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ICT in Culture Survey 2024

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Executive Summary ICT in Culture 2024

The 2024 edition of ICT in Culture highlights new data on the use of Artificial Intelligence (AI), technological infrastructure, the use of information and communication technologies (ICT) in cultural facilities, and the digital skills of their teams.

Especially after the social isolation due to the COVID-19 pandemic, cultural facilities not only began to provide physical access to digital content, but also internalized their potential to act as mediators of the information to be retrieved. Part of the financial support provided by the Aldir Blanc's policy (Law No. 14.017/2020 and Law No. 14.399/2022) and Paulo Gustavo (Complementary Law No. 195/2022) emergency policies also ensured survival at a critical time. In addition, conditions arose for modernizing the technological infrastructure and adopting digital technologies to strengthen the facilities' resilience.

AMONG ARCHIVES, THE AVAILABILITY OF COLLECTIONS ON THE INTERNET GREW FROM 64% IN 2022 TO 83% IN 2024

Inequalities in access to ICT are directly reflected in the technological infrastructure of cultural facilities. Both the presence and the scarcity—or even the absence—of devices such as mobile phones and computers reveal the influence of institutional and territorial contexts on the conditions available for the development of cultural activities. It should be noted that, currently, the growing informational demands of Internet users pose ever-greater challenges to the facilities in multiple spheres, from the improvement of access infrastructure to the development of digital skills among teams and audiences.

In this context, the adoption of digital technologies by cultural facilities is more than just a trend—ICT is both a tool for democratizing access to culture and a means of reinforcing the importance of the cultural sector in the country's socioeconomic development.

Artificial Intelligence

The use of AI in Brazilian cultural facilities is still in its early stages, with adoption rates above 10% only in archives (20%) and cinemas (16%). In other facilities, the proportions were 9% in culture points, 4% in heritage sites, museums, and theaters, and 2% in libraries (Chart 1). On the other hand, the survey also reveals a scenario of progress in the digitization of cultural facilities, with virtually universal Internet access among those investigated and the strengthening of the technological infrastructure of organizations in the sector.

ICT infrastructure

The 2024 edition of ICT in Culture showed that Internet access is practically universal among the facilities surveyed, such as archives and cinemas (100%) and culture points (96%). It also points to significant growth in network connectivity among heritage sites, which increased from 74% in 2022 to 92% in 2024. However, lower proportions of Internet access persist among museums (87%) and libraries (83%).

The strengthening of digital infrastructure identified by the survey is also reflected in the increased presence of electronic devices owned

by cultural facilities, such as tablets in archives (which rose from 14% in 2022 to 32% in 2024) and theaters (from 17% to 27%), notebooks in heritage sites (from 36% to 65%), and mobile phones in culture points (from 28% to 39%).

The proportion of facilities offering free Wi-Fi access to the public also increased compared to the indicators in the 2022 edition of the survey, with libraries (from 54% to 65%), culture points (from 53% to 64%), and museums (from 40% to 51%) standing out. The availability of computers for the public remained stable, being more prevalent in archives (55%) and libraries (41%).

65% OF LIBRARIES PROVIDED WI-FI TO THE PUBLIC, WHEREAS 41% OFFERED COMPUTERS

Online presence

Chart 2 shows that presence on online platforms and social networks such as Instagram, TikTok, and Flickr grew during the period, reaching 87% of culture points (compared to 73% in 2022) and 78% of heritage sites (compared to 50% in 2022). The use of messaging apps such as WhatsApp or Telegram also increased at culture points (from 62% to 72%), museums (from 24% to 37%), theaters (from 24% to 35%), and libraries (from 12% to 25%).

On the other hand, after advancing during the COVID-19 pandemic, the presence of live video streaming tools on websites decreased among theaters and cinemas, returning to levels observed before the health crisis. In the case of theaters, the percentage fell from 25% in 2022 to 16% in 2024; in cinemas, it went from 20% to 12% in the same period.

Digital collections

While possession of collections is high in all types of cultural facilities, digital access to them and information about these collections are limited. The ICT in Culture 2024 survey indicated that collections were widespread among heritage sites—whose proportion grew from 91% in 2022 to 100% in 2024—museums, archives, and culture points (99%, 98%, and 95%, respectively). There was a lower proportion of cinemas (75%) and theaters (74%) with collections, which is due to their specific characteristics.

In 2024, archives (83%) and culture points (65%) were among the types of facilities that most frequently offered digital materials to the public. To a lesser extent, museums (47%), heritage sites (39%), and cinemas (38%) also offered such materials. There was a significant increase in the availability of digitized collections disseminated on the Internet, regardless of the means, by archives, with a variation of 19 percentage points between 2022 (64%) and 2024 (83%). Specifically, there was greater dissemination in two forms of collection availability: in digital repositories by archives (from 31% to 51%) and at the institution's location by culture points (from 38% to 49%).

The main difficulties encountered by cultural facilities were investigated in order to identify the main gaps and challenges in digital object management. Chart 3 shows that lack of funding was the challenge most frequently mentioned by all facilities: 87% of culture points, 76% of archives and libraries, 74% of heritage sites and museums, 41% of theaters, and 32% of cinemas. The difficulty of establishing partnerships and cooperation agreements for technology transfer, an item collected for the first time, is also relevant. Among culture points and libraries, 3 out of 4 (75%) reported experiencing this difficulty. This was also the case for heritage sites (67%), museums (64%), and archives (53%). The lack of qualified teams remained one of the main difficulties in all facilities, and the lack of knowledge about copyrights and other legal issues—previously unreported data—was identified as a difficulty, especially in culture points (50%) and libraries (48%).

CHART 1

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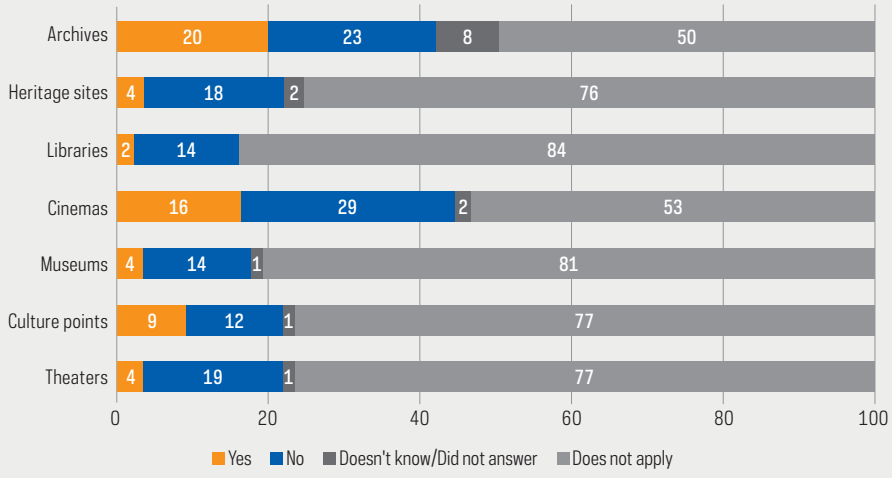
Cultural facilities by use of AI technologies (2024)

Total number of cultural facilities (%)



33%
of libraries are present on Instagram, TikTok, or Flickr

76%
of culture points use YouTube or Vimeo

57%
of cinemas use WhatsApp or Telegram

35%
of theaters are on WhatsApp or Telegram

CHART 2

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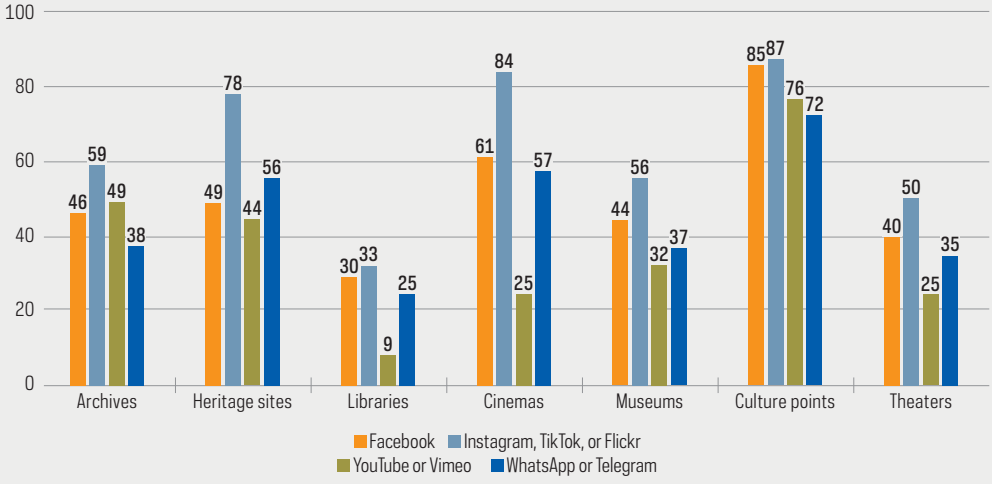
Cultural facilities by presence on social networks or platforms and type (2024)

Total number of cultural facilities (%)



Skills for ICT use

The results for 2024 indicated that cultural facilities prioritized offering internal training related to digital technologies and privacy, compared to paid external courses. There were many institutions that did not offer any ICT courses or training. This is the case for more than half of museums (56%) and half of libraries (50%). There were also significant proportions among theaters (43%), heritage sites (42%), cinemas (39%), culture points (37%), and archives (32%), which means there are opportunities to expand skills training. Archives invested the most in internal training, for both digital technologies (50%) and privacy and data protection (51%). The offer of external courses was more limited: only 24% of archives paid for digital technology training for their teams, and 23% for privacy training (Chart 4).

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 2024, the survey interviewed 1,818 managers responsible for archives, heritage sites, libraries, cinemas, museums, culture points, and theaters, who were randomly selected based on existing official registries. Data collection was carried out between October 2024 and April 2025 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.

BOX 1

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TRAINING OF CULTURAL MANAGERS AND DIGITAL SKILLS

Despite growing connectivity in cultural facilities, qualified Internet access and training for cultural managers in digital technologies remain a challenge. While the ownership of collections is practically universal in all types of cultural facilities, digital access to them and information about the collections are limited. The digitization of collections, although desired, faces difficulties such as the lack of partnerships and cooperation agreements for technology transfer—a problem faced by 75% of libraries. Only 4% of libraries, 6% of museums, and 12% of culture points offered courses to their staff on information technology, computers, and/or the Internet. Thus, data from the ICT in Culture 2024 survey indicated that Brazilian cultural facilities have the potential to invest strategically in skills training, expanding the reach and diversity of activities and content available, especially for populations far from large urban centers.

CHART 3

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Cultural facilities by difficulties with digitizing collections (2024)

Total number of cultural facilities (%)

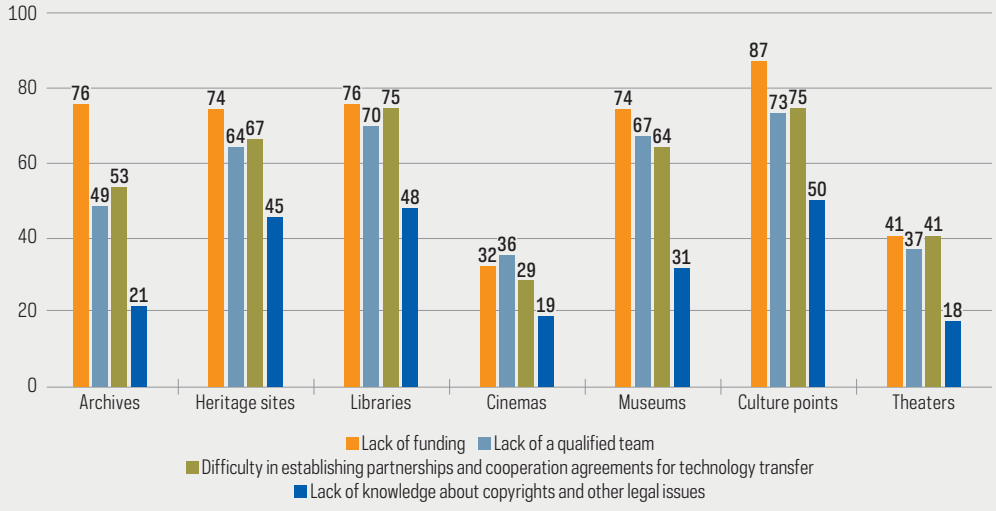

CHART 4

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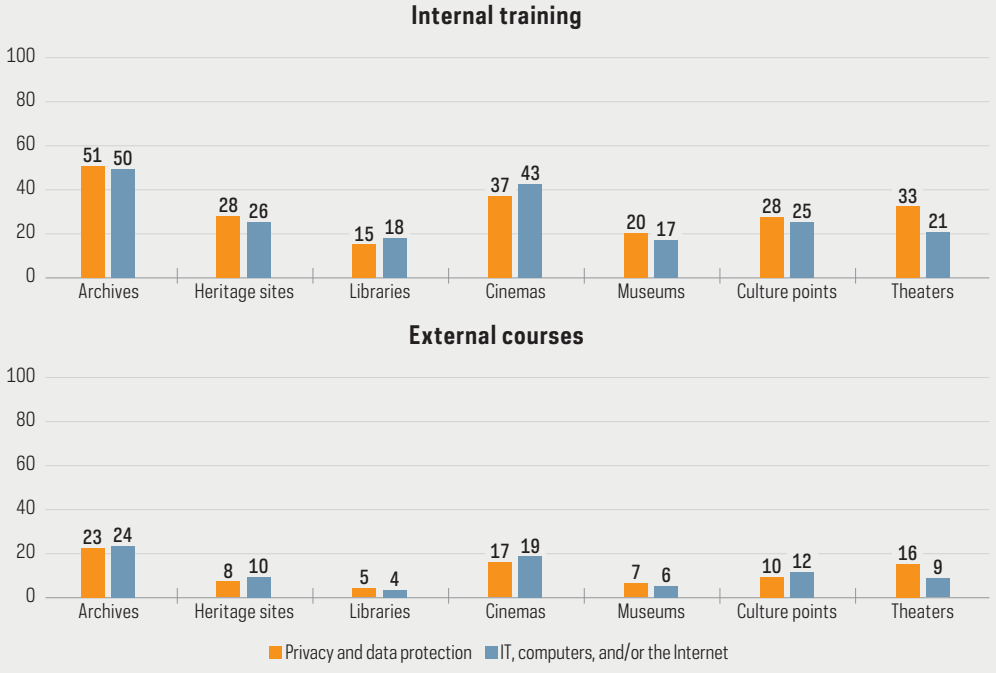
Cultural facilities by team training in IT, computers and/or the Internet, and privacy and personal data protection (2024)

Total number of cultural facilities (%)



Access the full survey data!

In addition to the results presented in this publication, the tables of indicators, questionnaires, information on how to access the microdata, and the presentation of the results of the launch event are available on the Cetic.br|NIC.br website, as well as other publications on the subject of the survey.

The tables of results (https://cetic.br/en/pesquisa/cultura/indicadores/), available for download in Portuguese, English, and Spanish, present the statistics produced, including information on the data collected and cross-checks for the variables investigated in the study. The information available in the tables follows the example below:

Code and indicator name

Population to which the results refer

C1 - CULTURAL FACILITIES BY TYPE OF ACTIVITY CARRIED OUT ON THE INTERNET IN THE LAST 12 MONTHS

Total number of cultural facilities

PERCENTAGE (%)		SENDING OR RECEIVING E-MAILS	USING INSTANT MESSAGING	MAKING VOICE OR VIDEO CALLS	RECRUITING INTERNAL OR EXTERNAL STAFF	TRAINING AND QUALIFYING PEOPLE WORKING AT THE INSTITUTION	OFFERING SERVICES, INFORMATION, OR ASSISTANCE TO THE PUBLIC
TYPE OF CULTURAL FACILITY	Archives	99	74	69	57	80	90
	Heritage sites	82	70	53	35	47	77
	Libraries	72	47	30	15	45	65
	Cinemas	98	76	59	70	68	80
	Museums	81	61	48	35	49	65
	Culture points	95	86	67	67	65	83
	Theaters	82	63	56	42	58	69

Indicator responses

Results: can be in % or totals

Results tabulation cut-outs: type of cultural facility

Source: Brazilian Network Information Center. (2025). *Survey on the use of information and communication technologies in Brazilian cultural facilities: ICT in Culture 2024* [Tables].

How to reference the tables of indicators

This publication is also available in Portuguese on the Cetic.br|NIC.br website.