

## Culture Statistics

2017

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### **Cultural participation increases in 2017: museums with 10.6% more visitors; spectators increase in cinema and in live performances, 4.6% and 3.9% in that order**

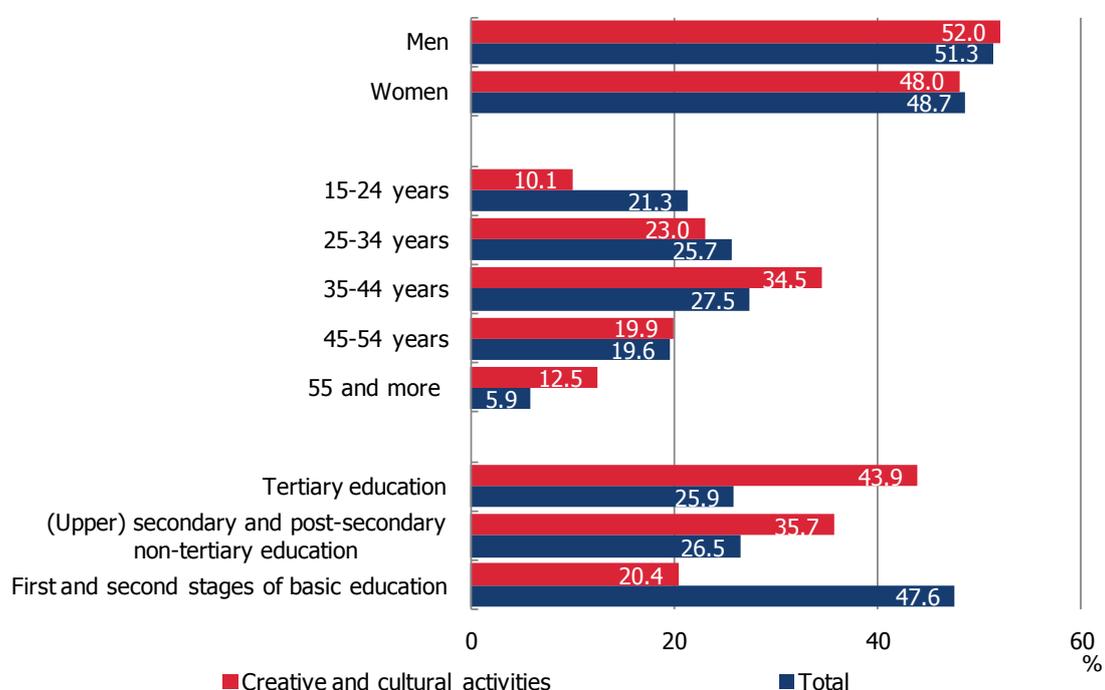
- Museums registered 17.2 million visitors, 10.6% more (1.6 million) than in 2016. This increase is mainly explained by foreign visitors who accounted for 1 million more.
  - Cinema's spectators increased to 15.7 million and box office receipts reached €81.7 million, accounting for a 4.6% and 5.8% increase, in that order.
  - Live performances recorded 15.4 million spectators (3.9% more than 2016), and €83 million in ticket office receipts (2.4% less than the previous year).
  - In 2017, the 364 cultural precincts considered had 564 rooms and a total capacity of 251,539 places.
  - Printed materials decreased: newspapers, magazines and other periodical publications lost 20.3% in total circulation (1.9% in total copies sold and 47.8% in offered copies).
  - Turnover of enterprises engaging in cultural and creative activities reached €4.9 thousand million in 2016, 3.7% more if compared to 2015. In 2016 there were 55,422 enterprises, corresponding to an increase of 2,595 enterprises when compared with 2015.
  - Cultural goods exports amounted to €57.4 million (a 33.7% increase), while imports were over €180 million (17.4% more) resulting in a trade balance deficit of €123.3 million.
  - In 2017, the employed population in the cultural and creative sector was 81.3 thousand individuals, very close to the one recorded in the previous year (81.7 thousand).
  - Local government expenditure in cultural and creative activities rose to €450.1 million, 16.7% (€64.4 million) more when compared to 2016.
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Statistics Portugal releases the publication [Culture Statistics – 2017](#), providing statistical information on several cultural themes: education, employment in the cultural sector, consumer price index on cultural goods and services, enterprises and turnover of the cultural and creative sector, international trade on cultural goods, architectural heritage, art galleries, periodical publications, cinema, live shows and funding of cultural and creative activities by the municipalities.

## Employed population in the cultural and creative sector had a higher education level when compared to the total economy

In 2017, 81.3 thousand people were employed in cultural and creative activities, very close to the one recorded in the previous year (81.7 thousand), according to data from the Labour Force Survey. Of the total, men were 52.0%, 57.5% were aged 25-44, and over 2/5 had completed tertiary education (43.9%). Employment in these activities was characterised by a higher education level than the one in the total economy.

**Figure 1: Employed Population, total and in cultural and creative activities, 2017**



## Consumer prices of cultural goods and services with an increase of 0.5%

In 2017, on average, the price of cultural goods and services increased by 0.5%, compared to the previous year. Contributing to this increase were the prices registered in *Magazines and periodicals* (6.3%), *photographic services* (4.7%), *recreational and sporting services - attendance* (4.6%), *Newspapers* (4.2%), *Pre-recorded recording media* (2.5%). Prices of *museums, libraries and zoos* increased by 1.8% and the ones associated to cinema, theatre and live performances increased by 0.5% compared to the previous year. In contrast, a decrease was observed in the prices of *Equipment for the reception, recording and reproduction of sound* (6.0%), *Information processing equipment* (5.5%), *Equipment for the reception, recording and reproduction of sound and vision* (3.9%), *Portable sound and vision devices* (2.5%) and *Musical instruments* (1.0%).

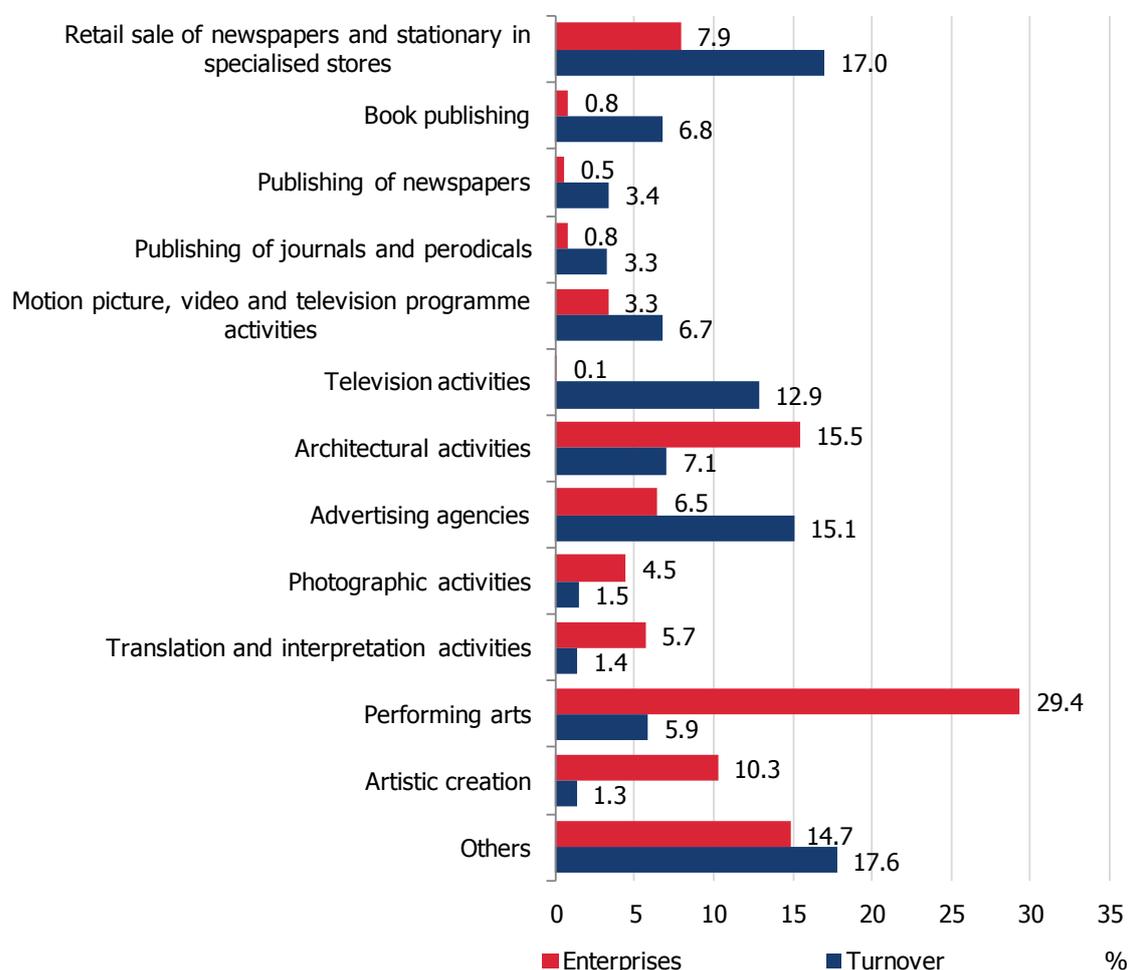
## The turnover of enterprises in cultural and creative activities reached €4.9 thousand million

In 2016 enterprises with their main activity in cultural and creative areas totalled 55,422 (2 595 more than in the previous year), with a turnover of €4.9 thousand million and net profit for the period of €379.7 thousand, based on the Integrated Business Accounts System.

As in the previous year, the number of enterprises classified in *Performing arts activities* (29.4%) continued to stand out, followed by *Architecture activities* (15.5%), *Artistic and literary creation* (10.3%), *Design activities* (9.2%) and *Retail sale of newspapers and stationery in specialised stores* (7.9%).

More than half of the turnover registered in the cultural and creative sector was associated to companies under carrying the following activities: *Retail sale of newspapers and stationery in specialised stores* (17.0%), *Advertising agencies* (15.1%), *Television activities* (12.9%), *architecture activities* (7.1%), *Publishing of books* (6.8%) and *Production of motion pictures, videos and television programmes* (6.7%). These were followed by the *Performing arts enterprises* (5.9%), *Publishing of newspapers* (3.4%) *Publishing of journals and periodicals* (3.3%). Jointly, *Photographic activities*, *Artistic creation*, *Translation and interpretation activities* and *Support activities to performing arts* were worth 6.1% of the cultural and creative sector's total turnover.

**Figure 2: Enterprises and turnover engaging in cultural and creative activities (%), 2016**



**Cultural goods trade balance deficit increased: imports higher than exports by €123.3 million**

According to international trade data, in 2017 the cultural goods trade balance was negative by €123.3 million, that is, the negative balance worsened by €12.3 million vis-à-vis the previous year (€111.0 million 2016), confirming the trend that began in 2014.

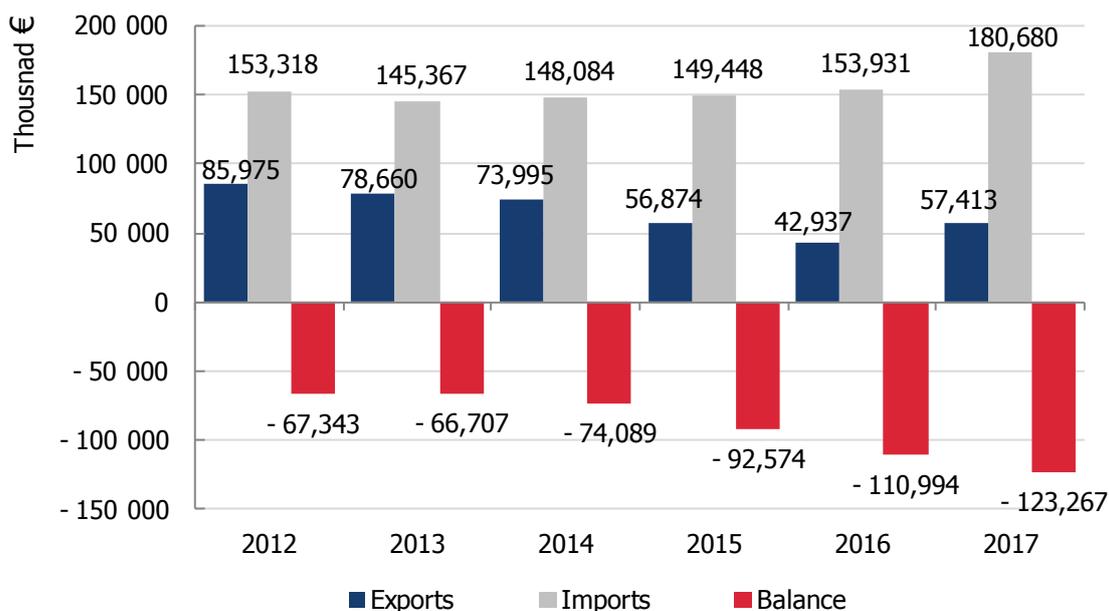
The value of cultural goods exports was €57.4 million, with a 33.7% increase from the previous year. *Books, brochures, leaflets and similar publications*, accounted for 44.8% of cultural goods exports (€25.7 million).

Cultural goods imports exceeded €180.7 million, accounting for a 17.4% increase from 2016. Imports of *Newspapers and periodicals* and *Books, brochures, leaflets and similar publications* corresponded to around €51.2 million and €39.3 million, in that order, jointly accounting for 50.1% of total imports. They were followed by *Musical instruments, parts and accessories* (16.2%), *DVD's* (14.9%), *CDs and compact discs* (14.0%) and *Works of art, Collectors' pieces and antiques* (4.8%).

European Union countries were the main countries of origin of imports of *Newspapers and periodicals* (98.5%) and *Books, brochures, leaflets and similar publications* (88.4%).

In 2017 the import-export coverage rate was 31.8%, reflecting a 3.9 percentage point decline from the previous year.

**Figure 3: International trade on cultural goods (thousand €), 2010-2017**



### Museums reached 17.2 million visitors, 7.7 million of which were foreign visitors

In 2017, 430 museums were considered for statistical purposes (vide technical note) of a total of 680 museums in activity, receiving 17.2 million visitors (10.6% more than in the previous year) and held 19.1 million pieces in their collections.

45.0% of total visitors were foreigners (7.7 million people), 10.2% of visitors were integrated in school groups; more than half (59.8%) visited the museums temporary exhibitions and 30.4% entered free of charge.

By type of museum, *Art museums* (30.0%) were the most visited, followed by *History museums* (26.3%) and *Specialised museums* (13.7%).

30.3% of the 19.1 million of pieces in museums corresponded to *archaeological* pieces and 27.8% to *bibliographic and archival* pieces. *Artistic and historical* pieces accounted for 15.3%, whereas 17.8% consisted of *other pieces*, which included *philatelic and photographic* pieces.

22.2% of the total pieces belonged to the category *Science and technological museums*, 20.4% to *Territory museums* and 13.2% to *Archaeology museums*.

**Figure 4: Museums, visitors and pieces, by typology (N.º), 2017**

Typology	Museums	Visitors		Pieces in museums
		Total	Foreign	
<b>Total</b>	<b>430</b>	<b>17,174,986</b>	<b>7,731,700</b>	<b>19,122,824</b>
Art museums	91	5,155,000	2,145,271	1,271,919
Archaeology museums	45	1,242,850	717,607	2,526,654
Natural science and natural history museums	9	123,033	34,386	95,670
Science and technology museums	33	934,015	208,991	4,254,819
Ethnology and anthropology museums	61	510,466	95,370	1,803,020
Specialized museums	55	2,351,111	634,210	1,629,857
History museums	51	4,519,158	3,146,631	1,436,818
Mixed and multidisciplinary museums	62	1,267,979	429,135	2,161,060
Territory museums	16	576,574	165,618	3,901,197
Others museums	7	494,800	154,481	41,810

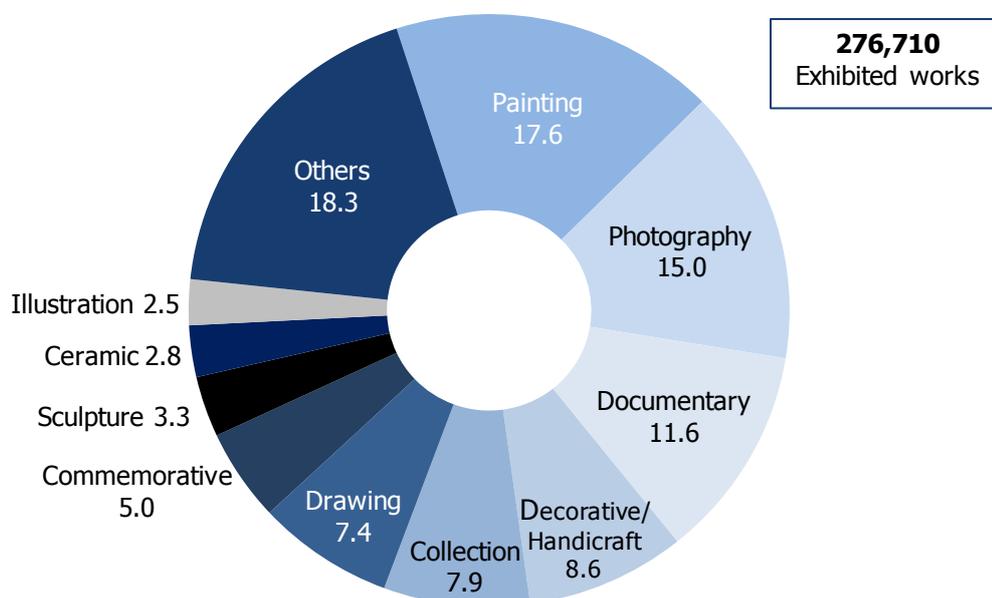
**Art galleries and other temporary exhibition spaces: painting and photography accounted for 1/3 of works exhibited**

The Art galleries and other temporary exhibition spaces (1 024) held 7 199 temporary exhibitions, totalling 276,710 works by 51,417 authors.

Of the total works exhibited, *painting* (17.6%), *photography* (15.0%), *documentary* (11.6%) and *decorative/handicraft* (8.6%), and *collectors' works* (7.9%) continued to stand out.

At commercial galleries, which accounted for 5.1% of temporary exhibition spaces, 51.0% of the exhibitions held, were *painting* exhibitions.

**Figure 5: Works exhibited at Art galleries and other temporary exhibition spaces (%), by typology, 2017**



### Periodical publications: decrease in total circulation, both in sold and offered copies

The 1,126 periodical publications considered in 2017 (newspapers, magazines, bulletin and yearbooks) corresponded to 21,880 annual editions, 352.5 million copies of the total print-run, and 256.7 million copies of total circulation, of which 189.2 million copies were sold.

In comparison with the previous year, printed materials declined in terms of the number of publications (11.4%), editions (5.0%), total print-run copies (16.2%) and total circulation (20.3%), and sold and offered copies (1.9% and 47.8% respectively).

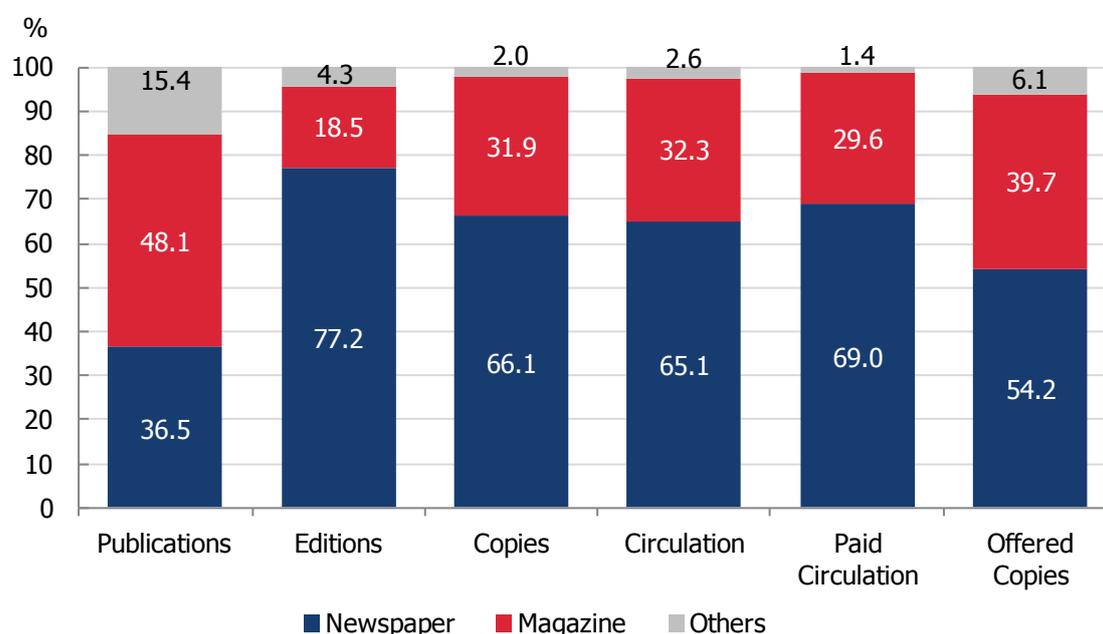
58.3% of the total periodicals considered were released in print, while 41.7% were released simultaneously in print and electronic form. This type of release has been playing a more important role: it accounted for 19.4% in 2007 (first year for which there is information), 34.3% in 2012 and 41.7% in 2017.

In 2017, *Newspapers* represented 36.5% of the total number of titles, accounting for 77.2% of the number of editions, 66.1% of the total print-run copies, 65.1% of total circulation, and 69.0% of copies sold.

*Magazines* totalled 48.1% of titles, 18.5% of editions, 31.9% of the total print-run copies, 32.3% of total circulation, and 26.9% of sold copies.

By type of publication, *newspapers* sold 78.1% of copies in circulation, while *magazines* paid circulation was 67.7% of the total respective copies.

**Figure 6: Periodical Publications indicators (%), 2017**



With regard to the classification of themes according to the main content, 46.3% of periodicals were classified under *general themes and news report*, followed by publications which content included mostly *social science and education* (14.2%) and *religion and theology* (12.4%).

By type of publication, 78.6% of *newspapers* and 26.8% of *magazines* were classified under *general themes and news report*. In addition, *magazines* which theme was mostly *social sciences and education* (17.7%) and *medicine and health, engineering and technology* (11.3%) also stood out.

Around 58.5% of total receipts obtained by periodicals (€334.1 million) resulted from the sale of copies and 35.4% from advertising.

By type of publication, *newspapers* accounted for 57.3% and *magazines* for 42.1% of total receipts.

Compared to the previous year, the total receipts of periodicals were lower by 7.7%, while total expenses decreased by 10.0%.

### Cinema spectators and box office receipts increased by 4.6% and 5.7%, in that order

In 2017, 173 cinema's precincts sent information to the *Cinema and Audiovisual Institute* (according to the box office computerisation project), corresponding to 571 screens and 108 435 of capacity.

In total terms, 1,100 movies were projected (372 of which premières), and there were 665,841 movie sessions, with a total of 15.6 million spectators and €81.7 million box office receipts.

Vis-à-vis the previous year there were 15.3 thousand more sessions (2.4%), 4.6% more spectators and 5.7% more box office receipts.

The box office receipts increased by €4.4 million when compared to 2016, confirming trend reversal initiated in 2015.

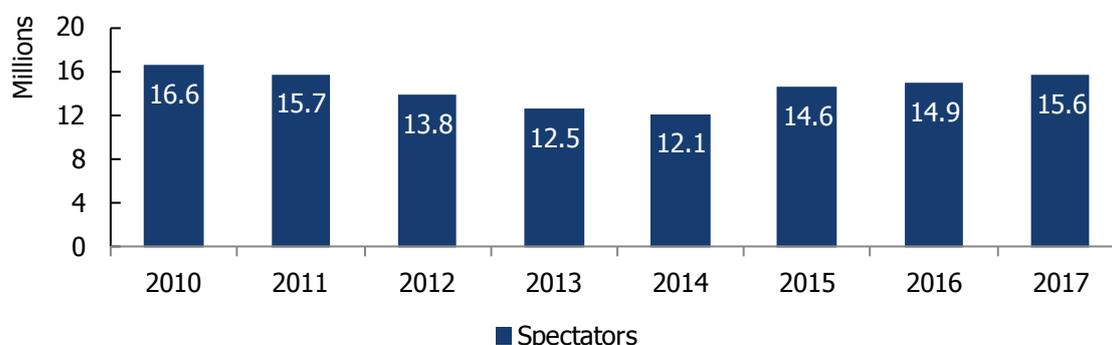
However, the receipt per spectator, after successive increases until 2012, remains stable since 2013, at €5.2.

The number of spectators increased by 4.6% (685.4 thousand more than in the previous year), continuing the increase registered since 2015.

**Figure 7: Box office receipts and average ticket price, 2010 - 2017**



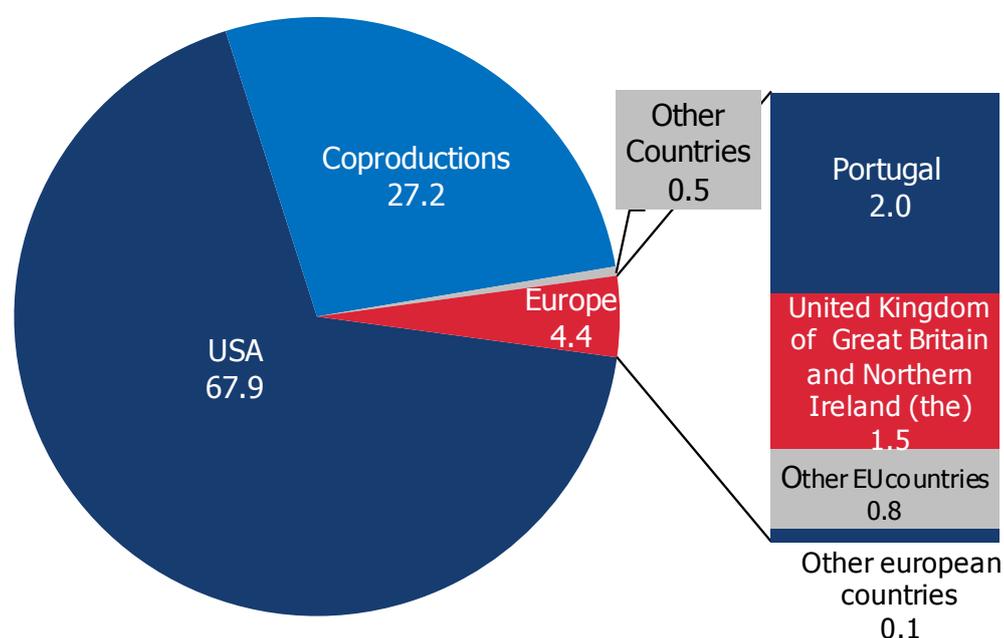
**Figure 8: Spectators, 2010 – 2017**



Of total motion pictures projected, 22.0% were North American, corresponding to 60.1% of sessions, 67.9% of spectators, and 68.3% of total box office receipts. Co-productions corresponded to 33.8% of motion pictures projected, 32.2% sessions, 27.2% of spectators, and 27.0% of box office receipts.

The projection of 403 European movies corresponded to 7.1% of the sessions, 4.4% of total spectators and 5.2% of box office receipts.

**Figure 9: Cinema spectators by film origin (%), 2017**



In 2017, 177 Portuguese motion pictures (16.1% of the total) were projected in 2.8% of the sessions, corresponding to 2.0% of the total spectators and 1.8% of box office receipts. Compared to the previous year, there was a decrease in the number of projected movies (5 less), as well as in the number total spectators (9.8%) and of total box office receipts (8.1%).

*The Fate of the Furious* was the motion picture with the highest attendance (788.0 thousand), while *O Fim da Inocência* was the most seen motion picture of Portuguese origin with 77.0 thousand spectators.

**Live performances: number of spectators rose by 3.9% and ticket office receipts decreased by 2.4%**

In 2017 there were 33.404 live performances with a total of 15.4 million spectators, of which 4.9 million paid tickets, generating €83 million receipts.

Compared with the previous year, there were increases in spectators by 3.9%, sessions held (3.8%), tickets sold (1.0%) and a decrease in box office receipts (2.4%).

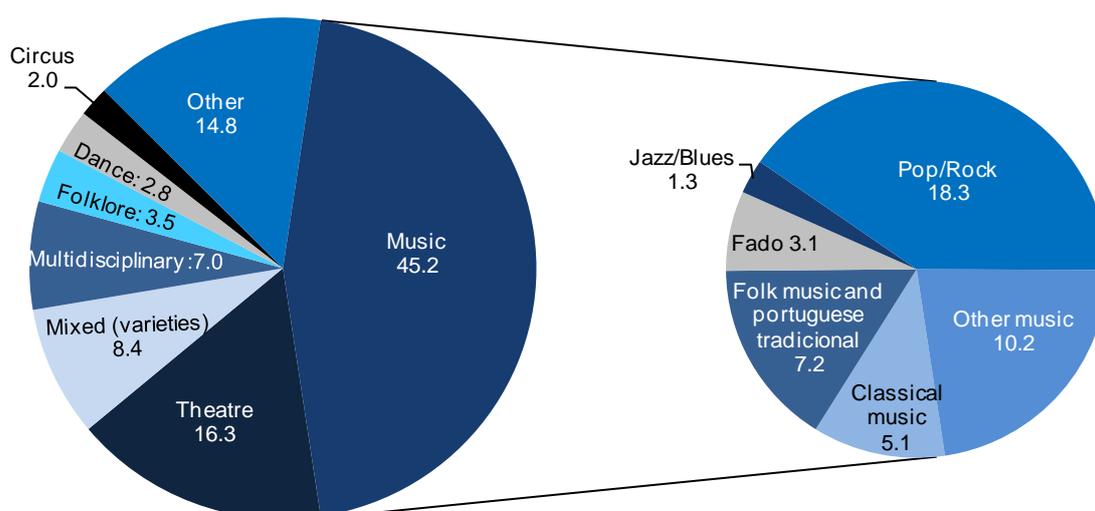
The average price per ticket decreased by 3.4%, when compared to the previous year's value (€17.4), going down to €16.8 in 2017. The highest average ticket price of the types of performance considered was recorded in Área Metropolitana de Lisboa (€22.7), followed by Alentejo (€16.2) and Norte (€13.2) regions.

Of all types of performances, *Theatre* continued to record the greatest number of sessions (38.6% of the total), although *Music* was the one accounting for the highest number of spectators (7.0 million) and box office receipts (€60.2 million), which corresponded to an average price per ticket of €24.7.

Of the different kinds of music, *Rock/pop music* concerts continued to stand out, with 2.8 million spectators (18.3% of total) and €42.4 million box office receipts (6.7% less than in the previous year), being the most representative (51.2%) in terms of the total receipts associated to all types of performances considered.

In terms of spectators, *Theatre* with around 2.5 million, *Other kinds of music* with 1.6 million and *Popular and Portuguese traditional music* (1.1 million) also *Multidisciplinary* with 1.0 million, is worth mentioning.

**Figure 10: Live shows spectators, by modality (%), 2017**



Live performances took place mostly in the evening and night (61.1% of sessions started after 6 pm), with 68.7% of total spectators, and cashed in more than 3/4 (76.0%) of total box office receipts.

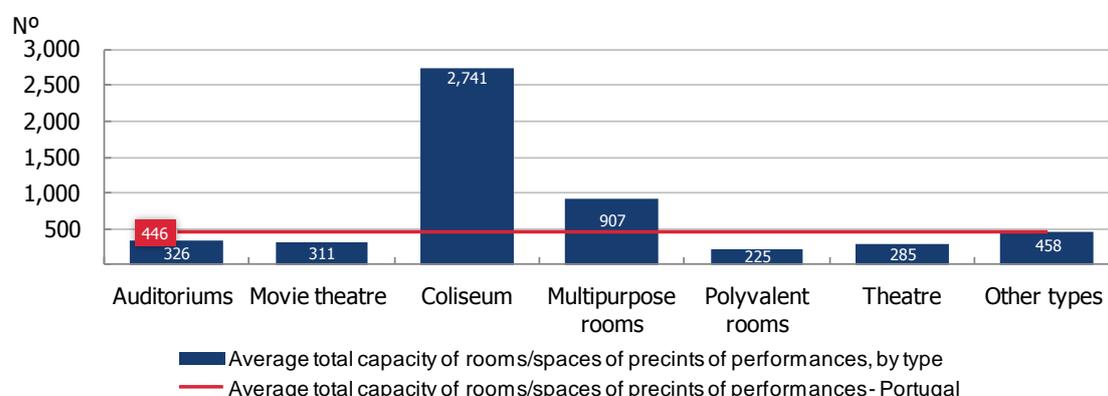
### Number of cultural precincts total capacity increased

There were 364 cultural precincts (of which 360 were fixed and 4 improvised), in 2017, an increase of 3.4%, when compared with 2015. The total number of rooms / spaces of precincts of performances reached 564 (8.3% more than in 2015), with a total capacity of 251 539 seats (12.5% more), of which 186 821 were seating places (5.3% more).

By type of room/space of precincts of performances, *auditoriums* were 37.2% of the total, followed by *multipurpose rooms* (17.6%), *theatres* (12.4%), *movie theatre* (9.9%), *polyvalent rooms* (9.4%) and *coliseums* (0.7%). *Other types* of rooms accounted to 12.8% of the total.

The rooms/spaces in the cultural precincts had an average capacity of 446. *Coliseums* were the biggest with an average capacity of 2,741, followed by the *multipurpose rooms* (907). The smallest rooms/spaces, on average capacity, were the *polyvalent rooms* (225) and *theatres* with a capacity of 285.

**Figure 11: Average capacity of room/spaces of precincts of performances (N.º), by type, 2017**

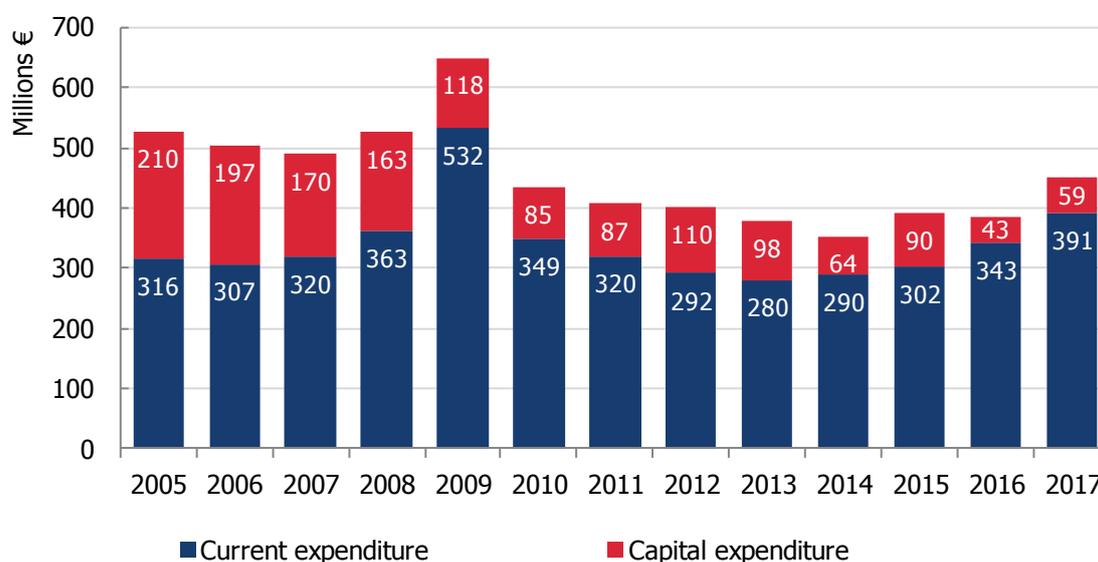


### Local government expenditure on cultural and creative activities increased by 16.7%

In 2017 local government's expenditure on cultural and creative activities amounted to €450.1 million, 16,7% higher (€64.4 million) compared with the previous year. The increase was due to a rise of 36.9% in capital expenditure (€15.8 million more) and 14.5% in current expenditure (€48.6 millions more). With regard to the current expenditure, the expenditure with goods and services acquisition stood out, rising by 36.0% in 2017.

Of the total expenditure on cultural and creative activities in 2017, 86.9% referred to current expenditure and 13.1% to capital expenditure, compared to 88.9% and 11.1%, respectively, in the previous year.

**Figure 12: Local Government expenditure in cultural and creative activities, by type of expenditure, 2005-2017**



The regions recording the highest increases in expenditure on cultural and creative activities were: Algarve (31.5%), Região Autónoma dos Açores (21.1%) followed by Centro (19.9%), Norte (16.6%), Região Autónoma da Madeira (13.5%), Área Metropolitana de Lisboa (12.2%) and Alentejo (11.7%) regions.

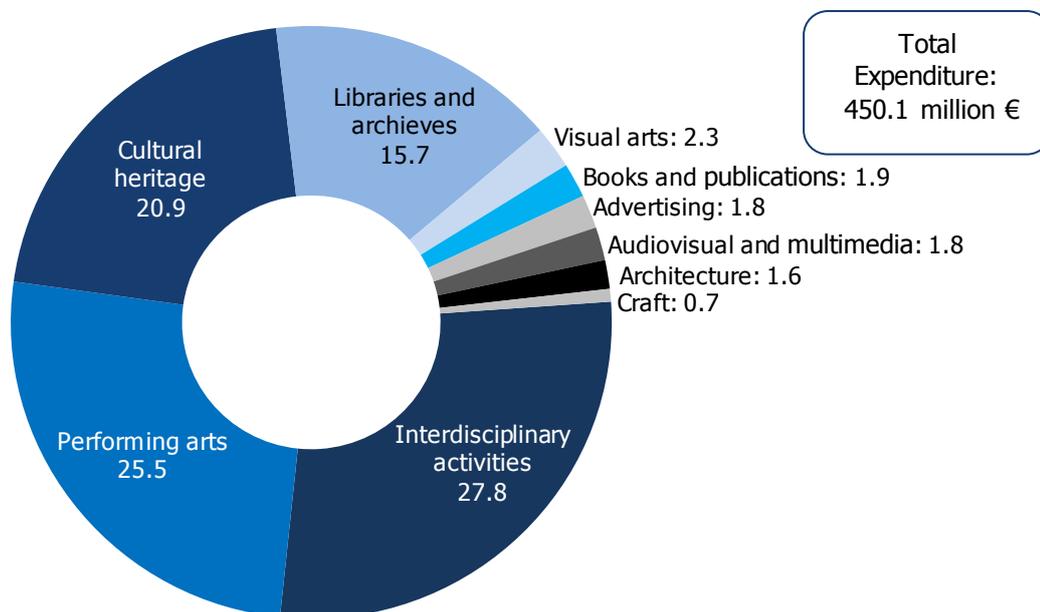
By domain and sub-domain, expenditure allocated to *Interdisciplinary activities* stood out, with €125.0 million, of which more than half (53.2%) was for the *support of cultural and creative entities* and 20.6% for *general administration*.

*Performing arts* absorbed €114.9 million (€27 million more than in the previous year), especially *music*, which 33.5%, *theatre and multidisciplinary*, both with 14.6%. *Construction and maintenance of arts facilities* engaged 19.4%.

55.4% of funds allocated to Cultural heritage (€94.2 million) financed the expenses of *museums* and 16.3% were for *monuments, historical centres and protected sites*.

*Libraries and archives* were given €70.6 million: 77.7% for *libraries* and 20.8% for *archives*.

**Figure 13: Local Government expenditures, by domains (%), 2017**



In local government, as a whole, expenditure on cultural and creative activities accounted for 5.6% of the budget for 2017. The municipalities of Região Autónoma dos Açores, Alentejo and Centro assigned the highest share of their budget to cultural and creative activities: 8.8%, 6.9% and 6.1%, in that order.

## Technical note

The statistical information released results from a set of statistical operations conducted by Statistics Portugal<sup>1</sup> (education level, labour force survey, consumer price index, cultural participation, museums survey<sup>2</sup>, survey on art galleries and other temporary exhibition spaces, periodical publications survey, art facilities survey, live performances survey, and survey on financing of cultural, creative and sports activities by municipalities). Information is also released on enterprises, classified according to NACE-Rev.2<sup>3</sup> (Retail sale of books in specialised stores; Retail sale of newspapers and stationery in specialised stores; Retail sale of musical records, compact discs, DVDs, audio tapes, and cassettes in specialised stores; Publishing activities; Motion picture, video and television programme production activities, sound recording and music publishing activities; Radio and television broadcasting activities; News agency activities, Architectural activities; Advertising activities, Design activities; Photographic activities; Translation and interpretation activities, Renting of video tapes and disks; Cultural education; Theatre, music, dance and other artistic and literary activities; Libraries, archives, museums and other cultural activities), with the Integrated Business Accounts System as source. Data on international trade refer to cultural goods, classified according to the 2013 Combined Nomenclature<sup>4</sup>: Books, brochures, leaflets and similar publications; Newspapers and periodicals; CDs; DVDs; Musical instruments, parts and accessories thereof; Works of art, collectors' pieces and antiques). In addition, information is released from sources such as the Ministry of Education and Science/Directorate-General of Education and Science Statistics (cultural education), Directorate General of Cultural Heritage (architectural heritage), ICA – Cinema and Audiovisual Institute (cinema exhibition and production), IGAC – General Inspection of Cultural Activities (video distribution), and ANACOM – the National Communications Authority (broadcasting). The data on expenditure of goods or services whose classification according to COICOP<sup>3</sup> and the estimated results were obtained by applying household weightings. These made it possible to reproduce the conditions reported by respondents for all resident households in Portugal, according to similarity assumptions in terms of region, degree of urbanisation, family size, and characteristics of individual persons (sex, age group, education level) forming households. A factor was introduced in the calculation of these weightings for the correction of non-responses, and the results for the 2011 Census were the information sources used for the calibration variables were, as well as the SILC 2015 results for the structure of the education level classes.

The results presented are based on total expenditure (covering both monetary and non-monetary expenditure) and correspond to annual mean consumption expenditure per household.

### NOTES:

<sup>1</sup> Look for more detailed information at Statistics Portugal's website.

<sup>2</sup> The entities considered in the computation of information on museums observe the following five criteria adopted:

Criterion 1: museums having at least one exhibition room;

Criterion 2: museums that are open to the public (on a permanent or seasonal basis);

Criterion 3: museums having at least one curator or specialist (including managers);

Criterion 4: museums with a budget (at least knowledge of total expenditure);

Criterion 5: museums with an inventory (at least a summary inventory).

<sup>3</sup> For more detailed information on classifications please go to the Statistics Portugal's website.

The classifications of cultural and creative activities, domains and sub-domains, goods and services, and cultural occupations are in accordance with the Eurostat definitions in the ESSnet Culture – Final Report Project (September 2012).

**For more information on all themes please visit the Statistics Portugal's website ([www.ine.pt](http://www.ine.pt))**