

# Survey of Cultural Practices in Portugal 2020

## *Summary of Findings*



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RIOS



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## PREFACE

The survey presented in this report sets out to provide a picture of the diversity of cultural practices in Portugal. This study was commissioned by the Calouste Gulbenkian Foundation from the Institute of Social Sciences (ICS) with the prime objective of providing cultural institutions with a tool to unlock data on their audiences, today and in future, and to contribute to the design of innovative public policies.

The pandemic has necessarily disrupted the workings of the cultural sector and altered a series of analytical variables: museums, theatres, cinemas and concert halls have been closed, festivals have been cancelled and bookshops have found themselves in difficulties, whilst both individuals and institutions have been more dependent on online media. With fieldwork conducted in the final months of 2020, this survey was accordingly adapted to reflect the changes taking place. The data presented here is based around three pillars: cultural reception, artistic practice and interpretative indicators on factors leading to, or standing in the way of, cultural consumption. This provides an eloquent portrait of cultural audiences in Portugal at the end of the first quarter of the twenty-first century.

The findings of course reflect the country's recent history, its strengths and weaknesses, its comparative advantages, but also its educational, economic and geographical imbalances. Whilst this report confirms the fragility existing in the practices of cultural audiences in Portugal, it is also found that in some cases the country presents tendencies in line with those observed in other European countries, and there are even some pleasant surprises (8% of people in Portugal write as a cultural pursuit!).

Another aim of this study is to provide new data for a debate across Portuguese society: how to ensure that everyone has access to culture and the arts at a time when the processes of cultural democracy – and of cultural democratisation of culture – sit uneasily beside the reality of niche audiences, of which the country's political decision makers and cultural managers are sometimes unable to obtain a clear picture. Today's cultural audiences may also consist simultaneously of artists and creatives, producers, distributors, consumers or activists. Might this exciting disruption in the system which has in recent decades shaped the cultural sectors point to the start of real cultural democracy or, on the contrary, to a manifestation of growing socio-economic and territorial inequality? Is culture a factor of inequality and exclusion? This brochure, and above all the book *Cultural Practices in Portugal*, recently published by Imprensa de Ciências Sociais and providing additional information, go a long way to help us understand these phenomena, and offer clear pointers for the future.

I would like to express my thanks and admiration for the researchers at the Institute of Social Sciences, coordinated by José Machado Pais, Pedro Magalhães and Miguel Lobo Antunes who, in particular complicated circumstances, completed a survey that provides political decision-makers, cultural institutions, their managers, and also artists, with precise information for an understanding of cultural practices in Portugal. It will also permit the Calouste Gulbenkian Foundation, as a philanthropic institution and a cultural hub, to find fresh ways of responding to the expectations of Portuguese society as it lives through a period of change. The Foundation is eager to listen

to the hopes and aspirations of audiences across Portuguese society, of every age group, thirsty for art and culture and interested in the world around us. This survey will help us prepare for a future that promises to be stimulating and to bring new ways of enjoying and gaining access to culture.

*Miguel Magalhães*  
Gulbenkian Culture Programme

## INTRODUCTION

The publication provides a summary of the findings of the 2020 Survey of Cultural Practices in Portugal, conducted by the Institute of Social Sciences of the University of Lisbon, funded by the Calouste Gulbenkian Foundation.

The survey has gathered socially relevant and statistically representative information on the population resident in Portugal, including the autonomous island regions, aged fifteen years and over. The topics surveyed encompass cultural consumption online, on television and radio, reading practices, using printed and digital formats, visits to libraries, museums, historical monuments, archaeological sites and art galleries, trips to the cinema, concerts and live performances, including festivals and local festivities, participation in the arts and cultural capital.

The concept of cultural practice covers a range of cultural activities or habits, reflected in indicators that tell us whether or not individuals took part, and if so, how often (frequency) and in what particular way (variants). The variants refer to the contexts or circumstances in which the cultural practices took place: whether individually or in the company of family or friends, whether in the person's municipality of residence, in another Portuguese municipality or abroad, whether during childhood or adolescence, with support from family, school, friends or cultural associations, or else individually.

There are also indicators of the degree of involvement in or commitment to the arts and culture, such as participation in amateur artistic activities, sharing of cultural contents created by the individual, online interaction on topics related to culture, participation in blogs, voluntary activities and participation in cultural associations. A significant array of indicators has also been collected on what motivates or stands in the way of involvement by people in Portugal in central cultural practices; these indicators will make it possible to adjust strategies for attracting cultural audiences and building audience loyalty.

In relation to the cultural practices where the usual venues have been closed due to the COVID-19 pandemic, the reference period for questions related to the twelve months prior to the start of the pandemic. This was the case of questions concerning visits to libraries, archives, museums, historical monuments, archaeological sites, art galleries, cinemas, theatres, circuses and live performance venues, including festivals and local festivities. For most of the other cultural practices, the reference period was the twelve months immediately prior to the interview. These practices include use of the internet, television, radio and reading, when not in libraries or archives. When the questions referred to the period affected by the pandemic, it was also considered relevant to assess possible changes in internet use and the use of online resources in the cultural field, on the basis of the respondents' experiences and perceptions.

All the survey data can be analysed in the light of the social profile of the respondents, expressed through the following variables: sex/gender, age, nationality, marital situation, region, habitat, level of own and parents' education, employment and professional situation of respondent and spouse, socio-vocational status, household income and perception of the economic comfort afforded by that income.

In designing the 2020 Survey of Cultural Practices in Portugal (Appendix 1), care was taken to provide for future international comparisons. To this end, taking advantage of internationally tried and tested indicators of cultural participation, questions were adapted from those used in other surveys, enabling us to arrive at a better understanding of ourselves, through comparison with others (Appendix 2).

The survey database will soon be available, for those wishing to consult it, in the Portuguese Archive of Social Information (<http://www.apis.ics.ulisboa.pt>). ICS-ULisboa and the Calouste Gulbenkian Foundation are both committed to European open science policies, whereby potentially useful knowledge is made available and shared, allowing the data from this survey to be consulted and used by a broad audience: researchers in Portugal and abroad, students, journalists, cultural agents and other stakeholders. It is therefore only right to acknowledge the fundamental support from the Calouste Gulbenkian Foundation which made possible the 2020 Survey of Cultural Practices in Portugal. Our thanks are owed to Isabel Mota, Chair of the Board of Directors; Guilherme d'Oliveira Martins, Director; Rui Vieira Nery, director of Gulbenkian Culture Programme at the time when the project was approved by the foundation; Miguel Magalhães, the current director of the programme; and Maria Helena Melim Borges, assistant director of the programme.

## METHODOLOGY

The survey universe – the population about whose cultural practices we seek to draw inferences – comprises the population aged fifteen years and over, resident in mainland Portugal and the island regions. The respondents were selected at each address at random, just as addresses were selected at random in each locality, and each locality chosen at random in keeping with a distribution matrix for the target population/respondents, created by cross-referencing NUTS II regions and the size of localities. When the respondent chosen at random was absent, the survey personnel called another three times, but no more, in order to secure responses from that person. After the third unsuccessful return visit, they sought to interview someone from the neighbouring home, choosing a respondent with characteristics identical to those of the person originally envisaged in terms of gender and age range.

The fieldwork was carried out by Metris GfK, which deployed 57 interviewers. It took place between 12 September and 28 December 2020. The information was gathered in a direct personal interview at the respondents' home, using the CAPI (*Computer Assisted Personal Interview*) system.

The sample consists of 2000 respondents. The response rate – the proportion of persons surveyed who agreed to answer the questionnaire in full in relation to the total of those who potentially should have been included in the sample – was 39%. In other words, the two thousand completed interviews correspond to 39% of a total comprising complete interviews, incomplete interviews, non-interviews (refusals and desistances) and all other cases of unknown eligibility. The cooperation rate – the proportion of subjects who agreed to respond in full to the questionnaire in relation to those actually contacted – was 55%. This means that the complete interviews correspond to 55% of a total comprising the number of complete interviews, incomplete interviews and non-interviews (refusal and desistance). A random sample of 2000 respondents carries a maximum sampling error of 2.2%, with a confidence level of 95%.

## SUMMARY OF FINDINGS

### INTERNET AND CULTURAL CONSUMPTION

The percentage of respondents who use the internet (71%) falls short of the average observed in EU-27 countries (87%, for respondents aged 16 to 74 years old) (Eurostat, 2021). Demographic, educational and economic factors may account for this divergence. Given that Portugal presents one of the highest levels of population ageing in the EU-27 and knowing that internet use stands at close to 100% among respondents aged 15 to 34, the lower level of internet use in Portugal may reflect the country's demographic structure. It should be borne in mind that only around one in four of the respondents aged 65 or more uses the internet. Digital exclusion is also correlated with academic qualifications and spending power. In effect, the lower the level of educational attainment and income, the less respondents are connected to the internet. Indeed, the reasons given for not using the internet point to shortfalls in knowledge (not interested/can't see the point; don't know how to/feel confused with technology) and in income (no access to computer or internet; very expensive).

On average, the respondents spend more time online for work or study (18 hours a week) than for leisure (10 hours a week). However, the percentage of those who go online daily for leisure (82%) is twice that of those who go online for work/study (41%). Daily internet use is driven by leisure and is more frequent among men (61%) than among women (55%). Moreover, whilst the average number of weekly hours spent online for work or study is similar for men (19h) and women (18h), the same is not true for leisure, because while men spend an average of 12 weeks online each week for leisure activities, women spend no more than 9 hours.

Cultural activities are not excluded from internet use. At least once a week, 35% of respondents listened to music online, 33% read news websites, 27% searched for particular information (the meaning of words, historical facts, etc.), 16% searched Wikipedia and other online encyclopaedias and 15% searched for information about books, music, films and the performing arts. Alongside this, once or several times a month, 20% shared cultural content (videos, music, images, others) created by themselves, 21% read or wrote blogs and 25% interacted on topics related to culture, posting messages and likes on social media and other online groups. These indicators points to the potential of online media for increasing cultural participation, as a means of supporting sustainable development in the sector.

In the context of the pandemic, the respondents made increased use of the internet in the cultural field, especially in the case of young people aged 15 to 24 years: 40% watched more films and series; 21% read more online books, newspapers and magazines; and 16% saw more musical performances. Another relevant piece of data is the clear ascendancy of the mobile phone as the preferred devices for internet access, in keeping with a logic of permanent connectivity.



## AUDIOVISUAL: TELEVISION AND RADIO

The proportion of respondents who watch TV every day (90%) is more than double that of those who listen to the radio (40%) or go online (41%) on a daily basis. Those most exposed to television are the elderly (aged 65 or over) and lower-income respondents, in clear contrast to younger people (aged 15 to 34 years), those with higher educational attainment and higher incomes.

The television programmes habitually watched the most include news and current affairs (81%), films (57%), series (43%), soaps (40%), documentaries (36%) and sports programmes (33%).

As for the radio (used above all in the car by 66% of respondents), the programmes habitually listened to most are news and current affairs (59%) and pop music (50%). However, the percentage listening to classical music (12%) is not far short of the audience for sports programmes, including football commentaries (17%). The situation created by the pandemic led 23% of respondents to watch more television and to listen to a little more radio (5%).

## READING AND LIBRARIES

The percentage of Portuguese respondents who, in the last year, did not read any printed books (61%) is significantly higher than that recorded in neighbouring Spain, one year earlier (38%). E-books were read by 10% of Portuguese respondents, as against 20% in Spain.

The vast majority of Portuguese respondents (68%) read books for pleasure, and the percentage is higher for the elderly and those with lower levels of educational attainment. Those who take less pleasure from reading (43%) are young people aged 15 to 24 years, precisely those who read most for study or for school work (45%).

Reading choices are strongly influenced by social networks, both offline and online. 43% of recommendations come from the family circle, friends and work colleagues; 16% from posts by friends on social media and 10% are sought on online social networks specifically for reading and book reviews. The impulse to read a book also comes from bookshop displays (17%) and reviews in newspapers and magazines (16%).

During childhood and adolescence, most respondents did not receive encouragement to read in their family setting. Neither parents nor any other family member ever took them to a bookshop (in 71% of cases), to a book fair (75%) or a library (77%); they were never given a book as a present (47%) or entertained by having a story book read to them (54%). However, younger respondents and those whose parents have or had qualifications from higher education acknowledged this form of family support more frequently. These data expose the continued existence of social inequalities in the formation of reading habits, but also point to change. The fact that young people today have parents who are better educated than older generations, and who for this reason are more sensitive to the cultural value of reading, reveals the importance of intergenerational transmission: democratisation of access to education fosters cultural gains in succeeding generations.

## **MUSEUMS, HISTORICAL MONUMENTS, ARCHAEOLOGICAL SITES AND ART GALLERIES**

In the 12 months prior to the start of the pandemic, 31% of the respondents visited historical monuments, 28% visited museums, 13% went to archaeological sites and 11% to art galleries. Considering their last visit to these heritage sites, it was observed that 70% of visitors had attended higher education and 11% had left school after the ninth grade or earlier. Most of the visitors (58%) travelled to another municipality in Portugal and 12% went abroad.

This movement between municipalities, motivated by the desire for contact with cultural heritage, offers the potential for strengthening national identity. It is no surprise that, of the various sites with world heritage status, the most frequently visited, at least once in a lifetime, are the Jerónimos Monastery (63%), the Belém Tower (61%) and the Batalha Monastery (59%). Indeed, of the various reasons given by respondents for visiting museums, historical monuments, archaeological sites and art galleries, one of the most frequent, mentioned by 40%, was the historical importance of the site. In addition to this reason associated with identity, other prominent motivations were related to sociability and aesthetics: 33% visited these cultural sites to spend time with others and 31% because of the beauty of the site or venue, and of the works displayed. The sociability associated with these visits is clear from the finding that only 4% made these visits alone: 65% go with family members, 27% with boy/girlfriend or friends and 8% with a school group.

Of the various reasons invoked for not having visited a heritage site or venue, or not having gone more often, the most frequent are lack of time (for 39% of respondents), lack of interest or preference for other activities (38%) and high prices (21%). It is among respondents with lower levels of education (50%) or low socio-economic status - as in the case of 50% of manual workers and 43% of service workers - that lack of interest or preference for other activities are most often given as excuses for not visiting these historical sites. In online visits to heritage venues, historical monuments (visited by 14% of respondents) and museums (13%) are again the most popular.

## **CINEMA, LIVE PERFORMANCES, FESTIVALS AND LOCAL FESTIVITIES**

In the twelve months prior to the start of the pandemic, 41% of respondents went to the cinema, and the figure was double this for young people aged 15 to 24 (82%). The frequency of cinema trips also appears associated with respondents who are graduates, owners of large businesses, professionals and residents in the Lisbon Metropolitan Area and Madeira.

The reasons most frequently given for the choice of the last film relate to intrinsic attributes of the film: the subject matter (for 33% of respondents), or the actors or director (for 18%); also cited were recommendation from family, friends, others (15 %), spending time with other people (12%) and reviews (7%). The main reasons given for not going to the cinema more often were lack of time (25%), lack of interest (22%), the possibility of seeing films on television or other online media (15%) and high ticket prices (14%). Of the 59% of respondents who did not go to

the cinema in the twelve months prior to the start of the pandemic, those with monthly income of less than 800€ figure prominently.

Of all performances and live concerts, festivals and local festivities were those most attended (38%). These were followed by live music events (24%), theatre (13%) and circus (7%). The lowest attendance rates were observed for ‘classical’ performances: classical music (6%), ballet or classical dance (5%) and opera (2%). Festivals and local festivities attract attendance from across the population. A cultural dividing line is observed above all in access to ‘classical’ performance arts, clearly preferred by respondents with high income levels, owners of large businesses, professionals, socio-cultural professionals and managers. In contrast, local festivities attract those with lower educational qualifications, and are strongly established in the Azores. The most commonly attended are traditional ‘popular’ festivities (49%), religious festivities (40%) and gastronomic festivals (11%).

### **PARTICIPATION IN THE ARTS AND CULTURAL CAPITAL**

Thinking back to their childhood and adolescence, 61% of respondents mentioned school as the institution that did most at that time to organise visits to libraries, exhibitions, museums, monuments or performances of any kind. Visits with support from family were mentioned by 40%, and those organised with friends by 34%.

When asked whether they had ever taken part in artistic workshops or had lessons or classes in any artistic discipline, not included in the school curriculum, the respondents again highlighted the role of schools. Artistic training in a school setting (formerly more equitably shared with local associations/organisations, specialist academies, private lessons and higher education institutions) was something most commonly experienced by younger people (aged 15 to 24) belonging to the generation born since the 1974 revolution.

The important role of education in forming cultural capital can again be seen when we note that the higher the level of educational attainment the greater the involvement of respondents in amateur artistic pursuits: 32% of graduates engaged in artistic pursuits on an amateur basis. But these activities were not widespread among the population as a whole, although writing was a pursuit enjoyed by 8% respondents, followed by photography/video/film (7%), painting/drawing/etching (5%) and music (4%). The main motivations for taking part in artistic activities was pleasure (66%), although respondents also mentioned personal expression (31%), an escape from everyday life (28%) and sharing between friends and family (22%). In the case of reading, it was also found that the strongest motivation for reading books, identified by 68% of respondents, had to do with the pleasure of reading them. These are examples of how culture cannot be sidelined in endeavours to pursue goals such as social well-being.

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Data from the survey reveal significant social inequalities in access to culture, on the basis of the sociological characterisation of the respondents. There are minority cultural practices, most notably the ‘classical’ performing arts, which are not within everyone’s reach. It is possible that the cultural offering on digital platforms, which appears

in the context of the pandemic to account for a relative increase in internet use in the cultural domain, may prove a growing trend in future. Rising levels of educational attainment among young people over recent decades may also broaden the horizons of cultural participation when we look to the future. However, like any other survey, the *2020 Survey of Cultural Practices in Portugal* has collected information at a given date, and cannot measure the variations produced over time in cultural practices. This can only be done when a longitudinal study is used, as has happened in other countries. It is hoped that the impetus created by the Fundação Calouste Gulbenkian in supporting this survey can lead to what has previously only been feasible in certain restricted areas of culture: an assessment, based on analysis of cultural indicators over time, of the impact of policies for the democratisation of culture on eroding inequalities in access to culture.

# I. SOCIOLOGICAL CHARACTERISATION OF RESPONDENTS<sup>1</sup>

The distribution by region of the two thousand respondents follows very closely the known distribution of the resident population aged 15 years and over, as a result of the stratification of the sample: 35% were resident in the Northern region, 27% in the Lisbon Metropolitan Area, 22% in the Central region, 7% in the Alentejo, 4% in the Algarve, 2.5% in Madeira and 2.3% in the Azores. 43% lived in an urban habitat, 39% in a rural habitat, and 18% in an intermediary city habitat.

The sample has more women than men: 58% women and 42% men. The average age of the respondents is 53 years. The youngest respondent was 15 years old and the oldest was 94. Looking at the distribution of respondents by age range: 9% of respondents were aged 15 to 24 years, 12% were aged 25 to 34 years, 14% were aged 35 to 44 years, 14% were aged 45 to 54 years, 18% were aged 55 and 64 years and 33% were aged 65 or over.

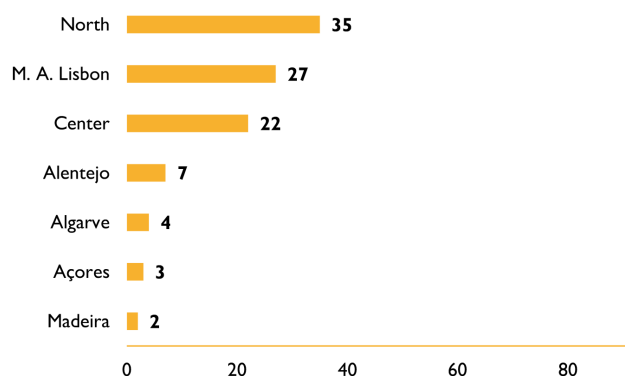
In terms of marital situation, 54% of the respondents said they were married or living with a partner, 22% were single, 15% widowed and 9% divorced/separated.

As for the highest level of education attained or attended, around 13% of respondents said they had completed higher education, 23% secondary education and 16% the ninth grade. 48% said they had not reached the ninth grade.

With regard to their employment situation in the past seven days, 47% of respondents said they were doing paid work (either as employees or self-employed), 35% said they were pensioners and 8% said they were unemployed. Other situations were stated with lower frequencies. In terms of total net income of all members of the household, the valid sample comprises 20% of respondents with monthly household income of less than 500 euros, 35% with income between 500 and 800 euros and 30% with income between 800 and 1500 euros. Only around 15% of respondents said they had higher income than this. However, it should be

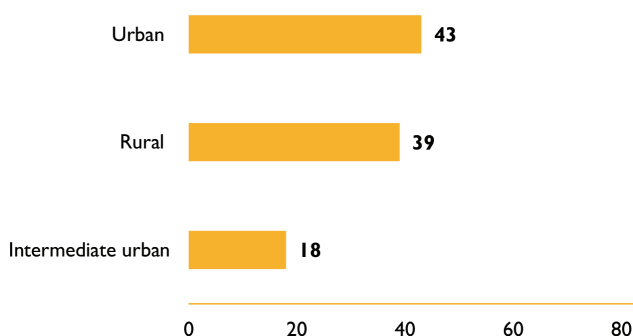
*Fig. 1.1*

Distribution of respondents by region (%)



*Fig 1.2*

Distribution of respondents by habitat (%)



<sup>1</sup> Percentages indicated in this publication have been rounded up or down. Accordingly, as in graph 1, the sum of the percentages may in some cases not be equal to 100%.

noted that, as generally happens in this kind of studies, these distributions relate to 57% of total respondents, as 43% said they were unable or unwilling to provide this information.

In contrast, a large majority of respondents agreed to answer a question asking for a subjective appraisal of their income. 17% said they live “comfortably” with their income, 49% “reasonably”, 27% “with some difficulty” and 8% “with great difficulty”. Only 1 in 100 respondents did not answer this question.

Lastly, on the basis of the responses to the question about the respondent’s or spouse’s current or previous occupation, a social class variable was constructed based on the Oesch schema (Oesch and Rennwald 2018), using 8 categories. Table 1.3 shows the composition of the social class categories, and fig. 1.3 shows the distribution of the sample from this perspective.

It may therefore be seen that the sample presented deviations from the known information from official statistics on the resident popula-

*Table 1.1*

Distribution of respondents and population, by age ranges

	N	%	Resident population estimate 15 or more years 2019 %
<b>15-24 years</b>	171	9	12,3
<b>25-34 years</b>	244	12	12,5
<b>35-44 years</b>	280	14	16,4
<b>45-54 years</b>	287	14	17,2
<b>55-64 years</b>	363	18	15,9
<b>65 + years</b>	655	33	25,6
<b>Total</b>	2000	100	100

*Table 1.2*

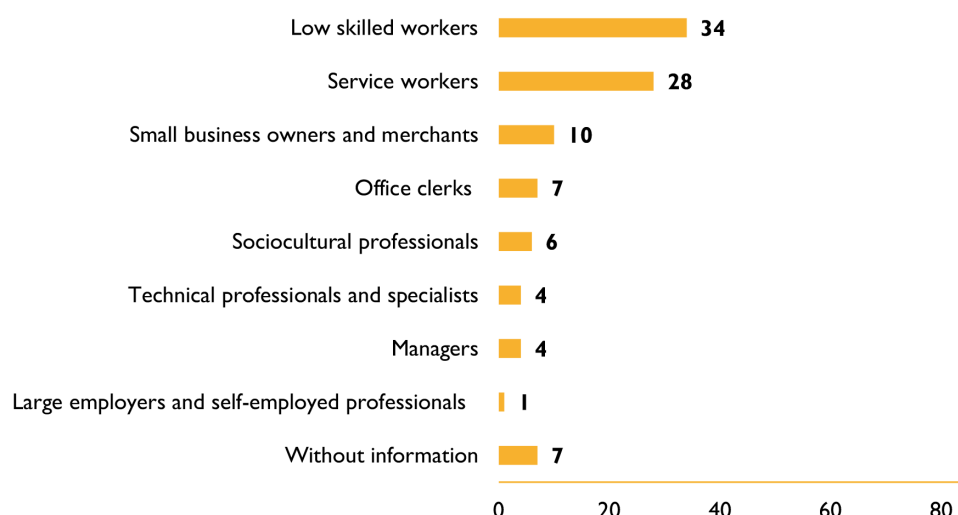
Distribution of respondents and population, by educational attainment

	N	%	Resident population estimate 15 or more years 2019 %
<b>University degree or higher</b>	257	13	19,6
<b>12th grade</b>	463	23	22,7
<b>9th grade</b>	324	16	20,0
<b>Less than 9th grade</b>	956	48	37,8
<b>Total</b>	2000	100	100

tion aged 15 or over with regard to sex, age and education. In particular, the sample overestimated the proportion of women in that population (58% vs. 53.4%), of age ranges above 54 years (18% vs. 15.9% for the 55-64 years age range and 33% vs. 25.6% for the over 65 years range), and of individuals with lower levels of educational (48% vs. 39% attaining less than the ninth grade). The authors therefore used post-sampling weighting which makes it possible, in all inferences for the sample population, to attribute a “weight” to the respondent, with the result that the findings obtained derive from distributions in terms of sex, age range and education equal to those of estimates of the resident population aged 15 and over. The lowest value for this weight is 0.7 and the highest 1.98. All the findings presented in this study, except those relating to this sociological characterisation of the respondents, are weighted in this way.

*Fig. 1.3*

Distribution of respondents, by social class (%)



*Table 1.3*

Composition of social class categories

<b>Large employers and self-employed professionals</b> (more than 9 employees) (eg. lawyers, dentists).
<b>Small business owners and merchants</b> (less than 10 wage earners, including farmers and artisans).
<b>Managers</b> (public or private, consultants, accountants).
<b>Technical professionals and specialists</b> (eg.civil, mechanical or computer engineers, architects).
<b>Sociocultural professionals</b> (eg. teachers, journalists, artists, social workers).
<b>Office clerks</b> (eg.secretariat, receptionists, clerks).
<b>Services workers</b> (eg.cafe or restaurant employees, call centers, educational and nursing assistants).
<b>Low skilled workers</b> (eg.carpenters, mechanics, stevedores, rural employees, gardeners).



## 2. INTERNET AND CULTURAL CONSUMPTION

**Fig. 2.1**  
Internet use (%)

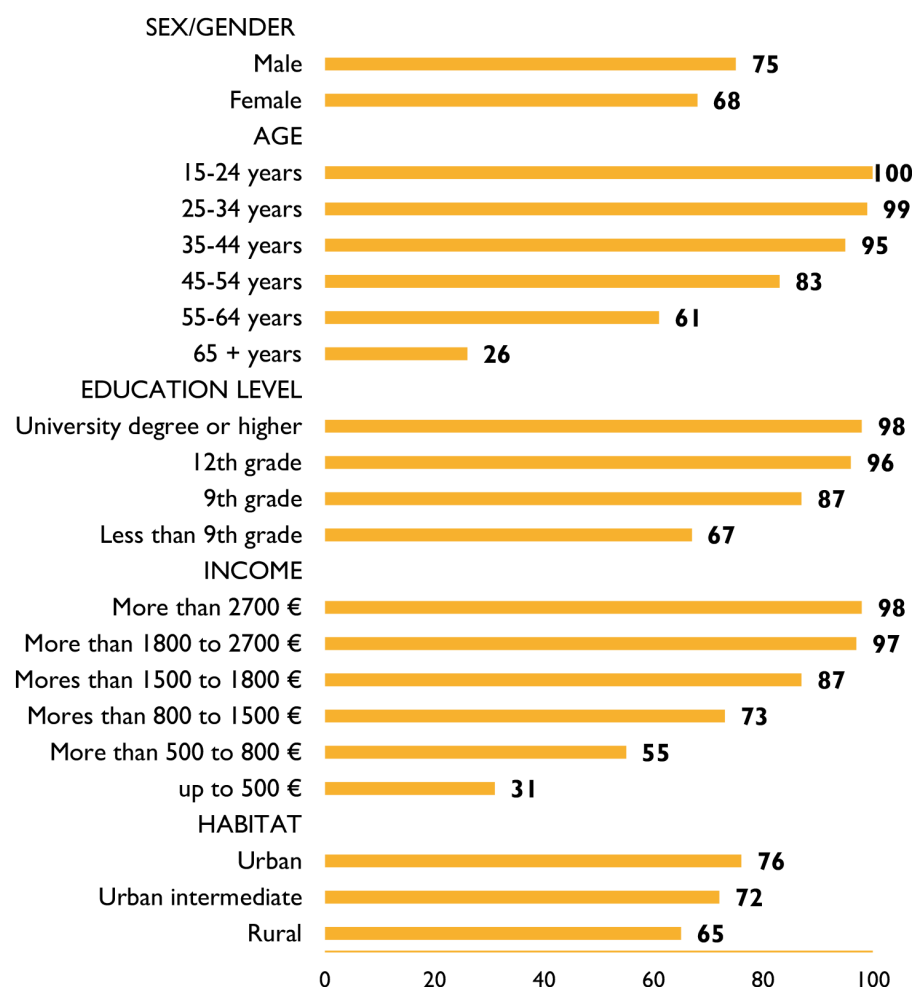


Of all the respondents, 71% said they use the internet, whilst the remainder said they had no contact with it (fig. 2.1). This distribution points to lower levels of internet use in Portuguese society in comparison with the average percentage of users aged 16 to 74 years (87%) for UE-27 countries in 2020 (Eurostat 2021).

In keeping with patterns systematically identified by other studies (ERC 2016), the rate of internet use increases in younger age ranges and among the better educated (fig. 2.2). Among the younger age ranges, internet use is practically universal (100% among respondents aged 15 to 24 years). For those aged 65 and over, the data again show widespread digital exclusion, insofar as only 26% of senior citizens are wired.

As regards educational level, internet use stands at 98% for graduates, 96% for those who completed secondary education, 87% for those who completed the ninth grade and 67% for persons with lower levels of attainment.

**Fig. 2.2**  
Sociological characteristics of internet users (%)





Digital non-inclusion is also directly related to economic, geographical and gender factors. The percentage of users falls to 31% among those with net household income of 500 euros or under and increases in line with financial resources. Among those with income of above 2700 euros, 98% are users. It is also observed that internet use is more prevalent in urban habitats (76%), lower in intermediary city areas (72%) and lowest in rural areas (65%). As regards gender, internet use is greater among men (75%) than in the female population (68%).

It was found that, among non-users of the internet, 64% said they are not interested or cannot see the point. The second main reason indicated by non-user respondents (49%) is “don’t know how to/feel confused with technology” (table 2.1). Lack of access to a computer or the internet is mentioned by 11% of respondents and 5% say they are very expensive things to use.

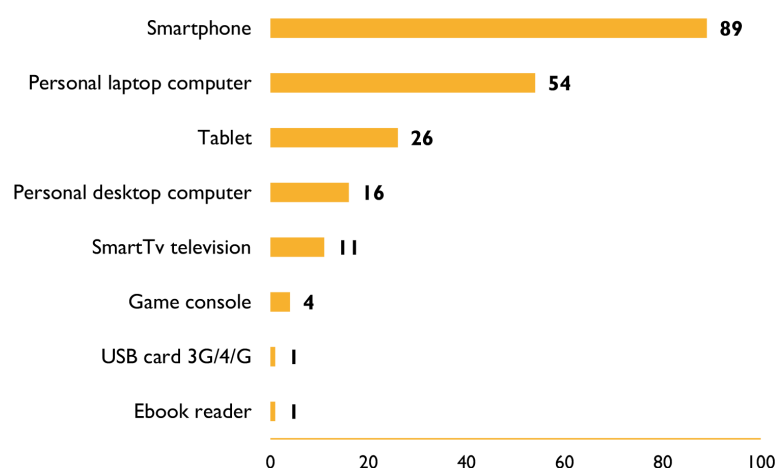
The survey found that 89% of internet users habitually use a smartphone to go online (fig. 2.3). This is followed by a laptop computer, used recently by 54% for an internet connection, and then by tablets, mentioned by 26%, whilst 16% said they used a desktop computer. There is a very clear movement in internet use towards mobile devices, insofar as, in 2013, only 39% of people used mobile devices to go online (OberCom 2014).

**Table 2.1**  
Main reasons for not using the internet (%)

Lack of interest / see no use	64
Not sure how to use/feeling confused by technology	49
Does not have access to a computer or the Internet	11
Very expensive	5
Don't have time	2
Other	1

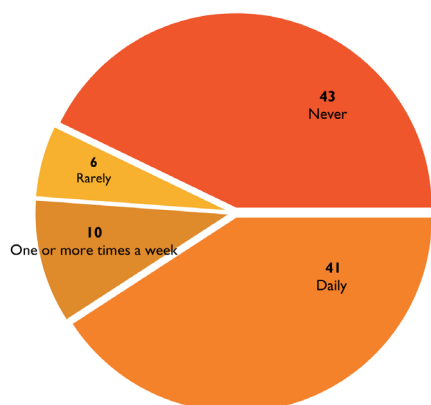
**Fig. 2.3**

Equipment habitually used for internet access (%)



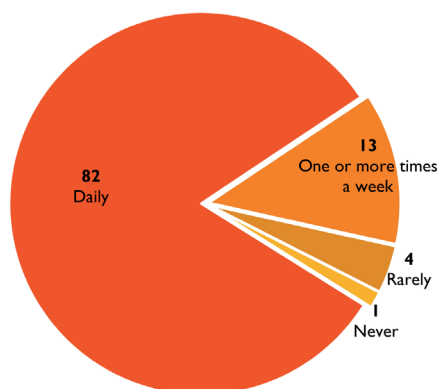
*Fig. 2.4*

Frequency of internet use for work or study (%)



*Fig. 2.5*

Frequency of internet use for leisure (%)



Among internet users, 43% never go online for work or study, 41% use the internet on a daily basis for these purposes, and 10% go online one or more times a week, but not every day (fig. 2.4). The remaining 6% rarely use the internet for work or study. It was found that 38% of men and 47% of women never go online to work or study.

Internet use for pleasure presents a different distribution. Most users, 82%, go online daily for this purpose, 13% are online one or more times a week, but not every day and the rest make only sporadic use of the internet (fig. 2.5). Daily internet use for leisure is more common among men (61%) than among women (55%). Daily use of the internet for work or study is indicated by 14% of manual workers and 23% of service workers. Among socio-cultural professionals, 69% go online every day, as do 97% of the owners of large businesses and professionals.

In total, the average Portuguese internet user spends close to 30 hours online each week (fig. 2.6, next page). Overall, younger people spend the most time online, especially in internet use for leisure (average of 17 hours). In contrast, individuals aged over 65 spend the smallest number of hours online, both for work/study and for leisure. The most highly educated respondents and those with net household income of between 1800 and 2700 euros predominate among those spending on average the most time online. These correspond to the individuals who on average spend the most time online for reasons of employment or study (around 22 hours). Further down the educational and income tables, the time spent online tends to decrease, especially for the purposes of work or study.

On average, time spent online is longer in urban areas, both for work or study (average of 20 hours a week) and for leisure (12), whilst the lowest figures for time spent online are recorded in intermediary city areas. As for the overall average time spent online, there is again a gender disparity, with men spending on average more time online for leisure; this difference is statistically significant.

The leading form of cultural consumption over the internet is listening to music online, an activity shared by more than half the respondents; 18% do this every day, and 17% one or more times a week (table 2.2).

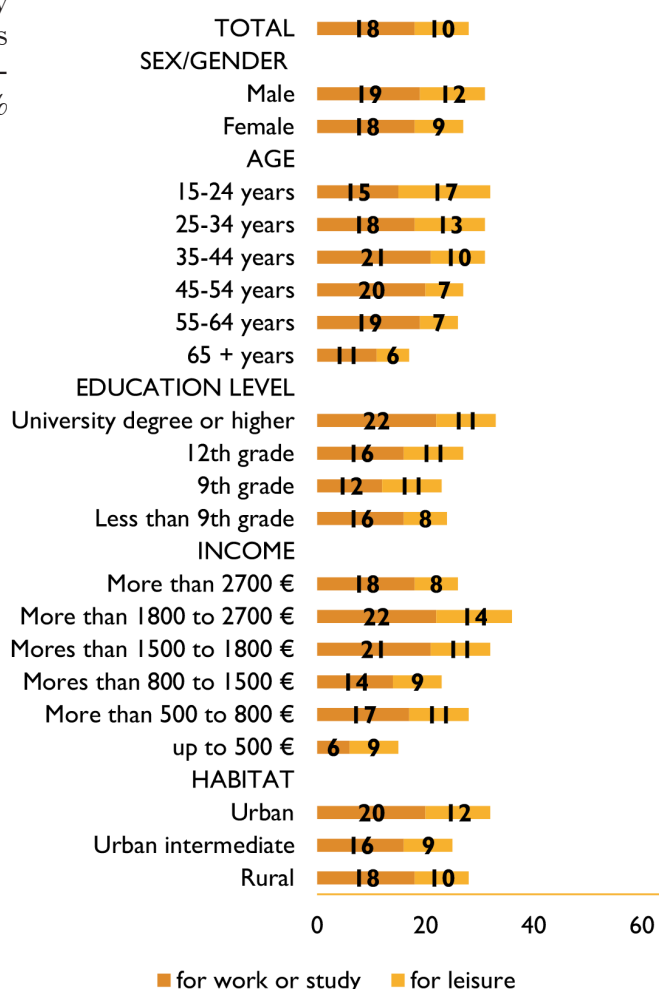
Approximately half of all users look up information on books, music, films and the performing arts, at least with some regularity. Another regular practice for just over 40% of respondents is watching, buying or downloading films or series. At the other extreme, Portuguese internet users are least interested in looking for information on libraries and archives and in accessing online libraries and archives. Reading news websites is the most frequent online practice among respondents, and 29% said they do this every day.

Around 65% say they look for particular information online, with at least some regularity. More than half replied that they never read Wikipedia or other online encyclopaedias. The majority say they never read and/or write blogs and they never read and/or write reviews on websites such as Tripadvisor.

As a result of the pandemic and lockdown, 24% of Portuguese internet users say they started using the internet more to watch films and series. Internet use for reading books, newspapers and online magazines also rose to 12%

*Fig. 2.6*

Average hours spent online per week, for work/study and for leisure



of the sample. Another significant finding was that 11% said they used the internet more to see musical performances (fig. 2.7). It should be noted that data for the category “stopped using/didn’t use” does not mean that the dominant reaction to lockdown was a widespread reduction in internet use in the cultural domain for most people. These figures may signify, to a large extent, that prior to the pandemic these individuals already made no use of the internet for the different cultural purposes.

It is observed that 40% of internet users aged 15 to 24 years said they started to use the internet more for watching films and series, followed by the 25 to 34 years age range (35%) and that of 35 to 44 years (24%) (fig. 2.8). We should recall that the respondents in these age ranges belong to the segments with the highest rates of internet use (fig. 2.2). These are findings in line with the conclusions from studies concerning the relationship between the pandemic and media consumption (Cardoso e Baldi 2020).

*Table 2.2*

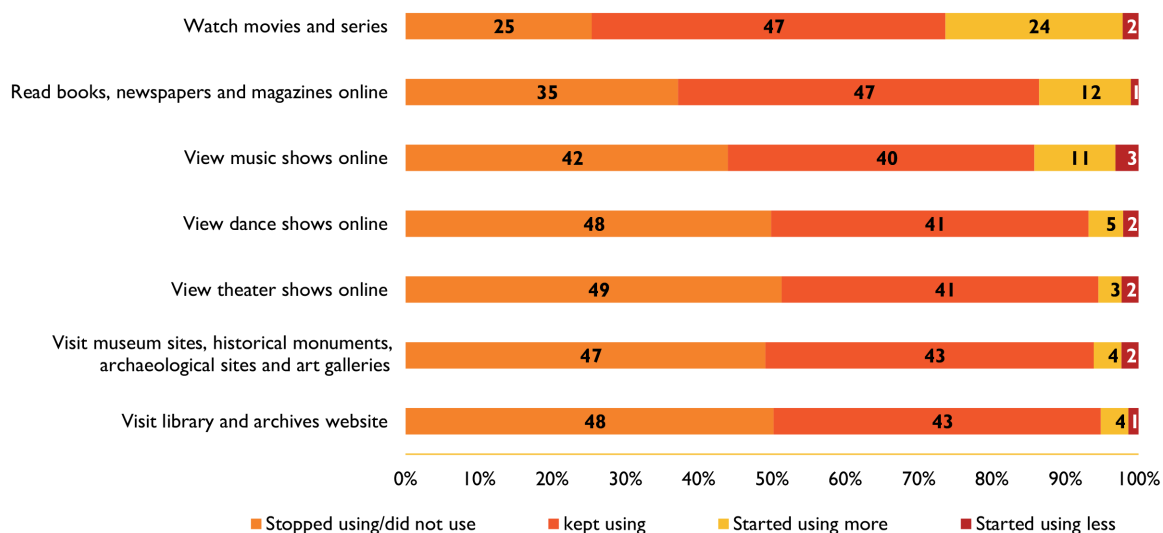
Frequency of internet user for the following cultural activities (%)

	Daily	One or more times a week, but not every day	One or more times a month, but not every week	One or more times a year, but not every month	Never
Search for information about museums, art galleries, archaeological sites	0	4	10	17	69
Search for information about libraries and archives	1	3	7	10	79
Search for information about books, music, cinema and shows	4	11	19	16	50
View shows from the Internet (concerts, theater, dance, etc.)	1	5	9	12	74
Accessing virtual libraries or archives	1	4	6	8	80
Buy or book tickets for cinema, concerts, theater, museums	0	2	9	18	71
Listen to music from the Internet (via any streaming service like spotify)	18	17	15	7	43
buy or download music	4	8	14	11	63
View, buy or download movies or series	4	10	17	9	59
Share cultural content (videos, music, images, others) created by yourself	3	6	11	9	70
Interact online on issues related to culture (by posting messages and likes on social networking sites and other virtual groups)	5	8	12	11	64
Read news sites (not including newspapers and magazines)	29	25	12	4	29
Read on Wikipedia or other online encyclopedias	3	13	16	10	57
Read and/or write blogs	3	8	10	8	71
Read and/or write reviews (Tripadvisor, Amazon, etc.)	1	4	10	10	76
Search for accurate information (word meaning, historical facts, etc.)	8	19	26	12	36

Among individuals aged 65 and over, the group with the highest level of digital exclusion, the reading of books, newspapers and magazines was the online activity that increased most during the pandemic, indicated by 8% of respondents. For senior citizens, watching films and series online was the cultural practice that increased the least.

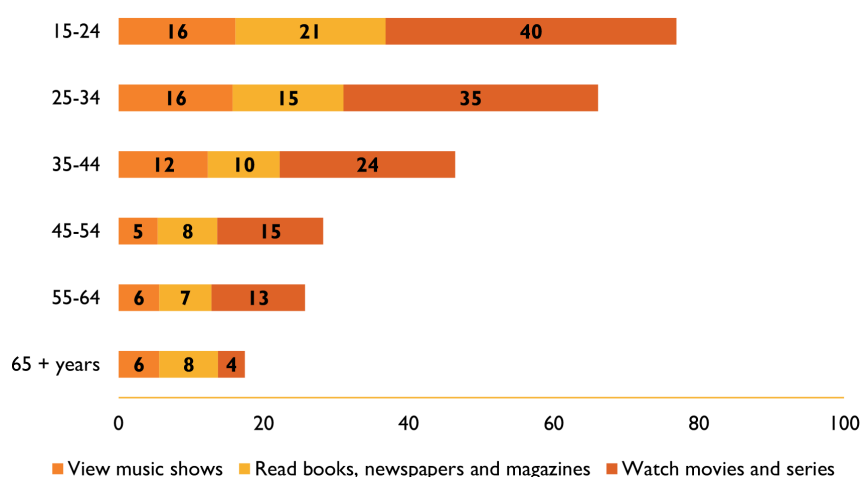
*Fig. 2.7*

Pandemic and changes in habits in use of online services and internet in the cultural domain (%)



*Fig. 2.8*

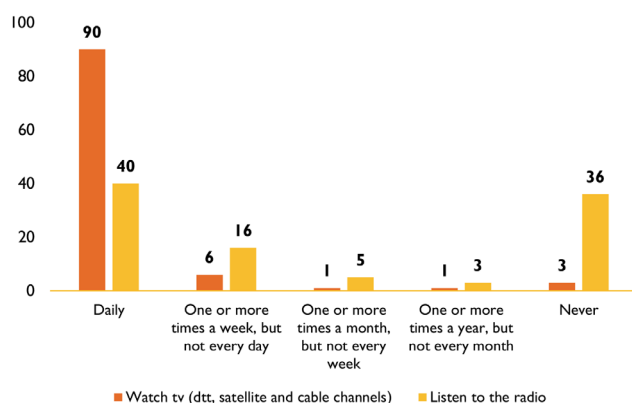
Principal increased uses of online services in the cultural domain during the pandemic, by age (%)



### 3. AUDIOVISUAL MEDIA: TELEVISION AND RADIO

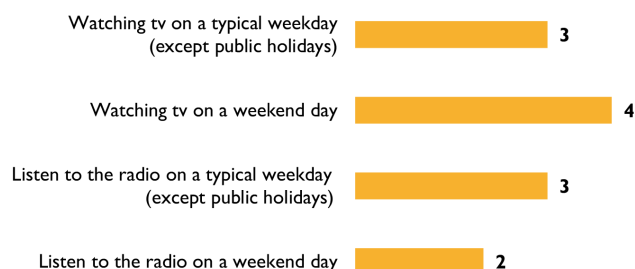
**Fig. 3.1**

How often people watch televisions/listen to the radio (%)



**Fig. 3.2**

Average hours spent watching television and listening to the radio on a typical weekday and on a day during the weekend



**Table 3.1**

Principal device habitually used to watch television (%)

TV set	98
Computer or tablet	1
Mobile phone	1

In 2020, almost all the Portuguese population (90%) say they watch television every day, whilst 40% say they listen to the radio with the same frequency (fig. 3.1). Whilst cases of respondents who never or hardly ever watch television are rare, 36% say they never listen to radio content. With regard to television, this distribution is in line with the finding in Spanish society (MCUD 2019a, 55), but clearly above the average percentage for the EU 28 for watching television, which stood at 81% in 2019 (Eurostat 2020). On the other hand, listening to the radio was a more common activity in Spain in 2019 (a total of 76%) than in Portugal in 2020. However, these differences may reflect the effect of the current pandemic situation (see, below, fig. 3.6).

Moreover, the respondents say that, on average, they watch more television during the weekend (4) than on a typical weekday (3) (fig. 3.2). As for radio, the tendency is inverted: respondents spend less time on average during the weekend (2) than on a typical weekday (3).

It is the lowest income and most elderly segment of the population that on average spends the longest in front of the television screen: 5 hours on average during the weekend and 4 hours on a typical weekday (fig. 3.3). In contrast, it is younger individuals, better educated and higher earners who tend to spend less time watching television, at the weekend and during the week.

Practically the entire population uses television sets as the main means of watching television content and only a very small minority indicates a computer, tablet or smartphone as their preferred device for television content (table 3.1). Looking at preferences by type of programme, 81% of the population that watches television habitually watch the news and current affairs programmes, 57% watch films and 43% watch series. Next on the list are soaps, with 40%, and documentaries, at 36%, surprisingly ahead of sports programmes (33%), perhaps due to the pandemic context, general knowledge contests (30%) and light entertainment (reality shows, talk shows, comedy, etc.) (28%) (table 3.2).

People listen to the radio most in the car (66%), in comparison with 40% who listen at home (fig. 3.4). The workplace is the normal setting for 12% of respondents who listen to the radio. Only a small minority of listeners indicate the street, public parks or public transport as places where they habitually listen to the radio.

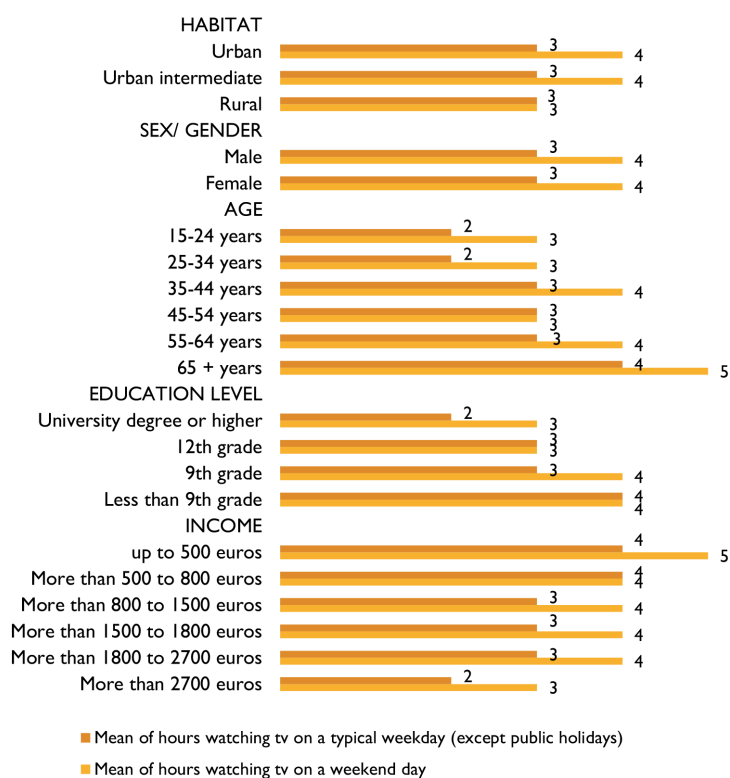
*Table 3.2*

Television programmes habitually watched (%)

News and current affairs	81
Films	57
Series	43
Soaps (Portuguese or foreign)	40
Documentaries	36
Sports programmes (matches, news, debates, etc.)	33
General knowledge quizzes (e.g. who wants to be a millionaire, mental samurai)	30
Entertainment shows (reality shows, talk shows, comedy, etc.)	28
Other contests (e.g. the price is right, got talent Portugal, etc.)	26
Interview programmes (e.g. alta definição, grande entrevista)	22
Debates (prós e contras, circulação do quadrado, eixo do mal)	20
Other cultural programmes	12
Church services or other religious programmes	11
Other music shows	11
Pop concerts	9
Cartoons or other children's programmes	7
Classical music concerts	4
Programmes about books and reading	4
Other performing arts programmes (circus, opera, etc.)	4
Theatre	3

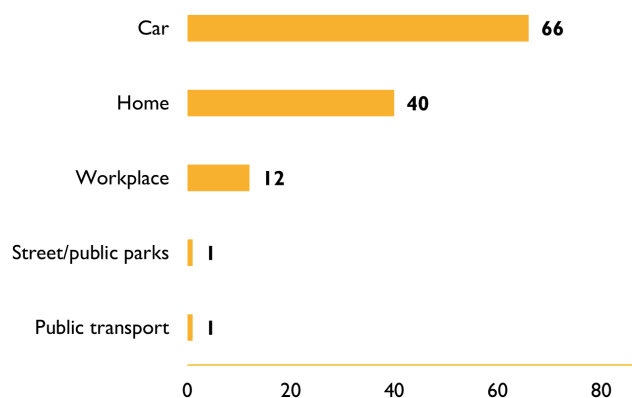
*Fig. 3.3*

Average number of hours watching television, by socio-demographic characteristics



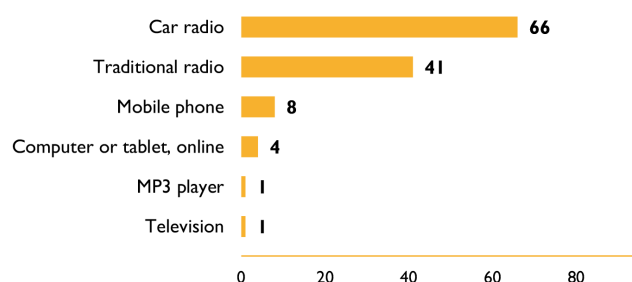
**Fig. 3.4**

Where people habitually listen to the radio (%)



**Fig. 3.5**

Principal devices used to listen to the radio (%)



**Table 3.3**

Radio programmes habitually followed (%)

News and current affairs	59
Pop music	50
Other music programmes	36
Chat shows (ex. Manhãs da Comercial, Café da manhã, etc.)	28
Sport (Football reports, news, debates)	17
Entertainment programmes	16
Classical music	12
Programmes with interviews, performances, etc.	7
Other cultural programmes	6
Church services or other religious programmes	4
Programmes about books and reading	2
Other	1

Concomitantly, among radio listeners, 66% use the car radio, more than the proportion who indicated a traditional radio set as one of the main ways of listening (41%), and well above the small fraction that indicated a smartphone (8%) or a computer/tablet (4%) as the main device used to listen to radio content (fig. 3.5).

People who habitually listen to the radio display a preference for news and current affairs programmes (59%), pop music (50%), a lesser preference for other music programmes (36%), and chat shows (e.g. *Manhãs da Comercial*, *Café da Manhã*, etc.) (28%) (fig. 3.3). A minority habitually listens to sports programmes (17%), light entertainment (16%) or classical music on the radio (12%). Only very small numbers listen to programmes with interviews, performances, etc. (7%) and other cultural programmes (6%), church services or other religious broadcasts (4%) and programmes on books and reading (2%).

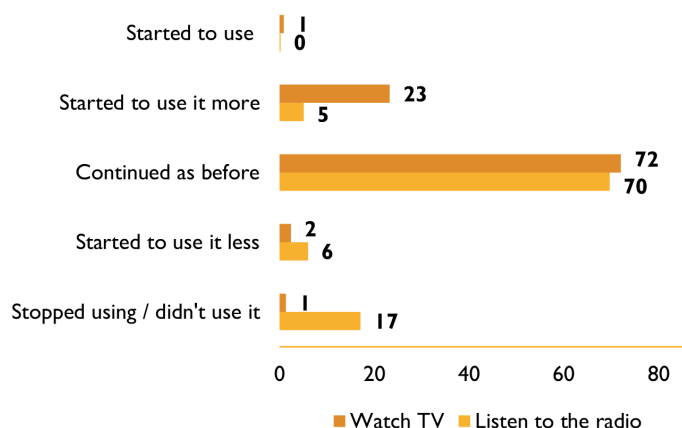
Television consumption increased during the pandemic and, perhaps as a result of home working and less use of cars, radio consumption fell (fig. 3.6). 23% of respondents said they started to watch more television during lockdown, compared with 5% who noted increased radio use over the same period. Only 1% said they stopped using or did not use television, but 17% said they stopped using or did not use the



radio. There are larger proportions of younger individuals and those in urban and intermediary city contexts who started watching more television (fig. 3.7). The proportion of respondents who said they watched more television is also larger among individuals declaring a household income of 1500 to 1800 euros or 1800 to 2700 euros. In contrast, it was among the more elderly, and those with the least education and in rural areas that we have the smallest fractions of respondents saying they started to watch more television.

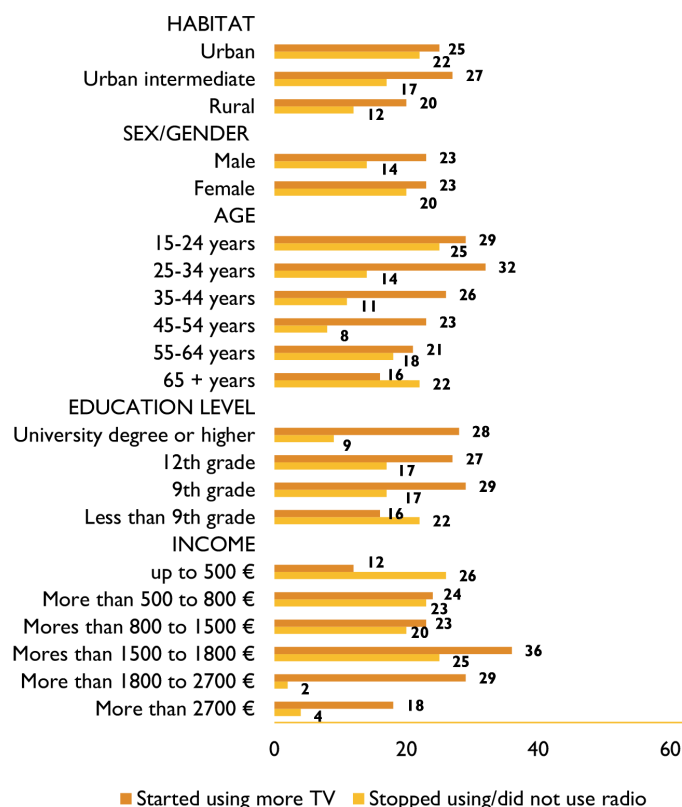
*Fig. 3.6*

Lockdown and changing habits in the use of television and radio, total (%)



*Fig. 3.7*

Lockdown and changing habits in the use of television and radio, by socio-demographic characteristics (%)



## 4. READING AND LIBRARIES

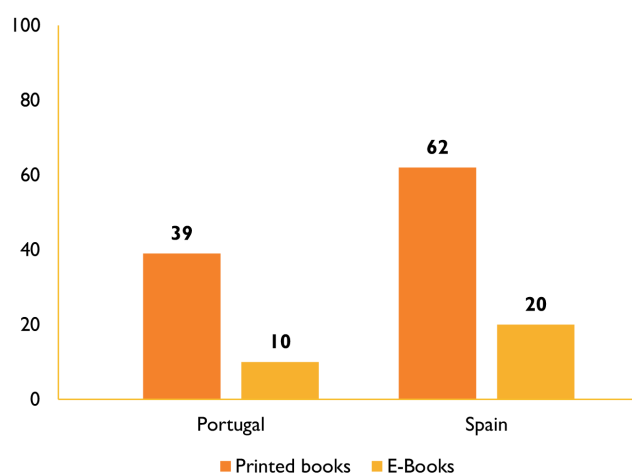
On the subject reading practices, the survey established that only 39% of people in Portugal read printed books in the past year. The figure drops to 10% in the case of e-books. Comparing this, for instance, with data from 2018/19 for Spain (MCDU 2019a, 154), the practice of reading books in Portugal, irrespective of medium, is substantially less widespread (fig. 4.1).

This picture, in which most people in Portugal did not read any book on paper in the past year (and even less read an e-book), is in line with an idea that has emerged from a number of recent surveys of reading practices and habits, which appear to show a downward tendency in the percentage of the population that reads printed books (table 4.1).

Besides this, the population that reads printed books identified in this survey (individual who failed to quantify the number of books read in the past year are not included here) consists predominantly of small-scale readers (69%, who read between 1 and 5 books in this medium), whilst medium-scale readers (6-20 books) account for 17% and large-scale readers (more than 20 books) for 3%. This (im)balance is again found in the population reading e-books (small-scale readers - 50%; medium - 15%; large - 5%). We may note that data from 2007 (Santos 2007) pointed to newspapers as the object of printed culture with the most readers, and this remains the case in the light of the data from this survey (43% of people in Portugal read newspapers on paper in the past year), although, in contrast to 2007, books in this format had more readers than magazines (39% vs. 32%). Likewise in the digital sphere, newspapers are the publications most widely read (by 21% of respondents in Portugal), further ahead in this case of books and magazines (10% of readers for both formats).

**Fig. 4.1**

Reading of books, by medium, in past 12 months (%)



**Table 4.1**

Type of readers and non-readers of printed books, by year (%)

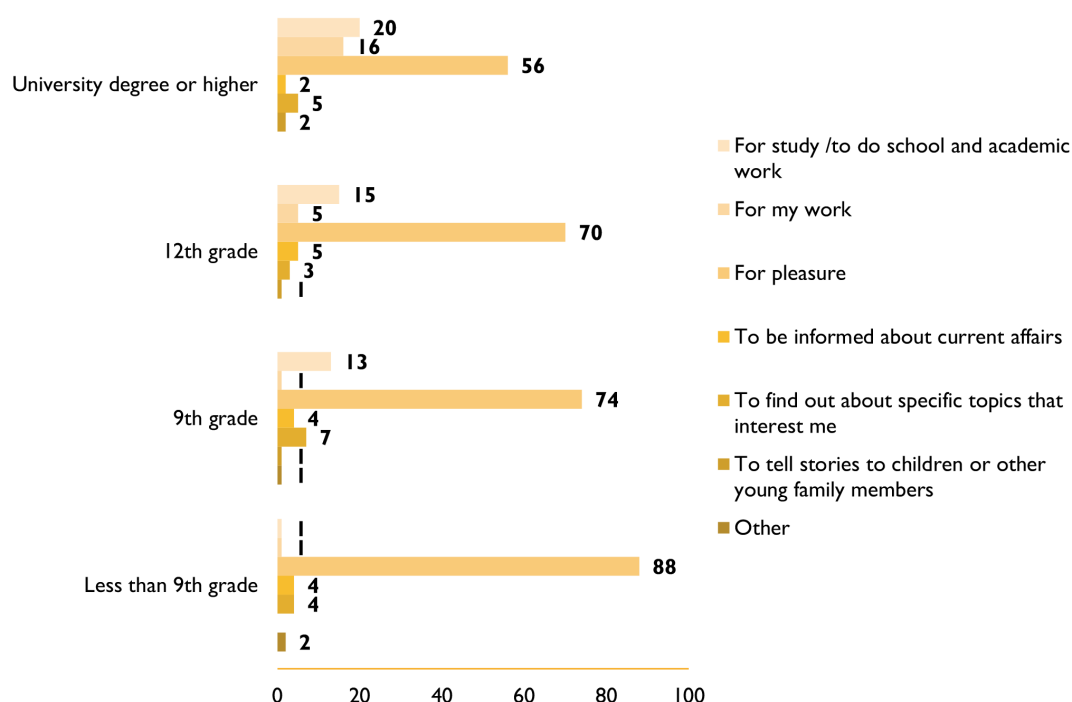
Type	Year	
	2007 (Source: Neves 2011, 155)	2020
Small (1-5 books)	37	27
Medium (6-20 books)	15	7
Big (+ than 20 books)	2	1
Non readers of printed books	45	61

As for their aims in reading, most people who read in Portugal do so above all for pleasure (68%), irrespective of their educational attainment (fig. 4.2). Indeed, it is interesting to note that individuals with a lower level of education are the most likely to cite pleasure as their reason for reading (88% of those who have not completed the ninth grade), and hardly ever read for other purposes. In contrast, it is among the best educated (graduates) that we find the largest contingent for whom the main motivation for reading is study/school and academic work (20%) or for the exercise of their profession (16%).

The central place taken by reading for pleasure is observed across the age spectrum (fig. 4.3). Although increasingly enjoyed further up the age table, it is nonetheless on a level, among individuals aged 15 to 24, with school/academic reading, the type of reading on which they spend most time. For those half-way through working life (35-44 years), the percentage of people reading above all for professional reasons (14%) is higher than for other age ranges.

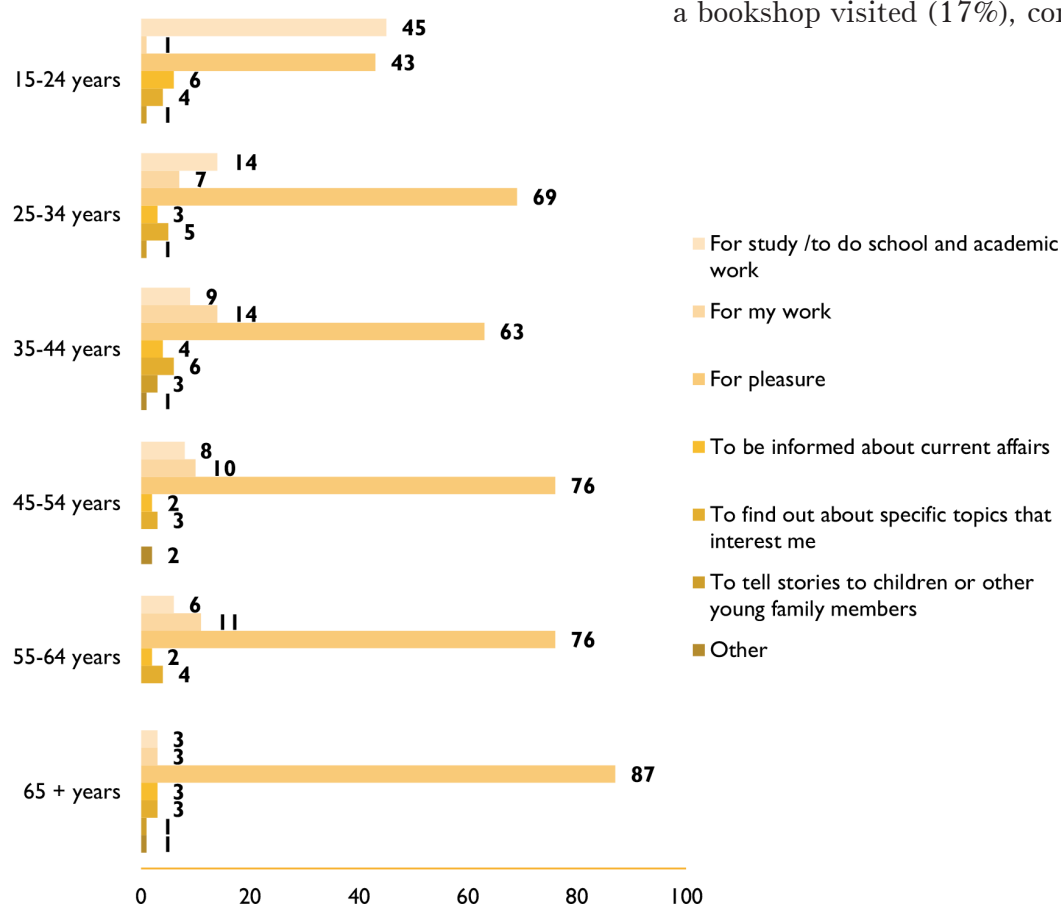
*Fig. 4.2*

Aims with which people read most frequently, by level of educational attainment (%)



**Fig. 4.3**

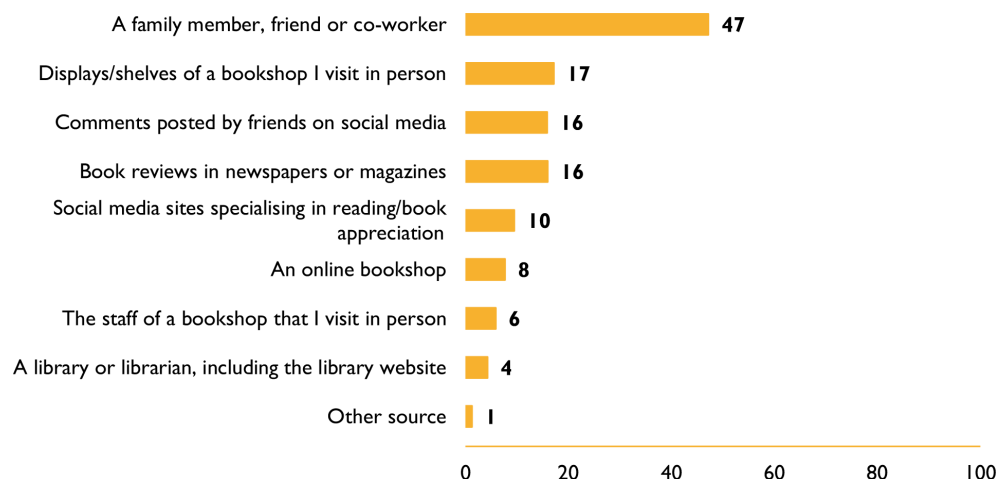
Aims with which people read most frequently, by age (%)



But what are the information sources from which people in Portugal obtain recommendations or ideas of books to read? By far the most important are the suggestions from individuals in their close circles (family, friends, colleagues), followed by three other information sources, all of similar prominence, but guiding the reading the practices of a much smaller percentage of individuals (fig. 4.4): displays on the shelves of a bookshop visited (17%), comments posted by

**Fig. 4.4**

Information sources from which reading recommendations/ideas are obtained (%)



friends on social media (16%) and book reviews in newspapers or magazines (16%). It should also be noted that, comparatively, scant attention is paid to the advice (on what to read) traditionally dispensed by professionals such as booksellers or librarians.

Another point should be highlighted here: although the data show that the younger people are, and the higher the academic qualifications of their parents, the more likely they are to have had experiences in childhood or adolescence introducing them to the work of books and reading, through the agency of their parents or other family members, it remains true that most people in Portugal rarely or never, up to the age of 15, had stories read to them or books given to them by their family, or indeed experiences outside the home such as trips to book fairs, bookshops or libraries (fig. 4.5).

However, in the 15-24 years age range, there are more individuals whose parents or other family members read them stories often or sometimes than rarely or never. The same is true with regard to gifts of books, and can also be observed in the 25 to 34 years age range. These findings offer a glimpse of a potential sign of change, and may be explained, among other reasons, by the fact that young people today have parents with a higher level of education than older generations, and who are consequently more sensitive to the cultural value of reading.

As regards the use of libraries or archives (fig. 4.6), with reference to the 12 months prior to the start of the pandemic, it is found that 80% of people never visited them over this period.

Among those who never set foot in a library or archive, a large majority (79%) explains this principally by saying they had no need to visit them, and 17% said they find the materials they intend to read through other means. The reason most often given for visiting libraries or archives (indicated by 44% of visitors) was the need to study/work, followed by the intention of searching the library catalogue and ordering books, magazines or newspapers (28%), reading books, magazines or newspapers *in loco* (21%) or accompanying a child or other family member (13%).

Fig. 4.5

How often, during your childhood and adolescence (up to 15 years) did your parents or other family members responsible for your... (%)

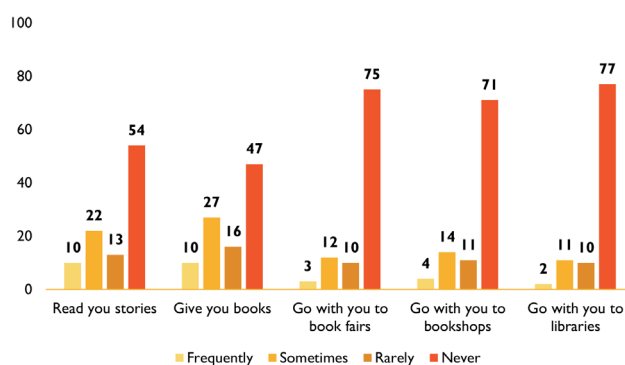
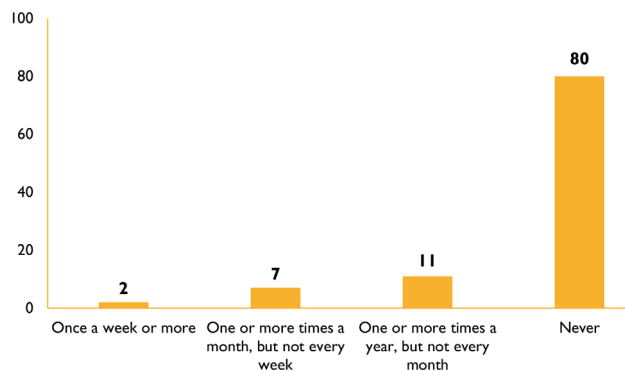


Fig. 4.6

Frequency of visits to libraries or archives, during the 12 months prior to the start of the pandemic (%)



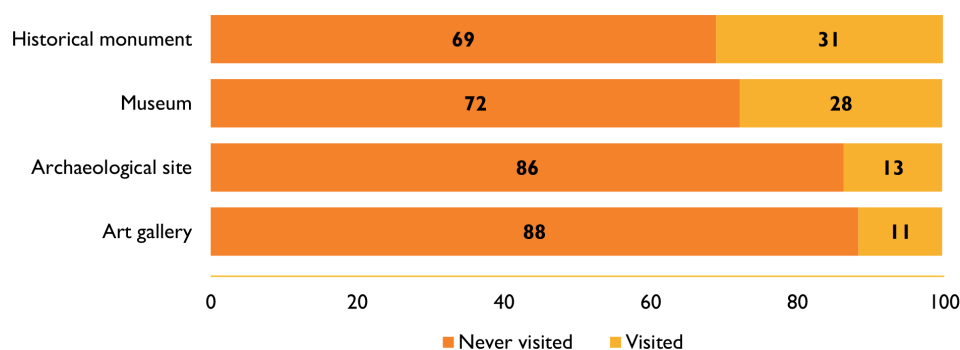
## 5. MUSEUMS, HISTORICAL MONUMENTS, ARCHAEOLOGICAL SITES AND ART GALLERIES

In the 12 prior to the pandemic and lockdown, 31% and 28% of respondents respectively said they had visited historical monuments and museums. Archaeological sites and art galleries were less popular, mentioned by 13% and 11%. Among the heritage sites in the care of the Direção-Geral do Património Cultural, monuments can also be seen to enjoy a special place, generally recording a larger number of visitors (Silva e Silva 2019). A tendency for a greater preference for visiting monuments can also be detected in the findings of the survey in Spain (2018-2019), where 49% had visited a monument in the past year, 41% had visited a museum, 22% had gone to see an archaeological site and 16% had set foot in an art gallery (MCUD 2019b, 6-8).

According to the survey conducted in Portugal, most visitors had made 1 or 2 visits a year,

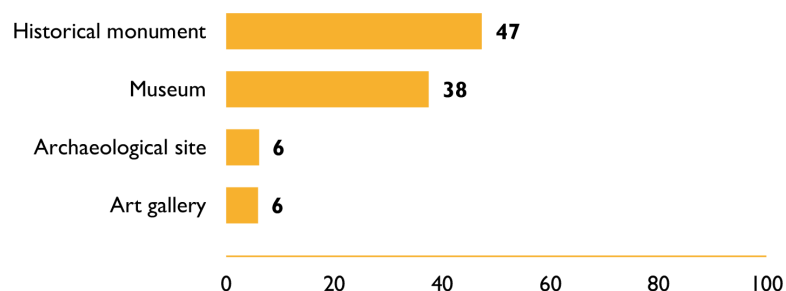
*Fig. 5.1*

Frequency of visits to museums, monuments, archaeological sites and art galleries in the 12 months prior to the pandemic (%)



*Fig. 5.2*

Heritage sites visited most recently, even after the start of the pandemic, by type (%)



as indicated by 95% of those visiting historical monuments, 96% of museum visitors, 98% of respondents mentioning archaeological sites and 98% of those who said they had been to art galleries.

As for the sites visited most recently, even if the visit had taken place after the start of the pandemic, 47% of respondents said they had gone to historical monuments, followed by museums (principally museums devoted to history or art), which were visited by 38% (fig. 5.2). Art galleries and archaeological sites trailed far behind, both on 6%.

The survey in Portugal established that access to heritage sites continues to present a significant correlation with level of education (fig. 5.3). It was found that 70% of graduates visited these sites, followed by 44% of those who completed secondary education, 32% of those who completed secondary education, 32% of those who completed the ninth grade and 11% of those completing less than the ninth grade. In terms of employment situation, the school population is the leading group: 58% of students visited museums, monuments, archaeological sites and art galleries. The figures are lower for people in work (43%), unemployed (23%), pensioners or disabled (19%) and unpaid domestics (9%).

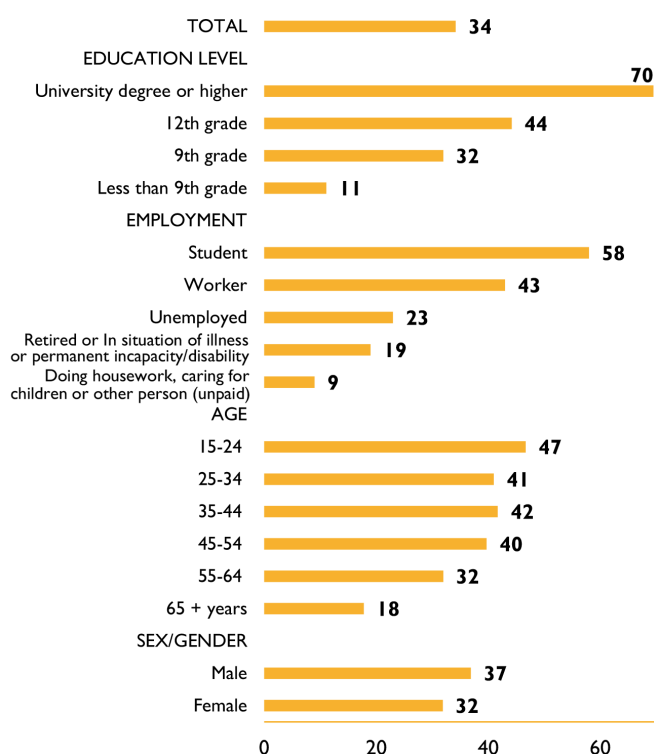
In terms of age groups, almost half of those between 15 and 24 years of age had visited one of these sites. In the segments from 25 to 54 years of age, the percentage stands between 40% and 42%. It falls off in the 55-64 years age group (32%) and among the over-65s (18%).

More male respondents were among the visitors (37%) than female respondents (32%). However, the distribution by gender varies according to the type of site visited: women predominated in the group of visitors to museums and art galleries, whilst the percentage of men is higher among visitors to historical monuments and archaeological sites.

Considering the museum, historical monument, archaeological site or art gallery that the respondents visited most recently, even if the visit took place after the start of the pandemic, 58% travelled outside the municipality where they live to another municipality in Portugal, 28% indicate the municipality where they live, 10% mention another European Union (EU) country and a tiny minority (2%) visited a cultural site of this type in a non-EU country (fig. 5.4). A visit abroad was indicated by 21% of those who visited museums in the survey in Spain (MCUD 2019b, 6).

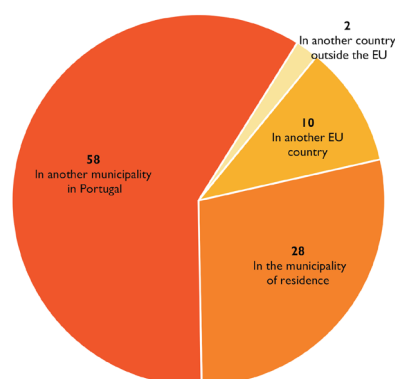
**Fig. 5.3**

Sociological characteristics of visitors (%)



**Fig. 5.4**

Location of site visited (%)



The main reason prompting respondents to make the visit is the historical importance of the site (40%) (table 5.1). Spending time with others is the motivation for 33%, and the most common reason among individuals aged 65 and over, especially among married and widowed respondents. The beauty of the site and of the works exhibited was mentioned by 31%. A recommendation from family, friends or others was indicated by 28%, and was the most frequent motivation among individuals aged 25 to 34 years. The possibility of learning more about the subject of the exhibition/collection was mentioned by 12% of respondents, and more by single people and those living with an unmarried partner. Recommendations from tourist guides and guidebooks (9%), opinions and pictures seen on social media (7%), for leisure or an outing (5%) were reasons given less frequently. Of all the motivations listed, the factors that had the least influence on the decision to visit were advertising (3%), a trip organised by a school, parish council or municipal council (2%), professional reviews (2%) and the venue's website (2%). In the survey in Spain, 93% mentioned leisure and entertainment as a reason for visiting museums, whilst 7% made their visit for professional or study reasons (MCUD 2019b, 6).

Of all the visitors, 65% went with family members and 27% went in the company of a boy/girlfriend or friend/s (fig. 5.5). Visits by school groups were mentioned by 8%, another 5% indicated an organised group outing and 4% made the visit alone. Solitary visits are most common in the 35-44 years age group and among over-65s; they are more associated with men and with divorced/separated individuals.

Around 57% of respondents who visit museums, historical monuments, archaeological sites or art galleries paid for a standard ticket (fig. 5.6). In the survey in Spain, 48% of respon-

*Table 5.1*

Principal reasons for making the visit (%)

The historical importance of the venue	40
Spending time with others	33
The beauty of the venue and of the works exhibited	31
Recommendation from family/friends/others	28
The chance to learn more about the theme of the exhibition/collection	12
Recommendations from tourist guidebooks, on paper and/or in digital formats	9
Opinions and pictures saw on social media	7
For leisure	5



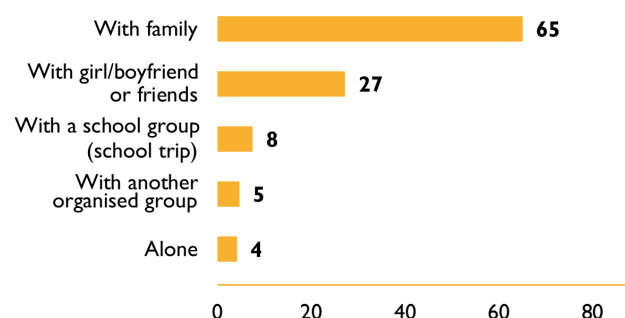
dents said they obtained admittance in a similar way (MCUD 2019b, 6). In Portugal, 18% of respondents were exempt from payment, 12% went during a period of free admittance and 7% bought the ticket with a discount. The type of admittance is directly related to age range, and it was observed that a standard ticket is the most likely form of admittance for those aged 45 to 54 years and the discounted ticket tends to be associated more with those aged 15 to 24 years. Admittance on a reduced price ticket was sought more by female respondents, whilst the use of special tourist tickets is more a characteristic of the male gender.

For respondents who were not admitted free of charge, the majority (83%) paid for admittance at the ticket office and only 8% purchased their tickets online, a practice more associated with respondents aged 15-24 years (fig. 5.7), the only age range where internet users represented 100% of the sample (Internet chapter). In the survey conducted in Spain, 17% of respondents bought their ticket online (MCUD 2019b, 6), pointing to wider dissemination of the use of online services for cultural practices.

As regards what they did at the sites/venues visited, half the population that visited museums, historical monuments, archaeological sites or art galleries said they visited the permanent collection, followed by a visit to the temporary collection (20%) (fig. 5.8). The educational initiatives offered attracted little attention: most popular were guided tours (18%), with only 4% mentioning other educational activities. Visits to the venue itself (4%), attending performances (3%) or attendance of courses and seminars (1%) are minority pursuits.

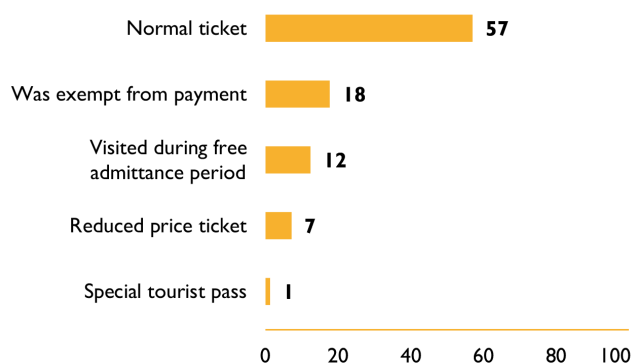
**Fig. 5.5**

Who did you visit the venue with (%)



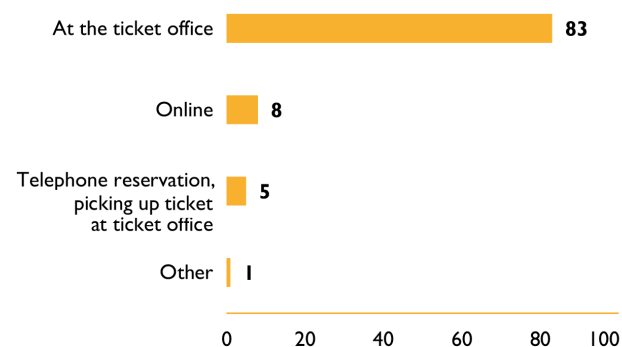
**Fig. 5.6**

Type of admittance (%)



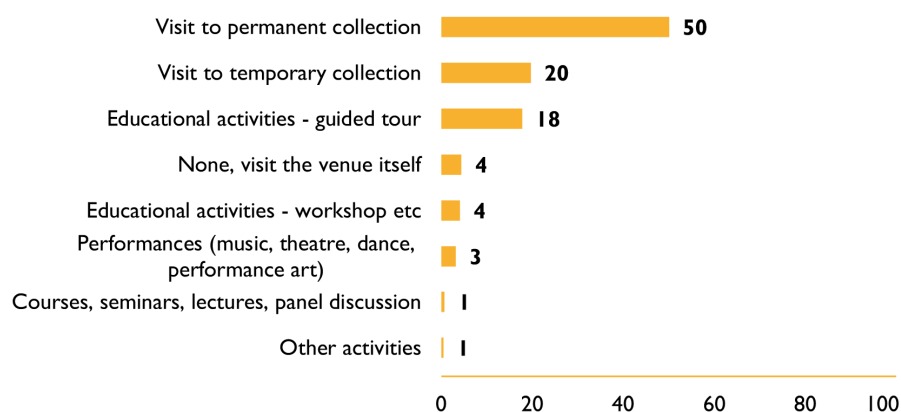
**Fig. 5.7**

How tickets were purchased (%)



**Fig. 5.8**

Activities (%)



**Table 5.2**

Principal reasons for not visiting or not making more frequent visits to museums, historical monuments, archaeological sites and art galleries (%)

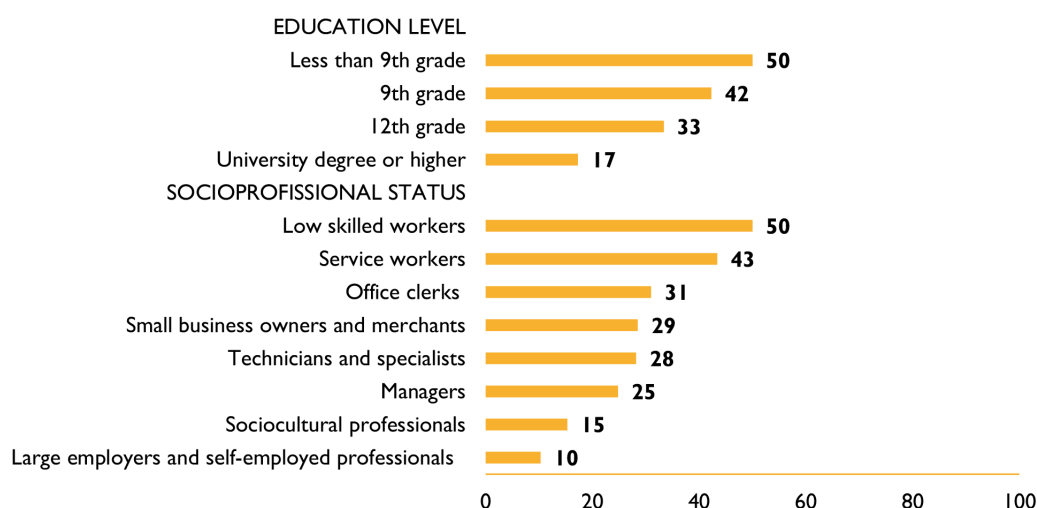
Lack of time	39
Not interested, I prefer to do other things	38
Too expensive	21
There is none in my area, they are far from where I live	16
Do not have anyone to go with	8

Lack of time (39%) and lack of interest (38%) are the two reasons indicated most frequently to explain why respondents do not visit or do not make more frequent visits to museums, historical monuments, archaeological sites and art galleries (table 5.2). Among the respondents, 21% and 16% respectively cited high ticket prices and distance (16%). It may be noted that lack of interest is the main reason why European Union citizens do not adopt cultural practices such as visiting cultural heritage sites, going to the cinema or seeing a performance (Beck-Domzalska 2019, 145). This is consistently the case across countries with differing levels of development, and is most noticeable in Belgium, Luxembourg, Portugal, Austria, Malta and Croatia (Idem, 41). The top reasons given by people in the EU for not participating in cultural practices like those mentioned also include financial constraints and distance.

In accordance with the sociological profile of those who visited these cultural venues most recently, even if the visit took place after the start of the pandemic, it is found that the reference to lack of interest and preference for other activities is directly related to the respondent's level of education and social class (fig. 5.9). Lack of interest is indicated by 17% of graduates, 33% of those with secondary education, 42% of respondents who completed the ninth grade and half of respondents who completed the fourth or sixth grades in the school system. This reason for not visiting or no making more frequent visits to museums, monuments, archaeological sites and art galleries is most often identified in social classes such as service workers (43%) and manual workers (50%).

**Fig. 5.9**

Reference to 'lack of interest', by level of education and social class (%)



Considering 12 of the 17 sites in Portugal with Unesco world heritage status (table 5.3), historical monuments are clearly the most popular. For example, 63% of respondents have visited the Jerónimos Monastery at least once in their lives and 61% have been to the Belém Tower. After the cluster of monuments in Lisbon/Belém associated with the Portuguese voyages of discovery, the respondents mentioned other sites especially symbolic of Portugal's history: the Batalha Monastery (59%), the Alcobaça Monastery (43%), the *Real Edifício* in Mafra (36%) and the historical centre of Guimarães (35%). The frequency was lower for archaeological sites: 9% said they had visited the archaeological park in Vale do Coa at least once in their lives.

As regards the frequency of online visits to museums, historical monuments, archaeological sites and art galleries (fig. 5.10), the main focus is found to be on monuments and museums, mentioned respectively by 14% and 13% of respondents. Although the virtual contact with these venues - visiting the site itself or an exhibition, listening to related podcasts - was less recurrent than in-person visits, a similar pattern is observed in the distribution of these visits (fig. 5.2). In the survey in Spain, 10% visited monuments online, 9% museums and 5% archaeological sites (MCUD 2019b, 6-8). In 2020, lockdown may have led people in Portuguese to seek out these cultural sites more online, and the venues moved quickly to ensure visibility and promote online initiatives. Nonetheless the cultural activity that increased most online was watching films and series (chapter on internet and cultural consumption).

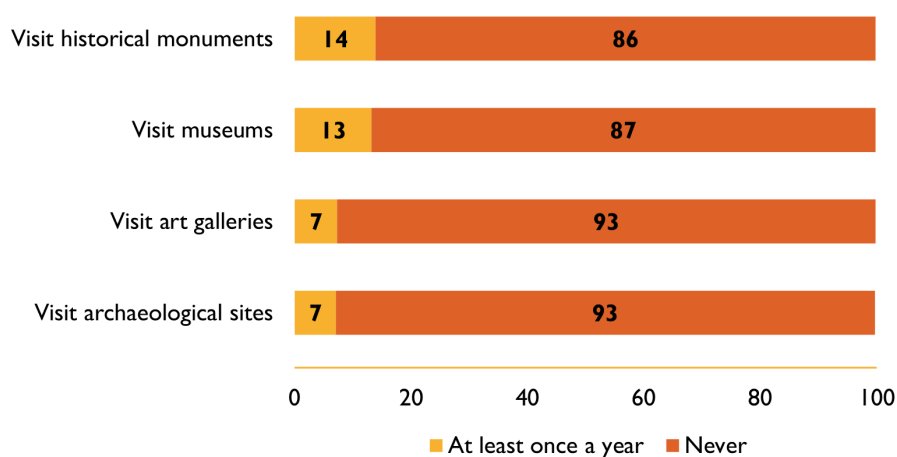
**Table 5.3**

Sites recognised as cultural heritage visited in Portugal, at least once in the respondent's life (%)

Jerónimos Monastery (Lisbon)	63
Belém Tower (Lisbon)	61
Batalha Monastery	59
Porto historical center	45
Alcobaça Monastery	43
Sintra monuments and historical center	38
Mafra Royal Edifice	36
Évora historical center	35
Guimarães historical center	35
University of Coimbra	32
Convent of Cristo (Tomar)	27
Coa Valley archaeological park	9

**Fig. 5.10**

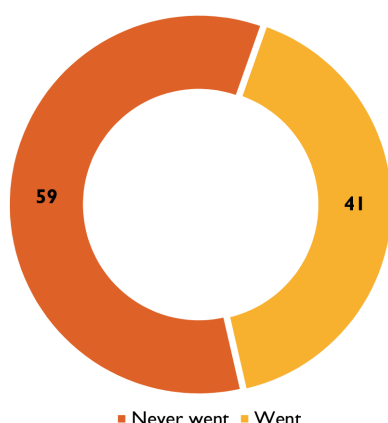
Frequency of online visits to museums, historical monuments, archaeological sites and art galleries (%)



## 6. CINEMA, LIVE PERFORMANCES, FESTIVALS AND LOCAL FESTIVITIES

**Fig. 6.1**

Persons, by habitual frequency of going to the cinema, in the 12 months prior to the start of the pandemic (%)

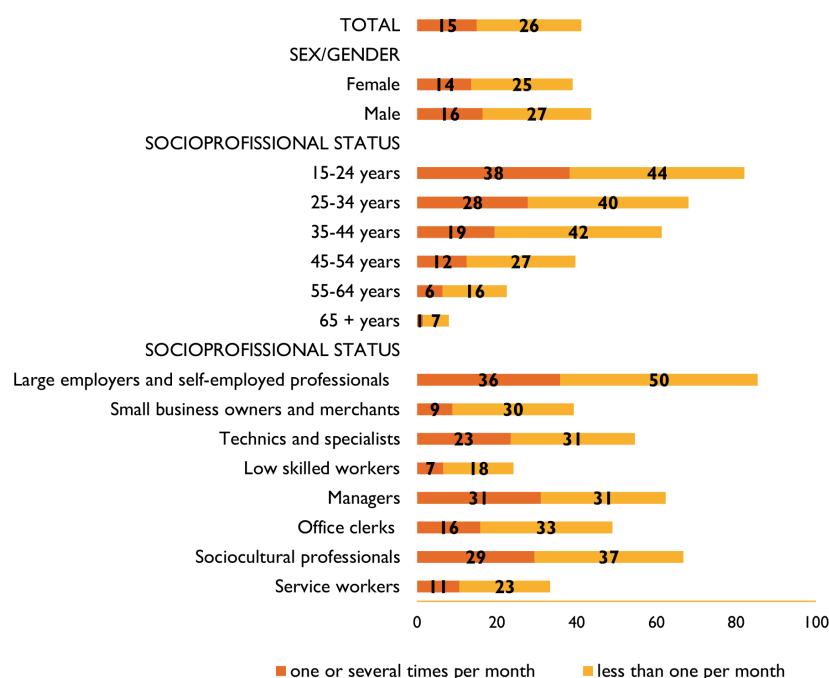


The survey conducted in Portugal shows that, of all the cultural performances analysed, cinema has the highest rate of participation. In the 12 months prior to the start of the pandemic, 41% of the population surveyed went to the cinema (fig. 6.1). However, participation in Portugal is lower than the 58% of Spanish respondents who said they had taken part in this activity (MCUD 2019b, 17). In Portugal, we observe that this type of practice is stronger among young people, aged 15-24 years, 82% of whom said they had been to the cinema, 44% went at least once a month 38% went one or more times a month, as compared to lower percentages for older population segments (fig. 6.2). In Spain, 90% of respondents in the younger age ranges said they went to the cinema.

The Portuguese survey also shows that the proportion of those who went to the cinema is higher among graduates and residents of the Lisbon Metropolitan Area and Madeira. Their preferences are for action movies (25%), animation (12%), comedy (11%) and science fiction (11%).

**Fig. 6.2**

Persons who went to the cinema, by sociological characteristics (%)



The main reasons for the choice of the last film seen were subject matter, the actors and director, recommendations from family and friends and spending time with others (fig. 6.3). Advertising, prizes won by the film and requests from children and/or grandchildren are less important to the choice of film.

The respondents went to the cinema with family members, girl/boyfriends and friends, highlighting the importance of sociability in behaviours in trips to the cinema. The going alone category (4%) is more frequent among male respondents, as is going to a film with boy/girlfriends and/or friends. Having gone to the cinema with family members was indicated more often by female respondents.

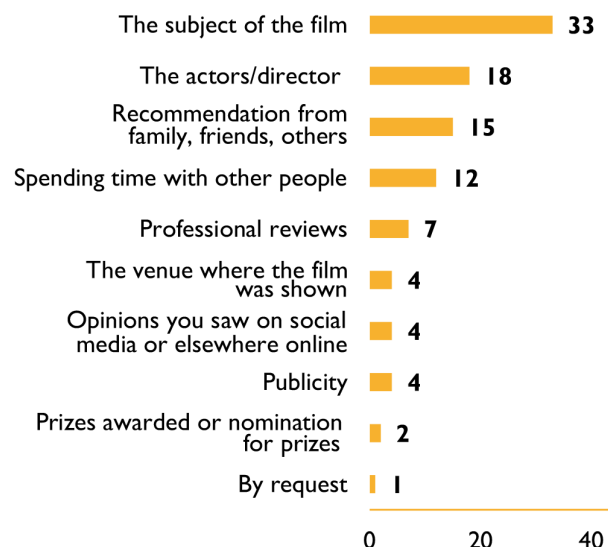
The main reasons stated by respondents for not going more often to the cinema are lack of time (25%), lack of interest, (22%), the possibility of seeing the film at home on television or other online media (15%), the high price of cinema tickets (14%) and the lack of cinemas in the area of residence (9%). Lack of interest, because they prefer other activities, was indicated by respondents aged 55-64 years and over 65, and by the social class of manual workers.

The high price of tickets is a reason indicated by respondents aged 35-44 years, women and service workers. We observed that respondents in the lowest income categories, of less than 500 euros and between 500 and 800 euros, say that they had not been to the cinema in the past 12 months. Not having anyone to go with is given as a reason by young people (aged 15-24 years), and also by older people (65 or over); 5% of female respondents mentioned to lack of someone to go with, as compared to 2% of male respondents.

In relation to live concerts and performances, including local festivities, in the twelve months prior to the start of the pandemic, the population surveyed habitually went more to festivals or local festivities, followed by live music events and theatre performance (fig. 6.4). If we compare these rates with those for attending circus performances, classical concerts, ballet or classical dance, other types of dance and opera, the participation indicators for the latter cultural practices are lower (fig. 6.4).

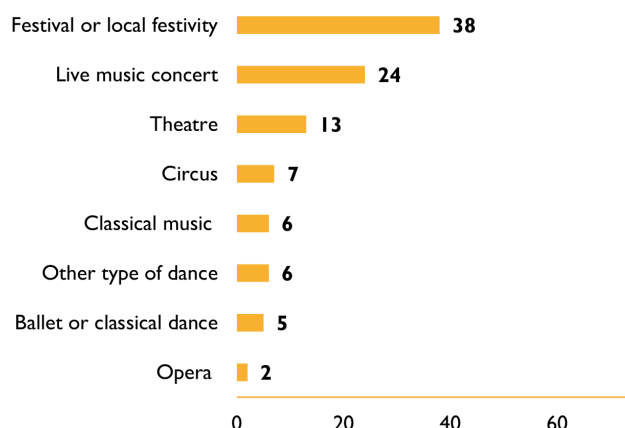
**Fig. 6.3**

Reasons for the choice of film (%)



**Fig. 6.4**

Persons who went to performances or concerts in the 12 months prior to the start of the pandemic (%)



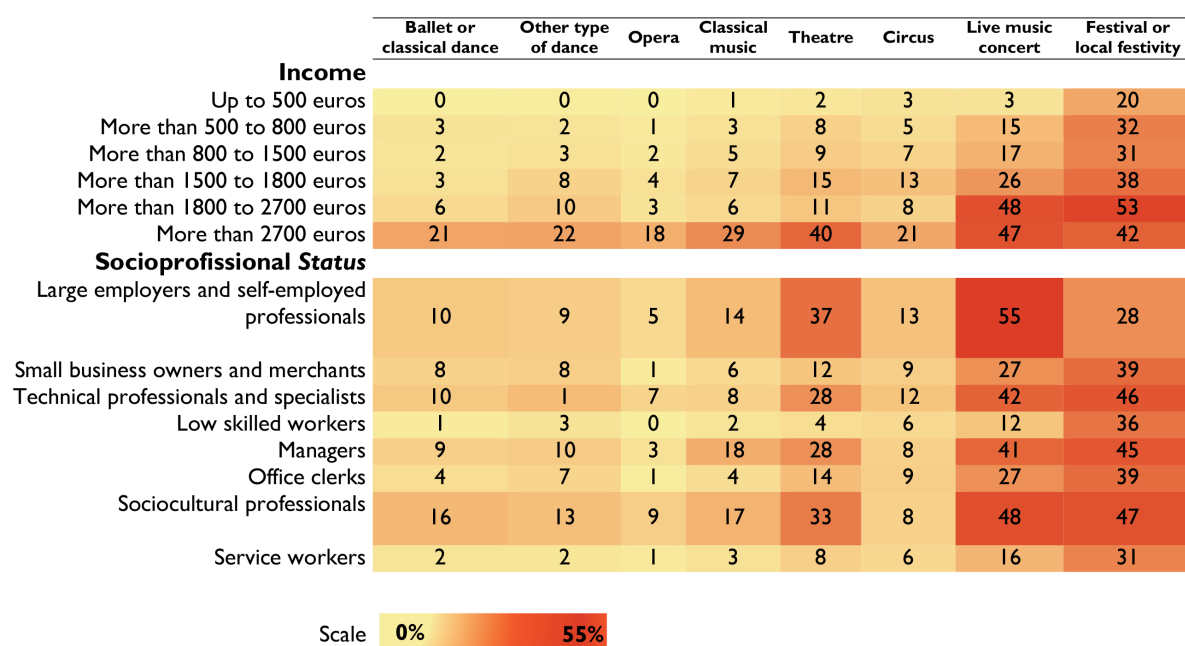
Looking at two categories, the social class and income of respondents who attended live performances and concerts, in the 12 months prior to the start of the pandemic (fig. 6.5), respondents earning above 2700 euros are those who most often take part in cultural activities of “more classical standards” (Silva et al., 2002: 199) – such as classical music, ballet and opera. Respondents with incomes up to 500 euros take part more in festivals and local festivities, and in the income segment of between 500 and 800 euros we find respondents who start to diversify consumption between the different cultural practices considered.

Lastly, it is observed that local festivities tend to reduce the social divides within the Portuguese population in terms of cultural practices (fig. 6.5). We may look at the case of manual workers. The most distinctive characteristic of this occupational group is their preference for local festivities, followed by an array of recreational and expressive practices, more geared to the enjoyment of music, such as live concerts and, with very low rates of attendance, circus, theatre and other forms of dance.

We may then turn to occupational groups with participation profiles that involve attending festivals and local festivities and open to other cultural practices. Sociocultural professionals go along to local festivities, attend live

*Fig. 6.5*

Persons who attended performances and concerts in the 12 months prior to the start of the pandemic, by income and occupational status (%)



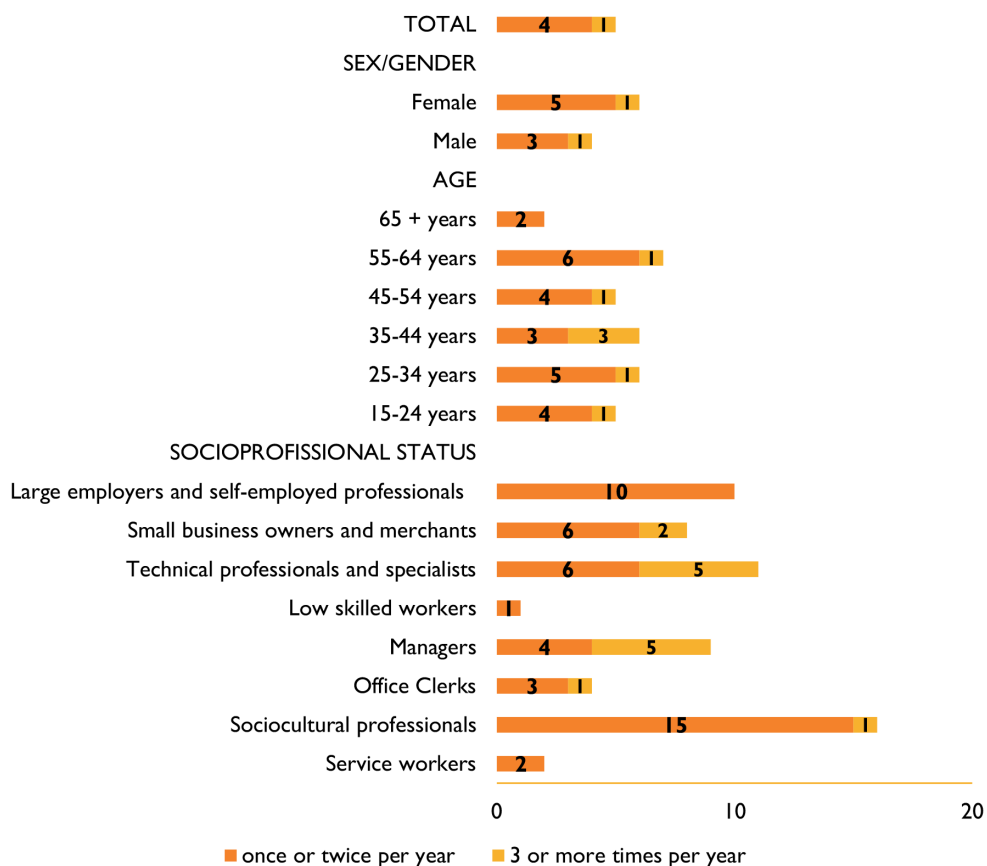
concerts, theatre performances, classical music and ballet. Technical, specialist and management personnel take part in local festivities and live concerts and, in the case of managers, we may observe the importance of going to the theatre and classical concerts. Only business owners and professionals are less likely to attend local festivities (as are service workers) and more often attend live concerts, classical music, ballet or classical dance performances.

These cultural participation profiles form a patchwork and reflect the social heterogeneity of the respondents, the cultural activities towards which they gravitate and the activities where the audiences are most fragmented (fig. 6.5).

In the 12 preceding the pandemic, 24% of the population surveyed attended a live concert: 29% of male respondents and 20% of female respondents. Considering the last live music performance attended, even if after the start of the pandemic, and considering the importance of concerts in the cultural participation profiles of the respondents, the events most frequently attended are concerts of pop/rock music (14%).

*Fig. 6.6*

Persons who attended ballet or classical dance performances, by sociological characteristics (%)





These and jazz concerts are those preferred by male respondents. Female respondents showed a preference for Brazilian popular music/bossa nova. Younger respondents, aged 15 to 24 years, attended more rap and hip hop concerts. Respondents aged 55 to 64 years attend more concerts of Latin American music and respondents aged over 65 prefer concerts of classical music, folk and traditional music, and *fado*.

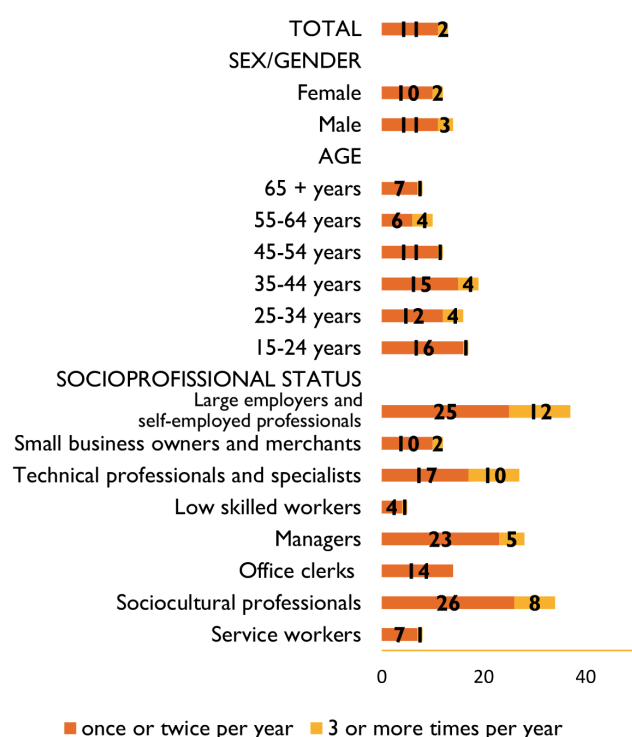
In the 12 months prior to the start of the pandemic, 5% of the population habitually attended at least one performance of ballet or classical dance. Classical dance performances were enjoyed by 5% of female respondents, who go with a frequency of once or twice a year. This rate shows this activity to be limited to a very narrow segment of the Portuguese population (fig. 6.6). If we look at the situation in Spain, we can point to the possible female domination of this cultural practice. In Spain, ballet or classical dance presents an annual attendance rate of 8%. The rates observed are higher for women (10%, compared to 6% of men) (MCUD 2019b, 14). As regards the age variable, the Portuguese respondents who most attend ballet or classical dance performances are in the 35-44 and 55-64 years age group (respondents over 65 go even less than the others), are graduates and live in the Northern region.

Over the same period, 6% of the population habitually went to performances of forms of dance other than ballet. Of these dance forms, referring to the last live dance performance which the respondents saw, the most important are contemporary dance (2%), folk or ethnic dance (1%), street dance (1%) and African dance (0.3%). Younger respondents, between 15 and 24 years of age, indicated more often that they had seen a performance of street dance and a performance of African dance. In the 45-54 years age segment, respondents chose performances of contemporary dance and the over-65s preferred performances of folk or ethnic dance.

In the case of theatre, 13% of the population habitually attended theatre performances. 14% of these respondents were male and 12% were female - as compared to 27%, as observed in the survey in Spain, where this practice is more frequent among women (MCUD 2019b, 13). With regard to age range, the respondents who most often go to the theatre are aged 35 to 44 years and go once or twice a year (fig. 6.7). They are followed by the youngest segment (15-24 years). Also high up on the list are owners of

Fig. 6.7

Persons who attended theatre performances, by sociological characteristics (%)





large businesses and professionals, sociocultural professionals, graduates and residents in the Northern region and the Lisbon Metropolitan Area.

With reference to the last theatre performance they went to see, even if this was prior to the start of the pandemic, the respondents went to see performances of contemporary theatre (3%), musical review (3%) and musical theatre (3%). Female respondents are greater consumers of readings and recitals. Male respondents, aged over 65, prefer vaudeville.

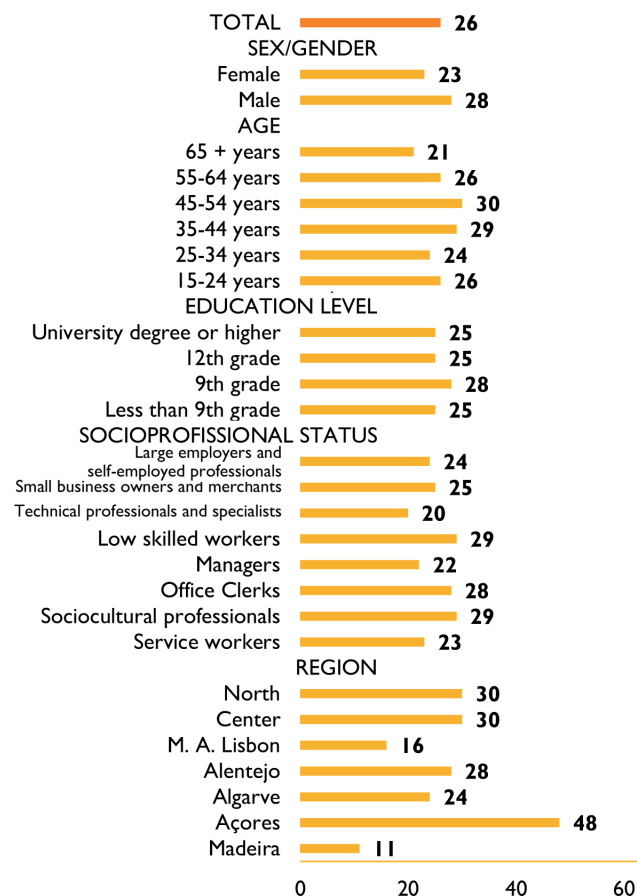
One of the strongest cultural practices of the Portuguese population is participation in festivals or local festivities (fig. 6.4). With reference to the last local festivities to which the respondents went, even if after the start of the pandemic, 26% of the population said they had taken part in one of these events (fig. 6.8): 28% among male respondents and 23% among female respondents. The respondents who took part most in local festivities are those aged 45 to 54, but this practice is spread across the entire age spectrum. In contrast with respondents with educational attainment lower than the ninth grade, graduates go to these live performances less than others. The Azores is the region of the country where local festivities are most popular.

The scale of participation in local festivities points to this being a practice that bridges generations, and where the usual divisions between age groups are less visible (fig. 6.8). It may also be said that local festivities attract social groups less involved in other cultural practices, such as respondents aged 65 and over. The convivial and vernacular character of the festivals may account for the high level of participation by these respondents. The most commonly attended are traditional ‘popular’ festivities (49%), followed by religious festivities (40%) and gastronomic festivals (11%).

With reference to the last festival attended by the respondents, even if after the start of the pandemic, 11% of the population went to a festival. At the last festival they attended, 13% of respondents are male and divided between different levels of educational attainment and regions of the country, with the highest figures in the Alentejo region. The respondents belong to the young age groups, between 15 and 34 years. Participation in festivals encompasses different festival profiles: 84% said they had attended music festivals (classical, jazz, opera/

**Fig. 6.8**

Persons who attended local festivities, by sociological characteristics (%)



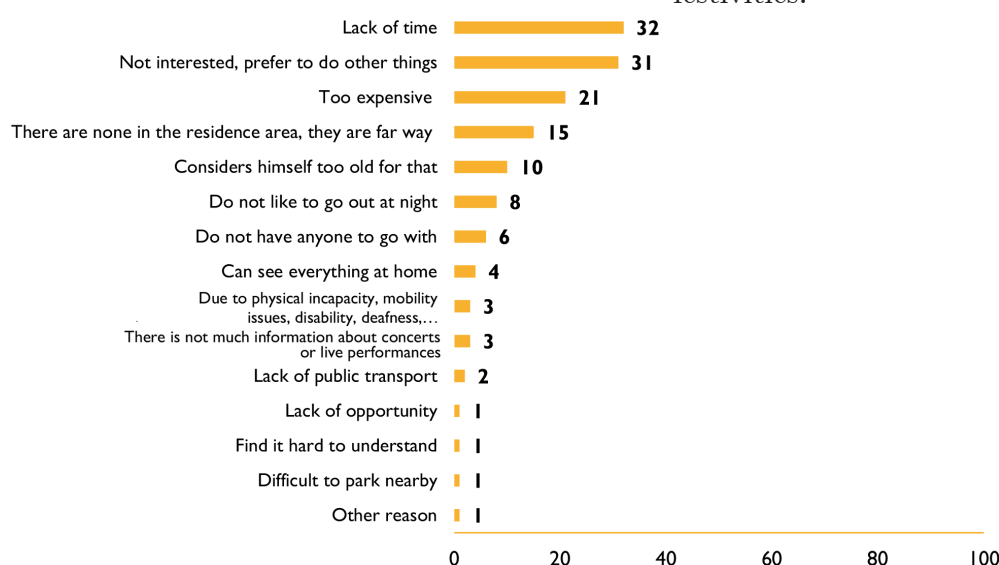
traditional or world music/pop and rock music), 53% mentioned attendance of pop/rock music festivals and 16% referred to other festivals (3% to film festivals; 12% to festivals of theatre, dance, street art).

Respondents go to festivals and local festivities with family members (63%) and with a boy/girlfriend and friends (33%). The reason most often given to explain why they go to festivals and local festivities is spending time with others (25%); here again we may point to the importance of sociability in the behaviours of people in Portugal in cultural practices. The other important reasons cited for attending these events are the festival programme and theme (20%), the region where it is held (17%). The festival or local festivities attended are located predominantly in the municipality where respondents live (85%), meaning they make no special outing or trip to attend the local festivities, although when respondents leave their home municipality their choice destinations may be the cities of Lisbon (10%) and Porto (4%).

Lack of time is the main reason why the population surveyed says it does not go more often to concerts and live performances, festivals and local festivities (fig. 6.9). This response was given with particular frequency by respondents aged between 25 and 54 years. Lack of interest as a reason for not going is a reason stated most often by the over-65s. The idea that the performance is difficult to understand and the lack of someone to go with are given by the over-65s as reasons for not going to concerts and live performances, festivals and local festivities; this age group is largely absent from the cultural practices discussed here, with the exception of local festivities.

*Fig. 6.9*

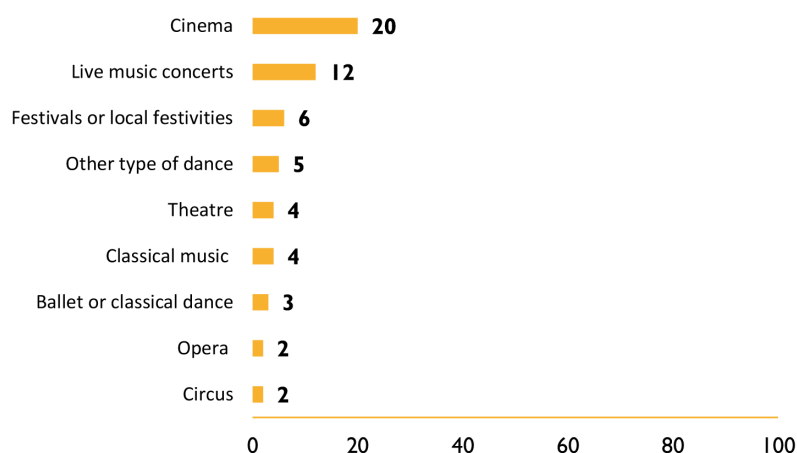
Reasons why the population surveyed did not go more often to live performances and concerts, festival or local festivities (%)



During the pandemic crisis, when asked how often they saw films and performances online, 26% of respondents said they had used this medium of reception. It was found that the contents most often viewed, at least once a week or more (fig. 6.10), were films (20%), concerts (12%), other types of dance other than ballet (5%), classical music (4%) and opera (2%). Males respondents (32%), graduates (25%), residents in the northern region (20%) and respondents aged 15-24 years (14%) or 35-44 years (14%) were those who saw the most performances online. In this type of consumption, we may point to a deep divide in the Portuguese population along lines of age, due to the contrast with respondents aged 65 or over: only 2% viewed films or live performances online. However, there is less deviation here between different social classes, such as service workers (11%), manual workers (9%) and sociocultural professionals (8%), and there is greater uniformity in certain behaviours, such as using the internet to watch live performances and concerts.

*Fig. 6.10*

Frequency of consumption of films, performances, concerts, festivals and local festivities, once a week or more, online (%)



## 7. PARTICIPATION IN THE ARTS AND CULTURAL CAPITAL

### 1. Amateur artistic practices

**Table 7.1**

Amateur artistic practices in the past year in Portugal, Spain and Malta (% of population)

Amateur artistic practices	PT 2020	ES 2019	MT 2016
Writing	8	9	2
Painting/Drawing/Engraving	5	16	* 6
Photography/Video/Film	7	* 29 / 17	* 5 / 3
Music	4	10	* 6
Ballet or dance	2	6	3
Theatre	1	2	2
Circus	1	--	--
Sculpture/Ceramics/Craft	2	10	*
Digital arts	2	* 3	7

NB: Figures marked (\*) correspond to categories where the definition differs slightly; for example, the Portuguese survey considers photography, video and film as a single option, unlike the surveys in Spain and Malta, which distinguish between photography and video.

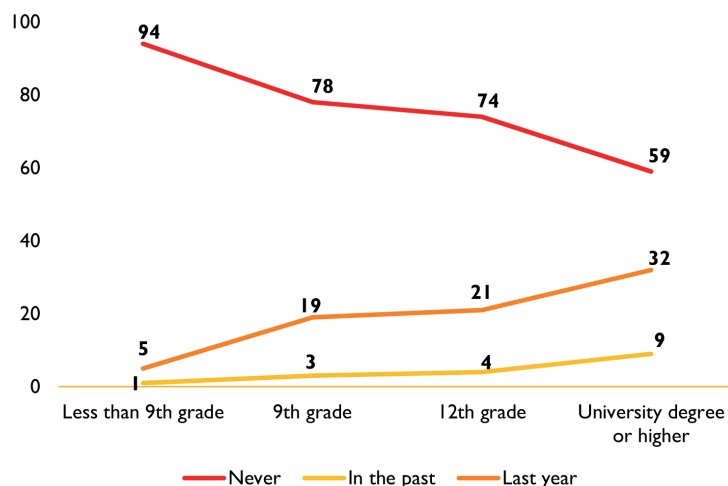
The general level of involvement in amateur artistic practices among the Portuguese population is relatively low (see table 7.1), as may be confirmed through comparison with other surveys recently conducted in European countries. Setting aside the methodological differences, the pattern observed in the Portuguese population is more similar to that of a small country such as Malta (ACM 2017, 129-133) than to that of a more populous country such as Spain (MCUD 2019a, 35). It may be noted that Portugal presents an unusually high prevalence for writing as an amateur artistic pursuit and lower levels for activities such as photography, video, music or dance (especially in comparison with Spain).

Aggregating the different artistic practices (fig. 7.1), we may see that the regularity of these practices is strongly associated with the level of educational attainment (as well as other variables where a relevant, but less marked relation can be seen, such as age or social class). The highest level in Portugal for amateur artistic pursuits in the year prior to the pandemic is among graduates, at 32% (plus 9% for former involvement in the amateur arts).

Among the reasons for amateur artistic pursuits, the most commonly given (and the only reason mentioned by more than half the relevant respondents) was “pleasure” (66%); other motivations mentioned by more than one fifth were “personal expression” (31%), “escape from everyday life” (28%) and “sharing between friends or family” (22%). Among those formerly

**Fig. 7.1**

Amateur artistic practice, by level of educational attainment (%)



involved in the amateur arts, there is also one predominant reason for having given up, mentioned by more than half these respondents – “lack of time” (53%) –, as well as others less frequently stated, such as “lost interest” (24%), “difficult because of work/study” (16%) and “difficult because of family” (11%).

Three profiles are observed (fig. 7.2) for amateur artistic activities in keeping with the means/media used: in the visual arts, exclusive use of traditional media is broadly dominant, in writing and music there is a relative balance between combined use of digital and traditional media and exclusive use of one or the other, and in the case of photography, exclusive use of digital media is by far the most frequent, although traditional media persist to a certain extent. The technological means used therefore still appear to be crucial in differentiating amateur arts.

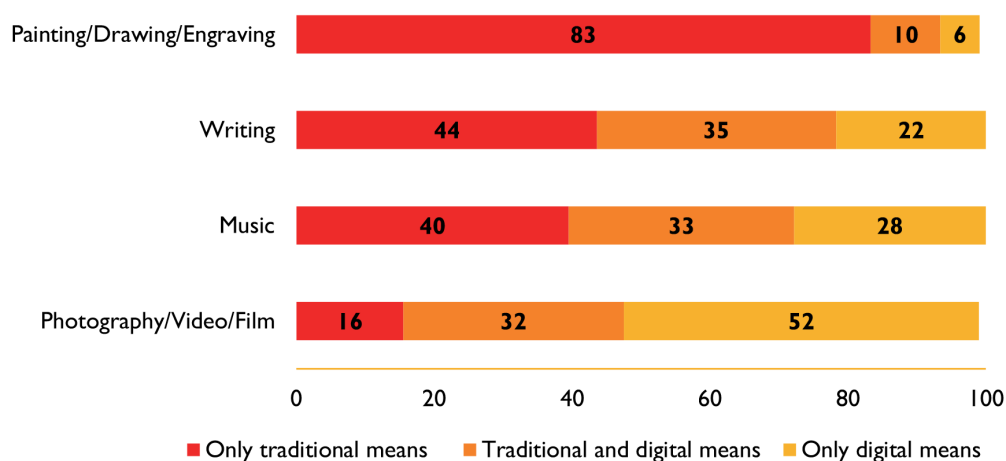
## 2. Cultural visits during childhood and adolescence

Family and/or school visits to cultural venues are known to be factors in transmitting and consolidating cultural capital, and consequently in forming audiences. School visits are effectively the format that reaches the largest portion of the population (61%), whilst all other types of visits involve only a minority contingent (fig. 7.3).

We may also observe an important generational factor: all forms of visits - and especially

*Fig. 7.2*

Resources used in amateur artistic activities (%)



school visits – are considerably more common for age groups under fifty (who also have the highest levels of educational attainment).

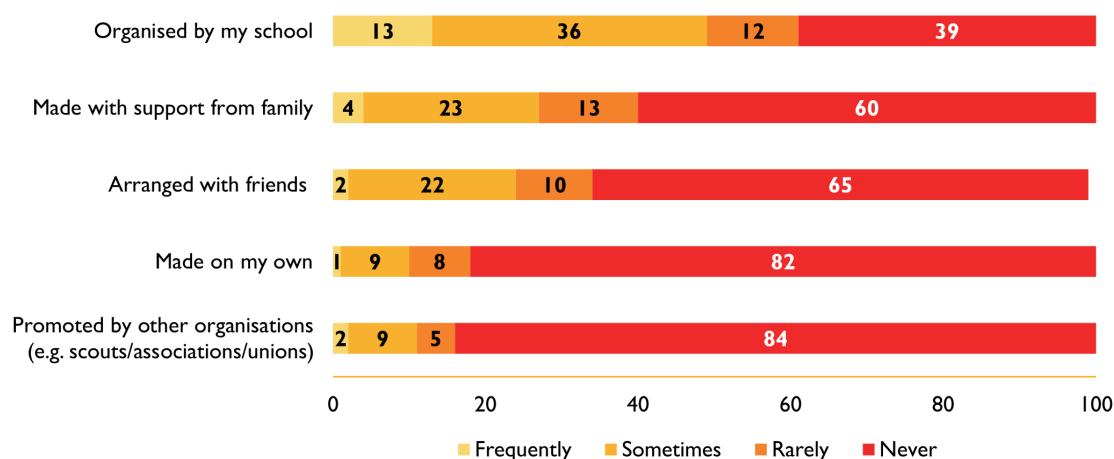
Little more than one fifth (22%) of the Portuguese population took advantage of what cultural institutions had to offer. The pattern is similar to that found for visits by age and educational attainment: it is the generational cohorts up to 44 years (in other words, the population born since 1975) who benefited most from the programmes offered, in particular the youngest age group, which recorded the highest figure (30%): in terms of educational attainment, there is a wide gap between graduates (30%) and those leaving school before the end of year nine (10%).

### 3. Artistic education

As observed above in relation to promotion of visits to cultural venues, school is the main setting for (extracurricular) artistic training, especially in the younger age groups (fig. 7.4). In terms of generational cohorts, school and associations complement each other as settings in the 35/45 years age group and upwards. There is a consistent positive correlation between artistic training and educational attainment, and this complementarity therefore draw attention to the historical role played by associations (in particular, in the generational cohorts between 35 and 64 years).

*Fig. 7.3*

Regularity of cultural visits during childhood and adolescence, by context of visit (%)



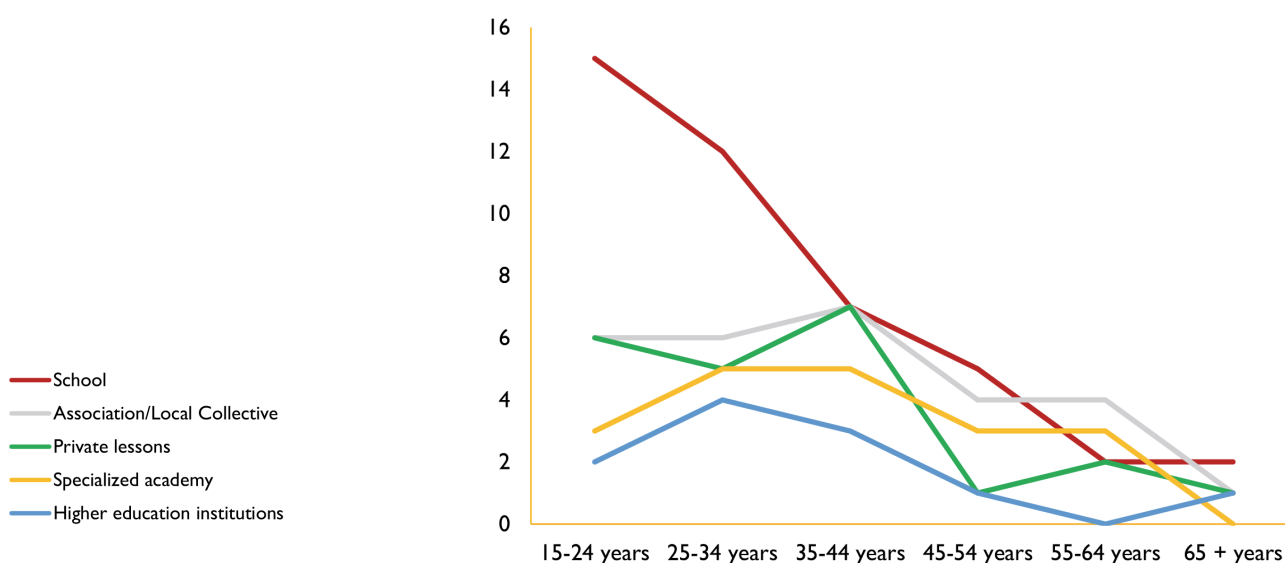
“Lack of interest” is the most common explanation (52%) for not attending artistic training, far ahead of other factors such as “not on offer in local area” (19%) and “lack of time” (15%), among others.

#### 4. Learning of cultural activities

The main sources of information for the Portuguese population on cultural offerings are personal recommendations (40%), television (35%) and social media (23%); other channels such as local news, internet, radio, advertisements, posters and newspapers are all consulted to a lesser extent (between 10% and 15%). Although personal recommendations have the most influence in general, age and educational attainment result in significant differentiation between communication media: among the younger, better educated population, social media come ahead of televisions as an information source. But even so, television is a medium that cuts across the different age groups and levels of education - for some social categories with less social capital, it is actually the only medium.

As indicated in fig. 7.5, the self-assessment made by people in Portugal of the sufficiency of their own knowledge for the cultural offering is clearly revealing of social inequalities and symbolic distinctions already established in the study of cultural practices and which are again observed in this survey: higher skilled socio-occupational categories correspond to greater familiarity with the cultural sphere (63% of owners of large business and professionals, as

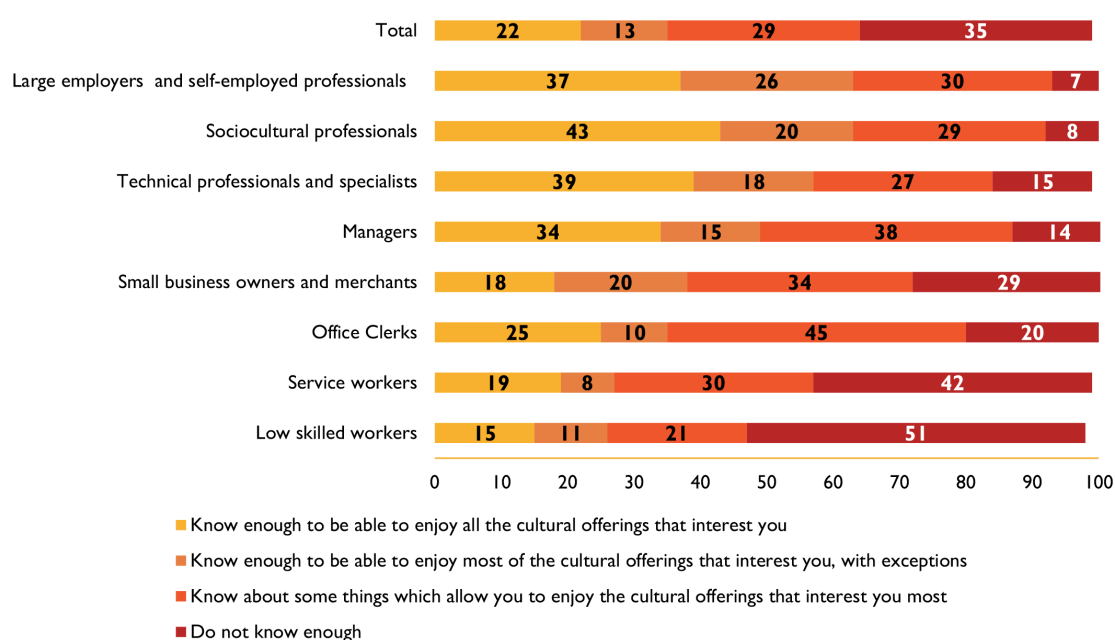
Fig. 7.4  
Settings of artistic education, by age (%)



well as socio-cultural professionals assume they have comprehensive knowledge of cultural offerings), whilst categories relating to manual labour or lower skill levels clearly denote a sense of distancing (51% of manual workers and 42% of service workers say they lack such knowledge). Whilst the distinction between categories is to be expected, the great differential is explained by level of educational attainment - 64% of people in Portugal who completed less than the ninth grade of schooling say they lack knowledge of cultural offerings, whilst the same figure for graduates is 6%. Lastly, it should be noted that the contingent of those lacking knowledge of cultural offerings is that which makes least use of any of the information media referred to above, except for television - use of which, as we have seen, is observed across the most varied social groups.

*Fig. 7.5*

Individual perception of knowing enough to enjoy cultural offerings, by socio-occupational category (%)





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## QUESTIONNAIRE INDICATORS

### 1. INTERNET AND CULTURAL CONSUMPTION

- 1.1. Internet access
- 1.2. Reasons for not using internet
- 1.3. Equipment used for internet access
- 1.4. Frequency of internet access for work or study vs. leisure
- 1.5. No. of hours per week using a computer for work/study vs. leisure
- 1.6. Frequency of internet use in cultural activities
- 1.7. Impact of pandemic (COVID-19) on internet use in cultural activities

### 2. AUDIOVISUAL: TELEVISION AND RADIO

- 2.1. Frequency of watching television
- 2.2. Devices used to watch television
- 2.3. No. of hours per week watching television
- 2.4. Television programmes habitually most watched
- 2.5. Frequency of listening to radio
- 2.6. No. of hours per week listening to radio
- 2.7. Places where respondents listened to radio
- 2.8. Devices used to listen to radio
- 2.9. Radio programmes habitually most listened to
- 2.10. Impact of pandemic (COVID-19) on TV viewing and radio listening habits

### 3. READING AND LIBRARIES

- 3.1. Frequency of reading books, magazines and newspapers in printed or digital format
- 3.2. Reasons for not having read books, in printed format, in past 12 months
- 3.3. No. of books read, in printed format, in past 12 months
- 3.4. Frequency of purchasing, requesting from library, photocopying or borrowing printed books
- 3.5. Reasons for not having read books, in digital format, in past 12 months
- 3.6. No. of books read, in digital format, in past 12 months
- 3.7. Frequency of purchasing, downloading, requesting from library or exchanging books in digital format
- 3.8. Main purpose for reading (printed or e-books)
- 3.9. Where respondents normally read (printed or e-books)

- 3.10. Types of books (printed or e-books) most often read
- 3.11. Types of magazines (printed or e-books) most often read
- 3.12. Types of newspapers (printed or e-books) most often read
- 3.13. During the respondents' childhood and adolescence, how often did their parents or other family members read them stories, give them books and go with them to book fairs, bookshops or libraries
- 3.14. Information sources from which reading recommendations/ideas are obtained
- 3.15. Frequenting of book fairs, literary or illustration/comic strip festivals and book clubs
- 3.16. Frequenting of libraries and/or archives
- 3.17. Reasons for not frequenting libraries or archives
- 3.18. Motivation for frequenting libraries or archives

### 4. MUSEUMS, HISTORICAL MONUMENTS, ARCHAEOLOGICAL SITES AND ART GALLERIES

- 4.1. Visits to museums, historical monuments, archaeological sites and art galleries
- 4.2. Type of last museum visited
- 4.3. Municipality or country of last visit to a museum, historical monument, archaeological site or art gallery
  - 4.3.1 Reasons for visit
  - 4.3.2 With whom the visit was made
  - 4.3.3 Type of admittance/ticket
  - 4.3.4 It admittance was not free, how was it purchased
  - 4.3.5 Activities during visit
- 4.4. Reasons for not having visited or not making more frequent visits to museums, historical monuments, archaeological sites and art galleries
- 4.5. Cultural sites visited in Portugal
- 4.6 Frequency of virtual visits (online) to museums, historical monuments, archaeological sites and art galleries

### 5. CINEMA, LIVE PERFORMANCES, FESTIVALS AND LOCAL FESTIVITIES

- 5.1. Frequency of going to cinema to see films
  - 5.1.1 Genres of films seen, considering last trip to cinema
  - 5.1.2 Reason for choice of films, considering last trip to cinema

- 5.1.3 With whom they went to cinema, considering last trip
- 5.2. Reasons for not going or not going more often to cinema
- 5.3. Frequency of attending live performances, festivals and local festivities
- 5.4. Types of dance, considering the last performance
- 5.5. Types of theatre, considering the last performance
- 5.6. Types of circus, considering the last performance
- 5.7. Types of concert, considering the last performance
- 5.8. Types of festival or local festivities, considering the last performance
- 5.9 Municipality or country where last went to festival or local festivities
- 5.10. Last live performance, festival or local festivities attended
- 5.10.1 Reasons for choosing the last performance attended
- 5.10.2 With whom they went to last performance attended
- 5.11. Reasons for not going or not going more often to live performances, festivals and local festivities
- 5.12. Frequency of watching live performances, festivals and local festivities online
- 5.13. Frequency of watching live performances, festivals and local festivities online, through live streaming or download

## 6. PARTICIPATION IN THE ARTS AND CULTURAL CAPITAL

- 6.1. Frequency of cultural practices for entertainment and leisure
- 6.2. Frequency of amateur artistic activities
- 6.3. Reasons for giving up artistic practices
- 6.4. Frequency of artistic activities using traditional and/or digital means
- 6.5 Expectations of becoming professional artist
- 6.6. Attitudes to artistic practice
- 6.7. Frequenting of cultural venues, during childhood and adolescence, promoted by school
- 6.8. Frequenting of cultural venues, during childhood and adolescence, promoted by organisations (e.g. scouts, associations, unions)
- 6.9. Frequenting of cultural venues, during childhood and adolescence, with friends

- 6.10. Frequenting of cultural venues, during childhood and adolescence, individually
- 6.11. Participation, during childhood and adolescence, in initiatives offered by cultural venues visited
- 6.12. Participation in artistic workshops and/or classes/lessons in an artistic discipline
- 6.13. Participation in areas of artistic training
- 6.14. Institutions or places where received artistic training
- 6.15. Reasons for not having attended artistic workshops or classes/lessons
- 6.16. Artistic areas respondents would frequent if artistic training were offered in local area
- 6.17. How respondents learn about cultural events
- 6.18. Individual perception of knowing enough to enjoy cultural offerings

## 7. CHARACTERISATION VARIABLES

- 7.1. Location
- 7.2. Region
- 7.3. Habitat
- 7.4. Sex/gender of respondent
- 7.5. Age
- 7.6. Marital situation
- 7.7. Nationality
- 7.8. How many people in household
- 7.9. Own education
- 7.10. Father's education
- 7.11. Mother's education
- 7.12. Occupational situation (own and spouse)
- 7.13. Paid work (own and spouse)
- 7.14. Employment situation (own and spouse)
- 7.15. Self-employed (respondent and spouse) with waged employees
- 7.16. Types of employment contract (own and spouse)
- 7.17. Specific professional activity (own and spouse)
- 7.18. Net monthly income of household
- 7.19. Perception of economic comfort afforded by net monthly income

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# APPENDIX I QUESTIONNAIRE



**YOU ARE TAKING PART IN A STUDY OF CULTURAL PRACTICES IN PORTUGAL, CONDUCTED BY LISBON UNIVERSITY'S INSTITUTE OF SOCIAL SCIENCES, FUNDED BY THE CALOUSTE GULBENKIAN FOUNDATION. IF YOU ARE AGED FIFTEEN OR OVER, WE WOULD LIKE TO INTERVIEW YOU TO FIND OUT ABOUT YOUR OPINIONS AND CULTURAL PRACTICES. YOUR RESPONSES WILL BE PROCESSED BY COMPUTER WITH THOSE OF HUNDREDS OF OTHER INTERVIEWEES, MEANING THEY WILL BE KEPT ENTIRELY CONFIDENTIAL.**

## A. INTERNET AND CULTURAL CONSUMPTION

IN THIS SECTION WE WILL ASK YOU SOME QUESTIONS ABOUT HOW YOU ACCESS AND USE THE INTERNET.

### P.1A - DO YOU USE THE INTERNET?

- Yes..... 1 [GO TO P.3A](#)  
No..... 2 [GO TO P.2A AND THEN TO THE NEXT SECTION](#)

**\*ONLY FOR PEOPLE WHO DO NOT USE THE INTERNET [If P1A=2]**

### P.2A - WHAT ARE YOUR MAIN REASONS FOR NOT USING THE INTERNET?

(SHOW FREQUENCY LIST AND RECORD ALL RESPONSES)

- NOT INTERESTED/CAN'T SEE THE POINT ..... 01  
DON'T KNOW HOW TO/FEEL CONFUSED WITH TECHNOLOGY ..... 02  
NO ACCESS TO COMPUTER OR INTERNET ..... 03  
VERY EXPENSIVE ..... 04  
DON'T HAVE TIME..... 05  
OTHER. WHAT? ..... 97  
DON'T KNOW ..... 98  
NO ANSWER..... 99

[GO TO THE INTRODUCTION BEFORE P1B](#)



**\*ONLY FOR PEOPLE WHO USE THE INTERNET [If P1A=1]**

**P.3A - WHICH OF THE FOLLOWING EQUIPMENT FOR INTERNET ACCESS DO YOU HABITUALLY USE?**

(READ AND RECORD ALL THOSE THAT APPLY)

DESKTOP COMPUTER .....	01
LAPTOP COMPUTER .....	02
TABLE (E.G. IPAD OR ANDROID) .....	03
SMARTPHONE (E.G. IPHONE OR ANDROID) .....	04
E-BOOK READER (E.G. KINDLE, KOBO, ETC).....	05
DONGLE/ USB 3G/4G FOR ACCESS TO MOBILE INTERNET .....	06
GAMES CONSOLE (E.G. XBOX, PLAYSTATION, NINTENDO SWITCH) .....	07
SMARTTV (WITH OPERATING SYSTEM AND APPS).....	08
DON'T KNOW (DON'T READ).....	98
NO ANSWER (DON'T READ).....	99

**\*ONLY FOR PEOPLE WHO USE THE INTERNET [If P1A=1]**

**P.4A - THINKING OF THE PAST 12 MONTHS, HOW OFTEN HAVE YOU GONE ONLINE FOR WORK/STUDY OR LEISURE?**

(SHOW FREQUENCY LIST AND RECORD A RESPONSE FOR EACH ITEM)

	DAILY	ONE OR MORE TIMES A WEEK, BUT NOT EVERY DAY	ONE OR MORE TIMES A MONTH, BUT NOT EVERY WEEK	ONE OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	NEVER	DK	NA
1) WORK OR STUDY	05	04	03	02	01	98	99
2) LEISURE	05	04	03	02	01	98	99

**\*ONLY IF YOU USE THE INTERNET DAILY OR ONE OR MORE TIMES A WEEK FOR WORK OR STUDY [If P4A ITEM 1=05 OR 04]**

**P.5Aa - ON AVERAGE, HOW MANY HOURS A WEEK ARE YOU CONNECTED TO THE INTERNET FOR WORK OR STUDY? AND FOR LEISURE?**

1) FOR WORK OR STUDY .....	____   ____  HOURS
DON'T KNOW .....	98
NO ANSWER .....	99

**\*ONLY IF YOU USE THE INTERNET DAILY OR ONE OR MORE TIMES A WEEK FOR LEISURE  
[If P4A ITEM 2=05 OR 04]**

**P.5Ab - ON AVERAGE, HOW MANY HOURS A WEEK ARE YOU CONNECTED TO THE INTERNET FOR LEISURE?**

1) FOR LEISURE..... |\_\_\_\_| |\_\_\_\_| HOURS

DON'T KNOW ..... 98

NO ANSWER ..... 99

**\* FOR EVERYONE WHO USES THE INTERNET, AGAIN [If P1A=1]**

**P.6A - WHEN YOU GO ONLINE, HOW OFTEN DO YOU DO THE FOLLOWING?**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	DAILY	ONE OR MORE TIMES A WEEK, BUT NOT EVERY DAY	ONE OR MORE TIMES A MONTH, BUT NOT EVERY WEEK	ONE OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	NEVER	DK	NA
1) LOOK FOR INFORMATION ABOUT MUSEUMS, ART GALLERIES, ARCHAEOLOGICAL SITES	05	04	03	02	01	98	99
2) LOOK FOR INFORMATION ABOUT LIBRARIES AND ARCHIVES	05	04	03	02	01	98	99
3) LOOK FOR INFORMATION ABOUT BOOKS, MUSIC, FILMS AND THE PERFORMING ARTS	05	04	03	02	01	98	99
4) WATCH PERFORMANCES ONLINE (CONCERTS, DRAMA, DANCE, ETC.)	05	04	03	02	01	98	99
5) ACCESS VIRTUAL LIBRARIES OR ARCHIVES	05	04	03	02	01	98	99
6) BUY OR RESERVE TICKETS FOR FILMS, CONCERTS, THEATRE, MUSEUMS	05	04	03	02	01	98	99
7) LISTEN TO MUSIC ONLINE (USING A STREAMING SERVICES, SUCH AS SPOTIFY)	05	04	03	02	01	98	99
8) BUY OR DOWNLOAD MUSIC	05	04	03	02	01	98	99
9) WATCH, BUY OR DOWNLOAD FILMS OR SERIES	05	04	03	02	01	98	99
10) SHARE CULTURAL CONTENTS (VIDEOS, MUSIC, IMAGES, OTHERS) THAT YOU HAVE CREATED	05	04	03	02	01	98	99

11) INTERACT ONLINE ON TOPICS RELATING TO CULTURE (LEAVING MESSAGES AND LIKES ON SOCIAL MEDIA OR OTHER ONLINE GROUPS)	05	04	03	02	01	98	99
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**\* FOR EVERYONE WHO USES THE INTERNET [If P1A=1]**

**P.7A - HOW OFTEN DO YOU USE THE INTERNET FOR THESE OTHER ACTIVITIES?**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	DAILY	ONE OR MORE TIMES A WEEK, BUT NOT EVERY DAY	ONE OR MORE TIMES A MONTH, BUT NOT EVERY WEEK	ONE OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	NEVER	DK	NA
1) READ NEWS WEBSITES (NOT INCLUDING NEWSPAPERS AND MAGAZINES)	05	04	03	02	01	98	99
2) READ WIKIPEDIA OR OTHER ONLINE ENCYCLOPAEDIAS	05	04	03	02	01	98	99
3) READ AND/OR WRITE BLOGS	05	04	03	02	01	98	99
4) READ AND/OR WRITE REVIEWS (TRIPADVISOR, AMAZON, ETC.)	05	04	03	02	01	98	99
5) LOOK FOR PARTICULAR INFORMATION (MEANING OF WORDS, HISTORICAL FACTS, ETC.)	05	04	03	02	01	98	99

**\* FOR EVERYONE WHO USES THE INTERNET [If P1A=1]**

**P.8A - NOW I'D LIKE TO KNOW HOW FAR THE PANDEMIC HAS CHANGED YOUR HABITS IN USING ONLINE SERVICES AND THE INTERNET IN THE CULTURAL FIELD. FOR EACH OF THE FOLLOWING ACTIVITIES, PLEASE TELL ME IF YOU STARTED TO USE THE INTERNET, STARTED TO USE IT MORE, CONTINUED TO USE IT AS BEFORE, STARTED TO USE IT LESS, OR STOPPED USING OR DIDN'T USE IT.**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	STARTED TO USE INTERNET	STARTED TO USE IT MORE	CONTINUED AS BEFORE	STARTED TO USE IT LESS	STOPPED USING / DIDN'T USE IT	DK	NA
1) TO WATCH DANCE PERFORMANCES	05	04	03	02	01	98	99
2) TO WATCH THEATRICAL PERFORMANCES	05	04	03	02	01	98	99

	<b>STARTED TO USE INTERNET</b>	<b>STARTED TO USE IT MORE</b>	<b>CONTINUED AS BEFORE</b>	<b>STARTED TO USE IT LESS</b>	<b>STOPPED USING / DIDN'T USE IT</b>	<b>DK</b>	<b>NA</b>
3) TO WATCH MUSICAL PERFORMANCES	05	04	03	02	01	98	99
4) TO VISIT THE WEBSITES OF MUSEUMS, HISTORICAL MONUMENTS, ARCHAEOLOGICAL SITES AND ART GALLERIES	05	04	03	02	01	98	99
5) TO VISIT THE WEBSITES OF LIBRARIES AND ARCHIVES	05	04	03	02	01	98	99
6) TO READ ONLINE BOOKS, NEWSPAPERS AND MAGAZINES	05	04	03	02	01	98	99
7) TO WATCH FILMS AND SERIES	05	04	03	02	01	98	99

## B. AUDIOVISUAL: TELEVISION AND RADIO

IN THIS SECTION WE'RE GOING TO ASK YOU SOME QUESTIONS ABOUT YOUR CONSUMPTION OF TV AND RADIO

**\* FOR ALL**

### P.1B - HOW OFTEN DO YOU WATCH TV (DTT, SATELLITE AND CABLE CHANNELS)?

(READ AND RECORD ONLY ONE RESPONSE)

DAILY .....	01	
ONE OR MORE TIMES A WEEK, BUT NOT EVERY DAY.....	02	
ONE OR MORE TIMES A MONTH, BUT NOT EVERY WEEK .....	03	
ONE OR MORE TIMES A YEAR, BUT NOT EVERY MONTH.....	04	
NEVER.....	05	<a href="#">Go to P.5B</a>
DON'T KNOW (DON'T READ) .....	98	<a href="#">Go to P.5B</a>
NO ANSWER (DON'T READ) .....	99	<a href="#">Go to P.5B</a>

**[If P1B=01 to 04]**

### P.2B - WHAT DEVICE DO YOU USUALLY USE TO WATCH TV?

(READ AND RECORD ONLY ONE RESPONSE)

TELEVISION .....	01	
COMPUTER OR TABLET.....	02	
MOBILE PHONE .....	03	
OTHER. WHAT? .....	97	
DON'T KNOW (DON'T READ) .....	98	
NO ANSWER (DON'T READ) .....	99	

**\*ONLY FOR PEOPLE WHO WATCH TV DAILY OR SEVERAL TIMES A WEEK [If P1B=01 or 02]**

### P.3B - PLEASE COULD YOU TELL ME HOW MANY HOURS YOU NORMALLY SPEND WATCHING TV ON A TYPICAL WEEKDAY? AND ON A WEEKEND DAY?

1) WEEKDAY (EXCEPT PUBLIC HOLIDAYS) .....	____   ____	Hours
DON'T KNOW .....	98	
NO ANSWER .....	99	
2) WEEKEND DAY.....	____   ____	Hours
DON'T KNOW .....	98	
NO ANSWER .....	99	

\* AGAIN FOR EVERYONE WHO WATCHES TV [If P1B=01 to 04]

**P.4B - FROM THE FOLLOWING LIST OF TV PROGRAMMES, TELL ME WHICH YOU USUALLY WATCH:**

(RUNNING THROUGH THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

SPORTS PROGRAMMES (MATCHES, NEWS, DEBATES, ETC.) .....	01
ENTERTAINMENT SHOWS (REALITY SHOWS, TALK SHOWS, COMEDY, ETC.).....	02
GENERAL KNOWLEDGE QUIZZES (E.G. WHO WANTS TO BE A MILLIONAIRE, MENTAL SAMURAI).....	03
OTHER CONTESTS (E.G. THE PRICE IS RIGHT, GOT TALENT PORTUGAL, ETC.) .....	04
SOAPS (PORTUGUESE OR FOREIGN) .....	05
CLASSICAL CONCERTS .....	06
POP CONCERTS .....	07
OTHER MUSIC SHOWS.....	08
SERIES....	09
FILMS. ....	10
PLAYS .....	11
OTHER PERFORMING ARTS PROGRAMMES (CIRCUS, OPERA, ETC.).....	12
CARTOONS OR OTHER CHILDREN'S PROGRAMMES .....	13
NEWS AND CURRENT AFFAIRS.....	14
DEBATES ( <i>PRÓS E CONTRAS</i> , <i>CIRCULATURA DO QUADRADO</i> , <i>EIXO DO MAL</i> ) .....	15
INTERVIEW PROGRAMMES (E.G. <i>ALTA DEFINIÇÃO</i> , <i>GRANDE ENTREVISTA</i> ) .....	16
PROGRAMMES ABOUT BOOKS AND READING .....	17
OTHER CULTURAL PROGRAMMES .....	18
DOCUMENTARIES .....	19
CHURCH SERVICES OR OTHER RELIGIOUS PROGRAMMES .....	20
OTHER(S) SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

\* FOR ALL

**P.5B - HOW OFTEN DO YOU LISTEN TO THE RADIO?**

(SHOW LIST AND RECORD ONLY ONE RESPONSE)

DAILY .....	01
ONE OR MORE TIMES A WEEK, BUT NOT EVERY DAY.....	02
ONE OR MORE TIMES A MONTH, BUT NOT EVERY WEEK.....	03
ONE OR MORE TIMES A YEAR, BUT NOT EVERY MONTH.....	04

NEVER.....	05	Go to P10B
DON'T KNOW .....	98	Go to P10B
NO ANSWER.....	99	Go to P10B

**\* ONLY FOR PEOPLE WHO LISTEN TO THE RADIO DAILY OR SEVERAL TIMES A WEEK [If P5B=01 or 02]**

**P.6B - PLEASE COULD YOU TELL ME HOW MANY HOURS YOU NORMALLY LISTEN TO THE RADIO ON A TYPICAL WEEKDAY? AND ON A WEEKEND DAY?**

1) WEEKDAY (EXCEPT PUBLIC HOLIDAYS) .....	____   ____  HOURS
DON'T KNOW .....	98
NO ANSWER .....	99
2) AND ON A WEEKEND DAY?.....	____   ____  HOURS
DON'T KNOW .....	98
NO ANSWER .....	99

**\* AGAIN FOR EVERYONE WHO LISTENS TO THE RADIO [If P5B=01 to 04]**

**P.7B - WHERE DO YOU USUALLY LISTEN TO THE RADIO?**

(SHOW LIST AND RECORD ALL RESPONSES)

CAR .....	01
HOME .....	02
WORKPLACE .....	03
STREET/PUBLIC PARK .....	04
PUBLIC TRANSPORT.....	05
OTHER PLACES. SPECIFY .....	97

**[If P5B=01 to 04]**

**P.8B - WHAT DEVICES DO YOU MAINLY USE TO LISTEN TO THE RADIO?**

(SHOW LIST AND RECORD ALL RESPONSES)

TRADITIONAL RADIO.....	01
CAR RADIO .....	02
COMPUTER OR TABLET, ONLINE.....	03
MOBILE PHONE .....	04
MP3 PLAYER .....	05
OTHER DEVICES. WHICH? .....	97
DON'T KNOW.....	98
NO ANSWER .....	99

[If P5B=01 to 04]

**P.9B - FROM THE FOLLOWING LIST OF RADIO PROGRAMMES, TELL ME WHICH YOU USUALLY LISTEN TO:**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

SPORT (FOOTBALL REPORTS, NEWS, DEBATES) .....	01
NEWS AND CURRENT AFFAIRS.....	02
ENTERTAINMENT PROGRAMMES .....	03
CLASSICAL MUSIC .....	04
POP MUSIC .....	05
OTHER MUSIC PROGRAMMES .....	06
PROGRAMMES ABOUT BOOKS AND READING .....	07
OTHER CULTURAL PROGRAMMES .....	08
CHAT SHOWS (E.G. <i>MANHÃS DA COMERCIAL</i> , <i>CAFÉ DA MANHÃ</i> , ETC.).....	09
PROGRAMMES WITH INTERVIEWS, PERFORMANCES, ETC. ....	10
CHURCH SERVICES OR OTHER RELIGIOUS PROGRAMMES .....	11
OTHER(S) SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\* FOR ALL, AGAIN**

**P.10B - I'D NOW LIKE TO KNOW HOW FAR THE PANDEMIC HAS CHANGED YOUR HABITS IN WATCHING TV AND LISTENING TO THE RADIO. IN BOTH CASES, PLEASE TELL ME IF YOU STARTED TO USE IT, STARTED TO USE IT MORE, CONTINUED TO USE IT AS BEFORE, STARTED TO USE IT LESS, OR STOPPED USING IT OR DIDN'T USE IT.**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	STARTED TO USE	STARTED TO USE IT MORE	CONTINUED AS BEFORE	STARTED TO USE IT LESS	STOPPED USING / DIDN'T USE IT	Dk	Na
1) WATCH TV	05	04	03	02	01	98	99
2) LISTEN TO THE RADIO	05	04	03	02	01	98	99



## C. READING AND LIBRARIES

**\* FOR ALL**

**\* FOR PEOPLE WHO DON'T USE THE INTERNET [If P1A=2], IN ITEMS 2, 4 AND 6 AUTOMATICALLY ENTER "NEVER" (CODE 01)**

IN THIS SECTION WE'RE GOING TO ASK YOU SOME QUESTIONS ABOUT YOUR READING HABITS AND USING LIBRARIES

### P.1C - I'D LIKE TO KNOW HOW OFTEN IN THE PAST 12 MONTHS YOU HAVE READ BOOKS, MAGAZINES AND NEWSPAPERS, IN EITHER PRINTED OR DIGITAL FORMAT

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	DAILY	ONE OR MORE TIMES A WEEK, BUT NOT EVERY DAY	ONE OR MORE TIMES A MONTH, BUT NOT EVERY WEEK	ONE OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	NEVER	DK	NA
1) PRINTED BOOKS	05	04	03	02	01	98	99
2) E-BOOKS	05	04	03	02	01	98	99
3) PRINTED MAGAZINES	05	04	03	02	01	98	99
4) MAGAZINES IN DIGITAL FORMAT	05	04	03	02	01	98	99
5) PRINTED NEWSPAPERS	05	04	03	02	01	98	99
6) NEWSPAPERS IN DIGITAL FORMAT	05	04	03	02	01	98	99

**\* ANYONE REPLYING NEVER, DON'T KNOW OR NO ANSWER TO ALL ITEMS MOVES ON TO NEXT SECTION**

**\* ONLY FOR PEOPLE WHO NEVER READ PRINTED BOOKS IN PAST 12 MONTHS [If P1C\_1=01]**

### P.2C - WHY HAVE YOU NEVER READ PRINTED BOOKS IN THE PAST 12 MONTHS?

(SHOW FREQUENCY LIST AND RECORD ALL RESPONSES)

- I PREFER TO DO OTHER THINGS ..... 01
- LACK OF TIME ..... 02
- LACK OF MONEY ..... 03
- BECAUSE I THINK READING IS BORING ..... 04
- BECAUSE I HAVE OTHER WAYS OF ENTERTAINING MYSELF AND KEEPING INFORMED ..... 05
- BECAUSE THERE ARE NO BOOKSHOPS OR LIBRARIES NEAR WHERE I LIVE ..... 06
- BECAUSE I PREFER TO READ E-BOOKS..... 07

OTHER REASON. WHAT? ..... 97

DON'T KNOW ..... 98

NO ANSWER ..... 99

**\* ONLY FOR PEOPLE WHO READ PRINTED BOOKS IN PAST 12 MONTHS [If P1C\_1=05 to 02]**

**P.3C - IN THE PAST 12 MONTHS, APPROXIMATELY HOW MANY BOOKS HAVE YOU READ IN PRINTED FORMAT?**

Answer: |\_\_\_\_| |\_\_\_\_|

DON'T KNOW (DON'T READ) ..... 98

NO ANSWER (DON'T READ)..... 99

**\* ONLY FOR PEOPLE WHO READ PRINTED BOOKS IN PAST 12 MONTHS [If P1C\_1=05 to 02]**

**P.4C - THINK ABOUT THE WAYS YOU HAVE ACCESS TO PRINTED BOOKS. HOW OFTEN DO YOU...**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	ONCE A MONTH OR MORE	3 OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	ONCE OR TWICE A YEAR;	NEVER	DK	NA
1) BUY A BOOK	04	03	02	01	98	99
2) BORROW A BOOK FROM SOMEONE	04	03	02	01	98	99
3) REQUEST A BOOK FROM A LIBRARY	04	03	02	01	98	99
4) TAKE PHOTOCOPIES OF ACADEMIC OR TECHNICAL BOOKS	04	03	02	01	98	99
5) TAKE PHOTOCOPIES OF OTHER TYPES OF BOOKS	04	03	02	01	98	99

**\* ONLY FOR PEOPLE WHO NEVER READ E-BOOKS IN PAST 12 MONTHS [If P1C\_2=01]**

**P.5C - WHY HAVE YOU NEVER READ E-BOOKS IN THE PAST 12 MONTHS?**

(SHOW LIST AND RECORD ALL RESPONSES)

I DON'T KNOW WHAT THEY ARE ..... 01

I DON'T KNOW WHERE TO FIND E-BOOKS THAT INTEREST ME ..... 02

I DON'T HAVE A DIGITAL DEVICE SUITABLE FOR READING COMFORTABLY ..... 03

BECAUSE I PREFER TO READ PRINTED BOOKS ..... 04

I PREFER TO DO OTHER THINGS ..... 05

LACK OF TIME ..... 06

LACK OF MONEY .....	07
BECAUSE I THINK READING IS BORING .....	08
BECAUSE I HAVE OTHER WAYS OF ENTERTAINING MYSELF AND KEEPING INFORMED .....	09
OTHER REASON. WHAT .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\* ONLY FOR PEOPLE WHO READ E-BOOKS IN PAST 12 MONTHS [If P1C\_2=05 TO 02]**

**P.6C - IN THE PAST 12 MONTHS, APPROXIMATELY HOW MANY E-BOOKS HAVE YOU READ?**

Answer: |\_\_\_\_| |\_\_\_\_|

DON'T KNOW (DON'T READ) ..... 98

NO ANSWER (DON'T READ)..... 99

**\* ONLY FOR PEOPLE WHO READ E-BOOKS IN PAST 12 MONTHS [If P1C\_2=05 TO 02]**

**P.7C - THINK ABOUT THE WAYS YOU HAVE ACCESS TO E-BOOKS. HOW OFTEN DO YOU...**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	ONCE A MONTH OR MORE	3 OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	ONCE OR TWICE A YEAR;	NEVER	DK	NA
1) BUY A BOOK FROM A WEBSITE OR ONLINE BOOKSHOP	04	03	02	01	98	99
2) DOWNLOAD FREE E-BOOKS	04	03	02	01	98	99
3) REQUEST E-BOOKS FROM A LIBRARY	04	03	02	01	98	99
4) USE E-BOOK SWAP SERVICES ON BLOGS OR SOCIAL MEDIA	04	03	02	01	98	99

**\* FOR EVERYONE WHO HAS READ PRINTED BOOKS OR E-BOOKS IN THE PAST 12 MONTHS  
[If P1C\_1 AND P1C\_2=05 TO 02]**

**P.8C - CAN YOU NOW TELL ME YOUR MOST FREQUENT REASON FOR READING?**

(READ, SHOW LIST AND RECORD ONLY ONE RESPONSE)

FOR STUDY / TO DO SCHOOL AND ACADEMIC WORK .....01

FOR MY WORK .....02

FOR PLEASURE..... 03

TO BE INFORMED ABOUT CURRENT AFFAIRS .....	04
TO FIND OUT ABOUT SPECIFIC TOPICS THAT INTEREST ME .....	05
TO TELL STORIES TO CHILDREN OR OTHER YOUNG FAMILY MEMBERS.....	06
OTHER(S). SPECIFY .....	07
DON'T KNOW (DON'T READ).....	98
NO ANSWER (DON'T READ).....	99

**\* FOR EVERYONE WHO HAS READ PRINTED BOOKS OR E-BOOKS IN THE PAST 12 MONTHS**  
**[If P1C\_1 AND P1C\_2=05 TO 02]**

**P.9C - WHERE DO YOU USUALLY READ PRINTED BOOKS OR E-BOOKS?**

(SHOW LIST AND RECORD ALL RESPONSES)

HOME .....	01
SCHOOL / UNIVERSITY.....	02
WORKPLACE .....	03
LIBRARY .....	04
CAFÉS.....	05
PUBLIC TRANSPORT.....	06
STREET/PUBLIC PARK .....	07
OTHER(S). SPECIFY .....	08
DON'T KNOW .....	98
NO ANSWER .....	99

**\* FOR EVERYONE WHO HAS READ PRINTED BOOKS OR E-BOOKS IN THE PAST 12 MONTHS**  
**[If P1C\_1 AND P1C\_2=05 TO 02]**

**P.10C - OF THE FOLLOWING TYPES OF BOOKS, EITHER PRINTED OR E-BOOKS, CAN YOU PLEASE TELL ME WHICH YOU HAVE READ MOST OFTEN, IN THE PAST 12 MONTHS?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

COMIC STRIP .....	01
SCHOOL / TEXTBOOKS .....	02
CHILDREN'S BOOKS.....	03
POETRY.....	04
SHORT STORIES.....	05
NOVELS.....	06
ESSAYS .....	07
HISTORY.....	08
TECHNICAL OR SCIENTIFIC (EXACT OR SOCIAL AND HUMAN SCIENCES).....	09

SCIENCE FOR GENERAL READERS .....	10
SCIENCE FICTION .....	11
ART .....	12
COOKERY, DECORATION OR GARDENING.....	13
TRAVEL / HOLIDAYS.....	14
THEATRE .....	15
CRIME, THRILLERS OR SUSPENSE.....	16
(AUTO)BIOGRAPHIES.....	17
SELF-HELP .....	18
OTHER(S). SPECIFY _____ .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\* FOR EVERYONE WHO HAS READ MAGAZINES IN PRINTED OR DIGITAL FORMAT IN THE PAST 12 MONTHS  
[IF P1C\_3 AND P1C\_4=05 TO 02]**

**P.11C - OF THE FOLLOWING TYPES OF MAGAZINES, IN EITHER PRINTED OR DIGITAL  
FORMAT, CAN YOU PLEASE TELL ME WHICH YOU HAVE READ MOST OFTEN, IN THE PAST 12  
MONTHS?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

COMIC STRIP .....	01
POLITICS, PHILOSOPHY OR RELIGION .....	02
TECHNICAL OR SCIENTIFIC (EXACT OR SOCIAL AND HUMAN SCIENCES) .....	03
CULTURE / ART / ANTIQUES / BOOKS / LITERATURE / PHOTOGRAPHY.....	04
SPORT / CARS .....	05
FASHION / DECORATION / FOOD AND COOKERY.....	06
EROTIC .....	07
MEN'S .....	08
WOMEN'S.....	09
GENERAL INTEREST .....	10
MONEY / FINANCE .....	11
TV LISTINGS.....	12
COMPUTERS AND ELECTRONICS .....	13
CHILDREN AND ADOLESCENTS.....	14
ENTERTAINMENT .....	15
MUSIC.....	16

VIDEO / FILM .....	17
NATURE / PETS / HOLIDAYS AND TRAVEL.....	18
GOSSIP / CELEBRITIES .....	19
COLOUR SUPPLEMENTS .....	20
OTHER(S). SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER.....	99

**\* FOR PEOPLE WHO READ NEWSPAPERS IN PRINTED OR DIGITAL FORMAT [If P1C\_5 AND/OR P1C\_6=05 TO 02]**

**P.12C - OF THE FOLLOWING TYPES OF NEWSPAPERS, EITHER PRINTED OR DIGITAL, CAN YOU PLEASE TELL ME WHICH YOU HAVE READ MOST OFTEN, IN THE PAST 12 MONTHS?**

(SHOW LIST AND RECORD ALL RESPONSES)

GENERAL - DAILIES .....	01
GENERAL - WEEKLIES .....	02
BUSINESS .....	03
SPORT .....	04
SPECIAL INTEREST .....	05
REGIONAL .....	06
FREE .....	07
OTHER(S). SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\* FOR ALL AGAIN**

**P.13C - THINK ABOUT YOUR CHILDHOOD AND ADOLESCENCE UP TO THE AGE OF FIFTEEN. HOW OFTEN DID YOUR PARENTS OR OTHER FAMILY MEMBERS RESPONSIBLE FOR YOU...**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	OFTEN	SOMETIMES	SELDOM	NEVER	Dk	Dk
1) READ YOU STORIES	04	03	02	01	98	99
2) GIVE YOU BOOKS	04	03	02	01	98	99
3) GO WITH YOU TO BOOK FAIRS	04	03	02	01	98	99
4) GO WITH YOU TO BOOKSHOPS	04	03	02	01	98	99
5) GO WITH YOU TO LIBRARIES	04	03	02	01	98	99

**\* FOR ALL**

**P.14C - OF THE FOLLOWING INFORMATION SOURCES, TELL ME WHERE YOU OBTAIN RECOMMENDATIONS OR IDEAS FOR READING.**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

A LIBRARY OR LIBRARIAN, INCLUDING THE LIBRARY WEBSITE.....	01
A FAMILY MEMBER, FRIEND OR CO-WORKER .....	02
AN ONLINE BOOKSHOP .....	03
THE STAFF OF A BOOKSHOP THAT I VISIT IN PERSON.....	04
DISPLAYS/SHELVES OF A BOOKSHOP I VISIT IN PERSON .....	05
SOCIAL MEDIA SITES SPECIALISING IN READING/BOOK APPRECIATION .....	06
COMMENTS POSTED BY FRIENDS ON SOCIAL MEDIA .....	07
BOOK REVIEWS IN NEWSPAPERS OR MAGAZINES.....	08
OTHER SOURCE. WHICH? . .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\* FOR ALL**

**P.15C - WITH THE START OF THE PANDEMIC, IN MARCH 2020, SOME CULTURAL PRACTICES MAY HAVE BEEN MADE MORE DIFFICULT. SO THINK ABOUT THE 12 MONTHS BEFORE THE PANDEMIC STARTED. HOW OFTEN, IN THOSE 12 MONTHS, DID YOU TAKE PART IN THE FOLLOWING LITERARY EVENTS?**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	ONCE A MONTH OR MORE	3 OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	ONCE OR TWICE A YEAR	NEVER	Dk	Na
1) BOOK FAIRS	04	03	02	01	98	99
2) LITERARY FESTIVALS	04	03	02	01	98	99
3) ILLUSTRATION AND COMIC STRIP FESTIVALS	04	03	02	01	98	99
4) BOOK CLUBS AND DISCUSSION GROUPS	04	03	02	01	98	99

**\* FOR ALL**

**P.16C - STILL THINKING ABOUT THE 12 MONTHS BEFORE THE START OF THE PANDEMIC, HOW OFTEN DID YOU GO TO LIBRARIES OR ARCHIVES?**

(SHOW LIST AND RECORD ONLY ONE RESPONSE)

ONCE A WEEK OR MORE .....	01	<b>P.18C</b>
ONE OR MORE TIMES A MONTH, BUT NOT EVERY WEEK .....	02	<b>P.18C</b>

ONE OR MORE TIMES A YEAR, BUT NOT EVERY MONTH.....	03	<b>P.18C</b>
NEVER.....	04	<b>P.17C</b>
DON'T KNOW.....	98	<b>BLOCK D</b>
NO ANSWER.....	99	<b>BLOCK D</b>

**\*ONLY IF DID NOT GO TO A LIBRARY OR ARCHIVE IN THE LAST 12 MONTHS PRIOR TO THE START OF THE PANDEMIC [If P16C=04]**

**P.17C - WHY DID YOU NOT GO TO ANY LIBRARY OR ARCHIVE IN THE LAST 12 MONTHS PRIOR TO THE START OF THE PANDEMIC?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

THERE IS NO LIBRARY CLOSE TO WHERE I LIVE.....	01
I GET WHAT I WANT TO READ BY OTHER MEANS.....	02
I DON'T FIND LIBRARIES COMFORTABLE PLACES .....	03
THE LIBRARY CLOSEST TO WHERE I LIVE HAS ONLY A SMALL SELECTION OF BOOKS .....	04
THE LIBRARY CLOSEST TO WHERE I LIVE DOES NOT OFFER E-BOOKS .....	05
THE LIBRARY CLOSEST TO WHERE I LIVE DOES NOT HAVE BOOKS THAT INTEREST ME .....	06
I DIDN'T NEED TO .....	07
OTHER REASON. WHAT? .....	97
DON'T KNOW .....	98
NO ANSWER.....	99

**\*FOR PEOPLE WHO WENT TO A LIBRARY(IES) OR ARCHIVE(S) IN THE LAST 12 MONTHS PRIOR TO THE START OF THE PANDEMIC [If P16C=01 TO 03]**

**P.18C - WHAT WERE YOUR MAIN REASONS FOR VISITING (A) LIBRARY(IES) OR ARCHIVE(S) IN THE LAST 12 MONTHS PRIOR TO THE START OF THE PANDEMIC?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

TO SEARCH THE LIBRARY CATALOGUE AND REQUEST BOOKS, MAGAZINES OR NEWSPAPERS.....	01
TO READ BOOKS, MAGAZINES OR NEWSPAPERS AT THE LIBRARY OR ARCHIVE .....	02
TO REQUEST AN E-READER .....	03
TO READ E-BOOKS ON AN E-READER AT THE LIBRARY OR ARCHIVE.....	04
TO USE THE LIBRARY COMPUTERS FOR WORD PROCESSING.....	05
TO USE THE LIBRARY COMPUTERS TO GO ONLINE .....	06
TO USE THE LIBRARY COMPUTERS TO SEND EMAILS.....	07
TO STUDY/WORK .....	08
TO MEET OTHER PEOPLE.....	09



I WENT WITH A CHILD OR OTHER FAMILY MEMBER .....	10
TO ATTEND LECTURES, MEETINGS OR DEBATES .....	11
OTHER ACTIVITY. WHAT? .....	97
DON'T KNOW.....	98
NO ANSWER.....	99

#### D. MUSEUMS, HISTORICAL MONUMENTS, ARCHAEOLOGICAL SITES, ART GALLERIES

##### \* FOR ALL

IN THIS SECTION WE WILL ASK YOU SOME QUESTIONS ABOUT YOUR HABITS CONCERNING VISITS TO MUSEUMS, HISTORICAL MONUMENTS, ARCHAEOLOGICAL SITES AND ART GALLERIES

##### P.1D - CONTINUE TO THINK ABOUT THE 12 MONTHS BEFORE THE PANDEMIC STARTED. HOW OFTEN DID YOU DO EACH OF THE FOLLOWING?

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	ONCE A MONTH OR MORE	3 OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	ONCE OR TWICE A YEAR	NEVER	DK	NA
1) VISIT A MUSEUM	04	03	02	01	98	99
2) VISIT A HISTORICAL MONUMENT	04	03	02	01	98	99
3) VISIT AN ARCHAEOLOGICAL SITE	04	03	02	01	98	99
4) VISIT AN ART GALLERY	04	03	02	01	98	99

\*ONLY FOR PEOPLE WHO SAID THEY VISITED ONE OR MORE OF THE CULTURAL VENUES MENTIONED

[If P.1D\_1/2/3/4=04 to 02];

ALL OTHERS MOVE ON TO P.10D

##### P.2D - THINK NOW ABOUT THE MUSEUM, HISTORICAL MONUMENT, ARCHAEOLOGICAL SITE OR ART GALLERY YOU VISITED MOST RECENTLY, EVEN IF YOU VISITED IT AFTER THE START OF THE PANDEMIC. WHAT WAS THIS VENUE?

(READ AND RECORD ONLY ONE RESPONSE)

VISIT TO A MUSEUM .....	01	P.3D
VISIT TO A HISTORICAL MONUMENT .....	02	P.4D
VISIT TO AN ARCHAEOLOGICAL SITE .....	03	P.4D
VISIT TO AN ART GALLERY .....	04	P.4D
DON'T KNOW (DON'T READ).....	98	P.10D

NO ANSWER (DON'T READ) ..... 99 **P.10D**

**[If P.2D=01]**

**P.3D - WHAT TYPE OF MUSEUM DID YOU VISIT?**

(READ AND RECORD ONLY ONE RESPONSE)

SCIENCE MUSEUM ..... 01  
 ART MUSEUM ..... 02  
 HISTORY MUSEUM ..... 03  
 ETHNOGRAPHICAL MUSEUM ..... 04  
 MULTIDISCIPLINARY MUSEUM ..... 05  
 HISTORIC HOUSE MUSEUM ..... 06  
 WHAT? SPECIFY ..... 07  
 DON'T KNOW (DON'T READ) ..... 98  
 NOANSWER(DON'T READ).....99

**[If P.2D=01 to 04]**

**P.4D - WHERE WAS THIS VENUE LOCATED?**

(READ AND RECORD ONLY ONE RESPONSE)

IN THE MUNICIPALITY WHERE I LIVE ..... 01  
 IN ANOTHER MUNICIPALITY IN PORTUGAL ..... 02  
 WHICH? SPECIFY ..... 03  
 IN ANOTHER EUROPEAN UNION COUNTRY ..... 04  
 IN ANOTHER COUNTRY OUTSIDE THE EUROPEAN UNION ..... 05  
 DON'T KNOW (DON'T READ) ..... 98  
 NO ANSWER (DON'T READ) ..... 99

**[If P.2D=01 to 04]**

**P.5D - FROM THE FOLLOWING LIST, COULD YOU TELL US WHICH WERE YOUR MAIN REASONS FOR THE VISIT?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

THE HISTORICAL IMPORTANCE OF THE VENUE ..... 01  
 THE BEAUTY OF THE VENUE AND OF THE WORKS EXHIBITED ..... 02  
 THE CHANCE TO LEARN MORE ABOUT THE THEME OF THE EXHIBITION/COLLECTION ..... 03  
 PUBLICITY (NEWSPAPER ADS, NEWSLETTER, CULTURAL AGENDA, STREET ADVERTISING) ..... 04  
 RECOMMENDATION FROM FAMILY/FRIENDS/OTHERS ..... 05  
 OPINIONS AND PICTURES YOU SAW ON SOCIAL MEDIA ..... 06  
 THE VENUE'S WEBSITE ..... 07  
 PROFESSIONAL REVIEWS..... 08  
 RECOMMENDATIONS FROM TOURIST GUIDEBOOKS, ON PAPER AND/OR IN DIGITAL FORMATS ..... 09

SPENDING TIME WITH OTHERS .....	10
OTHER(S) SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**[If P.2D=01 to 04]**

**P.6D - WHO DID YOU VISIT THE VENUE WITH?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

ALONE .....	01
WITH FAMILY.....	02
WITH GIRL/BOYFRIEND OR FRIENDS .....	03
WITH A SCHOOL GROUP (SCHOOL TRIP) .....	04
WITH ANOTHER ORGANISED GROUP (LOCAL AUTHORITY, ASSOCIATION) .....	05
OTHER(S). SPECIFY.....	97
DON'T KNOW .....	99

**[If P.2D=01 to 04]**

**P.7D - WHAT TYPE OF TICKET DID YOU USE?**

(SHOW LIST AND RECORD ONLY ONE RESPONSE)

NORMAL TICKET.....	01
REDUCED PRICE TICKET .....	02
SPECIAL TOURIST PASS .....	03
VISITED DURING FREE ADMITTANCE PERIOD .....	04
(DAYS WHEN ADMITTANCE IS FREE OF CHARGE, MUSEUMS NIGHT, ETC.)	
IT WAS FREE .....	05
DON'T KNOW .....	98
NO ANSWER .....	99

[GO TO P. 9D](#)

[GO TO P. 9D](#)

[GO TO P. 9D](#)

[GO TO P. 9D](#)

**[If P.7D=01 to 03]**

**P.8D - IF ADMITTANCE WAS NOT FREE, HOW DID YOU BUY THE TICKET?**

(SHOW LIST AND RECORD ONLY ONE RESPONSE)

AT THE TICKET OFFICE .....	01
ONLINE .....	02
TELEPHONE RESERVATION, PICKING UP TICKET AT TICKET OFFICE.....	03
OTHER(S). SPECIFY.....	97
DON'T KNOW .....	98

NO ANSWER.....	99
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**[If P.2D=01 to 04]**

**P.9D - CAN YOU DESCRIBE WHAT YOU DID AT THE MUSEUM, HISTORICAL MONUMENT, ARCHAEOLOGICAL SITE OR ART GALLERY?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

VISITED PERMANENT COLLECTION .....	01
VISITED A TEMPORARY COLLECTION .....	02
EDUCATIONAL ACTIVITIES - GUIDED TOUR .....	03
EDUCATIONAL ACTIVITIES - WORKSHOP ETC. ....	04
COURSES, SEMINARS, LECTURES, PANEL DISCUSSION .....	05
PERFORMANCES (MUSIC, THEATRE, DANCE, PERFORMANCE ART) .....	06
OTHER ACTIVITIES. WHAT ARE THEY? .....	97
DON'T KNOW .....	98
NO ANSWER... ..	99

**\* FOR ALL, AGAIN**

**P.10D - FROM THE FOLLOWING LIST, COULD YOU TELL US YOUR MAIN REASONS FOR NOT HAVING VISITED OR NOT MAKING MORE FREQUENT VISITS TO MUSEUMS, HISTORICAL MONUMENTS, ARCHAEOLOGICAL SITES OR ART GALLERIES?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

TOO EXPENSIVE.....	01
THERE ARE NONE IN MY AREA, THEY ARE A LONG WAY FROM WHERE I LIVE .....	02
THESE VENUES DON'T CATER FOR EVERYONE .....	03
THERE'S NOT MUCH INFORMATION ABOUT CULTURAL LIFE .....	04
DUE TO PHYSICAL INCAPACITY, MOBILITY ISSUES, DISABILITY, DEAFNESS, VISUAL IMPAIRMENT .....	05
I FIND IT DIFFICULT TO UNDERSTAND WHAT I SEE AT THESE VENUES.....	06
LACK OF TIME .....	07
I'M NOT INTERESTED, I PREFER TO DO OTHER THINGS .....	08
I DON'T HAVE ANYONE TO GO WITH.....	09
THERE AREN'T ENOUGH PLACES TO SIT DOWN .....	10
I PREFER TO VISIT THESE VENUES USING DIGITAL MEDIA/WEBSITES AND SPECIFIC APPS .....	11
DIFFICULT TO PARK NEARBY .....	12
LACK OF PUBLIC TRANSPORT .....	13
OTHER(S). SPECIFY .....	97
DON'T KNOW .....	98

NO ANSWER .....99

**\* FOR ALL**

**P.11D - OF THE FOLLOWING DIFFERENT SITES, CAN YOU SAY WHICH YOU HAVE VISITED AT LEAST ONCE IN YOUR LIFE?**

(SHOW LIST AND RECORD ALL RESPONSES)

BELÉM TOWER, LISBON .....	01
MOSTEIRO DOS JERÓNIMOS, LISBON .....	02
BATALHA MONASTERY .....	03
CONVENT OF CHRIST, TOMAR.....	04
HISTORICAL CENTRE OF ÉVORA .....	05
ALCOBAÇA MONASTERY .....	06
MONUMENTS AND HISTORICAL CENTER OF SINTRA .....	07
HISTORICAL CENTRE OF PORTO .....	08
VALE DO CÔA ARCHAEOLOGICAL PARK.....	09
HISTORICAL CENTER OF GUIMARÃES .....	10
UNIVERSITY OF COIMBRA .....	11
ROYAL EDIFICE, MAFRA (PALACE, BASILICA, CONVENT, GARDEN, PARK) .....	12
DON'T KNOW .....	98
NO ANSWER .....	99

**\* FOR ALL, EXCEPT THOSE WHO DO NOT USE INTERNET [If P1A=1]**

**\* FOR PEOPLE WHO DON'T USE THE INTERNET [If P1A=2], AUTOMATICALLY ENTER "NEVER" (CODE 01) IN ALL ITEMS**

**P.12D - PLEASE TELL ME HOW OFTEN YOU USUALLY VISIT MUSEUMS, HISTORICAL MONUMENTS, ARCHAEOLOGICAL SITES AND ART GALLERIES ONLINE (VIRTUAL GUIDED TOURS, EXHIBITION TOURS, LISTENING TO RELATED PODCASTS)**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	ONCE A MONTH OR MORE	3 OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	ONCE OR TWICE A YEAR	NEVER	DK	NA
1) VISIT MUSEUMS	04	03	02	01	98	99
2) VISIT HISTORICAL MONUMENTS	04	03	02	01	98	99
3) VISIT ARCHAEOLOGICAL SITES	04	03	02	01	98	99
4) VISIT ART GALLERIES	04	03	02	01	98	99

## E. CINEMA, LIVE PERFORMANCES, FESTIVALS AND LOCAL FESTIVITIES

### \* FOR ALL

IN THIS SECTION WE'RE GOING TO ASK YOU SOME QUESTIONS ABOUT GOING TO THE CINEMA, LIVE PERFORMANCES, FESTIVALS AND LOCAL FESTIVITIES

### P.1E - STARTING WITH CINEMA. CONTINUE TO THINK ABOUT THE 12 MONTHS BEFORE THE PANDEMIC STARTED. HOW OFTEN WOULD YOU USUALLY SEE A FILM IN THE CINEMA?

(SHOW LIST AND RECORD ONLY ONE RESPONSE)

ONCE A WEEK OR MORE .....	01	<a href="#">GO TO P.2E</a>
ONE OR MORE TIMES A MONTH, BUT NOT EVERY WEEK .....	02	<a href="#">GO TO P.2E</a>
ONE OR MORE TIMES A YEAR, BUT NOT EVERY MONTH.....	03	<a href="#">GO TO P.2E</a>
NEVER.....	04	<a href="#">GO TO P.5E</a>
DON'T KNOW.....	97	<a href="#">GO TO P.5E</a>
NO ANSWER .....	98	<a href="#">GO TO P.5E</a>

### \* ONLY FOR PEOPLE WHO SAW A FILM IN THE CINEMA [If P.1E=01 TO 03]

### P.2E - THINK NOW ABOUT THE LAST FILM YOU SAW IN THE CINEMA, EVEN IF IT WAS SINCE THE START OF THE PANDEMIC. WHAT KIND OF FILM WAS IT?

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

COMEDY .....	01
DRAMA .....	02
MUSICAL.....	03
ACTION .....	04
POLICE, SPY .....	05
ADVENTURE .....	06
HORROR, SUSPENSE .....	07
CLASSIC.....	08
SCIENCE FICTION.....	09
HISTORICAL, BIOPIC.....	10
WESTERN.....	11
ANIMATION, CARTOON .....	12
ROMANTIC.....	13
DOCUMENTARY .....	14

OTHER(S). SPECIFY .....	97
DON'T KNOW .....	98
<a href="#">→ GO TO P.5E</a>	
NO ANSWER .....	99
<a href="#">→ GO TO P.5E</a>	

**[If P.2E≠98 or 99]**

**P.3E - FROM THE FOLLOWING LIST, CAN YOU TELL ME YOUR MAIN REASONS FOR CHOOSING THIS LAST FILM YOU SAW AT THE CINEMA?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

THE SUBJECT MATTER.....	01
THEACTORS/DIRECTOR .....	02
PUBLICITY (INCLUDING ADS ON SOCIAL MEDIA OR ONLINE, NEWSLETTERS CULTURAL AGENDA, STREET ADVERTISING, LEAFLETS) .....	03
RECOMMENDATION FROM FAMILY, FRIENDS, OTHERS .....	04
PROFESSIONAL REVIEWS.....	05
OPINIONS YOU SAW ON SOCIAL MEDIA OR ELSEWHERE ONLINE.....	06
PRIZES AWARDED OR NOMINATION FOR PRIZES .....	07
THE CINEMA WHERE THE FILM WAS SHOWN. ....	08
THE OPEN-AIR VENUE WHERE THE FILM WAS SHOWN.....	09
SPENDING TIME WITH OTHER PEOPLE .....	10
OTHER(S). SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**[If P.2E≠98 or 99]**

**P.4E - CAN YOU TELL ME WHO YOU WENT TO SEE THIS FILM WITH?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

ALONE .....	01
WITH FAMILY.....	02
WITH GIRL/BOYFRIEND OR FRIENDS .....	03
WITH A SCHOOL GROUP (SCHOOL TRIP).....	04
WITH ANOTHER ORGANISED GROUP (LOCAL AUTHORITY, ASSOCIATION) .....	05
OTHER(S). SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\* FOR ALL, AGAIN**

**P.5E - COULD YOU TELL ME WHY YOU DID NOT GO TO THE CINEMA OR WHY YOU DON'T GO MORE OFTEN?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

TOO EXPENSIVE .....	01
THERE ARE NO CINEMAS IN MY AREA, THEY ARE A LONG WAY FROM WHERE I LIVE.....	02
THERE'S NOT MUCH INFORMATION ABOUT THE FILMS THAT ARE ON .....	03
DUE TO PHYSICAL INCAPACITY, MOBILITY ISSUES, DISABILITY, DEAFNESS, VISUAL IMPAIRMENT .....	04
LACK OF TIME .....	05
I'M NOT INTERESTED, I PREFER TO DO OTHER THINGS.....	06
I DON'T HAVE ANYONE TO GO WITH .....	07
I CAN SEE EVERYTHING AT HOME ON TV AND OTHER ONLINE MEDIA (GAMES CONSOLES, PC, MAC, MOBILE PHONE, TABLET) .....	08
I'M TOO OLD FOR THAT .....	09
DIFFICULT TO PARK NEARBY .....	10
LACK OF PUBLIC TRANSPORT .....	11
OTHER REASON, SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\* FOR ALL, AGAIN**

**NOW WE'LL TALK ABOUT LIVE PERFORMANCES AND CONCERTS**

**P.6E - CONTINUE TO THINK ABOUT THE 12 MONTHS BEFORE THE PANDEMIC STARTED. HOW OFTEN WOULD YOU USUALLY ATTEND THE FOLLOWING PERFORMANCES?**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	ONCE A MONTH OR MORE	3 OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	ONCE OR TWICE A YEAR	NEVER	DK	NA
1) BALLET OR CLASSICAL DANCE	04	03	02	01	98	99
2) OTHER TYPE OF DANCE	04	03	02	01	98	99
3) OPERA (INCLUDING OPERETTA)	04	03	02	01	98	99
4) CLASSICAL MUSIC (INCLUDES ORCHESTRAL, CHAMBER AND CHORAL MUSIC AND RECITALS)	04	03	02	01	98	99



5) THEATRE	04	03	02	01	98	99
6) CIRCUS	04	03	02	01	98	99
7) LIVE MUSIC CONCERT	04	03	02	01	98	99
8) FESTIVAL OR LOCAL FESTIVITY	04	03	02	01	98	99

**\* ANYONE REPLYING NEVER, DON'T KNOW OR NO ANSWER TO ALL THESE PERFORMANCES MOVES ON TO NEXT SECTION**

**\*ONLY FOR PEOPLE WHO WENT TO SEE A DANCE PERFORMANCE: 1) BALLET OR CLASSICAL DANCE 2) OTHER TYPE OF DANCE [If P6E\_1 or P6E\_2=04 to 02]**

**P.7E - THINK NOW ABOUT THE LAST DANCE PERFORMANCE YOU WENT TO SEE, EVEN IF IT WAS SINCE THE START OF THE PANDEMIC. WHAT TYPE OF DANCE WAS IT?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

CONTEMPORARY DANCE.....	01
BALLET / CLASSICAL DANCE .....	02
PERFORMANCE .....	03
STREET DANCE (INCLUDING HIP HOP, BREAKDANCE, LOCKING, POPPING, HOUSE AND FREESTYLE).....	04
AFRICAN DANCE.....	05
FLAMENCO .....	06
FOLK OR ETHNIC DANCE .....	07
OTHER. SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\* ONLY FOR PEOPLE WHO SAW A THEATRICAL PERFORMANCE [If P6E\_5=04 to 02]**

**P.8E - THINK NOW ABOUT THE LAST THEATRICAL PERFORMANCE YOU WENT TO SEE, EVEN IF IT WAS SINCE THE START OF THE PANDEMIC. WHAT TYPE OF PERFORMANCE WAS IT?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

CONTEMPORARY THEATRE .....	01
CLASSICAL THEATRE .....	02
MUSICAL REVIEW.....	03
MUSICAL THEATRE .....	04
READINGS AND RECITALS .....	05
OTHER(S). SPECIFY .....	97

DON'T KNOW.....	98
NO ANSWER.....	99

**\* ONLY FOR PEOPLE WHO SAW A CIRCUS PERFORMANCE [If P6E\_6=04 to 02]**

**P.9E - THINK NOW ABOUT THE LAST CIRCUS PERFORMANCE YOU WENT TO SEE, EVEN IF IT WAS SINCE THE START OF THE PANDEMIC. WHAT TYPE OF PERFORMANCE WAS IT?**

(READ AND RECORD ONLY ONE RESPONSE)

TRADITIONAL CIRCUS.....	01
MODERN AND CONTEMPORARY CIRCUS .....	02
DON'T KNOW (DON'T READ).....	98
NO ANSWER (DON'T READ).....	99

**\* ONLY FOR PEOPLE WHO ATTENDED A LIVE MUSIC CONCERT, INCLUDING CLASSICAL MUSIC [If P6E\_4 or P6E\_7=04 to 02]**

**P.10E - THINK NOW ABOUT THE LAST LIVE MUSIC CONCERT YOU WENT TO, EVEN IF IT WAS SINCE THE START OF THE PANDEMIC. WHAT KIND OF MUSIC WAS IT?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

POP /ROCK (PORTUGUESE, LATIN, FOREIGN) .....	01
JAZZ .....	02
CLASSICAL MUSIC .....	03
FOLK AND TRADITIONAL MUSIC .....	04
AFRICAN MUSIC.....	05
LATIN-AMERICAN MUSIC.....	06
BRAZILIAN POP, BOSSA NOVA .....	07
OTHER WORLD MUSIC (SKA, SALSA, BLUES, SOUL, ASIAN MUSIC).....	08
RAP, HIP HOP.....	09
FADO .....	10
OTHER(S). SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\* ONLY FOR PEOPLE WHO ATTENDED A FESTIVAL OF LOCAL FESTIVITY [If P6E\_8=04 to 02]**

**P.11E - THINK NOW ABOUT THE LAST FESTIVAL OR LOCAL FESTIVITY YOU WENT TO, EVEN IF IT WAS SINCE THE START OF THE PANDEMIC. WHAT TYPE OF FESTIVAL OR LOCAL FESTIVITY WAS IT?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

THEATRE, DANCE, STREET ART FESTIVAL .....	01
-------------------------------------------	----

CLASSICAL MUSIC, JAZZ, OPERA FESTIVAL .....	02
FOLK OR WORLD MUSIC FESTIVAL .....	03
POP, ROCK FESTIVAL .....	04
FILM FESTIVAL.....	05
VISUAL ARTS FESTIVAL .....	06
PHOTOGRAPHY FESTIVAL .....	07
LOCAL FESTIVITY. SPECIFY .....	08
OTHER TYPE OF FESTIVAL. SPECIFY .....	97
DON'T KNOW .....	98 <a href="#">go to P.14E</a>
NO ANSWER .....	99 <a href="#">go to P.14E</a>

**[If P.11E≠98 or 99]**

**P.12E - WHERE DID THIS FESTIVAL OR LOCAL FESTIVITY TAKE PLACE?**

(READ AND RECORD ONLY ONE RESPONSE)

IN THE MUNICIPALITY WHERE I LIVE (IF OTHER THAN LISBON OR PORTO) .....	01
LISBON .....	02
PORTO .....	03
AZORES OR MADEIRA.....	04
IN A EUROPEAN UNION COUNTRY .....	05
IN A COUNTRY OUTSIDE THE EUROPEAN UNION .....	06
OTHER. SPECIFY .....	97
DON'T KNOW (DON'T READ) .....	98
NO ANSWER (DON'T READ) .....	99

**[If P.11E≠98 or 99]**

**P.13E - FROM THE FOLLOWING LIST, COULD YOU TELL ME YOUR MAIN REASONS FOR CHOOSING THAT FESTIVAL OR LOCAL FESTIVITY?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

THE TYPE OF EVENTS.....	01
THE FESTIVAL DIRECTOR .....	02
THE ARTISTS .....	03
THE FESTIVAL THEME .....	04
CULTURAL ACTIVITIES AND EXPERIENCES (DEBATES, MEETINGS WITH ARTISTS, ETC.) .....	05
GASTRONOMIC EXPERIENCE (INCLUDES TASTINGS OF LOCAL PRODUCE, SMALL MARKETS) .....	06

SPENDING TIME WITH OTHER PEOPLE .....	07
PUBLICITY (NEWSPAPER ADS, NEWSLETTER, CULTURAL AGENDA, STREET ADVERTISING) .....	08
RECOMMENDATION FROM FAMILY, FRIENDS, OTHERS .....	09
OPINIONS YOU SAW ON SOCIAL MEDIA OR ONLINE.....	10
PROFESSIONAL REVIEWS IN NEWSPAPERS .....	11
PRIZES AWARDED .....	12
THE FESTIVAL VENUE, SITE.....	13
THE PLACE OR REGION WHERE THE FESTIVAL WAS HELD .....	14
OTHER(S). SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\* PUT THIS QUESTION TO PEOPLE WHO ATTENDED MORE THAN ONE TYPE OF CONCERT OR LIVE PERFORMANCE**

**[If P6E=04 to 02]**

**P.14E - FROM THE FOLLOWING LIST OF CONCERTS AND LIVE PERFORMANCES, PLEASE TELL ME WHICH WAS THE LAST THAT YOU WENT TO, EVEN IF IT WAS AFTER THE START OF THE PANDEMIC.**

(SHOW LIST AND RECORD ONLY ONE RESPONSE)

BALLET OR CLASSICAL DANCE .....	01
OTHER TYPE OF DANCE .....	02
OPERA (INCLUDING OPERETTA) .....	03
CLASSICAL MUSIC (INCLUDES ORCHESTRAL, CHAMBER AND CHORAL MUSIC AND RECITALS).....	04
THEATRE .....	05
CIRCUS .....	06
LIVE MUSIC CONCERT .....	07
FESTIVAL OR LOCAL FESTIVITY.....	08
DON'T KNOW .....	98
NO ANSWER .....	99

**\* ONLY FOR THOSE WHO WENT TO A CONCERT OR OTHER LIVER PERFORMANCE, FESTIVAL OR LOCAL FESTIVITY [If P6E=04 to 02]**

**P.15E - FROM THE FOLLOWING LIST, CAN YOU TELL ME YOUR MAIN REASONS FOR CHOOSING THIS LAST CONCERT OR LIVE PERFORMANCE?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

THE PERFORMERS (INCLUDES ACTORS, SINGERS, DANCERS, MUSICIANS., CONDUCTORS, THEATRE, DANCE AND CIRCUS COMPANIES, MUSICAL ENSEMBLES, CIRCUS ARTISTS).....	01
THE CREATORS/AUTHORS (INCLUDES DIRECTOR, CHOREOGRAPHER, COMPOSER, AUTHOR OF PERFORMANCE TEXT OR OPERA LIBRETTO, MUSICAL WORKS PERFORMED, SINGER-SONGWRITER, CREATOR-PERFORMER, STAGE DESIGNER, LIGHTING OR SOUND DESIGNER) .....	02
THE SUBJECT MATTER OF THE SHOW OR MUSICAL GENRE.....	03
PUBLICITY (INCLUDING ADS ON SOCIAL MEDIA OR ONLINE, NEWSLETTERS, CULTURAL AGENDA, STREET ADVERTISING, LEAFLETS).....	04
RECOMMENDATION FROM FAMILY, FRIENDS, OTHERS .....	05
PROFESSIONAL REVIEWS.....	06
OPINIONS YOU SAW ON SOCIAL MEDIA OR ELSEWHERE ONLINE.....	07
PRIZES AWARDED OR NOMINATION FOR PRIZES .....	08
THE INDOOR VENUE FOR THE PERFORMANCE.....	09
THE OPEN-AIR VENUE FOR THE PERFORMANCE.....	10
SPENDING TIME WITH OTHER PEOPLE .....	11
OTHER(S). SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\* ONLY FOR THOSE WHO WENT TO A CONCERT OR OTHER LIVER PERFORMANCE, FESTIVAL OR LOCAL FESTIVITY [If P6E=04 to 02]**

**P.16E - CAN YOU TELL ME WHO YOU WENT TO THIS PERFORMANCE WITH?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

ALONE .....	01
WITH FAMILY.....	02
WITH GIRL/BOYFRIEND OR FRIENDS .....	03
WITH A SCHOOL GROUP (SCHOOL TRIP) .....	04
WITH ANOTHER ORGANISED GROUP (LOCAL AUTHORITY, ASSOCIATION) .....	05
OTHER(S). SPECIFY.....	97
DON'T KNOW .....	98
NO ANSWER .....	99

\* FOR ALL, AGAIN

**P.17E - COULD YOU TELL ME, PLEASE, WHY YOU DIDN'T GO OR WHY YOU DIDN'T GO MORE OFTEN TO CONCERTS AND LIVE PERFORMANCES OR TO FESTIVALS AND LOCAL FESTIVITIES.?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

TOO EXPENSIVE .....	01
THERE ARE NONE IN MY AREA, THEY ARE A LONG WAY FROM WHERE I LIVE .....	02
THERE'S NOT MUCH INFORMATION ABOUT CONCERTS OR LIVE PERFORMANCES .....	03
DUE TO PHYSICAL INCAPACITY, MOBILITY ISSUES, DISABILITY, DEAFNESS, VISUAL IMPAIRMENT .....	04
I DON'T LIKE TO GO OUT AT NIGHT .....	05
I FIND THEM HARD TO UNDERSTAND .....	06
LACK OF TIME .....	07
I'M NOT INTERESTED, I PREFER TO DO OTHER THINGS.....	08
I DON'T HAVE ANYONE TO GO WITH .....	09
I CAN SEE EVERYTHING AT HOME ON TV AND OTHER ONLINE MEDIA (GAMES CONSOLES, PC, MAC, MOBILE PHONE, TABLET) .....	10
I'M TOO OLD FOR THAT .....	11
DIFFICULT TO PARK NEARBY .....	12
LACK OF PUBLIC TRANSPORT .....	13
OTHER REASON, SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

\* FOR ALL, EXCEPT THOSE WHO DO NOT USE INTERNET [If P1A=1]

\* FOR PEOPLE WHO DON'T USE THE INTERNET [If P1A=2], AUTOMATICALLY ENTER "NEVER" (CODE 01) IN ALL ITEMS

**P.18E - THINKING ABOUT THE PAST TWELVE MONTHS, HOW OFTEN HAVE YOU WATCHED THE FOLLOWING PERFORMANCES ONLINE?**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	ONCE A WEEK OR MORE	ONE OR MORE TIMES A MONTH, BUT NOT EVERY WEEK	ONE OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	NEVER	Dk	Na
1) CINEMA	04	03	02	01	98	99
2) BALLET OR CLASSICAL DANCE	04	03	02	01	98	99
3) OTHER TYPE OF DANCE	04	03	02	01	98	99
4) OPERA	04	03	02	01	98	99

5) CLASSICAL MUSIC	04	03	02	01	98	99
6) THEATRE	04	03	02	01	98	99
7) CIRCUS	04	03	02	01	98	99
8) LIVE MUSIC CONCERTS	04	03	02	01	98	99
9) FESTIVALS AND LOCAL FESTIVITIES	04	03	02	01	98	99

**\* ANYONE REPLYING NEVER, DON'T KNOW OR NO ANSWER TO ALL THESE PERFORMANCES MOVES ON TO SECTION F**

**\*ONLY FOR PEOPLE WHO USE THE INTERNET [If P1A=1]**

**\* PUT QUESTION P19E FOR ALL PERFORMANCES MENTIONED IN P18E, BUT ONLY TO PEOPLE WHO WENT TO THEM [CODES 04 TO 02]**

**P.19E - PLEASE TELL ME IF YOU HAVE WATCHED ANY OF THESE PERFORMANCES, EITHER THROUGH LIVE STREAMING AND/OR DOWNLOAD (OF RECORDED PERFORMANCE)**  
(READ ITEM BY ITEM AND RECORD ONE OR TWO RESPONSES PER LINE)

	<b>LIVE STREAMING (LIVE TRANSMISSION)</b>	<b>DIGITAL DOWNLOAD (OF RECORDED PERFORMANCE)</b>	<b>Dk</b>	<b>Na</b>
1) CINEMA	01	02	98	99
2) BALLET OR CLASSICAL DANCE	01	02	98	99
3) OTHER TYPES OF DANCE	01	02	98	99
4) OPERA	01	02	98	99
5) CLASSICAL MUSIC	01	02	98	99
6) THEATRE	01	02	98	99
7) CIRCUS	01	02	98	99
8) LIVE MUSIC CONCERTS	01	02	98	99
9) FESTIVALS AND LOCAL FESTIVITIES	01	02	98	99

## F. PARTICIPATION IN THE ARTS AND CULTURAL CAPITAL

\* FOR ALL

IN THIS SECTION WE'RE GOING TO ASK YOU SOME QUESTIONS ABOUT PARTICIPATION IN THE ARTS AND OTHER CULTURAL PRACTICES FOR LEISURE AND ENTERTAINMENT WE WILL CONSIDER ONLY AMATEUR ARTISTIC ACTIVITIES (NON-PROFESSIONAL)

### P.1F THINK ABOUT THE 12 MONTHS BEFORE THE PANDEMIC STARTED. HOW OFTEN, IN THOSE 12 MONTHS, DID YOU DO THE FOLLOWING ACTIVITIES?

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	DAILY	ONE OR MORE TIMES A WEEK, BUT NOT EVERY DAY	ONE OR MORE TIMES A MONTH, BUT NOT EVERY WEEK	ONE OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	NEVER	Dk	Na
1) SOCIAL GAMES (CARDS / DOMINOES / DRAUGHTS / CHESS / MONOPOLY)	05	04	03	02	01	98	99
2) KNITTING / EMBROIDERY / LACE	05	04	03	02	01	98	99
3) FISHING / HUNTING	05	04	03	02	01	98	99
4) COLLECTING	05	04	03	02	01	98	99
5) CROSSWORDS / RIDDLES / SUDOKU	05	04	03	02	01	98	99
6) VOLUNTEERING	05	04	03	02	01	98	99
7) PARTICIPATION IN RECREATIONAL AND CULTURAL ASSOCIATIONS	05	04	03	02	01	98	99
8) SPORT (INDIVIDUAL OR GROUP)	05	04	03	02	01	98	99
9) TRADITIONAL FESTIVITIES	05	04	03	02	01	98	99
10) CRAFTS	05	04	03	02	01	98	99
11) FOLLOW / INVENT RECIPES (COOKERY)	05	04	03	02	01	98	99



\* FOR ALL

**P.2F - THINKING OF THE LAST 12 MONTHS PRIOR TO THE START OF THE PANDEMIC, HOW OFTEN DID YOU DO THE FOLLOWING ARTISTIC ACTIVITIES?**

((READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE))

	ONCE A WEEK OR MORE	ONE OR MORE TIMES A MONTH, BUT NOT EVERY WEEK	ONE OR MORE TIMES A YEAR, BUT NOT EVERY MONTH	NOT IN THE PAST 12 MONTHS, BUT LONGER AGO	NEVER	Dk	Na
1) WRITING	05	04	03	02	01	98	99
2) PAINTING / DRAWING / ENGRAVING	05	04	03	02	01	98	99
3) PHOTOGRAPHY / VIDEO / FILM, FOR ARTISTIC PURPOSES	05	04	03	02	01	98	99
4) MUSIC (COMPOSITION OR PERFORMANCE, SOLO OR ACCOMPANIED)	05	04	03	02	01	98	99
5) DANCE/ BALLET	05	04	03	02	01	98	99
6) DRAMA	05	04	03	02	01	98	99
7) CIRCUS	05	04	03	02	01	98	99
8) SCULPTURE/ CERAMICS/CRAFT	05	04	03	02	01	98	99
9) DIGITAL ARTS	05	04	03	02	01	98	99

\* ONLY FOR PEOPLE WHO HAVE DONE AT LEAST ONE OF THE ARTISTIC ACTIVITIES LISTED IN P.2F

**P.3F - DO YOU REGARD YOUR ARTISTIC ACTIVITY AS A WAY OF...**

((ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES))

ENJOYING YOURSELF .....	01
ESCAPE FROM EVERYDAY LIFE.....	02
SHARING BETWEEN FRIENDS / FAMILY .....	03
PERSONAL EXPRESSION .....	04
LEARNING ABOUT ART HISTORY .....	05
LEARNING ABOUT THE HISTORY OF THE COUNTRY / REGION .....	06
DISCOVERING DIFFERENT CULTURES .....	07
MEETING PEOPLE WITH SHARED INTERESTS.....	08
DEVELOPING AESTHETIC SENSIBILITY .....	09
DEVELOPING CRITICAL SENSIBILITY .....	10

LEARNING SKILLS WHICH ARE USEFUL FOR WORK .....	11
BEING PART OF THE COMMUNITY.....	12
DON'T KNOW .....	98
NO ANSWER .....	99

**\*ONLY FOR THOSE WHO MENTIONED SOME ARTISTIC ACTIVITY "NOT IN THE PAST 12 MONTHS, BUT LONGER AGO" (SE P.2F=02)**

**P.4F - YOU SAID THAT IN THE LAST 12 MONTHS BEFORE THE PANDEMIC YOU NO LONGER ..... WHY DID YOU STOP DOING THIS?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

LOST INTEREST.....	01
LACK OF TIME .....	02
DIFFICULT BECAUSE OF WORK / STUDY .....	03
DIFFICULT BECAUSE OF FAMILY.....	04
MOVED HOUSE / WORKPLACE .....	05
CAN'T AFFORD IT .....	06
LACK OF ACCESSIBLE ARTISTIC TRAINING.....	07
DON'T KNOW .....	98
NO ANSWER .....	99

**\*ONLY FOR PEOPLE WHO IN QUESTION P.2F DID ACTIVITY 1), 2), 3) OR 4) — CODES 05 TO 03**

**P.5F - STILL THINKING ABOUT THE LAST 12 MONTHS BEFORE THE PANDEMIC, PLEASE TELL ME WHICH OF THE FOLLOWING MEANS (EQUIPMENT, TOOLS, INSTRUMENTS...) YOU USED IN THE FOLLOWING ACTIVITIES?**

(SHOW LIST OF MEANS AND RECORD A RESPONSE FOR EACH ITEM)

	<b>TRADITIONAL AND DIGITAL MEANS</b>	<b>ONLY DIGITAL MEANS</b>	<b>ONLY TRADITIONAL MEANS</b>	<b>Dk</b>	<b>Na</b>
1) WRITING	03	02	01	98	99
2) PAINTING / DRAWING / ENGRAVING	03	02	01	98	99
3) PHOTOGRAPHY / VIDEO / FILM, FOR ARTISTIC PURPOSES	03	02	01	98	99
4) MUSIC	03	02	01	98	99

**\* FOR ALL, AGAIN**

**P.6F - HAVE YOU EVER THOUGHT ABOUT PURSUING AN ARTISTIC ACTIVITY ON A PROFESSIONAL BASIS?**

(SHOW LIST AND RECORD ONLY ONE RESPONSE)

YES, I THOUGHT OF BEING AND AM A PROFESSIONAL ARTIST ..... 01  
 YES, MY AIM IS TO BE A PROFESSIONAL ARTIST ..... 02  
 YES, IF THE OPPORTUNITY ARISES ..... 03  
 YES, IN THE PAST, BUT NOT ANYMORE ..... 04  
 NO, I'VE NEVER AIMED AT THAT ..... 05  
 DON'T KNOW ..... 98  
 NO ANSWER ..... 99

**\* FOR ALL**

**P.7F - WE WOULD LIKE TO KNOW WHETHER, IN YOUR CHILDHOOD AND UP TO THE AGE OF 18, YOU HAD THE CHANCE TO GO TO LIBRARIES, EXHIBITIONS, MUSEUMS, MONUMENTS OR PERFORMANCES OF ANY KIND. TELL ME HOW OFTEN THESE TRIPS TOOK PLACE AND IN WHAT CONTEXT. THEY WERE...**

(READ ITEM BY ITEM, SHOW THE FREQUENCY LIST AND RECORD A RESPONSE FOR EACH LINE)

	OFTEN	SOMETIMES	SELDOM	NEVER	DK	NA
1) ORGANISED BY MY SCHOOL	04	03	02	01	98	99
2) ARRANGED BY OTHER ORGANISATIONS (E.G. SCOUTS / ASSOCIATIONS / UNIONS)	04	03	02	01	98	99
3) MADE WITH SUPPORT FROM FAMILY	04	03	02	01	98	99
4) ARRANGED WITH FRIENDS	04	03	02	01	98	99
5) MADE ON MY OWN	04	03	02	01	98	99

**\*IF REPLIED "NEVER" IN ALL THE ITEMS IN P.7F, MOVE ON TO P.9F**

**[If P.7F=04 to 02]**

**P.8F - IN THOSE ACTIVITIES YOU HAD AS A CHILD AND UP TO THE AGE OF 18, DID YOU TAKE PART IN INITIATIVES OFFERED BY ANY OF THOSE CULTURAL VENUES?**

(RECORD ONLY ONE RESPONSE)

YES .....01  
 NO .....02  
 DON'T KNOW.....98  
 NO ANSWER.....99

\* FOR ALL, AGAIN

**P.9F - HAVE YOU EVER TAKEN PART IN ARTISTIC WORKSHOPS OR HAD CLASSES/LESSONS, NOT INCLUDED IN THE SCHOOL CURRICULUM, IN ANY ARTISTIC DISCIPLINE?**

(READ ITEM BY ITEM AND RECORD ONE RESPONSE PER LINE)

	YES, IN THE PAST 12 MONTHS	YES, MORE THAN A YEAR AGO	No	Dk	Na
1) ARTISTIC WORKSHOPS	03	02	01	98	99
2) CLASSES/LESSONS NOT INCLUDED IN SCHOOL CURRICULUM	03	02	01	98	99

\* IF REPLIED NO, DON'T KNOW OR NO ANSWER TO BOTH ITEMS MOVE ON TO P. 12F

\* FOR PEOPLE WHO REPLIED YES IN AT LEAST ONE ACTIVITY IN PAST 12 MONTHS OR MORE THAN A YEAR AGO [IF P.9F=03 OR 02]

**P.10F - WHAT AREAS OF ARTISTIC TRAINING DID YOU ATTEND?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

LITERATURE / WRITING .....	01
BALLET OR DANCE .....	02
MUSIC (READING MUSIC, COMPOSITION, PERFORMANCE/INSTRUMENT OR VOICE) .....	03
THEATRE .....	04
CIRCUS .....	05
PAINTING / DRAWING / ENGRAVING .....	06
SCULPTURE / CERAMICS / CRAFT .....	07
PHOTOGRAPHY / VIDEO / FILM .....	08
DIGITAL ARTS .....	09
OTHER. SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

\* FOR PEOPLE WHO REPLIED YES IN AT LEAST ONE ACTIVITY IN PAST 12 MONTHS OR MORE THAN A YEAR AGO [IF P.9F=03 OR 02]

**P.11F - WHERE DID THESE ACTIVITIES TAKE PLACE?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

SCHOOL .....	01
PRIVATE LESSONS.....	02
HIGHER EDUCATION INSTITUTIONS.....	03

ASSOCIATION / LOCAL AUTHORITY.....	04
SPECIALIST ACADEMY.....	05
OTHER PLACES. SPECIFY.....	97
DON'T KNOW .....	98
NO ANSWER.....	99

**\* ONLY FOR PEOPLE WHO IN QUESTION 9F REPLIED NO TO BOTH ITEMS [If P.9F=01]**

**P.12F - WHY HAVE YOU NEVER ATTENDED THESE ACTIVITIES?**

(SHOW LIST AND RECORD ALL RESPONSES)

NO INTEREST .....	01
LACK OF TIME .....	02
DIFFICULT BECAUSE OF WORK / STUDY .....	03
DIFFICULT BECAUSE OF FAMILY.....	04
CAN'T AFFORD IT .....	05
NOT ON OFFER IN AREA WHERE I LIVE .....	06
DON'T KNOW .....	98
NO ANSWER .....	99

**\* ONLY FOR PEOPLE WHO SAID ACTIVITIES NOT OFFERED [SE P.12F=06]**

**P.13F - IF THERE WERE ARTISTIC WORKSHOPS OR ARTISTIC TRAINING CLASSES THAT YOU LIKED IN THE AREA WHERE YOU LIVE, WHICH WORKSHOPS OR CLASSES WOULD YOU LIKE TO ATTEND?**

(SHOW LIST AND RECORD ALL RESPONSES)

LITERATURE / WRITING.....	01
BALLET OR DANCE .....	02
MUSIC (READING MUSIC, COMPOSITION, PERFORMANCE/INSTRUMENT OR VOICE).....	03
THEATRE .....	04
CIRCUS .....	05
PAINTING / DRAWING / ENGRAVING .....	06
SCULPTURE / CERAMICS / CRAFT .....	07
PHOTOGRAPHY / VIDEO / FILM .....	08
DIGITAL ARTS .....	09
OTHER. SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

\* FOR ALL, AGAIN

**P.14F - THINKING OF THE CULTURAL EVENTS YOU ATTEND OR TAKE PART IN, CAN YOU TELL ME HOW YOU FIND OUT ABOUT THEM?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

POSTERS INSIDE OR OUTSIDE THE BUILDING OF THE CULTURAL VENUES WHERE EVENT TAKES PLACE .....	01
ADVERTISEMENTS IN THE MEDIA (PRESS, RADIO, TV, INCLUDING ONLINE) .....	02
PUBLICATIONS BY ORGANISER (PROGRAMME, FLYERS, LEAFLETS AND OTHERS).....	03
INFORMATION SENT DIRECTLY BY ORGANISER, BY POST, SMS, OR EMAIL .....	04
PRINTED OR ONLINE NEWSPAPERS (NEWS, LISTINGS, ACTIVITY/QUIZ/PUZZLE SECTION, ETC.).....	05
PRINTED OR ONLINE MAGAZINES (NEWS, LISTINGS, ACTIVITY/QUIZ/PUZZLE SECTION, ETC.).....	06
TV (NEWS, LISTINGS, ETC) .....	07
RADIO (NEWS, LISTINGS, ACTIVITY/QUIZ/PUZZLE SECTION ETC.) .....	08
TOURIST INFORMATION PUBLICATIONS (ON PAPER OR ONLINE) .....	09
ORGANISERS' OR VENUE WEBSITE .....	10
FACEBOOK AND OTHER SOCIAL MEDIA.....	11
OTHER FORMS OF ONLINE INFORMATION .....	12
RECOMMENDED BY SOMEONE .....	13
THE PLACE AND THE REGION WHERE THE CULTURAL EVENT TOOK PLACE.....	14
OTHER(S). SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

\* FOR ALL

**P.15F - DO YOU THINK YOU KNOW ENOUGH TO BE ABLE TO ENJOY CULTURAL OFFERINGS IN GENERAL (READING AND ALL FORMS OF ARTISTIC EXPRESSION)?**

(ROTATING THE ORDER OF THE ITEMS, SHOW THE LIST AND RECORD ALL THE RESPONSES)

DON'T KNOW ENOUGH .....	01
KNOW ABOUT SOME THINGS WHICH ALLOW YOU TO ENJOY THE CULTURAL OFFERINGS THAT INTEREST YOU MOST.....	02
KNOW ENOUGH TO BE ABLE TO ENJOY MOST OF THE CULTURAL OFFERINGS THAT INTEREST YOU, WITH EXCEPTIONS .....	03
KNOW ENOUGH TO BE ABLE TO ENJOY ALL THE CULTURAL OFFERINGS THAT INTEREST YOU .....	04
DON'T KNOW .....	98
NO ANSWER .....	99

## G. CHARACTERISATION VARIABLES

INTERVIEW NO. ....

### GEOGRAPHICAL LOCATION OF ACCOMMODATION

(IDENTIFIED BY POLLING COMPANY)

CIVIL PARISH .....

MUNICIPALITY .....

DISTRICT .....

POST CODE .....

### REGION (NUTS3 CORRESPONDENCE):

NORTH..... 01

CENTRE ..... 02

LISBON ..... 03

ALENTEJO..... 04

ALGARVE..... 05

AUTONOMOUS REGION OF THE AZORES..... 06

AUTONOMOUS REGION OF MADEIRA..... 07

### HABITAT\_1:

LESS THAN 2,000 INHABITANTS..... 01

2,000 TO 9,999 INHABITANTS..... 02

10,000 TO 99,000 INHABITANTS..... 03

100,000 TO 199,999 INHABITANTS..... 04

200,000 OR MORE INHABITANTS..... 05

### HABITAT\_2 (INTERNAL CODIFICATION):

URBAN ..... 01

INTERMEDIATE URBAN..... 02

RURAL ..... 03

**\* FOR ALL**

**P.1G - SEX/GENDER OF INTERVIEWEE**

MALE .....	01
FEMALE .....	02
OTHER .....	03
NO ANSWER .....	99

**\* FOR ALL**

**P.2G - WOULD YOU MIND TELLING ME YOUR AGE?**

INDICATE _____ .....	01
NO ANSWER .....	99

**\* FOR ALL**

**P.3G - WHAT IS YOUR CURRENT MARITAL SITUATION?**

(RECORD ONLY ONE RESPONSE)

MARRIED .....	01
COHABITING.....	02
DIVORCED/SEPARATED .....	03
WIDOWED .....	04
SINGLE .....	05
NO ANSWER .....	99

**\* FOR ALL**

**P.4G - WHAT NATIONALITY ARE YOU?**

(RECORD ONLY ONE RESPONSE)

PORTUGUESE (INCLUDE DUAL NATIONALITY WHERE ONE IS PORTUGUESE) .....	01
OTHER (FOREIGN, DUAL FOREIGN NATIONALITIES, ETC.) .....	02
NO ANSWER .....	99

**\* FOR ALL**

**P.5G - COUNTING YOURSELF, HOW MANY PEOPLE, INCLUDING CHILDREN, MAKE UP YOUR HOUSEHOLD?**

SPECIFY |\_\_\_\_| |\_\_\_\_|



DON'T KNOW.....	98
NO ANSWER .....	99

**\*IF IN P.5G REPLIED "01", "DK" OR "NA", MOVE ON TO P.7G**

**P.6G - HOW MANY OF THESE PEOPLE ARE AGED UNDER 18 YEARS?**

SPECIFY |\_\_\_\_\_| |\_\_\_\_\_|

NO ANSWER.. .....	99
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**\* FOR ALL, AGAIN**

**P.7G - WHAT IS THE HIGHEST LEVEL OF EDUCATION YOU COMPLETED OR ATTENDED?**

(SHOW LIST AND RECORD ONLY ONE LEVEL OF EDUCATION)

UNIVERSITY / POST-GRADUATE STUDIES / MASTER'S / PhD .....	01
POLYTECHNIC COURSE .....	02
ATTENDED UNIVERSITY OR POLYTECHNIC COURSE .....	03
12 <sup>TH</sup> GRADE (7 <sup>TH</sup> GRADE HIGH SCHOOL / 11 <sup>TH</sup> GRADE).....	04
9 <sup>TH</sup> GRADE (5 <sup>TH</sup> GRADE HIGH SCHOOL) .....	05
6 <sup>TH</sup> GRADE (2 <sup>ND</sup> GRADE HIGH SCHOOL) .....	06
COMPLETE PRIMARY EDUCATION .....	07
INCOMPLETE PRIMARY EDUCATION / ILLITERATE .....	08
DON'T KNOW .....	98
NO ANSWER .....	99

**\* FOR ALL, AGAIN**

**P.8G - WHAT IS THE HIGHEST LEVEL OF EDUCATION THAT YOUR FATHER COMPLETED OR ATTENDED?**

(SHOW LIST AND RECORD ONLY ONE LEVEL OF EDUCATION)

UNIVERSITY / POST-GRADUATE STUDIES / MASTER'S / PhD .....	01
POLYTECHNIC COURSE .....	02
ATTENDED UNIVERSITY OR POLYTECHNIC COURSE .....	03
12 <sup>TH</sup> GRADE (7 <sup>TH</sup> GRADE HIGH SCHOOL / 11 <sup>TH</sup> GRADE).....	04
9 <sup>TH</sup> GRADE (5 <sup>TH</sup> GRADE HIGH SCHOOL) .....	05
6 <sup>TH</sup> GRADE (2 <sup>ND</sup> GRADE HIGH SCHOOL) .....	06
COMPLETE PRIMARY EDUCATION .....	07
INCOMPLETE PRIMARY EDUCATION / ILLITERATE .....	08
DON'T KNOW .....	98
NO ANSWER .....	99

**\* FOR ALL, AGAIN**

**P.9G - WHAT IS THE HIGHEST LEVEL OF EDUCATION THAT YOUR MOTHER COMPLETED OR ATTENDED?**

(SHOW LIST AND RECORD ONLY ONE LEVEL OF EDUCATION)

UNIVERSITY / POST-GRADUATE STUDIES / MASTER'S / PHD .....	01
POLYTECHNIC COURSE .....	02
ATTENDED UNIVERSITY OR POLYTECHNIC COURSE .....	03
12 <sup>TH</sup> GRADE (7 <sup>TH</sup> GRADE HIGH SCHOOL / 11 <sup>TH</sup> GRADE) .....	04
9 <sup>TH</sup> GRADE (5 <sup>TH</sup> GRADE HIGH SCHOOL) .....	05
6 <sup>TH</sup> GRADE (2 <sup>ND</sup> GRADE HIGH SCHOOL) .....	06
COMPLETE PRIMARY EDUCATION .....	07
INCOMPLETE PRIMARY EDUCATION / ILLITERATE .....	08
DON'T KNOW .....	98
NO ANSWER .....	99

**\* FOR ALL, AGAIN**

**P.10G - ABOUT YOUR OCCUPATION, WHICH OF THE FOLLOWING SITUATIONS BEST DESCRIBES WHAT YOU HAVE DONE IN THE LAST 7 DAYS?**

(SHOW LIST AND RECORD ONLY ONE RESPONSE)

PAID WORK (AS EMPLOYEE, SELF-EMPLOYED OR IN FAMILY BUSINESS) .....	01
PAID WORK AND ALSO STUDYING (WORKING STUDENT) .....	02
STUDYING, EVEN IF ON HOLIDAY .....	03
UNEMPLOYED, LOOKING FOR WORK .....	04
UNEMPLOYED, WAITING FOR WORK, BUT NOT LOOKING FOR WORK .....	05
IN SITUATION OF ILLNESS OR PERMANENT INCAPACITY/DISABILITY .....	06
RETIRED .....	07
DOING HOUSEWORK, CARING FOR CHILDREN OR OTHER PERSON (UNPAID) .....	08
OTHER SITUATION. SPECIFY .....	97
DON'T KNOW .....	98
NO ANSWER .....	99

**\*FOR PEOPLE NOT DOING PAID WORK [If P.10G≠01 OR 02]**

**P.11G - HAVE YOU EVER HAD PAID WORK?**

YES .....	01
No .....	02
NO ANSWER .....	99



**\*ONLY FOR PEOPLE WHO ARE MARRIED OR COHABITING [If P.3G=01 or 02]**

**P.16G - ABOUT HIS/HER OCCUPATION, WHICH OF THE FOLLOWING SITUATIONS BEST APPLIES TO WHAT YOUR SPOUSE OR PARTNER HAS DONE IN THE LAST 7 DAYS?**

(SHOW LIST AND RECORD ONLY ONE RESPONSE)

PAID WORK (AS EMPLOYEE, SELF-EMPLOYED OR IN FAMILY BUSINESS) .....	01
PAID WORK AND ALSO STUDYING (WORKING STUDENT).....	02
STUDYING, EVEN IF ON HOLIDAY .....	03
UNEMPLOYED, LOOKING FOR WORK .....	04
UNEMPLOYED, WAITING FOR WORK, BUT NOT LOOKING FOR WORK .....	05
IN SITUATION OF ILLNESS OR PERMANENT INCAPACITY/DISABILITY .....	06
RETIRED .....	07
DOING HOUSEWORK, CARING FOR CHILDREN OR OTHER PERSON (UNPAID).....	08
OTHER SITUATION. SPECIFY .....	97
DON'T KNOW.....	98
NO ANSWER.....	99

**\*ONLY IF SPOUSE OR PARTNER IS NOT DOING PAID WORK**

**P.17G - HAS YOUR SPOUSE OR PARTNER EVEN DONE PAID WORK?**

YES .....	01
No .....	02
NO ANSWER.....	99

**\* ONLY FOR PEOPLE WHOSE SPOUSE OR PARTNER HAS PAID WORK OR HAVE HAD SUCH WORK IN THE PAST. IN THE FIRST CASE ASK ABOUT CURRENT JOB; IN THE SECOND CASE, ABOUT THE LAST JOB THEY HAD.**

**P.18G - IN HIS/HER MAIN OCCUPATION, YOUR SPOUSE OR PARTNER IS/WAS...**

(READ AND RECORD ONLY ONE RESPONSE)

EMPLOYEE .....	01	<b>Go to P.20G</b>
SELF-EMPLOYED .....	02	<b>Go to P.19G, THEN P.21G</b>
WORKS/WORKED IN FAMILY BUSINESS OR COMPANY .....	03	<b>Go to P.20G</b>
DON'T KNOW .....	98	<b>Go to P.20G</b>
NO ANSWER .....	99	<b>Go to P.20G</b>

**[IF IN P.18G=02]**

**P.19G - HOW MANY WAGED EMPLOYEES DO/DID HE/SHE HAVE?**

(RECORD NUMBER OF EMPLOYEES)

\_\_\_\_\_

NONE ..... 00

DON'T KNOW.....98

No ANSWER.....99

**\* ONLY FOR PEOPLE WHO HAVE PAID WORK OR HAVE HAD SUCH WORK IN THE PAST. IN THE FIRST CASE ASK ABOUT CURRENT JOB; IN THE SECOND CASE, ABOUT THE LAST JOB THEY HAD.**

**P.20G - IS/WAS HIS/HER CONTRACT...**

(READ AND RECORD ONLY ONE RESPONSE)

A CONTRACT WITH UNLIMITED DURATION (PERMANENT) ..... 01

A CONTRACT WITH LIMITED DURATION (TEMPORARY)..... 02

DON'T/DIDN'T HAVE CONTRACT .....03

Don't know ..... 98

No ANSWER ..... 99

**\* ONLY FOR PEOPLE WHO HAVE PAID WORK OR HAVE HAD SUCH WORK IN THE PAST. IN THE FIRST CASE ASK ABOUT CURRENT JOB; IN THE SECOND CASE, ABOUT THE LAST JOB THEY HAD.**

**P.21G - PLEASE TELL ME HIS/HER OCCUPATION, IN AS MUCH DETAIL AS POSSIBLE**

(RECORD)

CURRENT/PREVIOUS OCCUPATION \_\_\_\_\_

---

01

Don't know..... 98

No answer ..... 99

**\* FOR ALL, AGAIN**

**P.22G - LAST MONTH, WHAT WAS THE TOTAL NET INCOME OF ALL THE PEOPLE FORMING YOUR HOUSEHOLD? (DON'T CONSIDER CHRISTMAS OR HOLIDAY ALLOWANCES, OR ALLOWANCES ONLY PAID THAT MONTH; IF FURLOUGHED, CONSIDER THE INCOME ACTUALLY RECEIVED)**

(SHOW LIST AND RECORD ONLY ONE RESPONSE)

UP TO 500 € .....	01
MORE THAN 500 € TO 800 € .....	02
MORE THAN 800 € TO 1500 € .....	03
MORE THAN 1500 € TO 1800 € .....	04
MORE THAN 1800 € TO 2700 € .....	05
MORE THAN 2700 € TO 5800 € .....	06
MORE THAN 5800 € .....	07
DON'T KNOW.....	98
NO ANSWER .....	99

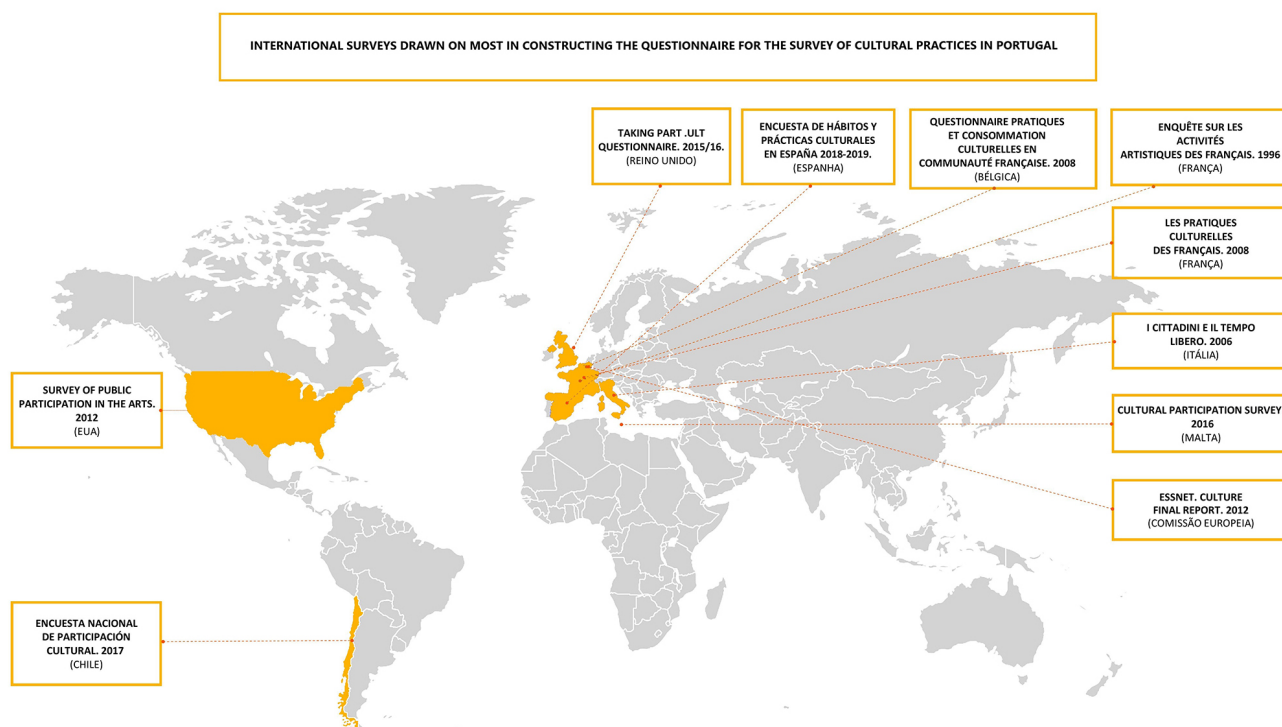
**\* FOR ALL**

**P.23G - PLEASE TELL ME IF WITH THAT INCOME YOU LIVE COMFORTABLY, REASONABLY, WITH SOME HARDSHIP OR WITH GREAT HARDSHIP.**

(SHOW LIST AND RECORD ONLY ONE RESPONSE)

COMFORTABLY .....	01
REASONABLY .....	02
WITH SOME HARDSHIP .....	03
WITH GREAT HARDSHIP .....	04
DON'T KNOW.....	98
NO ANSWER .....	99

## APPENDIX 2 MAPPING OF INTERNATIONAL SURVEYS USED



Source: Map inspired by UNESCO-UIS (2012), *Measuring Cultural Participation*. 2009 UNESCO framework for Cultural Statistics Handbook n° 2. UNESCO Institute for Statistics: Montreal, Quebec, p.22



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