



**EXECUTIVE  
SUMMARY**

—  
**ICT IN CULTURE  
SURVEY  
2022**

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## Executive Summary ICT in Culture 2022

**S**ince 2016, ICT in Culture has been investigating access to and adoption and use of information and communication technologies (ICT) in Brazilian cultural facilities. The survey includes data on the use of the Internet and digital devices by the cultural sector, as well as its online presence through websites and social networks, the activities performed in the virtual environment, the digitization and availability of their collections, and their capacities in information technology (IT). Data is also collected on important dimensions of their administrative and financial capacities. The fourth edition of the survey was conducted between April and September 2022, capturing the changes resulting from the COVID-19 pandemic, the impacts of returning to face-to-face activities, and the challenges that remain in accessing and using technologies.

### Profile of cultural institutions

The ICT in Culture 2022 showed that Brazilian cultural facilities are unequally distributed in the territory and vary in size, form, and scope of action. Culture points, for example, are constituted as private nonprofit organizations, made up of a smaller number of paid workers and a larger number of volunteers, which reflects their community nature, as they are formed by collectives that operate in different territories of the country. On the other hand, among archives, libraries, museums, and theaters, public institutions prevail, with a larger number of paid workers than volunteers.

In 2022, a significant proportion of cultural facilities relied on government resources, although nongovernmental sources of funding were important for some types of facilities,

such as cinemas. They received funds from the sale of products and services (69%) and from private companies (20%).

Cultural facilities continue to use technologies to raise funds in low proportions. For example, the use of platforms or social networks was mentioned by 17% of culture points and 13% of cinemas, but only 3% of museums and 4% of theaters mentioned it.

### ICT infrastructure

The historical series of the survey reinforces the need for investments in technological infrastructure and connectivity in some cultural facilities. While all of archives (100%) and most of cinemas (97%), culture points (94%), and theaters (93%) used computers in the 12 months prior to the survey, computer use was lower in the case of heritage sites (72%), libraries (79%), and museums (86%). In addition, mobile phones were used at smaller proportions compared to computer use: 76% of archives, 80% of heritage sites, 48% of libraries, 83% of cinemas, 70% of museums, 93% of culture points, and 76% of theaters used mobile phones.

For the first time, the survey investigated the origin of devices (whether owned by the organizations or personal). The results showed higher proportions in the use of desktops and notebooks owned by the organizations. However, in the case of mobile phones, higher proportions were observed in the use of personal devices.

Although fiber optic connections have increased, Internet use is not present in all cultural facilities, being lower in heritage sites and libraries. In addition, the availability of access to free Wi-Fi and electronic devices was reported in smaller proportions, limiting the potential of facilities such as libraries and culture points to

function as spaces for the implementation of digital inclusion policies and initiatives (Chart 1).

## ICT usage

Among the activities carried out, there was growth in the use of telephones or videoconferencing via the Internet by the cultural facilities. There was also an increase in the use of instant messaging and in training and qualifying activities for people working in the institutions on some types of facilities. Specifically in the interaction with governments, there was a prevalence of more informational activities, such as searching for information on calls for proposals to collect government resources and searching for information on conferences and public hearings.

The results show that the performance of remote activities varied among the facilities. Activities offered in-person or in both (in-person and remote) formats prevailed, but few facilities offered exclusively remote activities. An example of this is that only 16% of cinemas showed films in both in-person and remote formats. The offer of workshops or formative programs was more common: for example, 47% of culture points held these activities in both formats (Chart 2).

Cultural facilities are more present on the Internet through online platforms or social networks, compared to their own or third-party websites and to mobile or tablet applications. Facebook was the social network most used by all types of facilities. The historical series of the survey has shown an increased presence of heritage sites, museums, and culture points on social networks.

Posting pictures of activities carried out, publicizing their programming, posting news about the institution, and replying to comments and questions were common. However, publicizing video or audio recordings

of activities or podcasts, sales of products and services, and live streaming were reported in smaller proportions by the facilities (Chart 3).

## Digital collections

Most facilities have very diverse collections, but the digitalization of their materials can advance. Archives (84%), museums (68%), and culture points (74%) are more advanced in this sense. The lack of funding is the main challenge for the digitization of collections. The lack of qualified teams and the lack of hosting or storage capacity for digitized materials were also mentioned.

The proportions of facilities that report copyrights as a restriction to digitization are not significant. This is because there is a prevalence of items in the public domain, protected by copyrights managed by institutions, or available for open use.

It is an even greater challenge to make digital collections available to the public on the Internet. The archives (64%) presented higher proportions in making their collections available on the Internet (Chart 4). Availability

was more common in the institutions themselves, which occurred in 66% of archives and 38% of cinemas and culture points, and not in the virtual environment, such as online platforms or social networks, the website of the institutions or of other institutions, and repositories of digital collections. The availability on the institutions' websites stood

out, as it was mentioned by 43% of archives and 32% of cinemas, and on social networks, mentioned by 45% of culture points.

Regarding the processes for organizing the collections, the archives, libraries, and museums used more cataloging rules, metadata standards to describe the objects, and standard language for thematic organization of objects, such as glossaries, taxonomy, or vocabulary.

EVEN THOUGH  
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CHART 1

**CULTURAL FACILITIES BY AVAILABILITY OF COMPUTERS AND WI-FI NETWORKS TO THE PUBLIC (2022)**

Total number of cultural facilities (%)

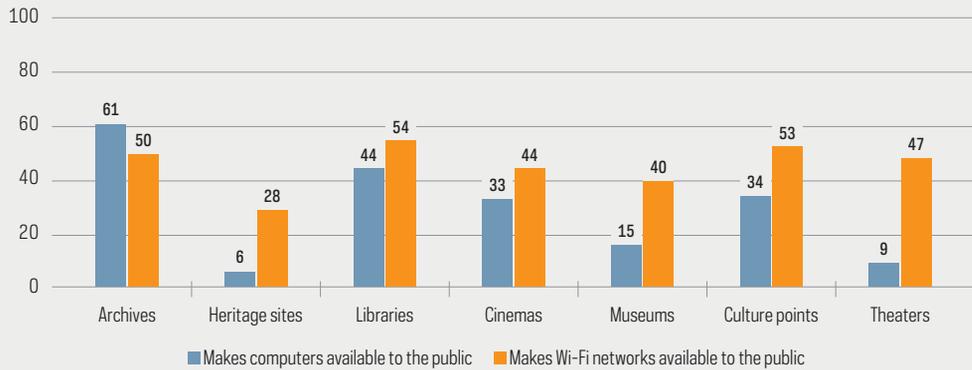
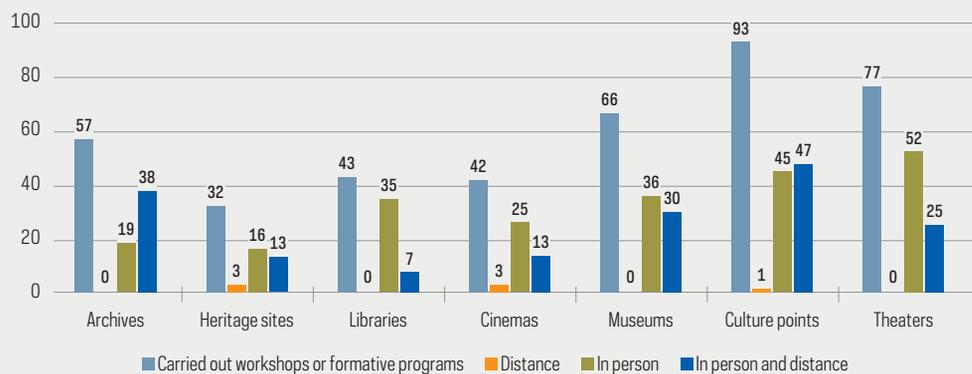


CHART 2

**CULTURAL FACILITIES BY TYPE OF WORKSHOPS OR FORMATIVE PROGRAMS OFFERED (2022)**

Total number of cultural facilities (%)



|                                                                           |                                                                           |                                                                                                               |                                                                                          |
|---------------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
| <p><b>44%</b><br/>of libraries made available computers to the public</p> | <p><b>50%</b><br/>of archives made available free Wi-Fi to the public</p> | <p><b>30%</b><br/>of museums offered workshops or formative programs through in-person and remote formats</p> | <p><b>17%</b><br/>of culture points used platforms or social networks to fundraising</p> |
|---------------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|

## Skills for ICT use

The 2022 edition of the ICT in Culture survey showed that the IT capacity of the facilities is still a challenge, since few have IT areas or departments, or hired third-party IT services. The results pointed out that it is more common to have areas or persons responsible for managing social networks when compared to having areas or persons responsible for managing websites. Cinemas showed the highest proportions of facilities with areas or persons responsible for managing websites (65%) and social networks (81%). Low proportions of facilities that offer internal training and external courses that sought to develop IT-related skills were also found.

THE LACK OF FUNDING IS THE MAIN CHALLENGE FOR DIGITIZING COLLECTIONS

## Survey methodology and access to data

The aim of the ICT in Culture survey is to map ICT infrastructure, use, and appropriation in Brazilian cultural facilities. In 2022, the survey interviewed 1,966 managers responsible for archives, heritage sites, libraries, cinemas, museums, culture points, and theaters, who were randomly selected based on existing official records. Data collection was carried out between April and September 2022 using computer-assisted telephone interviews (CATI). The results

of the ICT in Culture survey, including tables of estimates, totals, and margins of error, are available on the Cetic.br|NIC.br website (<https://cetic.br>). The methodological and data collection reports can be accessed in the printed publication and the website.

## Privacy and personal data protection

The fourth edition of the ICT in Culture survey included questions about the compliance of Brazilian cultural facilities with the Brazilian General Data Protection Law (LGPD). Building internal capacities is essential for developing a data protection culture in institutions, but this process is advancing differently among them. Archives and cinemas are more advanced in relation to having an area or person responsible for the implementation of the LGPD. However, in the other types of facilities, this process has made little progress.

Regarding internal capacity building, 48% of archives and 33% of cinemas offered internal training on privacy and personal data protection, but only 10% of libraries offered training on the topic. Regarding paying for external courses, 20% of archives and 17% of cinemas offered such courses, the highest proportions among the different types of cultural facilities.



CHART 3  
**CULTURAL FACILITIES BY TYPE OF ACTIVITY CARRIED OUT ON ONLINE PLATFORMS OR SOCIAL NETWORKS IN THE LAST 12 MONTHS (2022)**

Total number of cultural facilities (%)

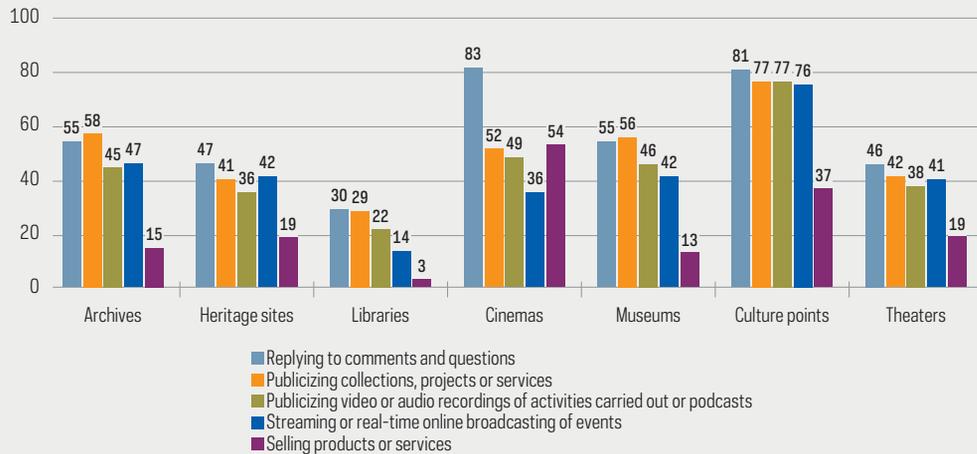
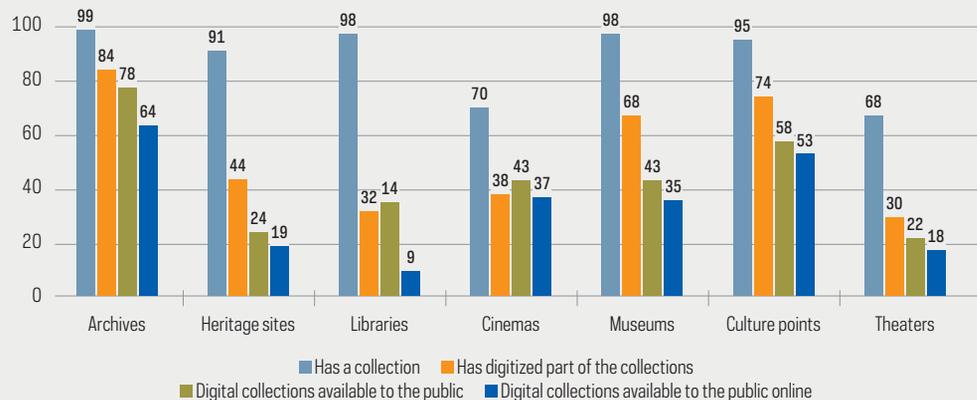


CHART 4  
**CULTURAL FACILITIES BY PRESENCE, DIGITIZATION, AND AVAILABILITY OF DIGITAL COLLECTIONS TO THE PUBLIC, AND ONLINE AVAILABILITY (2022)**

Total number of cultural facilities (%)



## ABOUT CETIC.br

cetic.br

The Regional Center for Studies on the Development of the Information Society, a department of NIC.br, is responsible for producing indicators and statistics on the access and use of the Internet in Brazil, disseminating analyzes and periodic information on the Internet development in the country. Cetic.br is a Regional Study Center, under the auspices of UNESCO. More information at <http://www.cetic.br/>.

## ABOUT NIC.br

nic.br

The Brazilian Network Information Center – NIC.br (<http://www.nic.br/>) is a non-profit civil entity, which in addition to implementing the decisions and projects of the Brazilian Internet Steering Committee, has among its attributions: coordinate the registration of domain names – Registro.br (<http://www.registro.br/>), study, address and handle security incidents in Brazil – CERT.br (<http://www.cert.br/>), study and research network technologies and operations – CEPTRO.br (<http://www.ceptro.br/>), produce indicators on information and communication technologies – Cetic.br (<http://www.cetic.br/>), implement and operate Internet Exchange Points – IX.br (<http://ix.br/>), enable the participation of the Brazilian community in the global development of the Web and support the formulation of public policies – Ceweb.br (<http://www.ceweb.br/>), and host the Brazilian W3C office (<http://www.w3c.br/>).

## ABOUT CGI.br

cgi.br

The Brazilian Internet Steering Committee, responsible for establishing strategic guidelines related to the use and development of the Internet in Brazil, coordinates and integrates all Internet service initiatives in the country, promoting technical quality, innovation and dissemination of the services offered. Based on the principles of multistakeholderism and transparency, CGI.br represents a democratic Internet governance model, internationally praised, in which all sectors of society participate equitable in the decision-making. One of its formulations is the 10 Principles for the Governance and Use of the Internet in Brazil (<http://www.cgi.br/principios>). More information at <http://www.cgi.br/>.



### Access complete data from the survey

The full publication and survey results are available on the **Cetic.br** website, including the tables of proportions, totals and margins of error.

