



26 February 2025

ADULT EDUCATION SURVEY

CULTURAL PARTICIPATION

2022

## 29.3% OF THE POPULATION AGED 18 TO 69 ATTENDED FESTIVALS

In 2022, more than half of the population aged 18 to 69 (52.8%) attended live shows in person and about two-fifths (40.5%) attended cinema sessions in theatres, which represented a decrease of 14.4 percentage points (pp) and of 5.1 pp compared to 2016. In person visits to cultural sites were carried out by more than a third (36.8%) of the population, 9.6 pp less than in 2016, with monuments, museums and historic districts being the most visited places in person.

Attending festivals mobilized 29.3% of the population aged 18 to 69. The most popular festivals to attend in person were Rock/Pop music (46.1%) and world music, traditional and other musical genres (37.8%).

One fifth of the population aged 18 to 69 (20.0%) watched online shows, with music concerts (86.4%) and comedy/*stand-up* shows (55.3%) being the most watched in digital format. Only one in ten people aged 18 to 69 (10.2%) visited cultural sites online, mainly monuments (7.7%) and museums (7.3%).

More than two-fifths of the population (43.2%) watched series or other television programmes (excluding movies) every day or almost every day. Television and pay-tv services were the most widely used equipment and support for watching films, series and other television programmes.

Approximately one-fifth of the population aged 18 to 69 (19.0%) played video games at least once a week, while 8.4% played it almost every day.

Between 2016 and 2022, reading books as a leisure activity increased by 2.5 pp, covering, in 2022, 41.3% of the population aged 18 to 69, with paper being the preferred support for 94.7% of the readers. Women read more in their free time than men: about half (50.2%) of women aged 18 to 69 said they had read books as a leisure activity in the last 12 months, compared to less than a third of men (31.9%).

The daily reading of newspapers and/or magazines was reported by more than a third of the population aged 18 to 69 (35.6%), representing a decrease of 19.4 pp compared to 2016. The mobile phone/smartphone was the most used type of support in reading newspapers and/or magazines (63.8%), followed by paper (46.9%) and the computer (33.4%).



In addition to the information released in the [Press Release](#) published on October 17, 2023, Statistics Portugal releases the results of the module on cultural participation of the 2022 Adult Education Survey (AES). This Press Release focuses on the analysis of the main results that portray the cultural participation of the resident population in Portugal aged 18 to 69.

Culture plays an important role in the European Union (EU) not only as a set of forms of expression that contribute to strengthening identity, cohesion and social well-being, but also as way to increase economic growth and job creation. The relevance of the role of culture has been recognised and enshrined in Article 167 of the EU's Treaty of Lisbon and embodied in the Creative Europe programme<sup>1</sup>, as well as in policy actions set out in successive Work Plans for Culture (the last of which covers the periods 2019-2022 and 2023-2026). The work plan, adopted by EU culture ministers in December 2022, sets out four main priorities for European cooperation in cultural policymaking<sup>2</sup>, including strengthening "culture for people" by fostering cultural participation and the role of culture in society. To measure the impact of these programmes and policy actions, as well as to define new cultural targets and policies, it is essential to produce reliable, comparable and up-to-date statistics on cultural topics.

Since its first edition in 2007, AES has included<sup>3</sup> a module on cultural participation, whose scope of data collection in the 2022 edition covered several aspects of participation and non-participation in cultural activities of the population aged 18 to 69, during the 12 months prior to the interview. Some of the cultural participation variables collected in the 2022 edition are a continuation of those collected in previous editions of this survey, namely the variables on attendance to live shows, cinema sessions, visits to cultural sites and reading habits of books and newspapers and/or magazines. However, the 2022 edition included a broader set of new variables that cover not only the in person dimension of attending different types of performances and visiting cultural sites and spaces, but also the new forms of cultural consumption provided by virtual formats and digital devices, including video games and the types of equipment and media used to watch films, television series and other programmes, as well as to read books, newspapers and/or magazines. In addition, the 2022 edition of AES inquired, for the first time, the practice, in leisure time, of a set of activities that covers a wide range of cultural forms and expressions of an artistic and/or creative nature, during the five years prior to the interview.

The results of the various editions of the AES are available in a set of statistical indicators published in the [Database](#) of the Statistics Portugal website ([www.ine.pt](http://www.ine.pt)).

<sup>1</sup> Creative Europe 2021-2027 (<https://www.europacriativa.eu/>) is the European Union Programme that brings together actions in support of the European cultural and creative sectors and has two main goals: 1) to safeguard, develop and promote Europe's cultural and linguistic heritage and diversity; and 2) to increase the competitiveness and economic potential of the cultural and creative sectors, in particular in the audiovisual sector.

<sup>2</sup>The Council resolution on the [EU Work Plan for Culture 2023-2026](#) sets out the following four overarching priorities: (a) artists and cultural professionals: empowering the cultural and creative sectors; b) culture for people: strengthening cultural participation and the role of culture in society; c) culture for the planet: unleashing the power of culture; and (d) culture for co-creative partnerships: strengthening the cultural dimension of the EU's external relations.

<sup>3</sup> The 2007 edition of IEFA surveyed the population aged 18 to 64, which is why data from this edition were not included in this Press Release.

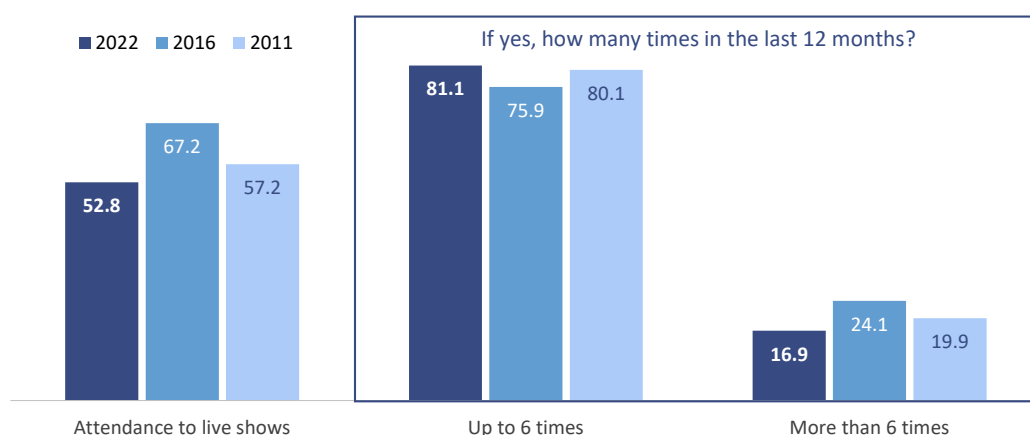
## 1. Live shows and festivals

*More than half of the population aged 18 to 69 (52.8%) attended live shows in person in 2022, a proportion that is still lower than in 2016 and 2011*

In 2022, the proportion of the population aged 18 to 69 who, in the last 12 months, attended live shows in person (music concerts, street shows and events, theatre, comedy/stand-up, dance, circus and puppetry) was 52.8%. This value represents a decrease of 14.4 percentage points (pp) compared to 2016 (67.2%) and of 4.4 pp compared to 2011 (57.2%), representing a reverse of the upward trend observed between 2011 and 2016.

In addition to the lower in person attendance at live shows, in the last 12 months prior to the interview, the lower frequency with which the population aged 18 to 69 attended this type of show also stands out in 2022: 81.1% of people aged 18 to 69 attended live shows up to six times and only 16.9% watched more than six times. Compared to 2016, these values represent, respectively, an increase of 5.2 pp and a decrease of 7.2 pp. Attendance with greater regularity (more than six times in the last 12 months) decreased, in 2022, to a lower value than in 2011 (19.9%).

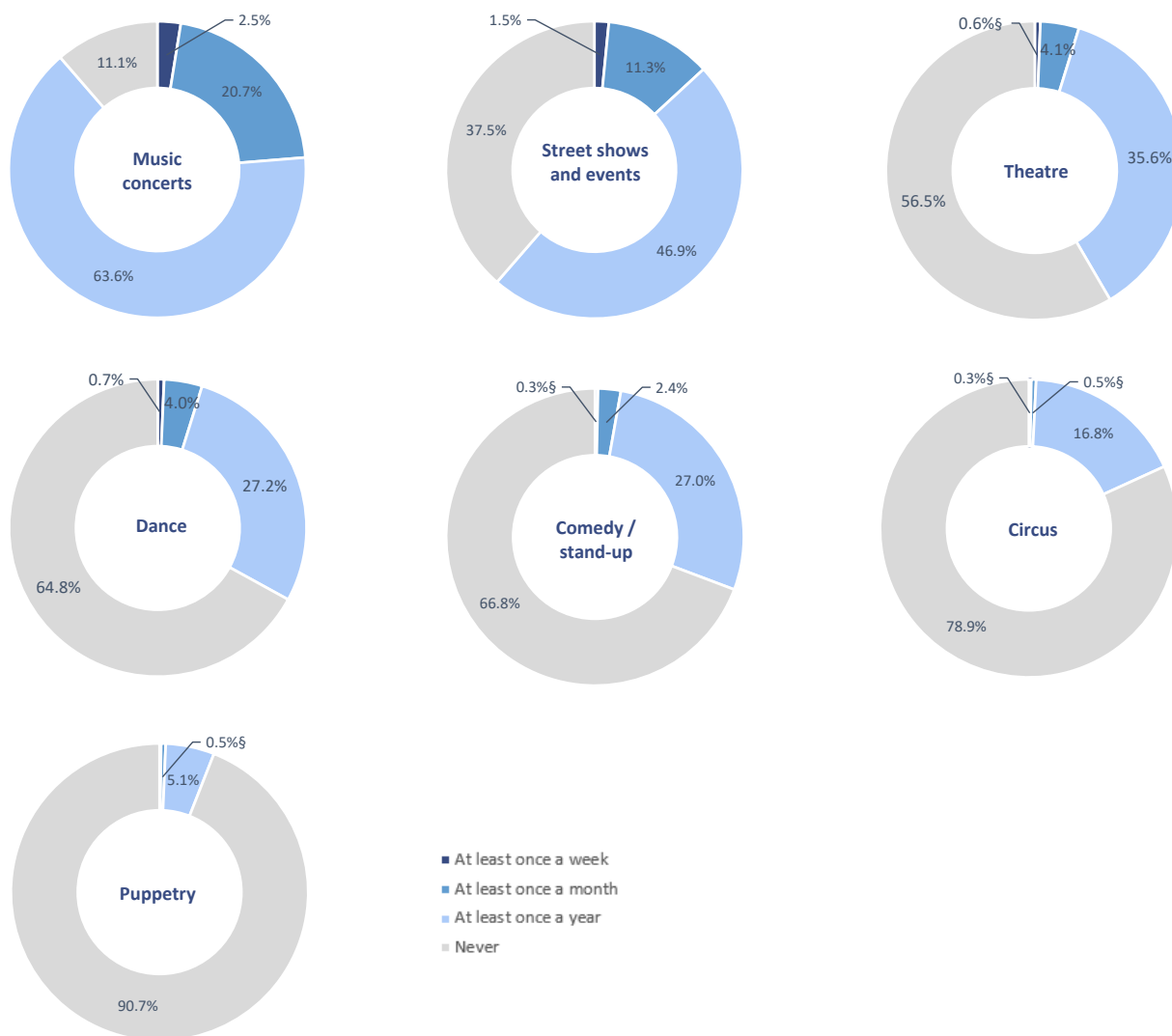
**Figure 1. Proportion (%) of the population aged 18 to 69 who attended live shows in person in the last 12 months, by frequency of attendance, 2011, 2016 and 2022**



Source: Statistics Portugal, Adult Education Survey.

A more detailed analysis by type of live show indicates that, in 2022, music concerts stood out as the preferred live show of the population aged 18 to 69 – more than three-fifths of the population (63.6%) attended music concerts in person in the period considered. This was followed by street shows and events, which were attended in person by 46.9% of people aged 18 to 69. Theatre shows were the third type of live shows that more people attended in person: 35.6% of the population attended this type of show at least once in the last 12 months.

Figure 2. Proportion (%) of the population aged 18-69 who attended live shows in person in the last 12 months, by type of live show and frequency of attendance, 2022



Source: Statistics Portugal, Adult Education Survey.

Note: § - Estimate with low reliability.

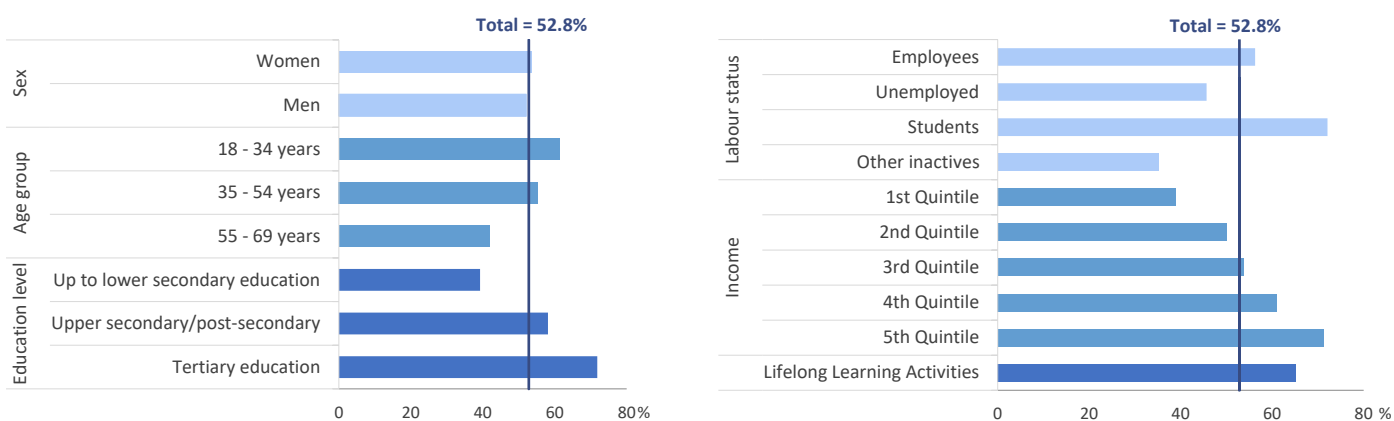
In 2022, 27.2%, 27.0% and 16.8% of people aged 18 to 69, respectively, attended dance, comedy/*stand-up* and circus shows in person. Only 5.1% of the population attended puppet shows in person.



*Younger people, with tertiary education and students were the ones who attended live shows the most*

Younger people, aged 18 to 34 years (61.3%), with tertiary education (71.8%), who were students (72.1%), and who belonged to households whose income was in the 5<sup>th</sup> quintile (71.2%) were the ones who registered, in 2022, higher levels of in person attendance at live shows. Participation was slightly higher in women (53.6%) than in men (52.0%). Considering participation in Lifelong Learning (LLL), attendance at live shows was higher for people who participated in some type of formal or non-formal learning activities (65.3%).

**Figure 3. Proportion (%) of the population aged 18 to 69 who attended live shows in person in the last 12 months, by sex, age group, education level, labour status, income quintiles and participation in Lifelong Learning (LLL) activities, 2022**



Source: Statistics Portugal, Adult Education Survey.

*The main reasons for not attending live shows were "lack of time" (29.4%), "uninterested/dislikes" (27.9%) and "too expensive" (16.5%)*

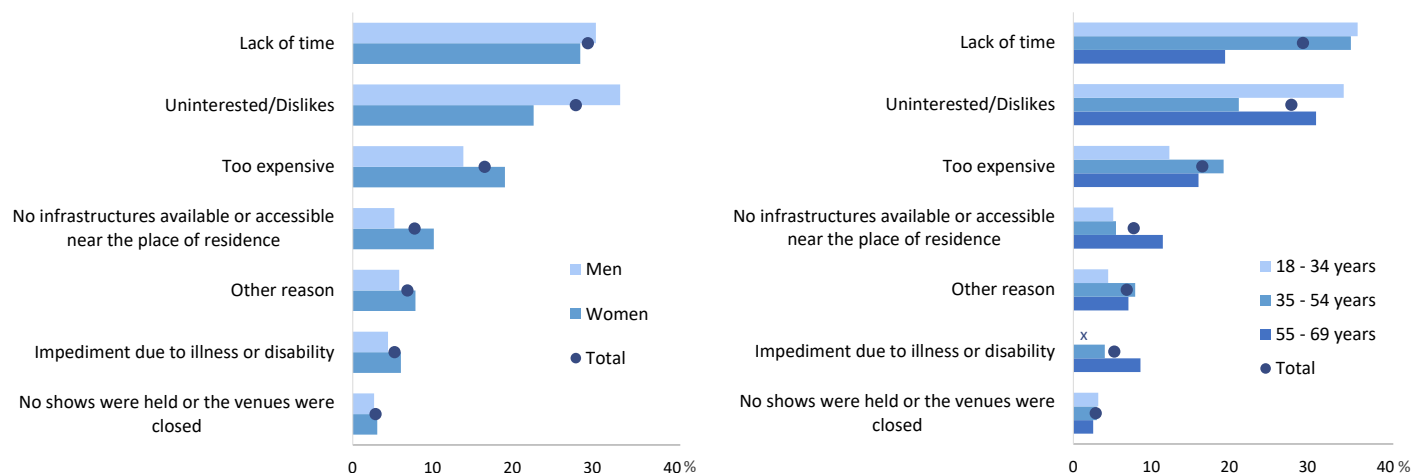
In 2022, the three main reasons referred by the population aged 18 to 69 for not having attended live shows in person in the last 12 months were: "lack of time" (29.4%), "uninterested/dislikes" (27.9%) and "too expensive" (16.5%).

For women, the most reported reason was "lack of time" – 28.5% of women did not attend live shows in person for this reason. This is followed by "uninterested/dislikes" (22.6%), "too expensive" (19.1%) and the fact that there was "no infrastructures available or accessible near the place of residence" (10.2%).

For men, the most mentioned reason was "uninterested/dislikes" – 33.5% of men identified this reason for not attending live shows. "Lack of time" (30.4%) and "too expensive" (13.8%) were the other most mentioned reasons.

In an analysis of the reasons for not attending live shows in person by age group, it can be seen that “lack of time”, and “uninterested/dislikes” were the reasons most mentioned by younger individuals aged 18 to 34 (36.4% and 34.6%, respectively), while “too expensive” was the main impediment for individuals aged 35 to 54 (19.3%). It should also be noted that the age group from 55 to 69 years old was the one that most identified the reasons “no infrastructures available or accessible near the place of residence” (11.5%) and “impediment due to illness or disability” (8.6%) for not attending live shows in person.

Figure 4. Proportion (%) of the population aged 18-69 who did not attend live shows in person in the last 12 months, by sex, age group and main reason for non-attendance, 2022



Source: Statistics Portugal, Adult Education Survey.

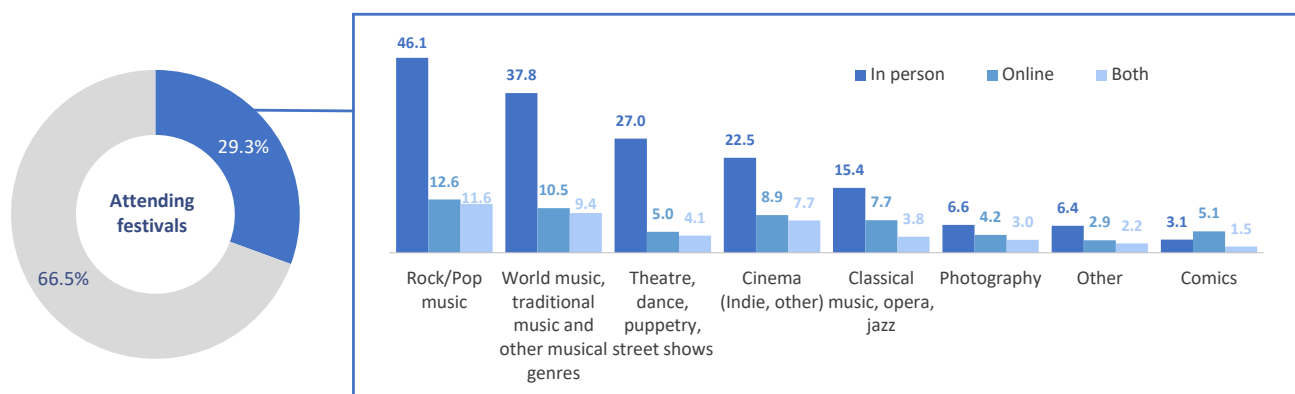
## Cultural participation in festivals

Cultural participation in festivals, in person and/or online, mobilized 29.3% of the population aged 18 to 69 in 2022.

Attending festivals was an activity preferably done in person. The most popular festivals to attend in person were “rock/pop music” (46.1%), followed by “world music, traditional and other musical genres” festivals (37.8%), “theatre, dance, puppetry and street shows” festivals (27.0%), “cinema (Indie, other)” festivals (22.5%) and “classical music, opera and jazz” festivals (15.4%).

Attendance at online festivals was generally lower than in person, ranging from a maximum of 12.6% for “rock/pop music” festivals to a minimum of 2.9% for “other” festivals. However, it should be noted that “comics” festivals were the only type of festival more sought after online than in person (5.1% and 3.1%, respectively).

Figure 5. Proportion (%) of the population aged 18-69 who attended festivals, in the last 12 months, by type of festival and attendance mode (in person, online or both), 2022



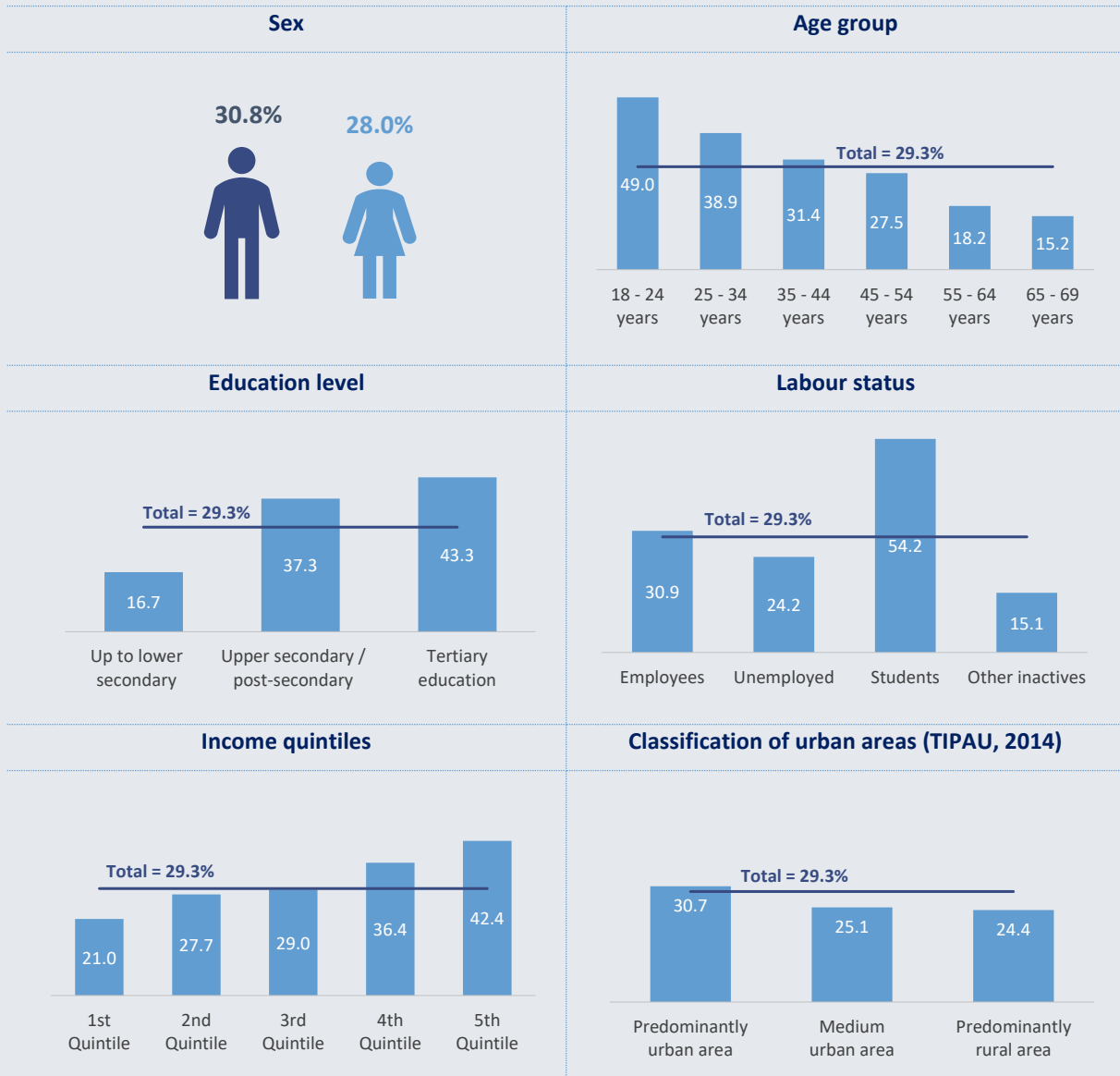
Source: Statistics Portugal, Adult Education Survey.

The festival-going public was slightly more male (30.8% of men attended festivals) than female (28.0%) and, above all, made up of a younger population: about half of the population aged 18 to 24 went to festivals (49.0%), compared to 15.2% of the population aged 55 to 69. The participation in festivals of the population with tertiary education was almost three times higher than that for those who completed, at most, lower secondary education (43.3% and 16.7%, respectively), and more than half of students went to festivals (54.2%). The population belonging to households with higher incomes (5<sup>th</sup> quintile) went more to festivals (42.4%), as well as people living in predominantly urban areas (30.7%).



## Profile of the "festival-goer"

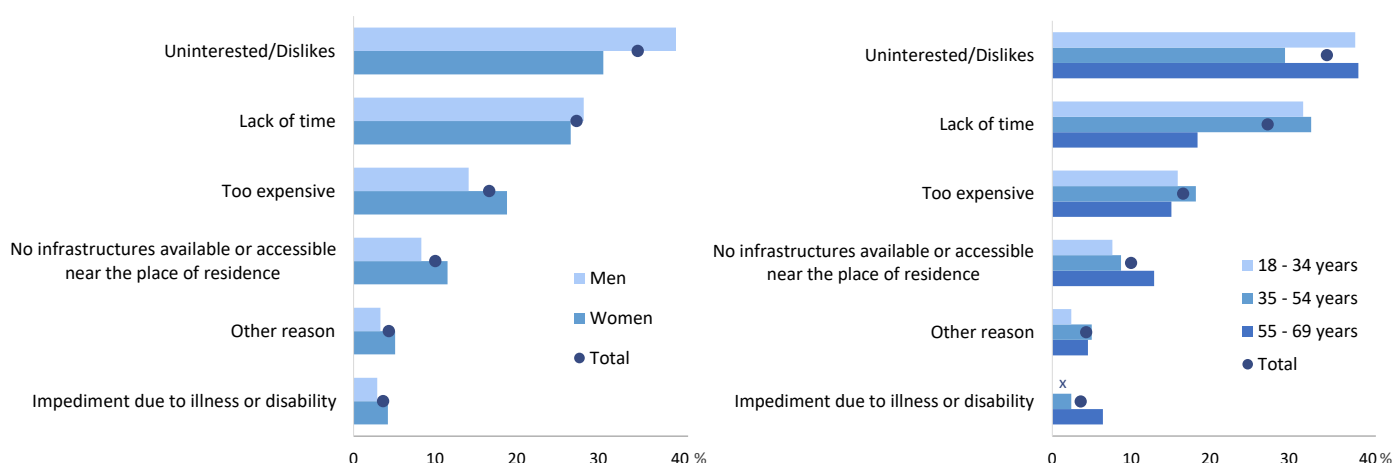
Figure 6. Proportion (%) of the population aged 18 to 69 who attended festivals in the last 12 months, according to some characterization variables, 2022



Source: Statistics Portugal, Adult Education Survey.

For the population aged 18 to 69 who, in 2022, did not attend festivals, the main reason mentioned was "uninterested/dislikes" (34.8%), higher in men (39.5%) than in women (30.6%), and in the two age extremes, from 18 to 34 years old (38.4%) and from 55 to 69 years old (38.8%). "Lack of time" was the second most identified reason (27.3%), more by men (28.2%) than by women (26.6%), and, above all, by the population aged 35 to 54 (32.8%) and 18 to 34 years (31.8%), with "lack of time" being a less chosen reason by the population aged 55 to 69 (18.4%). The reasons "too expensive" and "no infrastructures available or accessible near the place of residence" were the main reasons for not attending festivals for 16.6% and 10.0% of people, respectively. "Impediment due to illness or disability" was the least invoked reason (3.6%) and it was mainly among the population aged 55 to 69 that this impediment was mentioned (6.4%).

Figure 7. Proportion (%) of the population aged 18–69 who did not attend festivals in the last 12 months, by sex, age group and main reason for non-attendance, 2022



Source: Statistics Portugal, Adult Education Survey.

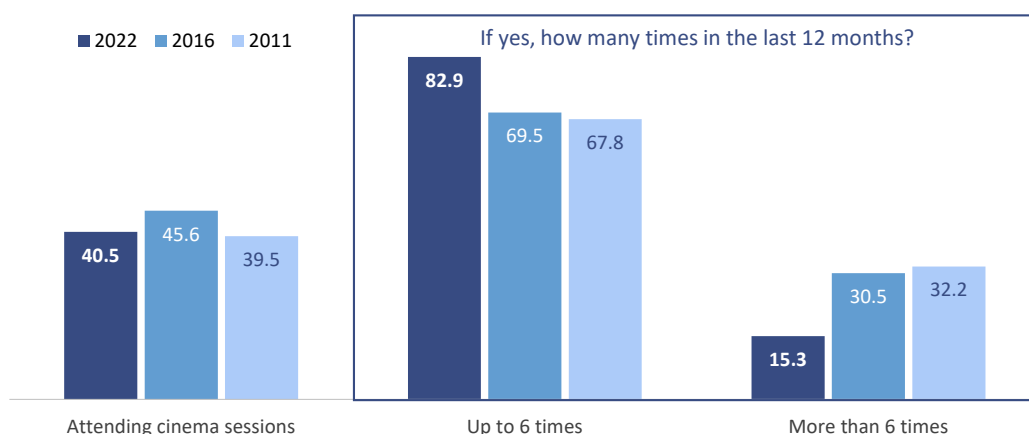
Note: The estimate associated with the category "Impediment due to illness or disability" for the age group 18 to 34 has a margin of error higher than the quality standard considered acceptable for dissemination.

## 2. Cinema and audiovisual

*About two-fifths of the population aged 18 to 69 watched cinema sessions in theatres, 5.1 pp less than in 2016*

Watching films in a cinema decreased from 45.6% in 2016 to 40.5% in 2022, which represents a decrease of 5.1 pp, with the value recorded in 2022 being only slightly above the value recorded in 2011 (39.5%). It should also be noted that the proportion of people aged 18 to 69 who went to cinema sessions more than six times in 2022 was the lowest of the three years under comparison – in 2011 and 2016, of the people who watched films in cinemas, 32.2% and 30.5%, respectively, did so more than six times, while in 2022 it fell to about half (15.3%). Among people aged 18 to 69 who watched films in cinema sessions in 2022, 82.9% did so less than six times, compared to 69.5% in 2016. These data reflect not only a general decrease in going to cinema sessions, but also a decrease in the frequency with which films were watched in cinema sessions.

Figure 8. Proportion (%) of the population aged 18 to 69 who attended cinema sessions, in the last 12 months, by frequency of attendance, 2011, 2016 and 2022



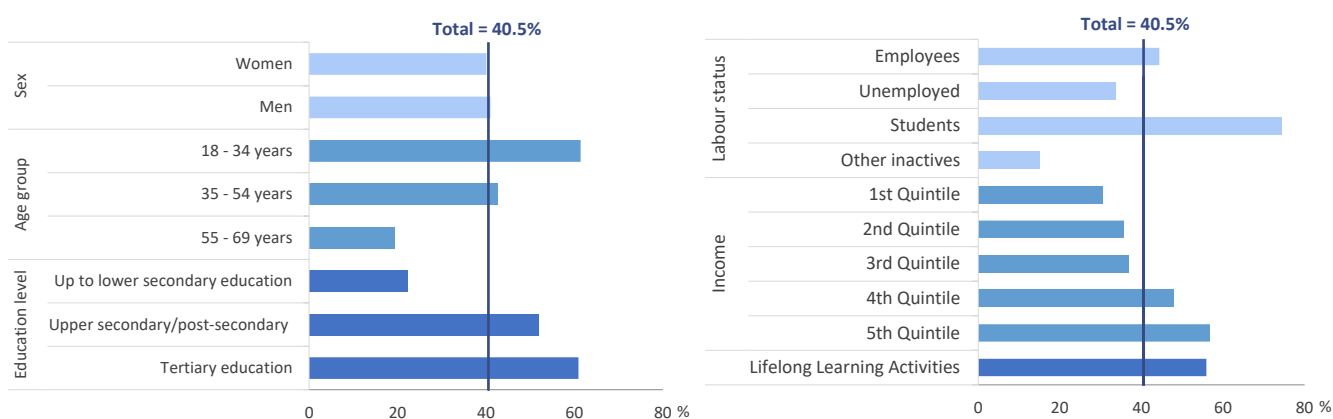
Source: Statistics Portugal, Adult Education Survey.

*Attending cinema sessions was, above all, a practice among students, younger people and with tertiary education*

In 2022, cinema sessions attendance was similar among men (41.0%) and women (40.1%), but stood out in the population aged 18 to 34 (61.4%), among students (74.5%), in the population with tertiary education (60.9%) and among individuals whose household belonged to the fifth income quintile (56.8%). It should be noted that the participation in this type of activity by younger people, aged 18 to 34 (61.4%), was more than triple that recorded among people aged 55 to 69 (19.4%). On the other hand, going to cinema sessions is a more frequent habit among people with tertiary education: 60.9% of people with tertiary education reported having gone to cinema sessions in 2022, compared to 22.3% of people who completed, at most, lower secondary education.

Considering participation in LLL, attendance of cinema sessions was higher among individuals who participated in some type of formal and/or non-formal learning (55.9%).

Figure 9. Proportion (%) of the population aged 18 to 69 who attended cinema sessions in the last 12 months, by sex, age group, education level, labour status, income quintiles and participation in Lifelong Learning (LLL) activities, 2022



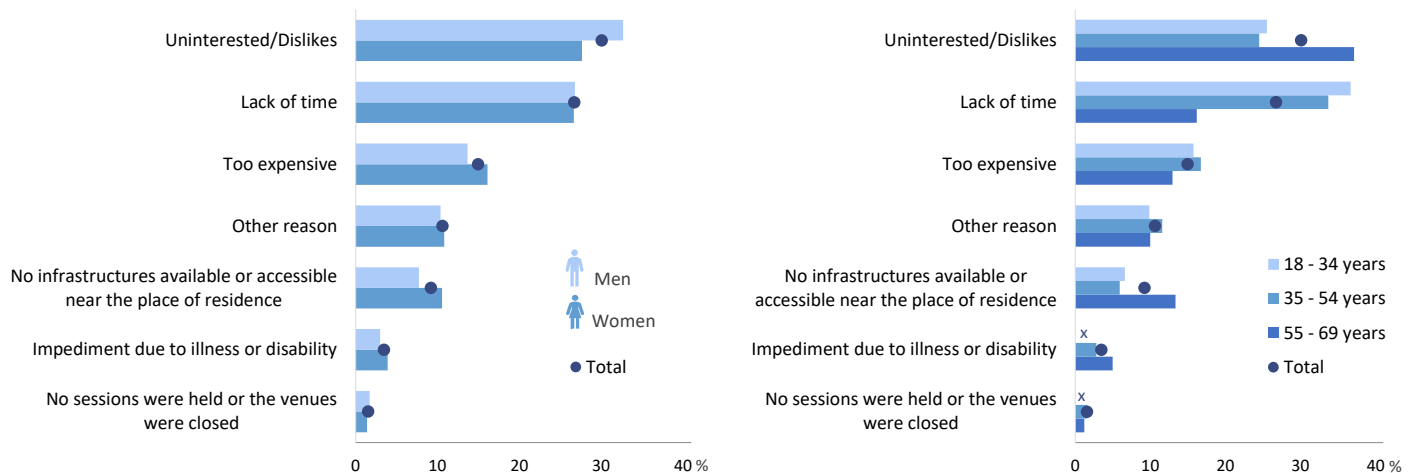
Source: Statistics Portugal, Adult Education Survey.

*"Uninterested/dislikes" was the reason most mentioned by those who did not attend cinema sessions*

In 2022, the main reasons for not watching films in a cinema were: "uninterested/dislikes" (30.1%), "lack of time" (26.7%) and "too expensive" (14.9%). "Uninterested/dislikes" was mentioned more by men (32.7%) than by women (27.7%), while "lack of time" was mentioned by the same proportion of men and women (26.8% and 26.7%, respectively) and being "too expensive" was a greater impediment for women (16.1%) than for men (13.7%).

In an analysis by age group, the reason "uninterested/dislikes" was the most mentioned by the population aged 55 to 69 years (37.1%), while "lack of time" was the most referred reason for 36.7% of the population aged 18 to 34 and for 33.7% of the population aged 35 to 54 years. Being "too expensive" had a greater impact on not watching films in a cinema in the 35 to 54 age group (16.7%).

Figure 10. Proportion (%) of the population aged 18 to 69 who did not attend cinema sessions in the last 12 months, by sex, age group and main reason for non-attendance, 2022



Source: Statistics Portugal, Adult Education Survey.

Note: The estimates associated with the categories "Impediment due to illness or disability" and "No sessions were held or venues were closed" for the age group 18 to 34 have a margin of error higher than the quality standard considered acceptable for dissemination.

### In 2022, 87.1% of persons aged 18 to 69 watched films other than in a cinema

In 2022, 87.1% of persons aged 18 to 69 viewed films other than in a cinema, of which 36.8% did so at least once a week, 18.0% at least once a month and 14.1% every day or almost every day.

As for TV series or other television programmes, 91.0% of the population aged 18 to 69 reported that, in the 12 months prior to the interview, they watched this type of content, of which 43.2% did so every day or almost every day and 29.3% at least once a week.

Figure 11. Proportion (%) of the population aged 18–69 who watched films (other than in a cinema), TV series and other television programmes in the last 12 months, by frequency of viewing, 2022



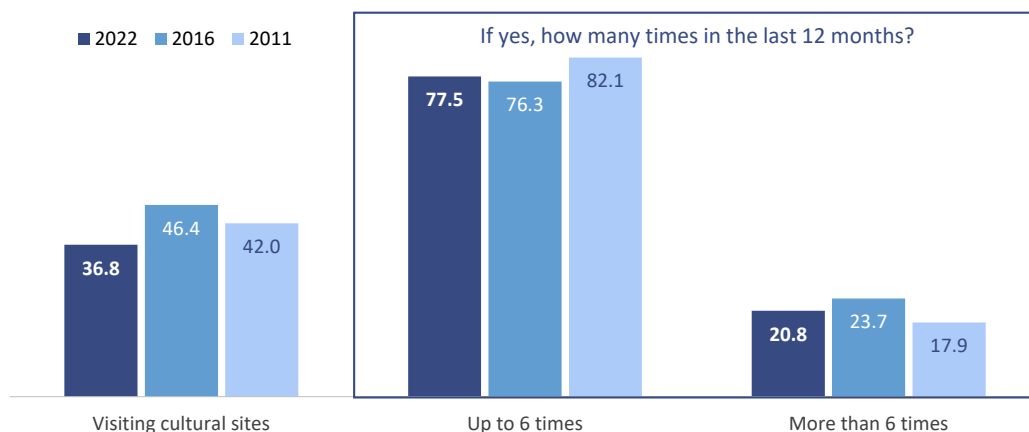
Source: Statistics Portugal, Adult Education Survey.

### 3. Cultural sites

#### *In person visits to cultural sites decreased in 2022 to values lower than in 2016 and 2011*

In 2022, 36.8% of persons aged 18 to 69 made in person visits to cultural sites, which represents a decrease of 9.6 pp and 5.2 pp compared to 2016 to 2011, respectively. Among the population aged 18 to 69 who visited cultural sites in 2022, 77.5% did so up to six times (compared to 76.3% in 2016 and 82.1% in 2011) and 20.8% more than six times (23.7% and 17.9% in 2016 and 2011, respectively).

Figure 12. Proportion (%) of the population aged 18 to 69 who visited cultural sites in person in the last 12 months, by frequency of visit, 2011, 2016 and 2022

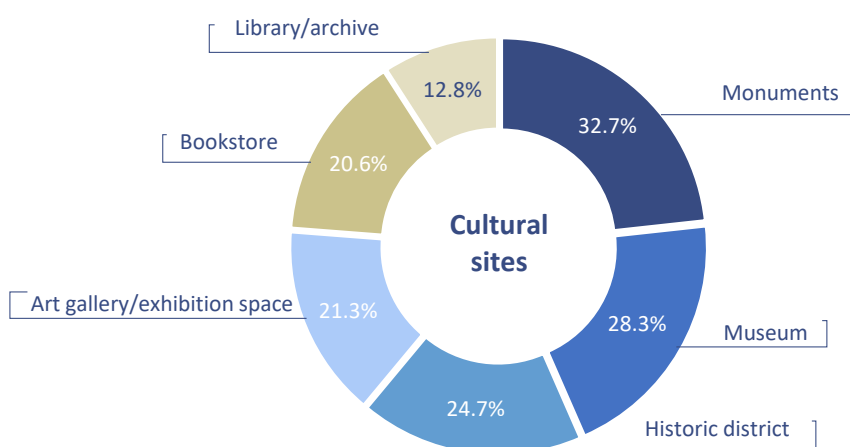


Source: Statistics Portugal, Adult Education Survey.

*Monuments, museums, and historic districts were the most visited cultural sites in person in 2022*

Monuments, museums and historic districts were the cultural sites with the highest demand for in person visits: 32.7%, 28.3% and 24.7% of the population aged 18 to 69 reported, respectively, having visited this type of cultural sites in 2022.

Figure 13. Proportion (%) of the population aged 18-69 who visited cultural sites in person in the last 12 months, by type of cultural site, 2022

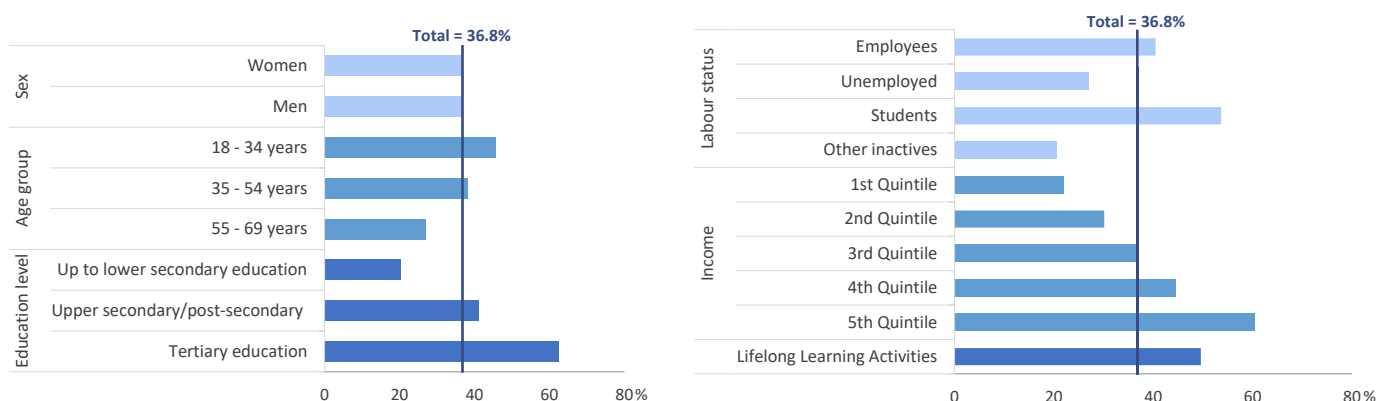


Source: Statistics Portugal, Adult Education Survey.

In visits to cultural sites, men and women had similar levels of participation (36.9% and 36.6%, respectively), while by age group individuals aged 18 to 34 years made the most visits to cultural sites (45.8%), followed by those aged 35 to 54 (38.1%) and those aged 55 to 69 (27.0%). Students were the ones who most visited cultural sites (53.7%), followed by the employed population (40.5%), the unemployed population (27.0%) and the other inactives (20.6%).

Participation in this type of activity increases with the level of education: among people who completed, at most, lower secondary education, 20.2% visited cultural sites in person. Among people who completed secondary/post-secondary education, 41.2% participated in this type of activity, while 62.6% of people with tertiary education visited cultural sites. It should also be noted that 49.6% of people who carried out some type of lifelong learning visited cultural sites in person.

**Figure 14. Proportion (%) of the population aged 18–69 who visited cultural sites in person in the last 12 months, by sex, age group, education level, labour status, income quintiles and participation in Lifelong Learning (LLL) activities, 2022**

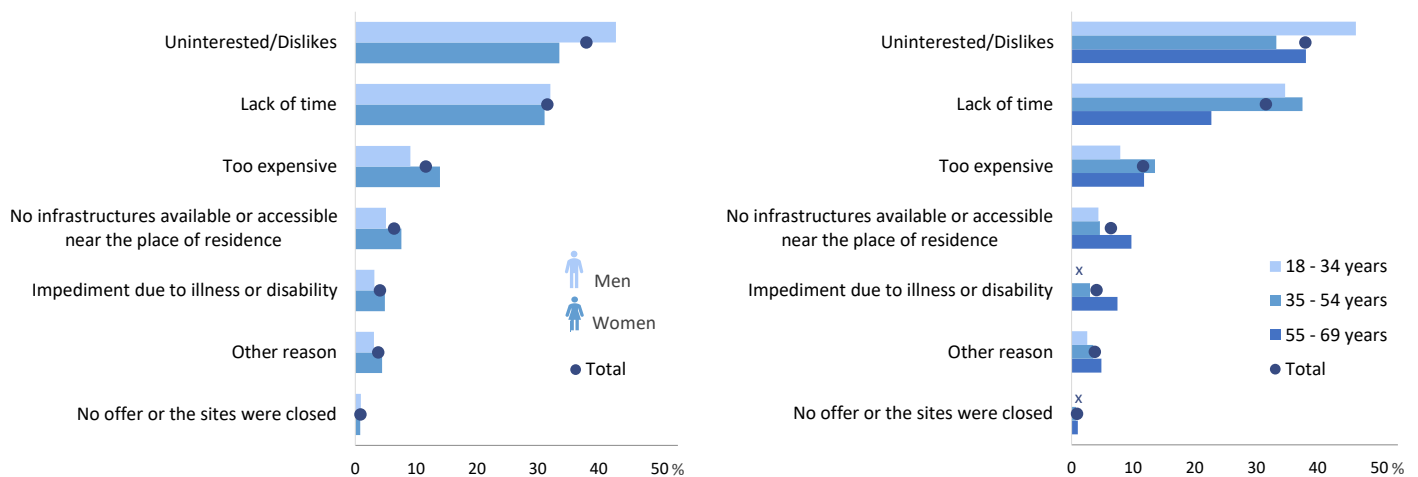


Source: Statistics Portugal, Adult Education Survey.

*"Uninterested/dislikes" and "lack of time" were the main reasons for not visiting cultural sites in person*

The main reasons indicated for not visiting cultural sites in person were: "uninterested/dislikes" (38.0%), "lack of time" (31.5%) and "too expensive" (11.6%). The "uninterested/dislikes" reason for not visiting cultural sites was more mentioned by men (42.8%) than by women (33.5%). Women, on the other hand, considered the price as "too expensive" a more impeding reason to visit cultural sites (13.9%) than men (9.1%).

Figure 15. Proportion (%) of the population aged 18–69 who did not visit cultural sites in the last 12 months, by sex, age group and main reason for not visiting, 2022



Source: Statistics Portugal, Adult Education Survey.

Note: The estimates associated with the categories "Impediment due to illness or disability" and "No offer or the sites were closed" for the age group from 18 to 34 have a margin of error higher than the quality standard considered acceptable for dissemination.

#### 4. Reading habits

*Reading books as a leisure activity increased in 2022, accounting for 41.3% of the population aged 18 to 69, but regular reading of newspapers and/or magazines decreased to 35.6%, below 2011*

In 2022, 41.3% of the population aged 18 to 69 read books as a leisure activity, which represents an increase of 2.5 pp and 0.5 pp compared to 2016 (38.8%) and 2011 (40.8%), respectively.

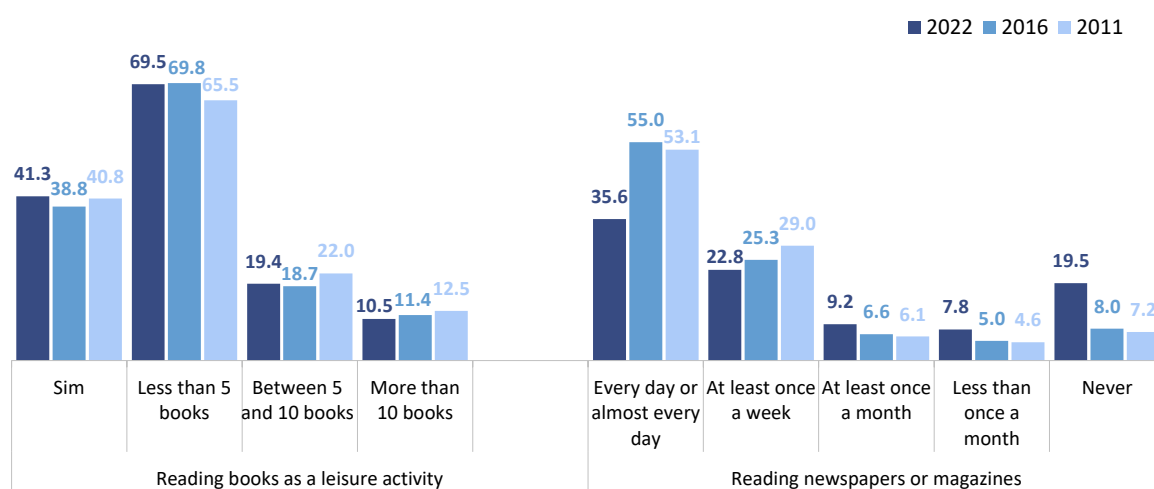
Among the population aged 18 to 69 who reported reading books in 2022, the majority (69.5%) read less than 5 books (69.8% in 2016 and 65.5% in 2011) and almost a fifth (19.4%) read between 5 and 10 books, representing an increase of 0.7 pp compared to 2016, but a decrease of 2.6 pp compared to 2011. The proportion of persons who reported having read more than 10 books decreased in the period under comparison, standing at 10.5% in 2022, 11.4% in 2016 and 12.5% in 2011.

Reading newspapers and/or magazines was reported as a regular activity (every day or almost every day) by 35.6% of the population aged 18 to 69, which corresponds to a decrease of 19.4 pp compared to 2016 (55.0%) and 17.5 pp compared to 2011 (53.1%). There is also a downward trend in those who read at least once a week these types of periodical publications (22.8% in 2022, 25.3% in 2016 and 29.0% in 2011).

However, there was an increase in those who reported reading at least once a month (9.2% in 2022, 6.6% in 2016, and 6.1% in 2011) and those who read less than once a month (7.8% in 2022, 5.0% in 2016, and 4.6% in 2011).

Furthermore, regarding the reading of newspapers and/or magazines, there was a significant increase in the number of people who had never read this type of periodicals: 19.5% in 2022, 8.0% in 2016, and 7.2% in 2011.

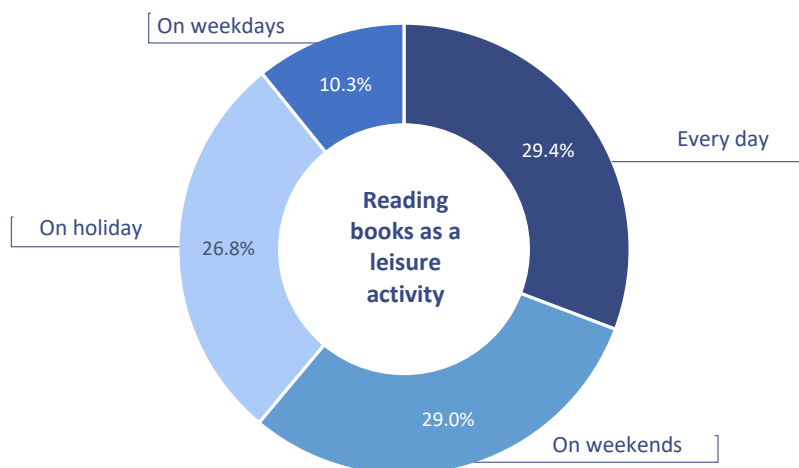
Figure 16. Proportion (%) of the population aged 18 to 69 who read books as a leisure activity in the last 12 months, by number of books read, and who read newspapers and/or magazines, by frequency of reading, 2011, 2016 and 2022



Source: Statistics Portugal, Adult Education Survey.

In 2022, 29.4% of the population aged 18 to 69 said they read books as a leisure activity every day, 29.0% and 26.8% reported, respectively, that they read at weekends and during holidays. Only 10.3% indicated that they were able to dedicate time to this leisure activity on weekdays.

Figure 17. Proportion (%) of the population aged 18-69 who read books as a leisure activity in the last 12 months, by frequency of reading, 2022



Source: Statistics Portugal, Adult Education Survey.

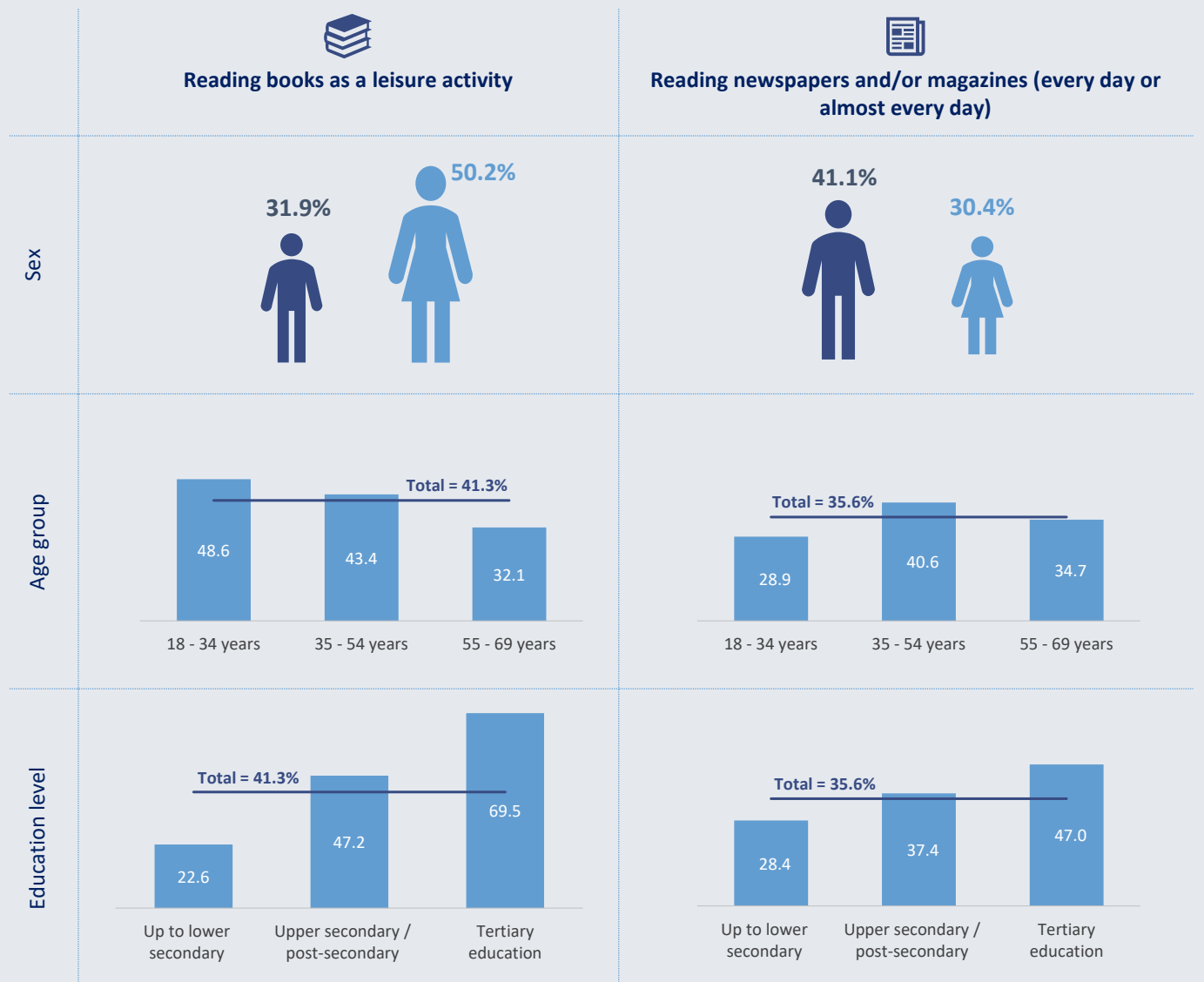
Reading books as a leisure activity was mainly carried out by women (50.2%) and younger people: 48.6% of persons aged 18 to 34 said they had read, compared to 43.4% of persons aged 35 to 54 and 32.1% of those aged 55 to 69. People with a higher education level were the ones who read the most: 69.5% of people with tertiary education said they had read books, a proportion that is more than three times that of those who had, at most, lower secondary education (22.6%). In terms of labour status, students were the group that most read books as a leisure activity (60.6%), followed by the employed population (43.0%), unemployed (37.4%) and other inactive people (28.6%). Reading books is also an activity carried out more by the population in the last quintile of the income distribution (66.1%), as well as by the population living in predominantly urban areas (44.4%).

Regarding the regular reading of periodicals (every day or almost every day), men read more newspapers and/or magazines (41.1%) than women (30.4%), as well as people aged 35 to 54 (40.6%) followed by those aged 55 to 69 (34.7%). Persons with tertiary education also read more of this type of periodicals (47.0%), as well as the employed population (39.2%) and the population in the 4<sup>th</sup> (41.3%) and 5<sup>th</sup> quintiles (50.9%) of the income distribution. The intensity of urbanization of the place of residence is also a differentiating variable, revealing that the regular reading of newspapers and/or magazines is higher in urban areas (37.5% and 31.5% in predominantly urban areas and medium urban areas, respectively) than in rural areas (26.6% in predominantly rural areas).



## The reader's profile

Figure 18. Proportion (%) of the population aged 18 to 69 who, in the last 12 months, read books as leisure activities, and who read newspapers and/or magazines (every day or almost every day) according to some sociodemographic variables, 2022



*to be continued*



## The reader's profile

continued

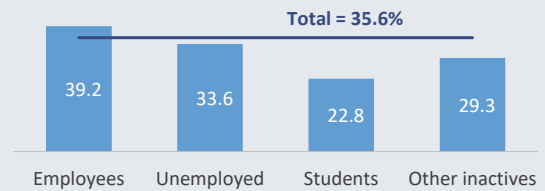
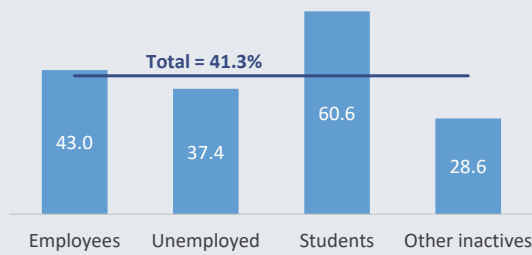


### Reading books as a leisure activity

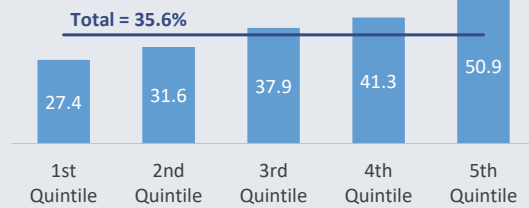
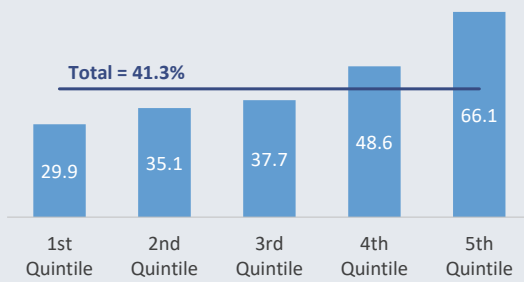


### Reading newspapers and/or magazines (every day or almost every day)

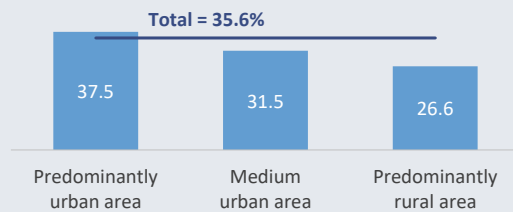
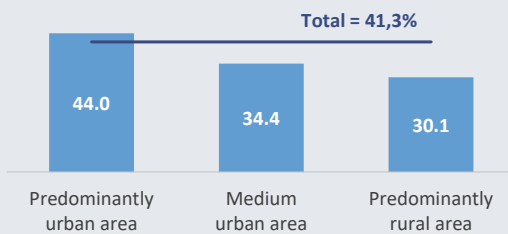
Labour status



Income quintiles



Classification of urban areas  
(TIPAU, 2014)



Source: Statistics Portugal, Adult Education Survey.

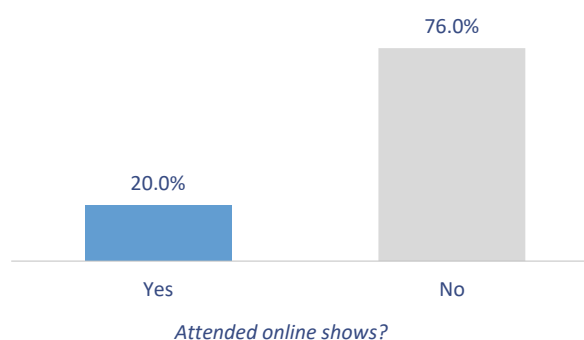
## 5. Digital consumption of cultural products and services

The increasing digitalisation of society, driven by the accessibility provided by the internet, mobile devices and streaming platforms, allows for new forms of digital access and consumption of cultural products and services, including the possibility to watch live shows and visit cultural sites online, read newspapers, magazines or books on digital media, play video games and other forms of consumption of audiovisual products, through digital equipment and supports.

### *A fifth of the population aged 18 to 69 watched live shows online*

In 2022, a fifth of the population aged 18 to 69 (20.0%) used the digital environment to watch different types of live shows, with men (21.8%) attending more than women (18.4%).

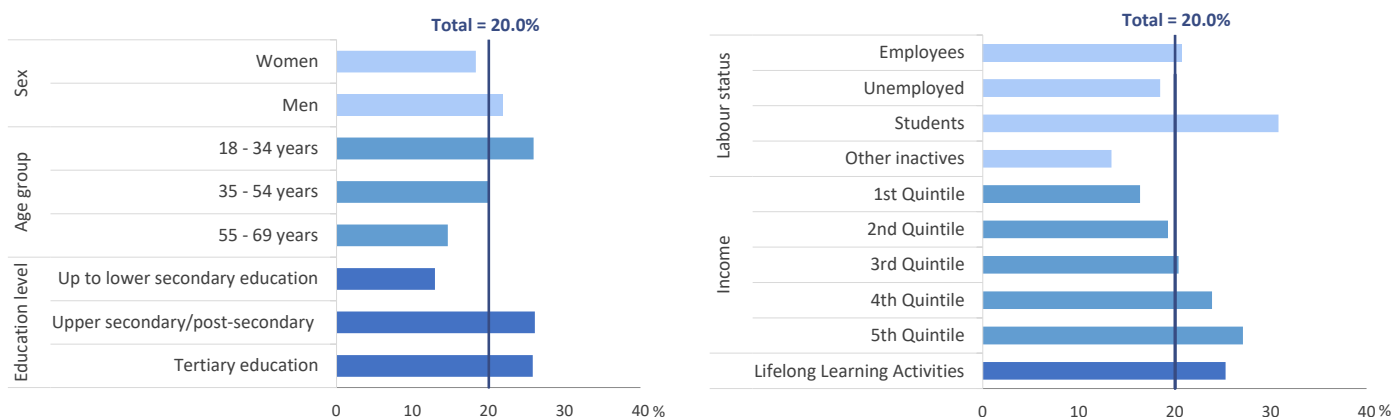
**Figure 19. Proportion (%) of the population aged 18-69 according to live shows online attendance, in the last 12 months, 2022**



**Source:** Statistics Portugal, Adult Education Survey.

The digital consumption of live shows varies according to age, education level, labour status and income, being more frequent among the younger population, aged 18 to 24 (25.9%), students (30.8%), people who have completed secondary or post-secondary education (26.1%) and tertiary education (25.8%) and those in the 5<sup>th</sup> quintile of the income distribution. There is a growing trend of consumption for this type of digital product as income levels also increase. It is also noteworthy that of the persons who participated in lifelong learning activities, 25.3% watched live shows online.

Figure 20. Proportion (%) of the population aged 18–69 who attended live shows online in the last 12 months, by sex, age group, education level, labour status, income quintiles and participation in Lifelong Learning (LLL) activities, 2022

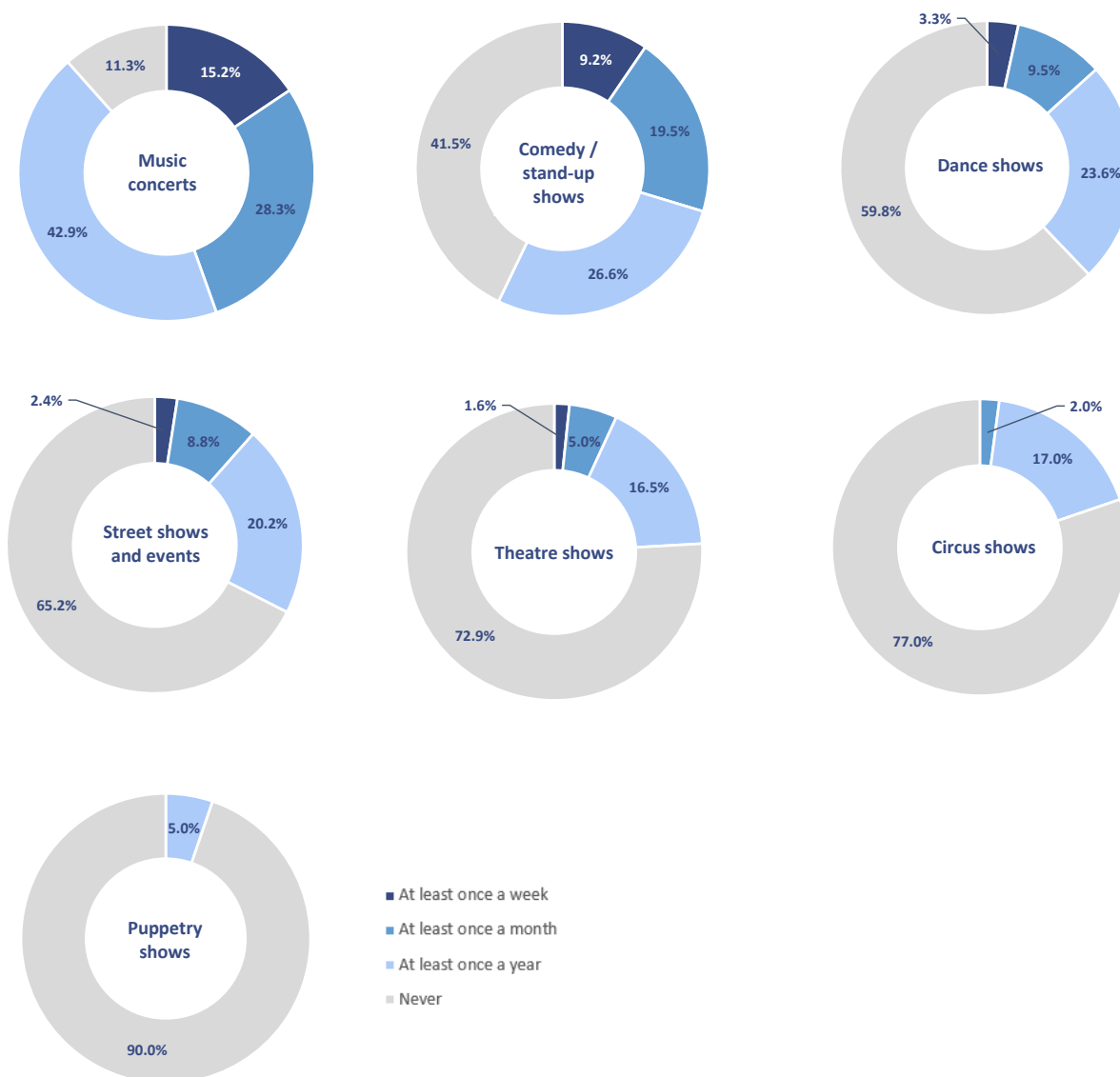


Source: Statistics Portugal, Adult Education Survey.

### Music concerts and comedy/stand-up shows were the ones that had the highest online attendance

Regarding the viewing of live shows online, the AES results reveal a preference for music concerts and comedy/stand-up shows. In 2022, of the people aged 18 to 69 who watched live shows online, 86.4% preferred to watch music concerts, of which 15.2% did so at least once a week, 28.3% at least once a month and 42.9% at least once a year. Comedy/stand-up shows were the second type of live show with the highest online attendance: 55.3% of people aged 18 to 69 who watched live shows online opted for this type of show, of which 9.2% at least once a week, 19.5% at least once a month, and 26.6% at least once a year.

Figure 21. Proportion (%) of the population aged 18-69 who watched live shows online in the last 12 months, by type of live show and frequency of attendance, 2022



Source: Statistics Portugal, Adult Education Survey.

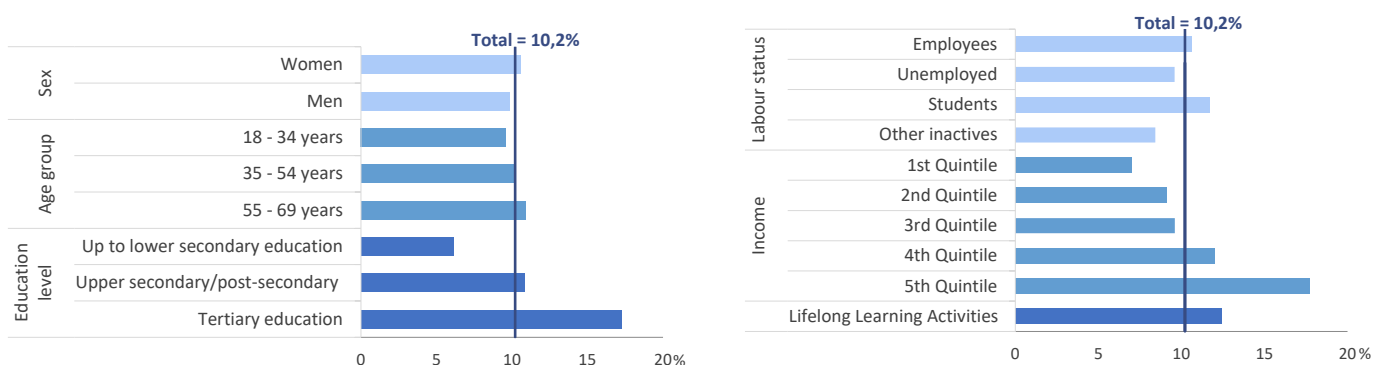
Note: The estimates associated with the category 'At least once a week' for circus shows and the categories 'At least once a week' and 'At least once a month' for puppetry shows have a margin of error higher than the quality standard considered acceptable for dissemination.



*Only one in ten people aged 18 to 69 have visited cultural sites online*

In 2022, only one in ten people aged 18 to 69 visited cultural sites online (10.2%). Women (10.5%) used this type of visit slightly more than men (9.9%), as well as the population aged 55 to 69 (10.9%), compared to the other two age groups (10.1% of the population aged 35 to 54 and 9.6% of those aged 18 to 34). The education level is also a differentiating factor, with the population with tertiary education (17.3%) adhering more to the digital environment to visit cultural sites than those with secondary or post-secondary education (10.8%) and those who completed, at most, lower secondary education (6.1%). Students (11.7%) and the employed population (10.6%) had higher proportions of visiting cultural sites online, while the unemployed population (9.6%) and other inactive persons (8.4%) participated less in this type of visits. Participation in online visits to cultural sites also increases with income, being higher among people in the 4<sup>th</sup> (12.0%) and 5<sup>th</sup> quintile (17.7%) of the distribution. It should also be noted that 12.4% of the people who participated in lifelong learning activities visited online cultural sites in 2022.

**Figure 22. Proportion (%) of the population aged 18–69 who visited cultural sites online in the last 12 months, by sex, age group, education level, labour status, income quintiles and participation in Lifelong Learning (LLL) activities, 2022**



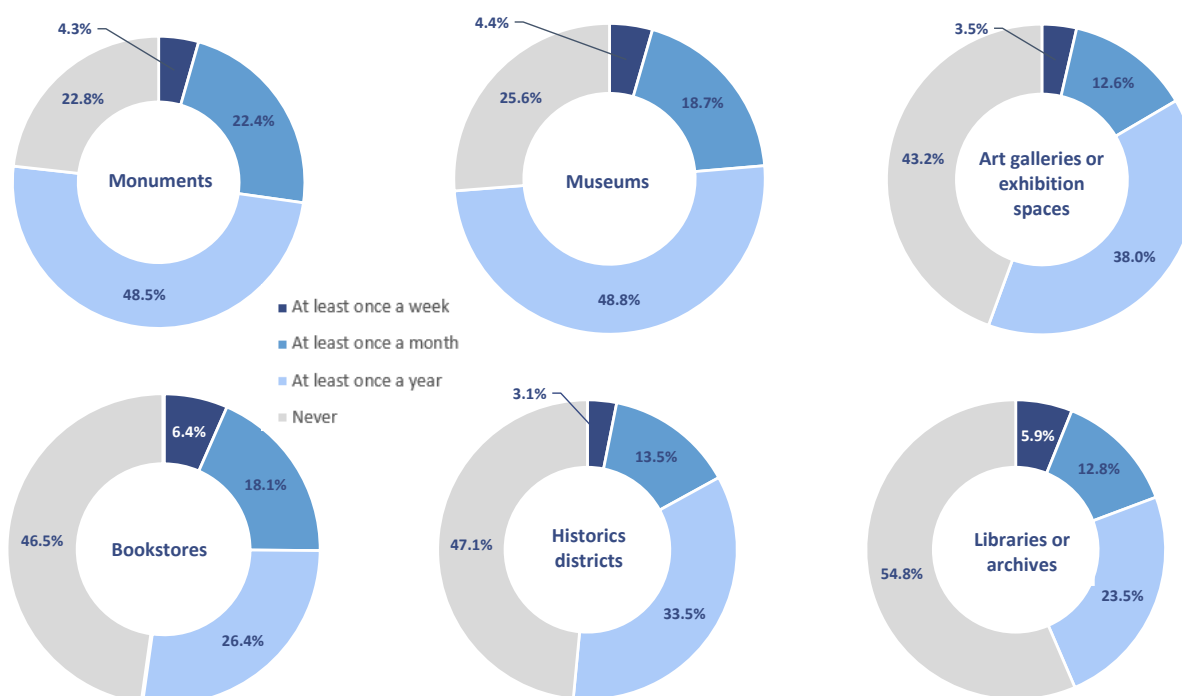
Source: Statistics Portugal, Adult Education Survey.

*Monuments and museums were the most visited cultural sites online: more than two-thirds of people aged 18 to 69 who visited cultural sites online preferred to visit monuments and museums*

Monuments and museums were the most visited cultural sites by the population aged 18 to 69. In 2022, 75.2% of people aged 18 to 69 who visited cultural sites online, chose to visit monuments virtually, including palaces, castles, monasteries and archaeological sites, of which 4.3% did so weekly, 22.4% at least once a month and almost half (48.5%) at least once a year. Museums were the second most visited type of cultural site by the population that adhered to virtual visits: 71.9% of people aged 18 to 69 who visited cultural sites online preferred to visit museums, of which 4.4% did so weekly, 18.7% at least once a week and 48.8% at least once a year.

Art galleries and exhibition spaces were the third most visited type of cultural site online: more than half (54.0%) of the population aged 18 to 69 who took virtual tours opted for this type of space (3.5% weekly, 12.6% at least once a month and 38.0% at least once a year). Bookstores (50.9%) and historic districts (50.1%) were the options for about half of the population aged 18 to 69 who visited cultural sites online and libraries or archives were the type of cultural site with the lowest online adherence by the population that made this type of visit (42.2%).

Figure 23. Proportion (%) of the population aged 18–69 who visited cultural sites online, in the last 12 months, by type of cultural site and frequency, 2022



Source: Statistics Portugal, Adult Education Survey.

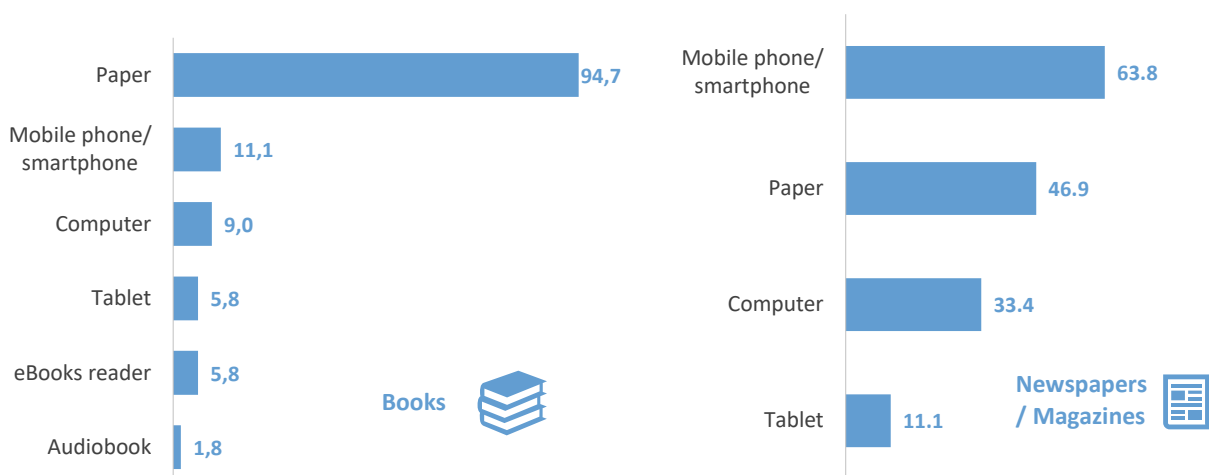
*Almost two-thirds of newspaper and/or magazine readers have chosen to use their mobile phone/smartphone, but paper remains the preferred medium for 94.7% of book readers*

In 2022, almost all (94.7%) of the population aged 18 to 69 who read books as a leisure activity opted for paper books. Of the different types of digital support available for reading books, the most used was the mobile phone/smartphone (11.1%), followed by the computer (9.0%), the tablet (5.8%) and eBook readers (5.8%), such as Kindle or Kobo. Only 1.8% of the population aged 18 to 69 has adhered to audiobooks.

Regarding reading newspapers and/or magazines, the mobile phone/smartphone was the most used type of support: almost two-thirds (63.8%) of the population aged 18 to 69 who read newspapers and/or magazines

opted for this type of support. Paper was an option for almost half (46.9%) of the readers of this type of periodicals. About a third (33.4%) used the computer and 11.1% preferred a tablet.

Figure 24. Proportion (%) of the population aged 18 to 69 who read books as a leisure activity and newspapers and/or magazines, in the last 12 months, by type of support used, 2022



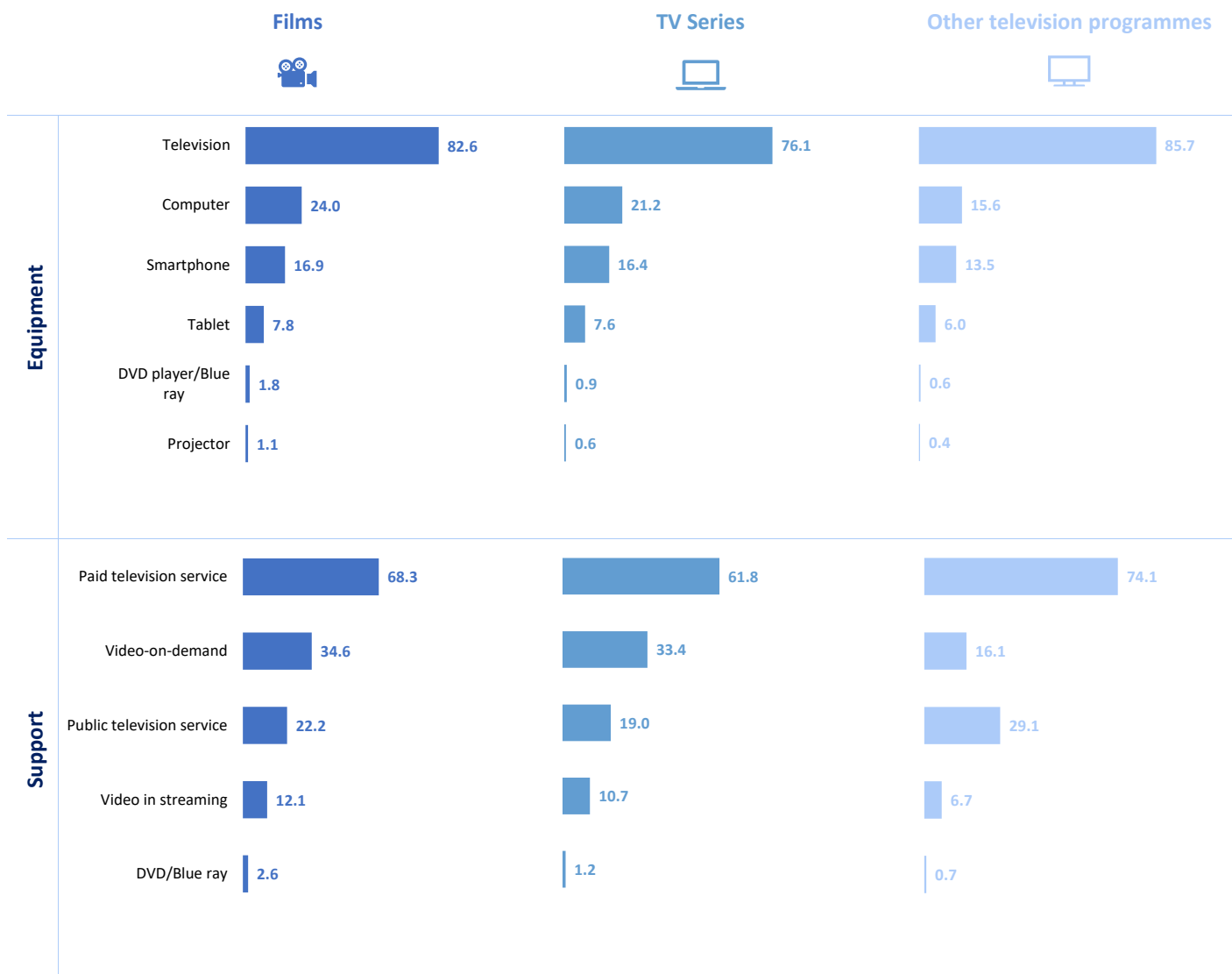
Source: Statistics Portugal, Adult Education Survey.

### Television and pay television services were the most widely used equipment and support for watching films, TV series, and other television programmes

In 2022, the most used equipment to watch films (other than in cinemas), TV series and other television programmes was a television set: 82.6% and 76.1% of the population aged 18 to 69 opted for this equipment to watch, respectively, films and TV series and 85.7% to watch other television programmes, including news, sports programmes or *talk shows*. The computer was the second most used equipment, having been used, above all, to watch films (24.0%) and TV series (21.2%). Smartphones and tablets were comparatively less used equipment options (16.9% and 7.8%, respectively). The use of DVD/Blue-ray players and projectors to watch films, tv series and other television programmes was very low: less than 2% of the population aged 18 to 69 used this type of equipment.

Regarding the type of support used, most people aged 18 to 69 subscribed to pay TV services (such as MEO, NOS and Vodafone) to watch television programmes (74.1%), films (68.3%) and TV series (61.8%). Also noteworthy is the consumption of this type of content through video-on-demand services (such as Netflix, HBO and Amazon), mainly to watch films (34.6%) and TV series (33.4%). The public television service was especially relevant for watching other television programmes (29.1%), being less used for watching films (22.2%) and TV series (19.0%). Video streaming services were more used to watch films (12.1%) and TV series (10.7%) than other television programmes (6.7%). The use of DVDs and Blue-ray was an option for only 2.6%, 1.2% and 0.7% of the population aged 18 to 69 to watch, respectively, films, TV series and other television programmes.

Figure 25. Proportion (%) of the population aged 18–69 who watched films (other than in cinemas), TV series and other television programmes in the last 12 months, by type of equipment and support, 2022

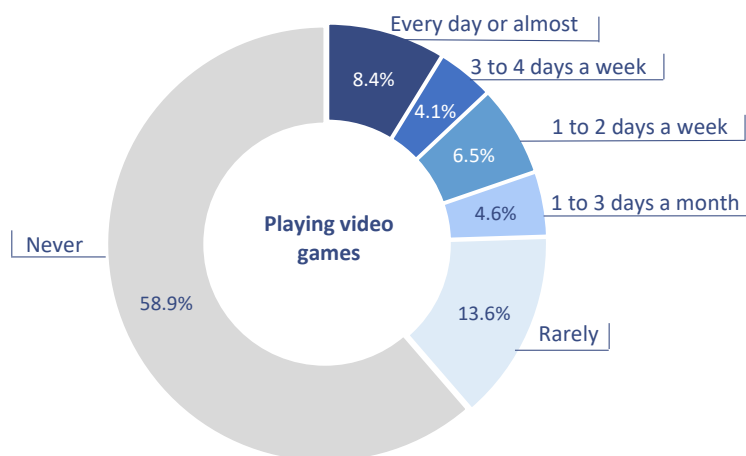


Source: Statistics Portugal, Adult Education Survey.

*Nearly one-fifth of the population aged 18 to 69 played video games at least once a week*

Another component of digital consumption of cultural products concerns video games, namely the frequency with which this activity was carried out in the last 12 months. Approximately one fifth of the population aged 18 to 69 (19.0%) reported playing video games as a daily or weekly activity: 8.4% played every day or almost every day, 6.5% reported playing one or two days a week and 4.1% did it three or four days a week. In contrast to the previous group, 58.9% of people aged 18 to 69 reported not having played video games at all in the last 12 months in 2022, 13.6% indicated that they rarely played and 4.6% played one to three times a month.

**Figure 26. Proportion (%) of the population aged 18-69 who played video games in the last 12 months, by frequency of playing, 2022**



Source: Statistics Portugal, Adult Education Survey.

**6. Cultural free-time activities in the last five years**

*Reading stood out as the most popular cultural activity: 42.0% of persons aged 18 to 69 indicated that they read in their free time*

Among the 16 cultural activities surveyed as leisure activities carried out in the five years prior to the interview, 42.0% of persons aged 18 to 69 indicated that they had read in their free time and 18.3% reported having played video games, in line with the growing popularity of games as a form of leisure, especially among the younger population.

Photographing, excluding family or vacation photos, was the third most performed cultural activity in leisure time (13.5%), followed by dancing (11.3%), drawing and/or painting (10.0%), playing a musical instrument (7.3%), pottery, ceramics or other types of handicrafts (5.7%), singing in a choir, opera, band, etc. (5.7%), doing historical or genealogical research (4.6%), writing poetry, prose, fiction or non-fiction in leisure time (4.0%), making a film or video as a leisure activity, excluding family or vacation videos (3.4%), writing and/or composing



music (2.8%), acting in a play, circus or comedy/stand-up (2.2%), maintaining a YouTube channel or producing a podcast (1.7%), making sculpture and/or engraving (1.4%) and doing amateur journalism (1.2%).

*In the last five years, women have read more in their free time than men: 49.8% of women aged 18 to 69 said they read as a leisure activity, compared to 33.6% of men*

The results regarding cultural activities practiced in the five years prior to the interview indicate that 49.8% of women aged 18 to 69 had read in their free time, which compares with 33.6% of men. It should also be noted that younger people were the ones who read the most in their free time: 45.7% of people aged 18 to 34 reported reading as a leisure activity, compared to 43.8% and 36.1% of those who are, respectively, in the age groups of 34 to 54 and 55 to 69.

Women also stood out in activities such as dancing and drawing/painting – 15.2% and 13.9% of women aged 18 to 69 carried out, respectively, this type of cultural activity in their leisure time, which compares with 7.2% and 5.9% of men –, as well as in manual activities, such as pottery, ceramics or other types of handicrafts, to which more leisure time was dedicated by women (9.1%) than by men (2.2%).

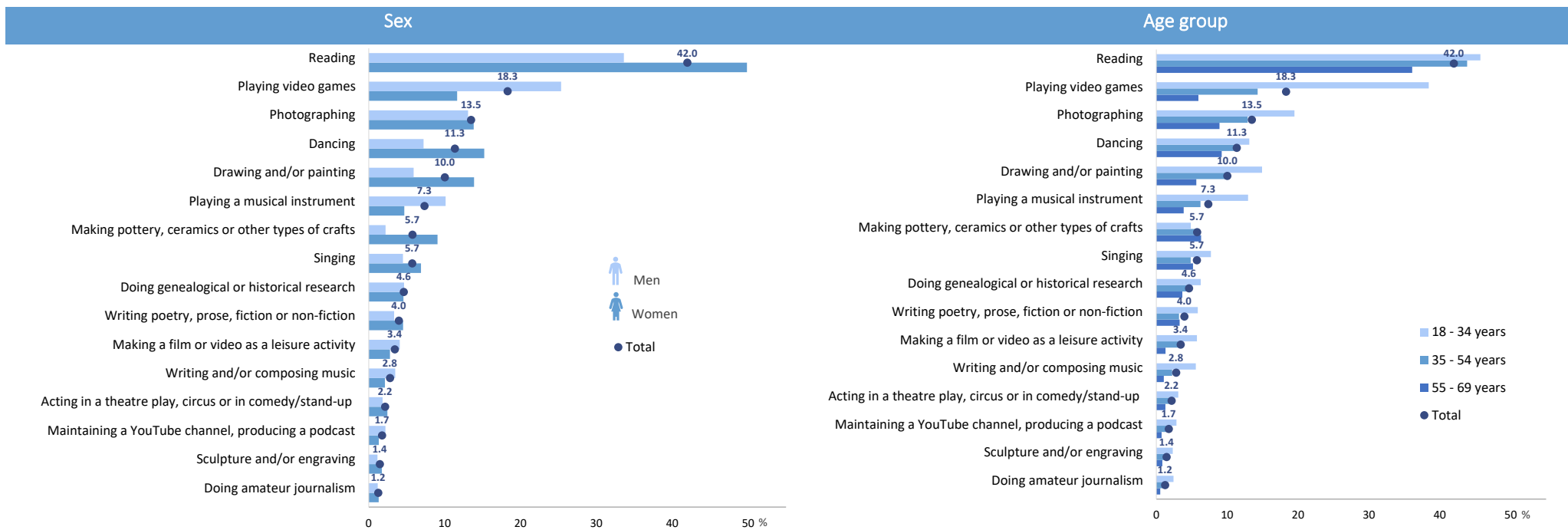
In turn, men had a greater presence in cultural activities related to technology and music, such as playing video games or playing musical instruments: 25.3% and 10.1% of men aged 18 to 69 indicated, respectively, having practiced these activities in their free time. These proportions decrease to 11.6% and 4.7% in the case of women.

In general, the practice of cultural activities is higher in the population aged 18 to 34 years, progressively decreasing among the population aged 35 to 54 and 55 to 69. In this context, the generational character that some practices acquire, such as video games, stands out: 38.4% of young people aged 18 to 34 indicated that they play video games in their free time, decreasing this proportion to 14.3% and 5.9% in the case of the population aged 35 to 54 and 55 to 65, respectively. In addition to video games, photographing and playing a musical instrument in leisure time are also differentiating activities between age groups: 19.5% and 13.0% of young people aged 18 to 34 reported doing, respectively, these activities in their free time, compared to 12.9% and 6.2% of the population aged 35 to 54, and with 8.9% and 3.9% of those aged 55 to 69.

The practice, in leisure time, of activities related to handicrafts, such as pottery and ceramics, was, however, the only one more mentioned by the population aged 55 to 69 (6.3%) and 35 to 54 years (5.9%) than by the younger population, aged 18 to 34 (4.9%).



Figure 27. Proportion (%) of the population aged 18–69 who have carried out cultural practices in leisure time (in the last 5 years) by type of cultural practice, sex and age group, 2022



Source: Statistics Portugal, Adult Education Survey.



## METHODOLOGICAL NOTE

The Adult Education Survey (AES) is a survey carried out by Statistics Portugal and in accordance with Eurostat's methodological recommendations, following the discussion within the European Statistical System in which Statistics Portugal participates. Its main objective is to analyse the participation of the adult population (here considered to be aged 18 to 69) in education, training and learning activities. Participation in any type of learning activity is considered, including formal and non-formal education activities, as well as informal learning activities, in the 12 months prior to the interview.

The AES is a sample survey, whose information was collected directly from the observation units - individuals - using a mixed data collection method that combined web (Computer Assisted Web Interviewing - CAWI) and telephone interview (Computer Assisted Telephone Interviewing - CATI). Data collection took place between September 2022 and February 2023.

The AES 2022 is the fourth edition of this statistical operation, following those carried out in 2007, 2011 and 2016. The 2022 statistical operation surveyed the resident population aged 18 to 69 living in household dwellings of usual residence. This edition included a national module on cultural, sporting and social participation which, compared to previous editions of IEFA, covered a set of new questions on various domains of cultural participation.

The geographical scope of the survey refers to the seven NUTS II regions (NUTS 2013).

The sample was sized at national level. The estimates were obtained from a sample of 19,658 household units, which corresponded to 14,064 people aged 18 to 69 who completed the interview.

For rounding reasons and non-response situations, the sum of the parcels may not coincide with the total.

For a more detailed analysis of the methodology followed, the AES 2022 [methodological document](#) is available (only in Portuguese) on the Statistics Portugal website.

## MAIN CONCEPTS

**LIFELONG LEARNING:** Intentional learning developed throughout life, in formal, non-formal or informal contexts, within a personal, civic, social and / or professional perspective.

**Note:** the concept of Lifelong Learning (LLL) used in the analysis of the results presented in this highlight only encompasses participation in formal education or non-formal education activities.

**FORMAL EDUCATION:** Intentional, institutionalized and planned education that materializes in education and training offers, confers an academic certification or a dual certification (academic and professional), comprises a hierarchical succession of education levels, and is provided by public or private entities recognized by the competent national authorities in matters of education and training.



**NON-FORMAL EDUCATION:** Intentional, institutionalized and planned education that adds and/or complements formal education in the context of lifelong learning process and assigns a certificate of attendance, but not a level of education.

**HISTORIC DISTRICT:** delimited urban area, with distinctly different architectural characteristics of the surrounding areas, with historical and/or cultural value which evokes the history of urban space in which is located, being part of its cultural heritage.

**LIBRARY:** Organised collection of all kind of documents, as well as the structures and services for their handling, storage and release, aimed at meeting user needs as far as information, research, education and leisure are concerned.

**SHOW:** Artistic creation or production of a cinematographic work, theatre, concert or other performance (opera, dance, recital, chorus, folklore, circus, tauromachy, multidisciplinary or mixed).

**EXHIBITION:** Public display of art works, products or services.

**FILM:** Sequence of images recorded on motion picture film or digital format with sound, using a camera, and which can be projected onto a screen.

**ART GALLERY:** Space for exhibition and sale of fine art works, with defined schedule and season, and for profit.

**CULTURAL SITE:** Space, for profit or not, open to public, with artistic, historical and/or architectural interest which can be visited for cultural or leisure purpose. Are spaces where an individual can attend shows, visit exhibits or visit the location for its architectural and/or historical interest. Note: Includes places such as: cinema precincts, cultural precincts, art galleries, libraries or archives, bookstores, museums, monuments, palaces, castles, monasteries, archaeological sites and historical districts.

**NEWSPAPER:** Periodical publication aiming the general public with the main goal of being a primary source of written information on current events regarding public affairs, international issues, politics, society, economy, sports, among others, in paper or digital format.

**BOOK:** Any literary, scientific and artistic work that constitutes a unitary publication in one or more volumes, intended to be made available to the public, whatever the publication format, namely, printed, audio and electronic, regardless of the possibility of the appropriation of its content by any of the currently known or future ways.

**MONUMENT:** Construction work that, due to its historical, archaeological, artistic, scientific, social or technical interest, is intended to perpetuate someone or a notable fact.

**Note:** installations or decorative elements that form an integral part of the construction work are included.

**MUSEUM:** A permanent non-profit institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education, enjoyment, the tangible and intangible evidence of people and their environment.

**CULTURAL PARTICIPATION:** Cultural activities carried out in person or online by an individual in their leisure time.

**MAGAZINE:** Periodical publication that generally includes articles, interviews, reports, on topics of common interest, scientific, historical, among others.



**SESSION:** Public presentation of a show with a preset starting time.

**THEATRE:** Art of performing a play, which may include several types, such as: drama, comedy, puppets, mimes, vaudeville, declamation, musical theatre, among others.