

LISBON ANNUAL REPORT 2010

I – INTRODUCTION

With the appointment of the new Minister of Culture in October 2009, the Director's position of Cinemateca Portuguesa-Museu do Cinema, was filled, since January 21st, by Mrs. Maria João Seixas who was very honoured to accept the appointment, which will enable her to continue the work of her predecessor João Bénard da Costa. Anyway in August the Direction as it was constituted suffered another adjustment, when Mr. Pedro Mexia renounced to his position as deputy director. José Manuel Costa well-known by his many FIAF colleagues for his preceding international work has accepted both the Director's and the Minister's of Culture invitation to reassume the position as deputy director he had left in 2005.

As Portugal has not escaped the global financial crisis, which has forced the current government to implement an austerity package which has affected all areas of public administration, Cinemateca Portuguesa-Museu do Cinema has suffered, in the middle of the year, a severe reduction of its budget initially presented and approved. Therefore, some of our plans involving high costs had to be postponed. Anyway, the construction for the extension of our vaults continued during the year and is, at the date of this report, in its final phase.

The Ministry's will to install at Oporto (in the North of Portugal) an extension of our activity in Lisbon, has obliged to adjust our law and mission, and start a new process of profound works in an already existent structure at the north of the country, that has to be fully refurbished to accommodate an exhibition area and projection facilities capable of receiving a brand new public. After all the bureaucratic procedures, the works slowly started at the end of the year, and we estimate its conclusion in the second half of 2011.

Among the high points of 2010 for the visibility of our activity we single out the Cycle organised, in the field of the Commemorations for the Republic's Centenary, with the four Republic Presidents (the present one and the three who are still alive), which honoured us with their presence by choosing and presenting a film to our public, but above all, our success is in the maintenance or increase of the number of viewers in both theatres.

We managed the final negotiation for the concession for the bookstore and book distributor that allows us to reopen the space in the beginning of 2011. As they are also an editing house, and due to our budget difficulties, they accepted the support and patronage (sponsoring) to edit João Bénard da Costa's written work for Cinemateca foreseen (cf. 2009 report).

In the other hand we must emphasise the important deposits made by the embassies of China and Russia in Portugal that increased our collection.

2010 was again a year of several adjustments and changes. We give below an account of our activities.

II – ARCHIVE DEPARTMENT – ANIM

Acquisitions

Film collection

We have added **1.123** new titles to our collection, in a total of **4.776** reels (these figures only take into account catalogued acquisitions, and do not include materials which have not yet been identified or catalogued). As in previous years, most of the acquisitions came from donations, deposits by production or distribution companies and private or public Institutes. A total of **91** deposit agreements, covering both gifts and acquisitions, were formalized.

We might consider the number of acquisitions (both deposits and donations) and offers as high but not so high comparing with the number of last year. We registered **89** materials entries for resulting in the signature of **29** agreements with right-holders and **37** agreements with depositants. The major part of those agreements had been signed resulting from pre-existent agreements.

Due to the conversion of analogical projections to digital support, occurred in most Portuguese theatres, the distributors made some important deposits of what they call practically the last analogical materials in distribution: **340** features, mainly foreign fiction. For the same reason Tóbis decided to transfer to the Cinemateca an important collection of image negatives and intermediate materials of one hundred features of the last ten years of portuguese production and also of shorts that will allow us to preserve 90% of the Portuguese production of the last 40 years. Concerning the preservation of the rest of the production in analogical support we foresee to rescue of the materials of Portuguese features that remain in european laboratories. We must enhance the offer from the Russian Embassy in Portugal to Cinemateca Portuguesa of one important film collection of **400** long features produced during the soviet period. The same importance must be attributed to the Chinese Embassy in Portugal that offered to our collection **40** features which completes the collection began in 2002. Organizations such as Centro de Audiovisuais of the Portuguese Army, the Instituto de Cinema e do Audiovisual, the Instituto de Investigação Científica e Tropical, RTP – Rádio e Televisão de Portugal, and many municipal council also deposit their film collection. We must also stress the increasing copies of amateur cinema that arrived at CP-MC and the number of film collections and series in video support. By the end of 2010, Cinemateca Portuguesa had **23.118** different titles on their original support in its database.

Video collection

Our collection of original video material grew by **238** new titles, most of them television fiction. Total titles in original video format by 31 December 2010 numbered **10.260**.

1.167 masters and intermediate elements entered our collection in 2010. This figure comprises video originals now entered in our database as well as video material from films telecined by our ANIM facility, bringing our total video collection to **20.380** elements.

We had incorporated another **413** new viewing elements on video support, bringing the total by the end of the year to **3.498**.

Preservation / restoration

As in some previous years, 2010 was a year in which we did not receive any funding from the Portuguese state for the various fronts of preservation on which we have been working in latest years. Nevertheless, we had managed to preserve or restore **15** titles in our laboratories.

Considering the financial circumstances, we decided to preserve short features with the support mainly of municipal councils. Among these are the features AROUCA (Perdigão Queiroga, 1958), A COLÓNIA BALNEAR INFANTIL DE SETÚBAL (Salazar Diniz, 1936), ESPINHO: PRAIA DA SAUDADE (Ricardo Malheiro, 1955), FAMALICÃO (Ricardo Malheiro, 1955), O JARDIM ZOOLOGICO DE LISBOA (Manuel António de Carvalho, 1927), JARDIM ZOOLOGICO DE LISBOA (João Mendes, 1952), MADRID E OS NOSSOS AVIADORES (1923)

Cataloguing

We have added a total of **1.361** entries to our database. By 31 December 2010, this database contained a total of **33.378** entries for film and video in all formats, complete with a technical description of format, records of use and physical condition, and information on rights holders.

Access

A total of **1.733** titles were accessed in this department, by individual researchers and cultural institutes, besides our own programming activity. This figure broke down into 551 titles on film and 1.182 on video. The increased access to video titles continues a trend which first began to emerge in recent years and can be explained by the increasing output of our telecine operations, which is producing more and more video masters of works whose originals are on film. However, for researchers and students of cinema, we have maintained our policy of offering only access to copies on film.

During 2010 we have received **79** borrowing demands for a total of **194** prints, a number substantially superior to what occurred in 2009.

FIAF Loans

As in previous years, loans to and from our FIAF partners, film festivals, national and foreign cultural centres and film clubs/foundations were a minority.

We made **19** loans to our FIAF colleagues: Cinemateca Brasileira; Danish Film Institute; Cinémathèque Royale de Belgique; Filmoteca de Catalunya; Cineteca di Bologna; Filmoteca Española; Munich Film Museum; Harvard Film Archive; George Eastman House; Cinémathèque Française; Cinémathèque Suisse; MoMA - The Museum of Modern Art; BFI-British Film Institute.

Other foreign or Portuguese borrowers

Among other foreign borrowers who received films from our collections were: Locarno Film Festival; Jeonju International Film Festival; Embaixada de Portugal no Luxemburgo; Las Palmas de Gran Canaria International Film Festival; Embaixada de Portugal em Tóquio / Instituto Camões - Centro Cultural Português; Barbican Centre; Plan-Séquence / Festival Int. Film d'Arras; Consulado Geral de Portugal em Barcelona; Midnight Sun Film Festival; AAFE - Asociación de Amigos de la Filmoteca Española; Associação Filmes de Quintal (Brasil); Yale University; Cork Film Festival; Festival de Cinema do Rio de Janeiro; Centre Pompidou; Festival de Cinema Italiano.

Among Portuguese borrowers we can mention: Museu da Presidência da República; Fundação de Serralves; Fantasporto - Festival Internacional de Cinema do Porto; Apordoc (Panorama - Mostra de Documentário Português); ABC Cine-Clube de Lisboa; Projecto Chão; Institut Franco-Portugais; Câmara Municipal de Moita / Associação Filhos de Lumière; Ideias Maiores; Mostra - Festival de Animação de Lisboa; Clube Português de Cinematografia (Cineclube do Porto); Associação Cultural Janela Indiscreta; CineConchas - Mostra de Cinema; Estoril Film Festival; Célula & Mambrana - Associação/Câmara Municipal de Leiria; Fundação Calouste Gulbekian; Companhia de Teatro de Almada; Câmara Municipal de Pombal; Douro Film Harvest; FEST 2010 - Centro Múltiplos de Espinho; Filminho; MOTELX - Festival Int. Cinema de Terror; CEIS20 - Centro Estudos Interdisciplinares do Século XX da Universidade de Coimbra; Festival de cinema Luso-Brasileiro de Santa Maria da Feira.

III – PERMANENT EXHIBITIONS DEPARTMENT

1 – Screenings

From January 4th to the end of the year we programmed **1.594 (1.280 features and 314 shorts)** titles in a total of **1.431** screenings. Total viewer numbers were **61.764**.

Keeping up to our regular practice, for each screening we published an accompanying leaflet, with information on the film being shown, as well as a short critical and / or historical analysis. Some highlights on programmes and retrospectives:

Author retrospectives – we made complete or nearly complete retrospectives of the work of Sam Peckinpah (January & February), Marguerite Duras (January & February), Valerio Zurlini (February), Buster Keaton (all his short films, shown in February), Peter Bogdanovich (April & May), Eugène Green (May), André Téchiné (October & November, with support from Institut Franco-Portugais), Pierre Étaix (October, also supported by Institut Franco-Portugais), Joris Ivens (October, in partnership with DocLisboa, an international festival held in Lisbon with focus on documentary film) and Nagisa Oshima (October & November). It is also worth noticing we dedicated an "extended" look into the works of Eric Rohmer and Claude Chabrol, on the occasion of their deaths, mainly focusing on their least known and more rarely seen films. A very special moment occurred in January, when we welcomed French critic & director Louis Skorecki, who came to Cinemateca to present all the films he directed (and he was also given a "carte blanche" for a selection of his favourite films).

Thematic & historical retrospectives – in addition to author retrospectives, some other programmes are worth mentioning: "Visions of the Desert" (April & May), a series based on the theme of the desert, with films from directors such as John Ford, Philippe Garrel, Victor Sjöström, Gus van Sant, etc.; "F for Fake" (April), on observation of the way cinema dealt with (and created) "fakeness", from Orson Welles to Quentin Tarantino; the 75th Anniversary of 20th Century-Fox (May & June), an anthology of the legendary Hollywood studio's output; "Those

Were the 80's" (June through September), following the programmes we dedicated, on previous years, to the 60's and the 70's; "Boxing" (June & July), a series focused on what is, quite probably, the most filmed of all sports; "The People" (September), in collaboration with Fundação EDP, on the occasion of an exhibition with the same subject; "The Republic: 100 Years" (October), focusing on the 100th anniversary of the foundation of the republican regime in Portugal; "A Girl & a Gun" (December), from Jean-Luc Godard's famous statement that all one needs to make a film is, precisely, a girl and a gun...

Partnerships – we established or renewed some partnerships that enriched our programming schedule; namely, with Fundação Calouste Gulbenkian ("Film & Environment"); with an international seminar held in Lisbon to discuss the work and the thought of Pierre Klossowski ("Pierre Klossowski and the Powers of Images"); with Festa do Cinema Italiano ("Italian Film Festival"), which brought us Italian director Marco Bellocchio in person, to present a short series dedicated to his work; with Doc's Kingdom, an international seminar focused on documentary film, with whom we co-organized a series focused on the "Archival Image"; with Vila do Conde Film Festival, for a presentation of some of Ken Jacobs' films; with Fundação EDP, for the already mentioned "The People" programme; with DocLisboa, also already mentioned, for a very complete retrospective of Joris Ivens' work, with the presence of Marceline Loridan, and a short series with Marcel Ophuls' films; with Institut Franco-Portugais and the "French Film Festival", as already mentioned for complete retrospectives of André Téchiné and Pierre Étaix's work; and with Festival Temps d'Images, once again with a programme dealing with the relationship between film and other arts (theatre was the motif for this year's series).

Other special moments – Some very special occasions are worth mentioning: on May the 21st we remembered the first anniversary of João Bénard da Costa's death with an all-day long programme consisting of some of his favourite films; and a series called "The Films of the Presidents", opened by His Excellency Professor Aníbal Cavaco Silva, the current President of the Portuguese Republic and followed by the presence of all former Presidents still living, each one presenting a screening of a film chosen by themselves; Manuel Cintra Ferreira, a longtime programmer of Cinemateca, passed away on November 2010, and one month before we paid him an homage, thanking him for his dedication and showing our deepest appreciation.

Regular series – as usual, some series ran all year long, namely: "Classical Matinéés", our afternoon screenings; "Permanent History of Cinema", every Saturday; "What I Want to See", based on viewers' suggestions; "Opening our Vaults", rarities from our archive presented by historians, sociologists, etc; "Portuguese Film: First Times", a new series revisiting the inaugural films of Portuguese directors, presented by themselves whenever possible; and a new series, "Never Seen", focused on the presentation of films, old and new, that for any reason hadn't been previously shown in Portugal.

For all our programming activities we extend our gratitude for their co-operation to Deutsches Kinemathek (Anke Han), MoMA (Anne Morra, Kitty Cleary), Irish Film Institut (Sunniva O'Flynn and Aoife Coughlan), Cineteca del Comune di Bologna (Gianluca Farinelli Isabela Malaguti and Carmen Accaputo), Murnau Stiftung (Carmen Prokopiak), Filmoteca Española (José Maria Prado, Catherine Gautier, Cristina Bernaldez), Ministère des Affaires Étrangères de France (Christine Houard and Anne Couttinot), Cinémathèque Municipale du Luxembourg (Claude Bertemes and Marc Scheffen), Instituto Franco-Português (Elsa Cornevin), Cinémathèque Française (Gaëlle Vidalie and Samantha Leroy), Archives Français du Film (Eric Le Roy and Sophie Le Tetour), NFTVA (Bryony Dixon and Fleur Buckley), Norsk Filminstitut (Jan Langlo), Japan Foundation (Marie Suzuki and Rie Imai), Narodni Filmovy Archiv (Vladimir Opela and Karel Zima), Fondazione Centro Sperimentale di Cinematografia – Cineteca Nazionale (Sergio Toffetti and Laura Argento), Bundesarchiv-Filmarchiv Berlin (Jutta Albert), Cinémathèque de Toulouse (Natacha Laurent, Jean Paul Gorce and Christophe Gautier), BFI (Amanda Nevill and Sue Jones), UCLA (Todd Wiener), Gosfilmofond (Vladimir Dimitriev).

2 – Pre-Cinema and Art Exhibitions

At its fourth year of activity "Cinemateca Júnior" pursued its service devoted to introduce youngsters and students to film culture. We organised a number of well-established activities as workshops (focused both on pre-cinema and cinema) with thematic screenings considering the age groups. For the youngsters, between 5 and 12 years old, workshops such as "Mimics and Silent Cinema", "Techniques of the animation cinema", "The magic animals' shadows", "How to tell a story with sounds" have been organised. We have also kept the programme for families called "Saturdays in Family", starting with pre-cinema workshops, such as "From the Magic Lantern to the Beginning of Cinema", "The mimic and the silent movie", "The anamorphose", "Émile Cohl and the origin of the animation cinema" "The magic lantern and the barrel organ" followed by a film screening. As usual, during some of the workshop, replicas of pre-cinema objects are manufactured and taken home by the children. This year we have prepared some special Cycles for the younger public: "The comic's of the silent era", "The end of Monarchy and the advent of the Portuguese Republic", "Crime thriller and suspense". Between January and December, except for the vacation time between July 14th and August 30th, we had a total of **8.317** visitors of cinema and pre-cinema activities, counting schools and general public with a total of **6.886** viewers. We organised **50** workshops with a total of **906** participants. During the week days we had **4.936** visitors from schools and other public institutions.

EXHIBITIONS

Over the course of the year we organized three temporary exhibitions in our exhibition spaces, and one displayed outwards.

INSOMNIA – April/July: Photographs inspired on "film noir" by Carlos Medeiros.

AURÉLIO DA PAZ DOS REIS: VISTAS DO SÉCULO XX – September/October: In the scope of the national centenary commemorations' program of the Republic implantation, this exhibition held in our own premises was the photographic work of Portuguese film pioneer Aurélio da Paz dos Reis, whose portraits depict the Portuguese society of the early years of the 20th century, including some pictures of republican demonstrations and the very day of the Republic implantation in October 1910.

MIMMO ROTELLA – October/November – Serigraphies – "décollages", film posters – of movie stars, from the work of the famous Italian artist.

CINEMA EM PORTUGAL: OS PRIMEIROS ANOS at Science Museum of Lisboa University – December 2010 till the first trimester of 2011 - In the scope of the national centenary commemorations' program of the Republic implantation, the Cinemateca Portuguesa-Museu do Cinema was called to conceive an exhibition displayed in the Science Museum of the Lisbon University. The exhibition presents a variety of non-film items, such as projectors, film cameras, posters, film stills and collectibles, covering the first years of the cinematographic experience in Portugal, until the introduction of sound. The main purpose was to tell a story through the objects and documents held in our archive and to show appraisal for those who, from the foundation of the Cinemateca, trusted our organization and either donated or deposited their private collections in our vaults. A major catalogue comprehending not only the complete inventory of the items displayed but also the texts accompanying them and an interpretative text was published last December.

IV – DOCUMENTATION

Cataloguing, Documentation and Research

Throughout the year, the Documentation and Information Centre pursued its main activities for the maintenance of its collections of non-film resources that are made available to all public in its Library, by adding value to the items acquired (either by purchase, donation, deposit, transfer or grabbing – in the case of web resources) in 2010 or before, through the tasks of registration, cataloguing, indexation, classification and archiving.

The Library and the Stills Archive had **1.059** visitors, giving access to almost **7.000** documents. **933** distance calls for information were attended, and the cooperation with other institutions such as film festivals and *ciné-clubs*, resulted in the delivery of **220** images and **94** texts.

2.639 new digital master images of film stills were produced, as well as the respective derivative images for access purposes. The digitalization efforts also included the production of digital masters of book type materials, namely ancient periodicals and music sheets. By the end of the year, we were fortunate to be able to acquire new equipment, namely a new scanner for film stills and other documentation, which will strongly enhance the production of digital masters of the documents stored, as well as a set of cabinets to store film posters.

V – PUBLICATIONS

We published, promoted and distributed the following titles in 2009:

	<p>JOÃO CÉSAR MONTEIRO AS FOLHAS DA CINEMATECA March (111 pp. 130 photos b&w) Cover price € 10,00 – ISBN 978-972-619-264-0.</p>
	<p>ERAM OS ANOS 80 June (134 pp. 70 photos b&w) Cover price € 10,00 – ISBN 978-972-619-265-7.</p>
	<p>PRESTON STURGES POR PRESTON STURGES December (470 pp. 41 photos b&w) Cover price € 20,00 – ISBN 978-972-619-257-2.</p>
	<p>ELIA KAZAN AS FOLHAS DA CINEMATECA December (108 pp. 70 fotos b&w) Cover price € 10,00 – ISBN 978-972-619-266-4.</p>

This year we didn't publish our annual Year Planner, but, as usual we published monthly leaflets with information on film programmes and schedules, exhibitions, new catalogues and books published. Print run for each leaflet was 22,000 copies, of which 5,208 went to subscribers to the Cinemateca mailing list.

VI – VISITORS

We were honoured to receive, during 2010 the visits of foreign guests including Louis Skorecki, Alain Fleischer, Eugène Green, Marco Bellocchio, Pierre Coulibeuf, Pierre Léon, Jon Jost, André Téchiné, Pierre Étaix, Takeshi Oshima (son of Nagisa Oshima), Sara Driver, Marcelline Loidan,

Marcos Uzal, Renaud Legrand, Bernard Eisenschitz, Christine Laurent, Cyril Neyrat, Philippe Lafosse. We also welcomed the directors João Pedro Rodrigues, Catarina Alves Costa, João Mário Grilo, Paulo Rocha, Ricardo Costa, Jorge Silva Melo, Teresa Villaverde, Ramiro Guerreiro, Paulo Filipe Monteiro, Rui Simões, Fernando Lopes, José Fonseca e Costa, Joaquim Leitão, António de Macedo, Catarina Mourão, Sandro Aguilar, Saguenail, Regina Guimarães, Alberto Seixas Santos, Miguel Gomes, José Filipe Costa, Pedro Costa and João Canijo, the writers Maria Andresen, Manuel Gusmão, the professors Viriato Soromenho Marques, Isabel Capeloa Gil, Fernando Rosas, António Louça, Rui Ramos, Helena Roseta, Manuel Graça Dias distributor Paulo Branco, the critic Augusto M. Seabra, the cinematographers Acácio de Almeida, the actors Diogo Dória, Luís Miguel Cintra, the director of Fundação de Serralves João Fernandes, the deputy director of the 2nd channel of public television, Paula Moura Pinheiro. We also had the honour of being visited by the Minister of Culture, Mrs. Gabriela Canavilhas for the opening of the Cycle Films of the Presidents

Among our visitors we received for the 39 premieres of Portuguese films: Inês Sapeta Dias, Dinis Costa, Adriano Smaldone, Francesco Giarrusso, André Reis, José Meireles, Joana Frazão, Raquel Marques, Bruno Lourenço, João Nicolau, Manuel Mozos, David Barros, Ricardo Machado, Solveig Nordlund, Margarida Gil, João Dias, Diana Gonçalves, Jorge Cramez, Sandro Aguilar, Luís Mendonça, Júlio Alves, Vítor Moreira, Iana and João Viana, Bruno Marques, Susana Palmerston, Miguel Clara Vasconcelos, Raquel Freire, Corsino Furtado, Bruno de Almeida and Edgar Pêra.

VII – INTERNATIONAL RELATIONS

Mrs. Maria João Seixas, José Manuel Costa (as Director's adviser) and the Archive Director's Mr. Rui Machado, attended the FIAF Congress in Oslo.

The technician Luigi Pintarelli went to Amsterdam to attend the Biennale Film Festival, the important mute film festival, to Madrid to give a lecture on the subject of Prospects for the Development of Training Systems of the Preservations and Diffusion of Audiovisual Heritage, and also to Cine Ritrovato Festival in Bologna, to present Manoel de Oliveira's print of ACTO DA PRIMAVERA restored by our Laboratory.

VIII – BUDGETARY MATTERS

NUMBER OF EMPLOYEES: 76

EXPENDITURE 2010:

EUROS: 6.039.900€

Staff	1.962.232
Publications acquisitions	9.539
Stills archive	0
Programming and publications	465.025
Preservation	17.972
Acquisition of foreign films	14.386
Subtitling of copies from the Cinemateca's collection:	0
Museum	0
Enlargement of Archive Vaults	1.611.838
New equipment (ANIM)	292.541
Administration and maintenance	1.666.367
Total:	6.039.900€