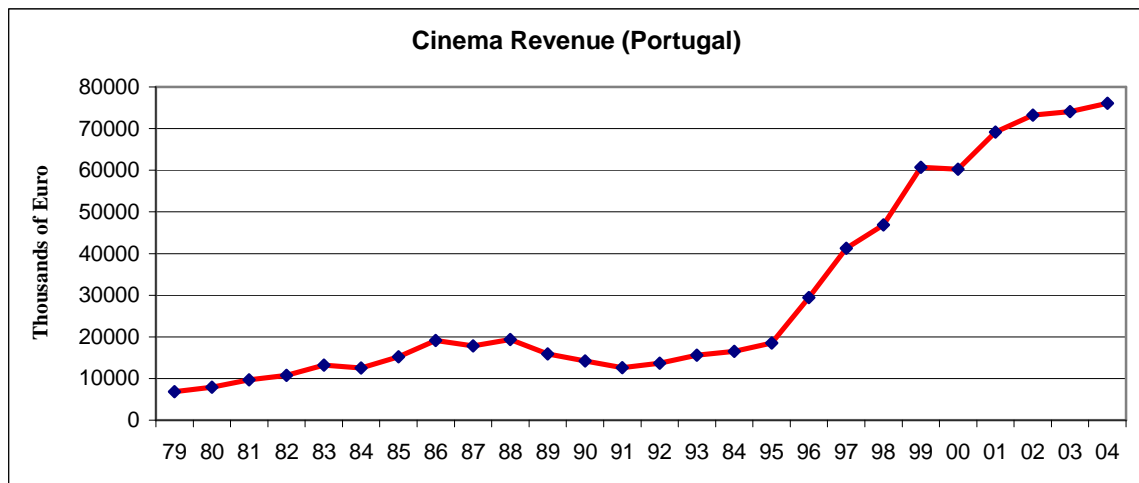
Unit: '000s Euro

Institute of Cinematographic and Audiovisual Art], which in turn gave way to the current incarnation of the body in 1998, ICAM - Instituto do Cinema, Audiovisual e Multimédia [Cinema, Audiovisual and Multimedia Institute]. Dozens of cinema sites closed down in the nineteen nineties and the new concept of shopping centres with multiple screen cinemas arose as an oasis in the national desertification of traditional cinemas. The turn-around of falling annual spectator numbers and revenue is first noted in 1995, and upwards growth has continued since then. But a newly invented technology - DVD - has once again emerged to entice people to watch films from the comfort of their own home.



Source: INE (Time series)


<http://www.alea.pt>



Source: INE (Time series)

In such a climate, Portuguese cinema will remain relegated to the fringes of alternative cinema, widening the enormous gulf to the huge box office successes of US cinema, which are increasingly dominating domestic screens: 86% of the films screened in 2002 were produced by the United States, 7% were produced by European countries and 1.5% were films with exclusively Portuguese production, this latter share increases to approximately 3% if co-productions are included.

An analysis of the most recent figures indicates that there is seemingly no crisis in regard to public support of the cinema in Portugal, since **659,066 screenings** at **246 cinema sites** were recorded in 2004, which corresponds to a total of **18,800,000 cinema-goers** and **EUR 76,065,000** in box office revenue.

### Final Notes

We have tried to provide some facts in this dossier that seem, in our opinion, to be most significant in a history of the cinema backed up with figures. This history does not end here though, since hundreds of new films that carry on charming generations of cinema-goers like us, are produced each year. At the start of the millennium, this art form which first started out as a fair curiosity more than a century ago is now reborn with new attributes that have made it once again one of the main forms of entertainment. We hope that this document may be of use as a work tool and an inspiration to new cinema audiences.

### See also...

Given that there are several hundred sites dedicated to the subject of the Cinema, only one is mentioned here, which may function as a gateway to others: <http://www.eusou.com/cinefilo/>



<http://www.alea.pt>

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