

PORTUGAL

THE NEW BABEL: CO-PRODUCTIONS AS A BLUEPRINT FOR INTERNATIONALIZATION¹

DOI: <https://doi.org/10.7764/obitel.23.e.por>

Authors:

Catarina Duff Burnay (<https://orcid.org/0000-0001-7730-1707>)

Pedro Lopes (<https://orcid.org/0000-0002-9283-6117>)

Marta Neves de Sousa (<https://orcid.org/0000-0002-8358-3189>)

João Félix (<https://orcid.org/0000-0002-3433-2877>)

Ana Lúcia Carvalho (<https://orcid.org/0000-0002-3942-6688>)

Introduction

The national audiovisual market has been showing a level of consistency in how the different players act, which is confirmed by the most recent research by the Associação Portuguesa de Produtores de Televisão (APIT, 2023)², even though the public perception has been one of change with the arrival of the *streaming* platforms. The meagre investment which they are required to pledge pursuant to the transposition of the European directive into national law hasn't resulted in any growth of investment in nationally produced fiction, along with an increased difficulty for Portuguese series to mark their presence beyond borders. In light of this, production companies have invested in international co-productions, especially by partnering with traditional free-to-air players, which has resulted in the creation of multilingual works. Unlike the biblical story in which the various languages prevented the construction of a tower that would reach the heavens, cooperating production companies and networks from different nationalities have been undertaking projects that would otherwise never leave the drawing table. This new Babel that the audiovisual field is living in has allowed for peripheral territories such as Portugal to have access to reworked budgets and a content distribution network, which has increased competitiveness for national fiction in the European market and even globally.

¹ The Portuguese team would like to thank CAEM, GfK and Marktest-MediaMonitor for its cooperation in gathering and processing the necessary data.

² APIT. Retrieved on May 18, 2023: <https://www.apitv.com/documentos/>

1. The Audiovisual Context of Portugal in 2022

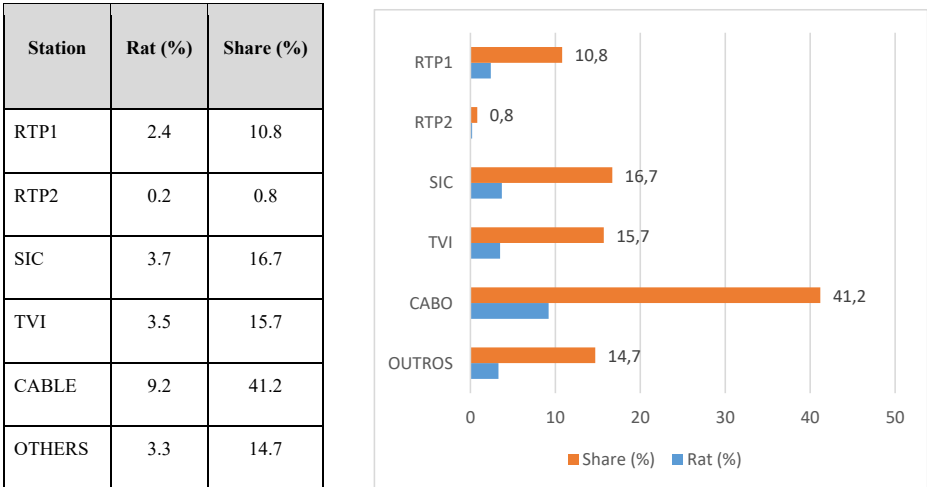
1.1 Broadcast television in Portugal

Table 1 National TV Networks/broadcast television channels in Portugal

Private networks/channels (2)	Public networks/channels (4+1)
SIC	RTP1
TVI	RTP2
	RTP3
	RTP Memória
	Canal Parlamento
Total networks =3	
Total channels= 7	

Source: Obitel Portugal

Graph 1 Rating and share by TV station (generalist)



Source: Obitel Portugal/ Marktest MediaMonitor

In 2022 television consumption saw a decrease, going against the effects of of the pandemic period during the two years prior. As a result, the open signal generalist channels saw their numbers decline. On the other hand, cable consumption rose, which underscores the liveliness for these channels even at a time were audiences gravitate towards alternative forms of consumption such as streaming. These types

of consumptions, considered under “Others”, are continuing to grow, even if at a more slower rate than usual (+0,1% from 2021). The commercial channel SIC, in line with the trend from 2021, remained in the lead by offering an interesting competitive edge that resulted in a more diversified programming.

Chart 2: TV genres and broadcast programming hours - % (Generalist channels)

Genre	Hours	%
Art and Culture	108:34:44	0.3
General interest/Knowledge	2816:51:12	7.3
Sports	1452:03:01	3.8
Other	98:41:28	0.2
Entertainment	8303:54:58	21.6
Fiction	7190:39:14	18.7
News	13066:49:59	34.0
Young audiences	3344:15:29	8.7
Others	02:25:21	0.005
Advertisement	2026:30:24	5.3
TOTAL	38410:45:50	100

Source: Obitel Portugal / Marktest MediaMonitor

News remain the biggest genre on offer by the open signal channels, with a slight increment from the previous year. Russia’s invasion of Ukraine, along with the Sars-CoV-2 pandemic, drove the news coverage with these topics becoming a permanent fixture in the assorted news genres. In this regard, the presence of new types of pundits appearing in news programmes, as well as a heavier emphasis on “aids” such as info graphs and interactive maps. Entertainment is second as usual, offering daily talk shows on the three main channels and live reality and talent shows on weekends. It is also noteworthy to underscore the trend established in the last few years of programming afternoons with live music shows across the country. These programmes fill the weekend afternoons for several hours straight, calling upon popular national artists and the presence of initiatives and services from the assorted locations where the shows occur. Due to their nature, these are low budget programmes that enable channels to occupy several time slots, which, in turn, illustrate how slim the open signal offering is in terms of diversity, as well as the network’s defensive demeanour, especially at a time of financial instability. Fiction ranks third once more with the primetime broadcast of telenovelas on commercial channels and the production and airing of series and miniseries by the public network.

The remaining genres are still minimal, with a noted reduction in sports programming, RTP1 and RTP2 being the main channels airing various sports events.

1.2. Paid TV and VoD Platforms in Portugal 2022

Unlike what was observed in previous years, and according to a television ratings analysis by the Initiative agency (Mediabrand group³), paid TV channels registered the largest ratings growth in 2022. These channels alone secured a 40% share (4,2% more than the previous year). Among them, CMTV maintained its lead (with a 0,4% share increase from 2021), followed by CNN Portugal with 3,1% share, SIC Notícias with 2,3% share (0,3% more than in 2021), Fox with 1,9% share (0,4% more than the previous year) and Hollywood Channel, which held on to its 1,7% share. In terms of number of subscription television subscribers, according to data by the Autoridade Nacional de Comunicações (ANACOM), there was a 3.1% growth from 2021. The study also points out that 61% of subscribers have fibre optics. ⁴

Table 2 Pay TV networks in Portugal

10 most watched Pay TV networks in Portugal			
TV Station	Genre	Source	Share (%)
CMTV	Generalist	Portugal	4.8
CNN Portugal	News	USA	3.1
SIC Notícias	News	Portugal	2.3
Fox	Fiction	USA	1.9
Hollywood	Fiction	Spain	1.7
Globo	Generalist	Brazil	1.7
Fox Movies Portugal	Fiction	USA	1.3
TVI Reality	Entertainment	Portugal	1.3
Fox Life	Fiction	USA	1.0
Canal 11	Sports	Portugal	0.9

Source: Obitel Portugal

Table 2 shows the Top 10 for paid television in 2022, with none of them premiering national fiction this year. Comparatively to the Top 10 from 2021, there was a slight change in consumption preferences, with an increase in news and fiction

³ Dinheiro Vivo. Retrieved on May 06, 2023 <https://www.dinheirovivo.pt/geral/sic-lidera-audien-cias-em-2022-pelo-quarto-ano-consecutivo-15593150.html/>
⁴ Anacom. Retrieved on May 6, 2023 <https://www.anacom.pt/render.jsp?categoryId=367576>

channel consumption and a drop in children's channel consumption (none of these figuring in the Top 10 for 2022).

As for VoD platforms in Portugal, according to a study by Statista⁵, Netflix is the most popular platform with nearly 82% of the people surveyed being subscribers. HBO Max (WarnerMedia) is next with 35,6%, Prime Video (Amazon) has 24,5% and Disney+ has 16,9%. Of the main VoD platforms in Portugal, the only one owned by a national public entity is RTP Play (linked to the open signal public television channel RTP). Even though there is no data regarding its relevance in terms of subscription numbers, RTP Play stands out for being the only one without any paid subscription services.

1.3. Sources of financing for the national audiovisual sector

In 2022, the investment in advertisement in audiovisual media kept on growing, however, there was a clear lull, which may be explained by the economic uncertainty caused by the war in Ukraine, along with the sharp rise of inflation rates. This event was particularly evident in the advertisement investment in generalist channels, which had an annual growth of 1% in 2022 vs. 17% growth on cable networks and 12,5% on digital.⁶ Still, according to data by MediaMonitor, television remained as the dominant target for advertisement investment, holding 85,6% of the market, followed by digital media with 7%⁷. This discrepancy is particularly significant when compared to the rest of Europe, where investment in digital advertisement is considerably more dominant.

Product placement and soft sponsoring maintained their robust position as strategies to incorporate advertisement in audiovisual content, with a special emphasis on telenovelas, which continued to integrate in their storyline collaborations with brands. This device is still an important means to monetize the fiction product beyond commercial breaks.

In terms of governmental support and institutional financing, the Instituto do Cinema e do Audiovisual (ICA) issued once more its call for funding of the sector, having €5,510,000 allocated exclusively to various audiovisual projects; which represented an 11% increase from the €4,680,000 in the year prior. Notwithstanding, this organism faced criticism due to their delay in processing the applications which, according to candidates, has compromised project executions⁸.

Along with the funding that is granted through this process, there is also the incentive for productions to invest in Portugal through the Fundo de Apoio ao

⁵ Statista. Retrieved on May 6, 2023 <https://www.statista.com/statistics/1337867/portugal-vid-eo-streaming-service-usage-by-provider/>

⁶ Dinheiro Vivo. Retrieved on May 6, 2023: <https://www.dinheirovivo.pt/opinioao/as-mudancas-no-investimento-publicitario-16171572.html>

⁷ Marktest. Retrieved on May 6, 2023: <https://www.marktest.com/wap/a/n/id~297d.aspx>

⁸ Público. Retrieved on May 6, 2023: <https://www.publico.pt/2023/04/17/culturaipilon/noticia/associacoes-cinema-audiovisual-alertam-atrasos-concursos-ica-2046391>

Turismo e ao Cinema (FACT) which, having €12,000,000 earmarked for 2022 to grant on a first-come basis, by May of 2022 had already spent the entirety of its annual budget. In light of the early closure of this incentive, the fund was attributed an additional 10,9 million Euro in order to support productions that were left out, thus totalling 23 million Euro of funding under this programme for 2022⁹. It should be noted, however, that, according to the assessment report for this incentive, the suspension was considered problematic. On one hand, the long evaluation period and the uncertainty regarding whether or not the applications presented up to May 22, 2022 were accepted or not makes it harder for production companies to fulfil their financial commitments - mainly among Portuguese production companies, which generally have a harder time having access to alternative funding mechanisms. On the other hand, the indefinite suspension of application acceptance affects the established image of Portugal as a reliable destination for cinema production.¹⁰ Even if this funding isn't exclusive for television media, series such as *Operação Maré Negra* (RTP , Ukbar Filmes | Ficção Producciones, Amazon Prime Video) and *Crimes Submersos* (RTP , Coral Europa | Atlantia Media) were supported in a cash rebate scheme.

Finally, programmes such as MEDIA (Creative Europe) and IBERMEDIA kept on supporting the cultural and creative sectors within the European Union and in the Iberian-American space respectively.

1.4. Communication Policies

One of the most relevant aspects in terms of reform in 2022 was the effective enactment of the transposition of the European Directive for audiovisual services in order to update current legislation to the reality of streaming platforms. Therefore, in 2022 the tax for advertisement aired on streaming platforms was applied, with an expected revenue of 4,9 million Euro, to which the annual contribution tax will be added. These amounts are to be considered as ICA's own revenue, which will result in an expected strengthening of the funding that this entity will attribute in 2023. By the end of 2022, a commission was created for the development of a "white book" regarding the public radio and television service. This commission was made up of field specialists and, over a period of five months, should produce an appraisal of the evolution of the audiovisual sector in the last decades, namely with regard to the Portuguese public service and the challenges that it is currently facing¹¹. It was also at the end of the year that the future of the Portugal Film Commission was

⁹ Comunidade de Cultura e Arte. Retrieved on May 6, 2023: <https://comunidadeculturaearte.com/governo-reforca-o-fundo-de-apoio-ao-turismo-e-ao-cinema-em-10-me-e-garante-a-continuidade-da-portugal-film-commission/>

¹⁰ Retrieved on April 7, 2023: https://www.gee.gov.pt/pt/?option=com_fileman&view=file&routed=1&name=Avaliacao_CashRebate.pdf&folder=Destaques&container=fileman-files

¹¹ Retrieved on April 7, 2023: <https://www.portugal.gov.pt/pt/gc23/comunicacao/noticia?i=governo-cria-comissao-do-livro-branco-sobre-o-servico-publico-de-radio-e-de-televisao>

announced, an entity that was created in 2019 with the aim of bolstering and capturing international audiovisual investment towards Portugal, which has been under FACT's management. From 2023 onwards, this entity shall be integrated within ICA's structure, with an expected adjustment in the application procedures based on the results of the assessment of this incentive.

1.5. Digital and mobile connectivity infrastructure

Based on the annual data provided by the Autoridade Nacional para as Comunicações (ANACOM), it is possible to draw a detailed account of the evolution of the impact that digital connectivity has had on television consumption in the last few years. Therefore, if we look at the number of paid television subscribers, the adoption rate is currently close to total, with 96,4% of Portuguese families having this type of service, which represents a 2,7% increase from the previous year. Of these, 60,8% are fibre optic subscribers (FTTH), which saw a 10,4% growth in 2022 from the previous year. On the other hand, every other technologies saw a decrease in subscription numbers, which shows the conversion trend into FTTH beyond a mere acquisition of new subscribers.

Regarding ISPs, MEO held on to the biggest market percentage (41,1% in 2022, which was 0,5% more than the previous year and allowed it to pull away from NOS even further, which lost 0,8% with 37% of television subscribers. Vodafone comes third with 18,8% of subscribers, which represents a 0,6% increase from the previous year¹².

In terms of OTT, the growth trend for paid streaming services subscription remained in 2022, with approximately 42% of internet users subscribing these types of services, or a 7% increase since 2020. Still, the adoption of paid streaming in Portugal is lagging behind the European average which, in 2022, was 47% of internet users. In light of this growth, the ISPs have been increasingly adding SVoD to their existing monthly packages, thus including the main streaming services in a conventional cable offering.

¹² ANACOM. Retrieved on May 6, 2023. https://www.anacom.pt/streaming/TVS2022.pdf?contentId=1739619&field=ATTACHED_FILE

2. Analysis of the Year: National and Iberian-American Premièring Fiction on broadcast television

CHART 1: National and Iberian-American fiction premièring in 2022
(national and foreign under the scope of Obitel and co-productions)

PREMIERING NATIONAL TITLES– 33 RTP1 – 13 <i>1936 – O Ano da morte de Ricardo Reis</i> (series) <i>3 Mulheres: pós-revolução</i> (series) <i>A Rainha e a Bastarda</i> (series) <i>A Traição do Padre Martinho</i> (telefilm) <i>Abandonados</i> (series) <i>Armários Vazios</i> (telefilm) <i>Causa Própria</i> (series) <i>Cuba Libre</i> (series) <i>Da Mood</i> (series) <i>Os Vivos, o Morto e o Peixe Frito</i> (telefilm) <i>Por do Sol</i> (series) <i>Quando o Diabo Reza</i> (telefilm) <i>Vizinhas</i> (telefilm) RTP2 – 1 <i>A Série</i> (series) SIC – 12 <i>A Generala</i> (series) <i>A Serra</i> (series) <i>Amor, Amor Vol.2</i> (telenovela) <i>Esperança</i> (series) <i>Lua Vermelha</i> (telenovela) <i>Lua de Mel – temporada final</i> (telenovela) <i>O Clube</i> (series) <i>Patrões Fora</i> (sitcom) <i>Por Ti</i> (telenovela) <i>Praxx</i> (série) <i>Sangue Oculto</i> (telenovela) <i>Volto já</i> (miniseries) TVI – 7 <i>Festa é Festa II</i> <i>Festa é Festa III</i> <i>Festa é Festa III – Cruzeiro</i> <i>Festa é Festa IV – Verão</i> <i>Festa é Festa V</i> <i>Quero é Viver</i> <i>Rua das Flores</i>	PREMIERE IMPORTED TITLES – 7 SIC – 6 <i>Amor de Mãe</i> (telenovela – Brasil) <i>Amor à Vida</i> (telenovela– Brasil) <i>Bom Sucesso</i> (telenovela – Brazil) <i>Orgulho& Paixão</i> (telenovela – Brazil) <i>Cristal</i> (telenovela– Brazil) TVI – 1 <i>Isabel: a história pessoal da escritora Isabel Allende</i> (série – Chile) TOTAL ORIGINAL OBITEL TITLES: 40
--	--

Source: Obitel Portugal / Marktest MediaMonitor

In 2022, there was a slight decrease in the number of original premièring national titles (from 42 to 39), while still being one of the most prolific years of the past five. The fictional content offering presents itself on assorted formats and genres,

especially due to the work that the public media service has made in supporting diversification and independent productions. During 2022, RTP produced eight (8) series and five (5) telefilms. The latter were part of the project “Contado por Mulheres” in partnership with the production company UKBAR Filmes, which invited ten (10) women in the arts to direct short films for television , based on Portuguese literary works. The telefilms were all taped in Portugal, with local openings and having workshops and master-classes in schools.

The commercial network SIC, which holds the ratings lead for over 50 weeks in a row, apart from airing telenovelas, invested more expressively in interfacing with its own paid streaming platform OPTO by premièring titles first before airing on open signal and making available some of the titles in full. This strategy allowed for the network to offer another type of fiction and, at the same time, use it as a showcase of its premium digital offer. TVI, which is also privately owned, kept its strategy of offering telenovelas during primetime in a single themed planning. Furthermore, the use of the term “season” allowed the network to keep on air “Festa é Festa” since April, 2021, which now totals over 700 episodes and ranks the highest in the Top 10. When it comes to imported titles, there is, on one hand, the broadcasting of Brazilian telenovelas (Globo) on SIC and, on the other, the broadcast of a series originally from Chile by TVI. *Isabel: a história pessoal da escritora Isabel Allende*, was an HBO Max original composed of three chapters and airing on late night between the end of a telenovela and the premièring of a new title.

CHART 2. National fiction titles premièring in 2022 and its evolution over five years

Format	Titles						Hours					
	2018	2019	2020	2021	2022	Total	2018	2019	2020	2021	2022	Total
Telenovela	9	10	6	10	13	48	652:15	878:00	709:10	801:05	824:48	3865:15
Series	9	8	6	10	13	46	100:05	145:00	68:40	144:10	62:30	520:30
Miniseries	1	1	3	3	1	9	02:20:00	02:25:00	08:20:00	12:25:00	01:30:00	27:00
Sitcom	0	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00	0:00
One Shot	0	0	1	6	0	7	0:00	0:00	01:00:00	04:00:00	0:00	05:00:00
Docudrama	0	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00	0:00
Others	0	2	3	13	6	24	0:00	03:30:00	07:10:00	36:15	23:10:00	70:00
Total	19	21	19	42	33	134	754:40	1028:55	794:20	997:55	912:00	4487:45

According to the data, there is an seeming contradiction between public perceptions and facts. Generally speaking, there is an assumption that Portuguese channels rely heavily on telenovelas for their fiction programming, with a scarcity of other format offering and that this has been the case for the past two decades. Looking at five-year periods, one realizes that the series format already rivals the telenovela format and that there are other experiences such as the sitcom and, more expressively, the telefilm. When this reality is looked at per channel, the imbalances seem more apparent, since it has been the public media service the one responsible for this diversity. Due to a reduction of the advertisement pie and the inevitable impact on television investment, private channels are more risk averse when it comes to implementing changes to their programming scheduling and, when it comes to telenovelas, try to stretch their profitability as far as they can.

CHART 3. Fiction premièring in 2022: Countries of Origin

Country	Titles	%	Hours	%
NATIONAL (total)	33	83	911:56:00	72
OBITEL COUNTRIES (total)	7	18	348:16:00	28
Argentina	0	0	0:00:00	0
Brazil	6	15	345:19:00	27
Chile	1	3	02:57:00	1
Colombia	0	0	0:00:00	0
Ecuador	0	0	0:00:00	0
Spain	0	0	0:00:00	0
USA Hispanic	0	0	0:00:00	0
Mexico	0	0	0:00:00	0
Peru	0	0	0:00:00	0
Portugal	33	83	23:56:00	72
Uruguay	0	0	0:00:00	0
Venezuela	0	0	0:00:00	0
CO-PRODUCTIONS (Total)	0	0	0:00:00	0
National Co-productions	0	0	0:00:00	0
Co-productions on Obitel Countries	0	0	0:00:00	0
TOTAL	40	100	1260:12:00	100

Source: Obitel Portugal / Marktest MediaMonitor

As we can see, productions are essentially national in origin. With seven (7) titles coming from the Iberian-American space: six (6) telenovelas (Brasil) and one (1) miniseries from Chile. This fact corroborates the trend for the last decade in terms of consolidating domestic production.

CHART 4. National and Iberian-American fiction formats aired in 2022

Format	Titles				Hours			
	National	%	Rest of Obitel	%	National	%	Rest of Obitel	%
Telenovela	13	39.4	6	85.7	824:48	90.4	345:19	99.2
Series	13	39.4	0	0.0	62:28	6.8	0:00	0.0
Miniseries	1	3.0	1	14.3	01:28:00	0.2	02:57:00	0.8
Telefilm	5	15.2	0	0.0	04:23:00	0.5	0:00	0.0
One-shot	0	0.0	0	0.0	0:00	0.0	0:00	0.0
Docudrama	0	0.0	0	0.0	0:00	0.0	0:00	0.0
Other	1	3.0	0	0.0	18:49:00	2.1	0:00	0.0
Total	33	100.0	7	100.0	911:56	100.0	348:16	100.0

Source: Obitel Portugal / Marktest MediaMonitor

As stated, national production has a much larger presence than Iberian-American production, a trend which started to develop as early as the 2000s. The Brazilian telenovelas by Globo maintain their presence on the private channel SIC, but have been losing visibility by airing later in the programming schedule, sliding out of primetime and into late night. The content coming from other Obitel countries varies in presence and is always residual, with no possible way to identify any trend in particular.

CHART 5: 10 Most watched titles in 2022

Title		TV Station	Producer (Country)	Format/Genre	N° of ch./ep. in 2022	Time Slot	Rating	Share
1	<i>Festa é Festa II</i>	TVI	Plural Entertainment (PT)	Series/Comedy	6	Primetime	11.2	20.9
2	<i>Festa é Festa III Cruzeiro</i>	TVI	Plural Entertainment (PT)	Series/Comedy	11	Primetime	10.7	21.9
3	<i>Festa é Festa III</i>	TVI	Plural Entertainment (PT)	Series/Comedy	123	Primetime	10.4	20.8
4	<i>Festa é Festa IV- Verão</i>	TVI	Plural Entertainment (PT)	Series/Comedy	102	Primetime	9.4	20.6
5	<i>Festa é Festa V</i>	TVI	Plural Entertainment (PT)	Series/Comedy	105	Primetime	9.3	19.7
6	<i>Sangue Oculto</i>	SIC	SP Televisão (PT)	Telenovela/Drama	77	Primetime	8.6	19.2
7	<i>Amor, Amor Vol.2</i>	SIC	SP Televisão (PT)	Telenovela/Drama	112	Primetime	8.5	20.8
8	<i>Quero é Viver</i>	TVI	Plural Entertainment (PT)	Telenovela/Drama	266	Primetime	7.9	19.5
9	<i>A Serra</i>	SIC	SP Televisão (PT)	Telenovela/Drama	84	Night-time	7.7	24.1
10	<i>Por Ti</i>	SIC	SP Televisão (PT)	Telenovela/Comedy	212	Primetime	7.1	18.2
Total National Productions: 10				Foreign Original Scripts: 1				
100%				10%				

Source: Obitel Portugal / Marktest MediaMonitor

Chart 5a: 10 most watched national titles

Title		TV Station	Producer (Country)	Format/Genre	Nº of ch./ep. in 2022	Time Slot	Rating	Share
1	<i>Festa é Festa II</i>	TVI	Plural Entertainment (PT)	Series/Comedy	6	Primetime	11.2	20.9
2	<i>Festa é Festa III Cruzeiro</i>	TVI	Plural Entertainment (PT)	Series/Comedy	11	Primetime	10.7	21.9
3	<i>Festa é Festa III</i>	TVI	Plural Entertainment (PT)	Series/Comedy	123	Primetime	10.4	20.8
4	<i>Festa é Festa IV- Verão</i>	TVI	Plural Entertainment (PT)	Series/Comedy	102	Primetime	9.4	20.6
5	<i>Festa é Festa V</i>	TVI	Plural Entertainment (PT)	Series/Comedy	105	Primetime	9.3	19.7
6	<i>Sangue Oculto</i>	SIC	SP Televisão (PT)	Telenovela/Drama	77	Primetime	8.6	19.2
7	<i>Amor, Amor Vol.2</i>	SIC	SP Televisão (PT)	Telenovela/Drama	112	Primetime	8.5	20.8
8	<i>Quero é Viver</i>	TVI	Plural Entertainment (PT)	Telenovela/Drama	266	Primetime	7.9	19.5
9	<i>A Serra</i>	SIC	SP Televisão (PT)	Telenovela/Drama	84	Night-time	7.7	24.1
10	<i>Por Ti</i>	SIC	SP Televisão (PT)	Telenovela/Comedy	212	Primetime	7.1	18.2
Total National Productions: 10				Foreign Original Scripts: 1				
100%				10%				

Source: Obitel Portugal / Marktest MediaMonitor

In 2022, as was the case in 2021, the titles that made it to the Top 10 are entirely nationally produced, with only one exception (*Quero é Viver*), which had an original script from Chile. Therefore, there is no difference between Tables 5 and 5a.

Going against the trend from previous years, in 2022 TVI was the channel with the biggest amount of spots in the two charts, thus leading the ranking with (6) titles, five (5) of which having been the most watched products by Portuguese audiences in the past year. SIC remains as the only other channel also appearing on the two charts with four (4) fiction products, reverting the trend from previous years, during which it led the top of the most watched national shows.

The hit series/telenovela “Festa é Festa” should be noted, which, during the various chapters aired throughout 2022, consistently managed to hold on to its audience, thus occupying the top spots on Charts 5 and 5a. The trend from the last three years is repeated once more - there are no non-national productions on the Top 10, which, once again, underscores the preference for national productions by Portuguese audiences, even if RTP, the national public network, remains outside this chart.

In 2022, format preferences were split between series (five titles) and telenovelas (five titles) with another split of the same magnitude between comedy and melodrama. The focus on a lighter and more relaxed genre, which was already apparent in 2021, remained throughout 2022.

**CHART 6: Audience profile of the ten most viewed titles:
gender, age, socio-economic status**

Title		TV Station	Genre %		Socio-economic status %			
			Women	Men	AB	C	D	E
1	<i>Festa é Festa II</i>	TVI	59.6	40.4	8.6	15.7	42.5	33.2
2	<i>Festa é Festa III- Cruzeiro</i>	TVI	58.8	41.2	9.8	16.6	39.1	34.5
3	<i>Festa é Festa III</i>	TVI	59.9	41.0	8.8	16.1	39.4	35.6
4	<i>Festa é Festa IV- Verão</i>	TVI	60.9	39.1	9.1	15.4	39.6	35.9
5	<i>Festa é Festa V</i>	TVI	61.3	38.7	11.2	18	38.7	32.1
6	<i>Sangue Oculto</i>	SIC	60.6	39.4	15	17.6	42.2	25.2
7	<i>Amor, Amor Vol.2</i>	SIC	60.2	39.8	12.2	15.7	42.6	29.6
8	<i>Quero é Viver</i>	TVI	64.2	35.8	10	16.4	37.6	35.9
9	<i>A Serra</i>	SIC	61.1	38.9	12.7	16.5	43.1	27.6
10	<i>Por Ti</i>	SIC	60.4	39.6	13	17.4	41.4	28.1

Title		Age %						
		04-14	15-24	25-34	35-44	45-54	55-64	65+
1	<i>Festa é Festa II</i>	5.4	6.9	8	9.1	13.8	18.7	38
2	<i>Festa é Festa III- Cruzeiro</i>	4.7	5.8	6.4	9.3	14.2	21.5	38.1
3	<i>Festa é Festa III</i>	4.3	6.4	7.7	8.7	13.1	20.6	39.1
4	<i>Festa é Festa IV- Verão</i>	4.2	4.4	6.4	8.5	12.6	20.3	43.6
5	<i>Festa é Festa V</i>	3.9	4.7	5.9	8.2	14.2	19.3	43.7
6	<i>Sangue Oculto</i>	3.9	7.3	7.1	10	16.4	22.5	32.9
7	<i>Amor, Amor Vol.2</i>	3.9	5.5	5.3	12.6	14.4	23.9	34.5
8	<i>Quero é Viver</i>	4.6	5.6	7.8	8.9	14.4	21.7	37.1
9	<i>A Serra</i>	2.7	4.4	4.1	12	14	27.7	35.1
10	<i>Por Ti</i>	3.3	6.3	5.8	11.6	14.5	22.8	35.8

Source: Obitel Portugal / Marktest MediaMonitor

In terms of the Audience Profile Analysis, one can conclude that, as in previous years, female audiences consume more telenovelas and series, with the difference between men and women fading when it comes to the various chapters of “Festa é Festa”, this product being more comedic in nature and with a popular appeal that has been well received by male audiences.

Regarding socio-economic bracketing, segments D and E are seemingly those who most watch primetime telenovelas, with no significant difference between the two channels present in the Top 10 . As was the case in 2021, “A Serra” held on to its lead among Portuguese audiences in segments A and B (12,7%).

With respect to age groups, based on Chart 6, one can infer that audiences over 65 are the ones who most consume fiction products. “Festa é Festa” (TVI) and “Sangue Oculto” (SIC) were the productions which managed to captivate a younger audience, on ages 0-14 and 15-24 respectively.

3. VoD Monitoring in 2022

3.1 VoD platform market in 2022

In keeping with the trend from previous years, the new consumption models kept on growing in 2022.

According to a study by Bstream¹³ - *Barómetro de Plataformas de Streaming* by Marktest, the number of Portuguese subscribers of VoD remains to grow: 44,1% of Portuguese audiences uses streaming platforms (a 12% increase from 2021) - with 32,9% of the population over the age of 15 and residing in Continental Portugal being subscribers of at least one such service. However, the same study also indicates that there is less of a predisposition for Portuguese audiences to subscribe to new services, which may result in a subscription decrease over 2023. The Top 5 for platforms remains the same from the previous year, with Netflix in the lead, followed by Disney+, HBO Max, Prime Video and NOS Play.

3.2. Local VoD platform offering in 2022 (national, regional within the country)

Besides the four main VoD platforms present in the previous year - RTP Play, OPTO, TVI Player and NOS Play, there are the following national streaming services in Portugal: FilmIn, Spamflix, Q Play and GinásticaTV.

FilmIn is a paid subscription independent cinema platform whose catalogue is divided into five sections: classics, documentaries, shorts, Portuguese films, kids (content geared towards children). Apart from these, it also showcases sections devoted to the main European and Portuguese cinema festivals (Cannes Festival, Venice Festival, Sundance Film Festival, Motel X and IndieLisboa).

Similarly to FilmIn, SpamFlix is a platform focusing on independent cinema (especially in horror and fantasy genres). It's a subscription free platform working on a pay-per-view basis.

Q Play is a platform associated to Q channel and its offering focuses on national titles with some foreign content. The available genres and formats are fiction content (specifically series), entertainment programmes and talk-shows.

Ginástica TV is a streaming channel with on-demand content, , both off-line and live, instructive, educational and entertainment, focusing on national and international physical activity. It relies on a mixed system of subscriptions and content purchase.

3.3. VoD Analysis in 2022: Premiering national fiction and co-productions

As shown on Chart 6, 2022 saw an increased offer of national titles, totalling ten (10) Portuguese premiering shows, one of them being a co-production with Spain.

¹³ Marktest. Retrieved on May 8, 2023 <https://www.marktest.com/wap/a/n/id~2918.aspx>

CHART 8. National Fiction and Co-productions aired in 2022 on VoD systems

NATIONAL PREMIERING TITLES	CO-PRODCCTIONS
RTP Play – 4 1. <i>iMLOVE – O Hacker do Amor</i> (series) 2). <i>A Mim, Nunca</i> (series) 3) <i>Nem a Gente Janta</i> (series) 4) <i>Rui</i> (series) Opto – 5 1. <i>Vanda</i> (series) 2. <i>Praxx</i> (series) 3. <i>Santiago</i> (series) 4. <i>Volto já</i> (miniseries) 5. <i>O Pai Tirano</i> (miniseries)	Prime Vídeo – 2 1. <i>Operação Maré Negra</i> (series – Spain, Portugal) 2. <i>El Presidente</i> (series – Argentina, Chile, USA) HBO Max – 1 1. <i>Los Espookys</i> (series– Mexico, USA) Netflix – 2 1. <i>Rainha do Sul</i> (series – Spain, México, USA) 2. <i>Corações Marcados</i> (series – Argentina, Colombia, México)
Total: 9	Total: 5

Source: Obitel Portugal / Marktest MediaMonitor

3.4. Narrative characteristics on VoD in 2022

In 2022, the only VoD platforms with national premières were RTP Play and OPTO, both having only aired a total of nine (9) fiction series combined with an exclusive première and airing in their respective platforms.

As per previous years, the series on RTP Play (“iMLOVE, “A Mim, Nunca”, Nem a Gente Janta” and “Rui”) are the result of the RTPLab programme and feature short runtime episodes (between 15 and 25 minutes). According to RTPLab’s curatorial line, these are series aimed at a young audience and tackle themes such as the use of dating apps, abusive love relationships, queerness and the housing crisis affecting young adults. All four series had just one season and, to this date, none of them was greenlit for additional seasons.

The series on OPTO (“Vanda”, “Praxx”, “Santiago”, “Volto Já” and “O Pai Tirano”) were different from those on RTP Play in their episode length (45 to 50 minutes), a larger production investment and due to being targeted towards a broader audience.

“Vanda” is a biographical drama inspired by the story of a woman who robbed a number of banks with a plastic gun. It’s an action thriller with a single season of eight episodes.

“Praxx” was also a series inspired by real events and tells the story of a young woman seeking to uncover the truth about her sister’s death - an alleged accident

on a beach with other university classmates. This series is a young adult drama with two distinct timelines that intertwine on each episode. Its main theme focuses on university hazing practices. It's a serialized drama with its first season composed of six (6) episodes airing during 2021.

“Santiago” is a procedural thriller with a single season of eight episodes of approximately 45 minutes. It tells the tale of a group of pilgrims walking the Santiago Way who become the target of a serial killer.

“Volto Já” is a comedy series that sets itself apart from the rest in OPTO's catalogue in its runtime of approximately six minutes. The series shows the day-to-day of a traditional generational family shop in the city centre and the lives of its employees. The series is episodic with each episode being independent from the rest and with no continuity between them apart from the main story arc for the first season, where the shop is under threat of becoming an AirBnB.

“O Pai Tirano” is composed of three 50 minute episodes constituting a serialized version of its eponymous 1941 film. It's a period comedy about an amateur theatre company and the love affairs, mix-ups and misunderstandings among its players.

Special emphasis should be given to series on OPTO for their diversity of genres, with various options for subscribers to choose from, serving as a national alternative to open signal fiction content.

4. Fiction, Interactivity and Audience Participation

“Pôr-do-Sol”, a comedy in a telenovela format produced by the independent producer Coyote Vadio and aired by the public network was one of the most engaging and interactive pieces of content of the year. Even though it did not figure in the Top 10, it garnered buzz among the general consensus, especially with a younger audience, which is typically more critical of telenovelas. The series was planned for a single season of 16 episodes (August 16 to September 3, 2021), but had a second 20 episode season starting on August 8, 2022. The season finale, scheduled for September 8, aired simultaneously on TV and in nine (9) NOS movie theatres across the country (Aveiro, Braga, Coimbra, Lisboa, Loulé, Porto and Viseu). The content was made available on RTP Play (the network's open access streaming platform) and, from June 2 onwards, the first season also became available on Netflix as licensed content. This fact stems from the requirements in the new European directive (quota for independent European productions spoken in Portuguese), along with an investment prerequisite. And, while this doesn't effectively produce anything new in the sector, it serves as a showcase with international visibility, leading to an increase in awareness and audience for local audiovisual fiction.

Besides the interactive presence on social media, which will be discussed below, “Pôr do Sol” was the most searched content ever on RTP Play and the third most

watched programme on the network in 2022. There was intense media coverage of these accomplishments and there was a marked capitalization on the success of the show with derivative activities, which were themselves given ample airtime, such as the participation of the cast and creative crew in ComicCon Portugal 2022, the nomination for best comedy series by SeriesMania (awarded with an honourable mention), the fictional band “Jesus Quisto” taking on a life of its own as well as the production of a spin-off feature film titled “O Milagre do colar de São Cajó”, with an expected première in 2023.

I. Social Participation

Audience participation on-line has been increasing over the years with the most common consumer pattern currently being engagement with the content they follow and of which they are fans. It is also on-line, and particularly on social media, that one can find fully fledged communities interacting with each other, sharing their common interests and concerns about the show and this, through a multi platform type of consumption, perpetuate the fiction’s half life. These subjects are effectively using their digital devices to actively participate not just in the productions themselves, strictly speaking, but with all the content that surrounds them, resignifying the narratives themselves.

An example of this in Portugal was the above mentioned series “Pôr do Sol”. Written by Henrique Cardoso Dias and directed by Manuel Pureza (Coyote Vadio), the RTP series was an undeniable success on television, with large repercussions on social media, especially by a type of audience that typically wasn’t consuming national fiction. The series that made fun of all the telenovela clichés broke out of the television screen, spilling over to social media, especially Twitter, where it garnered a significant amount of followers who would compulsively share bits dubbed “Pérolas de Pôr do Sol”, on every episode.



The comedic tone and the way the show portrayed the trope of the good vs. evil twins separated at birth paved the way for audiences to effortlessly grab these moments and turn them into pop icons by using the most well-known character lines on their social networks and in their everyday lives, sharing memes, hashtags and video snippets that became viral.



Thus, a cult of sorts emerged, with elements that became successful on their own merit which endure to this day, such as the band *Jesus Quisto*, composed of some of the cast in the series. This band actually made its mark on Portuguese music with original songs and, due to a poll created by fans on Twitter on August 17, 2022, eventually released a CD of original songs.



The band scheduled a small national tour which had sold out concerts including two national Coliseums, packed with “quistãos”, the self-named fans of the band.

diogoamaral.oficial

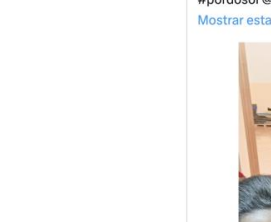
482K seguidores

Ver perfil

Jesus Quisto
BEST OF PLAYBACKS LIVE
COLISEU DOS RECREIOS | 1 ABRIL
COLISEU PORTO AGEAS | 20 ABRIL



@comculturae... · 20 de ago de 2022 Jesus Quisto, banda de "Pôr do Sol", vai dar um concerto com entrada livre, na próxima segunda-feira, 22 de Agosto, no Teatro Maria Matos, em Lisboa, pelas 18 horas.

Pedro Sadio

10193

PrincipaisMais recentesPessoasFotosVídeos

Miss P @missopepper · 4 de mai de 2022Que nome se dá a um grupo de fãs dos Jesus Quisto? São os Quistãos.
(com @tarantelma e @mimarianami e outros coisinhos)
#pardosol @ManelPureza #Jesusquisto

Mostrar esta sequência

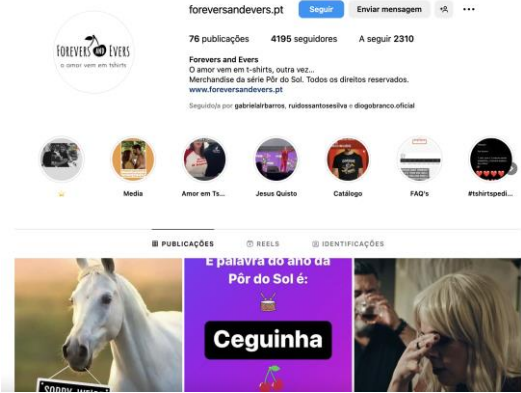
As a veritable transmediatic phenomenon, the band took one of its songs titled “Portugals”, which was launched during the second season, and adapted it into a song to support the Portuguese Football team, now dubbed “Portugal (Let’s Win de Victories)” - in the 2022 Qatar World Cup.

RTP @rtppt · 14 de nov de 2022
Depois do sucesso da série **Pôr do Sol**, os **Jesus Quisto** voltam a surpreender o país. Dia 17 de novembro, quinta-feira, pelas 10h, será lançado um videoclipe da banda com o tema composto para apoiar a Seleção Nacional no Mundial de Futebol.

#jesusquisto #pordosol #mundial #rtp



The theme song for the series itself ended up becoming a staple that was repeated over and over again in the middle of the episodes themselves by the singer Toy as well as by other Portuguese artists. Due to all these elements combined, the series was a major hit on Twitter, where each episode was commented on by the minute, the character’s lines were quoted and shared and the fan group for the project eventually created a merch shop for the series named Forever and Evers.



As stated above, in 2023, the series that won the hearts of Portuguese audiences will return as a feature film and will “continue the saga of the most well-known necklace in Santarém”, São Cajó’s Necklace.

5. Highlight of the Year

In 2022, the highlight goes to the co-production model. Relations with Spain and Galicia in particular have been the most consistent, which can be explained by the geographical, cultural and even linguistic proximity. The Portuguese public network RTP has been investing in this financing and distribution model which has allowed for a significant increase in budget for fiction. This strategy has made national series more competitive in the international market, allowing them to reach a market where they would rarely have access to otherwise, such as the Spanish one, but also to be present in other territories thanks to the interest shown by distributors with the ability to promote national fiction abroad.

The public network’s strategy is in accordance to its legal obligations of investment in national film and audiovisual independent productions, but goes beyond it, which can be construed as a counterpoint to other networks. Private free-to-air stations have maintained a constant programming schedule throughout the years, with a horizontal blocking that prioritizes primetime telenovelas. Throughout the year, SIC has aired four titles - two Portuguese telenovelas and two Brazilian ones, between primetime and late night, while TVI, its direct competitor with which

it disputes the lead on daily ratings, aired three national titles followed by reality shows. Consequently, long running national fiction is still an anchor product for commercial stations, even despite the clear trend of diminishing ratings. As previously stated, RTP defined a strategy that aims to promote genre and format diversity in fiction. This programming philosophy presents itself as an alternative for audiences, which bolsters the importance of a public television service based on different values and, while not oblivious to ratings, isn't exclusively reliant on them nor of the financial results from advertisement slots due to its mixed financial model.

It is also relevant to point out that the public network has had a fundamental role in promoting and developing the audiovisual industry by allowing new creators and producers to have an outlet to present their stories. Along with the exclusively national series, the public network has favoured a system of co-productions with other countries in the European and Latin-American space, with a particular emphasis towards Spain, a natural partner for geographical reasons. This has enabled the sharing of resources and knowledge as well as the expansion of distribution markets.

For the year in question, the series “Crimes Submersos”, “Operação Maré Negra”, “Vanda” (as stated above), “Motel Valkirias” and “O Último Lobo” stood out.

The first title was produced by Coral Europa in conjunction with the Spanish producer Atlantia Media and aired simultaneously on RTP and RTVE, the public networks of each country. This series, which aired in Spain with the title “Sequia”, is a thriller that opens with the discovery of the remains of two people following the drainage of a dam in Spain due to a drought. A Spanish police inspector takes on the case, but will work in close cooperation with the Portuguese police, as the investigation will eventually involve two families living on both sides of the border.

“Operação Maré Negra” is a procedural drama from Ficção Producciones and Ukbar Filmes about the international drug trade. It follows a joint operation between Portuguese and Spanish authorities that apprehend a submarine built by a Brazilian drug cartel that just crossed the Atlantic Ocean. The story is based on actual events and explores an intense narrative of complex characters, social, ethical and moral issues related to organized crime. The series is a co-production by Amazon Prime Video, RTP and several other Spanish regional stations such as Galician Television, Astúrias Television, Basque Country Television and Catalanian Television.

“Motel Valkirias” is a production by SPi and CTV for RTP and TVG in partnership with HBO Max and Onza that was taped in 2022, but aired the following year. It's a thriller that explores the secrets and intrigue surrounding a motel situated at the border between Portugal and Spain, where three female characters very different from each other see themselves involved in the murder of a member of a criminal organization.

Lastly, special mention goes to “O Último Lobo”, a series about the drug dealer Franklin Lobo written by Bruno Gascon in a co-production by Caracol Protagonista

and SPi. The project won the RTVE award at the Conetcat Fiction in Toledo, which resulted in a development deal with the Spanish broadcaster. This project will incorporate screenwriters from both countries and is expected to go into production in 2024.

The collaboration between Iberian producers and broadcasters has paved the way for close relations among Portuguese and Spanish professionals from creative to technical fields, which promotes growth and innovation in the audiovisual industry in both countries, but particularly in Portugal. The co-productions brought a greater diversity and quality to the Portuguese television fiction and opened the doors to exporting content to other international markets. It should also be noted that the coming together of Portugal and Spain has created a multicultural atmosphere promoting Latin identity within the European context.

6. Theme of the Year: Independent production companies and the internationalization of Iberian-American television fiction production

According to article 2 of Act 74/2020 passed on November 19 (revision of Act 55/2012 passed on September 6), «an “Independent Producer” is a collective entity whose main activity consists of producing film or audiovisual works, as long as the following prerequisites are cumulative met: i) No more than 12,5% social capital held, either directly or indirectly, by a television broadcaster or an on-demand audiovisual services broadcaster, or no more than 25% in the case of more than one television broadcaster or on-demand audiovisual services broadcaster; ii) 90% limit on total profits either in the last fiscal year or cumulative over the last three fiscal years made from a single television broadcaster or on-demand audiovisual services broadcaster.» Also according to the same article, an “independent production work” is defined as «any film and audiovisual work produced by an independent producer that cumulatively meets the following prerequisites: i) Ownership by the independent producer of the rights over the produced work with the clear contractual definition of the duration and limits of broadcast rights granted to the television operators, considering that, in case of co-productions between independent producers and other broadcasters, namely television broadcasters, on-demand audiovisual services broadcasters or distributors, the classification as an independent production work is contingent precisely on the ownership of its ownership by the independent producer; ii) Work produced with creative autonomy and freedom in the way it is developed, namely where it concerns the choice of studios, actors, means and distribution, considering that, in case of co-productions between independent producers and other broadcasters, namely television broadcasters, on-demand audiovisual services broadcasters or distributors, decisions pertaining to the production shall be adopted by agreement, with the goal of reaching the technical and artistic quality of the work.»

In terms of funding, as stated above, the majority of independent producers resort to open calls made by the Instituto do Cinema e do Audiovisual (ICA), as well as European funding (MEDIA/Creative Europe programme, Ibermedia). In 2022, ICA awarded a total of 22,9 million Euro (29 calls), with the direct support of the audiovisual sector constituting 22,8% of the total funding. This was 7,8% below what is defined by law (30%), a percentage that has never been reached, which, in itself, illustrates the preferred treatment of cinema over the audiovisual (with a 70% cap). With ICA as its partner, the media public service has played a crucial role in supporting and incentivizing independent producers with the opening of calls for content, the development of productions and co-productions and the internationalization of national audiovisual content.

Another crucial mechanism to making it possible for independent productions to happen is the “Fundo de Apoio ao Turismo, Cinema e Audiovisual” (cash rebate). Between 2018 and 2022, 168 projects (national and international) were supported, in a total investment in Portugal of approximately 238 million Euro, of which 129 millions were foreign investment. According to the government - the Ministry of Culture and Ministry of Tourism - in 2022, 27 million Euro were awarded in funding¹⁴.

Under the principle of a single market and with the aim of adapting the audiovisual sector to the new media landscape, the European Union defined the Audiovisual Media Service Directive (AVMSD) which, at a later date, was and has been the object of transposition into national legislation by the various Member States. Despite having been enacted into law in Portugal on January 1, 2022, this transposition hasn't yet proven itself to be of particular interest to producers: the original projects partnering with international streaming platforms are few, as well as the products that are licensed to fulfil the quota. According to the 2022 Barometer developed by the “Associação de Produtores Independentes de Televisão” (APIT), which represents 40 national producers, including some of the most productive ones in the market, 92% of associates consider that the new law had a neutral impact on activity. Also according to this study, 61% claim that just one (1) client represents more than 25% of their revenue and 40% claim that just one (1) client represents more than 75% of their revenue. When compared to 2021, there was an observable reduction of this dependency by 8%, but this is still a concerning situation, as a markedly diverse and thriving market is still lacking.

Despite this outlook, independent producers have managed to energize the market by being responsible for the significant increase of content in genres and formats other than telenovelas (primetime hegemony by private channels). Furthermore, they have enabled the internationalization of national content, whether through co-productions, direct sales to foreign broadcasters and distributors or by virtue of being nominated for awards at prominent venues.

¹⁴Yearbook for the Audiovisual Production Sector in Portugal 2022. Retrieved on May 10, 2023: <https://www.apitv.com/>

One other current theme associated to independent producers that has sparked public debate has been social and environmental sustainability. Parity and inclusion are yet to become a reality in the real world, and allusions to it on TV screens has been residual and only lightly explored. The preliminary results of a study promoted by MUTIM (“Mulheres Trabalhadoras das Imagens em Movimento”) on the status of women in the film and audiovisual sectors¹⁵ found that, in 2023, women were faced with inequalities in work opportunities, pay gaps and treatment. Regarding environmental issues, 99,8% of independent producers who were surveyed within the scope of the 2022 Barometer identified sustainable production as a concern in the management of their business activity. Even if still at a very early stage, there is an observable general movement towards the inclusion of principles pertaining to efficient resource allocation and circular economy on the various areas of the production process.

Lastly, the ushering of a potential Fourth Industrial Revolution and the debate surrounding the socio-technical context of the use of Artificial Intelligence has taken the sector and the independent producers themselves to take steps towards better understanding the potential of these developments in the field. These are, undoubtedly, themes to follow up on in the next editions.

¹⁵ <https://observador.pt/2023/03/07/estudo-confirma-desigualdades-de-genero-no-cinema-e-audio-visual-em-portugal/>

Resources:

ANACOM: https://www.anacom.pt/streaming/TVS2022.pdf?contentId=1739619&field=ATTACHED_FILE

Associação de Produtores Independentes de Televisão (APIT): <https://www.apitv.com/>

Yearbook for the Audiovisual Production Sector in Portugal 2022: <https://www.apitv.com/documentos/>

Cash Rebate: https://www.gee.gov.pt/pt/?option=com_fileman&view=file&routed=1&name=Avaliacao_CashRebate.pdf&folder=Destaques&container=file-man-files

Comunidade de Cultura e Arte:
<https://comunidadeculturaearte.com/governo-reforca-o-fundo-de-apoio-ao-turismo-e-ao-cinema-em-10-me-e-garante-a-continuidade-da-portugal-film-com-mission/>

Marktest: <https://www.marktest.com/wap/a/n/id~2918.aspx>
<https://www.portugal.gov.pt/pt/gc23/comunicacao/noticia?i=governo-cria-comissao-do-livro-branco-sobre-o-servico-publico-de-radio-e-de-televisao>

Público: <https://www.publico.pt/2023/04/17/culturaipsilon/noticia/associacoes-cinema-audiovisual-alertam-atrasos-concursos-ica-2046391>

Observador: <https://observador.pt/2023/03/07/estudo-confirma-desigualdades-de-genero-no-cinema-e-audiovisual-em-portugal/>

Statista.
<https://www.statista.com/statistics/1337867/portugal-video-streaming-service-usage-by-provider/>