



## Questionnaire on the implementation of the Recommendation of the European Parliament

### Cinematca Portuguesa-Museu do Cinema, I.P. (CP-MC)

#### 1. Table 1- Film Heritage Institutions

##### 1.1. Cinematca Portuguesa-Museu do Cinema, I.P. (CP-MC)

1.2. EUR 3 217 280 (operating forecast, corresponding to actual revenue for 2013)

1.3 69 (permanent staff)

##### 1.4. Cinematca Portuguesa-Museu do Cinema, I.P. (CP-MC)

[www.cinematca.pt](http://www.cinematca.pt)

1.5. With regard to the 2011 budget, the structure of it has remained unchanged, but the situation has been characterised by a significant reduction in the main source of current revenue - i.e. proceeds from the 4% tax on television advertising - and the total suspension of funds for investment. As regards the first of these issues (i.e. budget from current financing) the difference between the 2011 and 2013 budgets is not more significant, because the additional drop in revenue from the tax mentioned above has been offset by a one-off financial allocation made by the Department of State for Culture.

#### 2. Table 2 -Legislative measures / Definition of national film heritage

2.1. NO CHANGE

2.2. NO CHANGE

2.3. NO CHANGE

#### 3. Table 3 -Deposit of Cinematographic works forming part of your national audiovisual heritage

3.1. NO CHANGE



3.2. NO CHANGE

3.3. NO CHANGE

3.4. NO CHANGE

3.5. NO CHANGE

3.6. NO CHANGE

3.7. NO CHANGE

4. Table 4 -Collection of material other than cinematographic works forming part of your national audiovisual heritage

4.1. NO CHANGE

4.2. NO CHANGE

4.3. NO CHANGE

5. Table 5 -Cataloguing and databases

5.1. NO CHANGE

5.2. NO CHANGE

5.3. NO CHANGE

5.4. NO CHANGE

5.5. NO CHANGE

5.6. NO CHANGE

**6. TABLE 6 -Preservation and Restoration**

6.1. NO CHANGE

6.2. NO CHANGE

6.3. NO CHANGE



6.4. NO CHANGE

6.5. NO CHANGE

## 7. TABLE 7 -Accessibility, professional training and education

7.1. NO CHANGE

7.2. NO CHANGE

7.3. The Directive is in the process of being transposed (final transposition has not taken place, the final deadline being 29 October 2014).

7.4. NO CHANGE

7.5. All public facilities at the Cinematica Portuguesa (cinema theatres, facilities for researchers at the ANIM preservation centre, the "Cinemateca Júnior") are duly equipped for disabled access.

7.6. NO CHANGE

7.7. NO CHANGE

7.8. No.

7.9. Generally speaking, we would mention that the Government has implemented the National Cinema Programme, which falls within the remit of the Members of the Government responsible for Culture and Education. The programme is intended to promote an introduction to the moving image and to promote interest in cinema in schools and within the education community. The Programme was set up by Law No 64/2011. As part of its implementation, by means of the *Despacho* (Order) of 7 November 2013, the GPPNC (*Grupo de Projecto para o Plano Nacional de Cinema* - Project Group for the National Cinema Programme), was established, including representatives from the Instituto de Cinema e Audiovisual, I.P., the Cinemateca Portuguesa- Museu do cinema, I.P., and the Portuguese Ministry for Education and Science.

## 8. Table 8 -European and international activities

8.1. NO CHANGE

8.2. NO CHANGE

8.3. Yes. Our involvement in the EFG programme continues.



#### 8.4. NO CHANGE

### 9. Table 9 -Follow-up of priorities

9.1. The Universal Legal Deposit System has not been implemented in Portugal. The depositing of a copy of all films produced with financial assistance from the State in the Cinematica Portuguesa- Museu do Cinema, continues to be compulsory.

9.2. NO CHANGE

9.3. NO CHANGE

#### Cataloguing and creation of databases

9.4. NO CHANGE

9.5. NO CHANGE

#### Preservation

9.6. Generally speaking, the comments made previously still apply. A specific policy for the preservation of digital (2K) heritage has not yet been applied, owing to lack of funding and structures.

#### Restoration

9.7. NO CHANGE

9.8. NO CHANGE

9.9. NO CHANGE

9.10. NO CHANGE

#### Accessibility

9.11. Yes, in the context of voluntary deposits in order to ensure in-house exhibitions in the CP-MC.

#### Education / Media literacy

9.12. NO CHANGE



### 9.13. National Cinema Programme.

Professional training

### 9.14. NO CHANGE

## 10. Table 10 - Measures to meet the challenges of the digital era for film heritage institutions

### 10.1 NO CHANGE

10.2. In view of financial restrictions, developments have been limited over this two-year period. As regards the Cinemateca Portuguesa, we have only been able to acquire minimal equipment for the reading and migration of digital originals to DCI in late 2013; however, the equipment concerned is only minimal storage equipment, rather than a genuine digital archive for this medium and resolution level. A genuine long-term policy for the conservation, preservation and access to this material has yet basically to be established. In the meantime, informal contact, still in the very early stages, has taken place with other national heritage institutions in order to ascertain interest in launching shared digital archive platforms at national level.

We continue to believe that it would be sense to explore the creation of a conservation infrastructure at European level, for the purposes of technical and scientific research and back up at European level.

### 10.3.

10.4. Owing to the same structural reasons (specifically the suspension of specific investment programmes), no significant investment in heritage digitalisation has occurred.

The percentage of digitalised heritage continues to be very low. At the end of 2012 (the last count which was completed), these figures amounted to: 12.6% of film heritage (in SD- standard definition); 10.1% of non-film heritage (bibliographic and iconographic documentation/still image, in HD, high definition)

### 10.5.

There has been very little change: a very low proportion of heritage is accessible via the website of the Cinemateca Portuguesa - Museu do Cinema, and at the same time, EFG /Europeana. At the end of 2012 (last completed count), the percentage of heritage made available by these means was: 0.49% of film heritage; 0.04% of non-film heritage.

### 10.6.



In the case of Portugal, owing to severe budgetary restrictions, it was only possible at the end of 2013 to purchase 2K digital projection equipment, public use of which will commence in early 2014.

#### 11. Table 11 -Film policy and film heritage

Heritage continues to form a part of the government's policy for cinema. However, the relationship between total investment in cinema (production, promotion, training, etc.) and specific investment in heritage has been changed due to a legislative amendment which has since been published, and this has had a negative knock-on effect as regards heritage. In fact, although the new law on cinema provides for an increase in global State revenue for the sector through a new tax on cable television use, none of this increase has yet been allocated to heritage for the time being. This has meant that heritage has enjoyed a reduced proportion of investment funds for the sector. Given the context of the industry's movement towards digital media having brought new challenges to the area of heritage (including conservation but also broadcasting), this reduction justifies taking new structural measures to specifically tackle the issues of conservation and heritage broadcasting.

#### 12. TABLE 12 -Progress in relation to problems encountered in the first implementation report

NO CHANGE

#### 13. Table 13 -Best practices

NO CHANGE

#### 14. Table 13 -Need for further EU action?

NO CHANGE

#### 15.

Follow-up of Council Conclusions on European Film Heritage, including the challenges of the digital era

This is an area of development which will be crucial given the inherent challenges currently facing all heritage institutions. The specific possibilities for developments will be subject to national investment. The conclusions of the Council will naturally be taken into account during this process.