



EUROPEAN  
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EXCHANGE

# PORTUGAL

## MARKET PROFILE

EMEE Music Market Study  
2025

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# 1. General Context

Portugal is located in southwestern Europe, occupying the westernmost portion of the Iberian Peninsula. It shares its only land border with Spain. Despite its relatively modest size, with a mainland surface area of 88 889 km<sup>2</sup>, Portugal's strategic location along the Atlantic Ocean has historically made it a key maritime nation and a gateway between Europe, Africa, and the Americas.

Portugal is a unitary semi-presidential republic. Its administrative structure comprises mainland Portugal and two autonomous regions: the Azores and Madeira. Mainland Portugal is further subdivided into five regions: North, Centre, Lisbon Metropolitan Area, Alentejo, and Algarve. These lack political power. The mainland is further divided into 18 districts, administrative divisions each with a capital city. Districts contain 308 municipalities, the primary local government level. Municipalities are subdivided into parishes ([European Union, 2025](#)).

## 1.1. Society, economy and communication

### 1.1.1. Society

In 2023, Portugal's population stood at approximately 10,6 mln with 10,1 mln on the mainland ([INE, 2025a](#); [INE, 2025b](#)). Population growth in Portugal has been relatively modest in recent years, demonstrating a trend of slower, more stable increases. Population density varies across the country, with higher concentrations in coastal areas and urban centres like Lisbon and Porto, compared to the more sparsely populated inland regions of Alentejo and parts of the Centre region ([Britannica, 2025](#); [European Union, 2025](#)).

The average age of the Portuguese population is 46,9 ([INE, 2024](#)) and is trending upwards, reflecting broader European demographic shifts. Urban centres tend to have a slightly younger demographic profile, driven by factors like higher education and employment opportunities ([Britannica, 2025](#); [European Union, 2025](#)).

The official language of Portugal is Portuguese, which is spoken throughout the entire country. However, regional accents and dialects exist. Mirandês is a recognised regional language spoken in a small area of northeastern Portugal ([Britannica, 2025](#); [European Union, 2025](#)).

That being said, English is increasingly prevalent, particularly in urban areas and among younger generations. Due to Portugal's growing tourism sector and its integration into the global economy, English is often used in business, hospitality, and other service industries. In major cities like Lisbon and Porto, and in tourist hotspots, English is widely understood and spoken. However, in more rural areas, Portuguese remains the primary language of communication ([INE, 2020](#); [Britannica, 2025](#); [European Union, 2025](#)).

#### Other resources

- [Britannica // Portugal](#)
- [European Union // Portugal](#)
- [Invoice Express // Use of Internet and Social Media Platforms in Portugal 2024](#) (in Portuguese)

### **1.1.1. Economy**

The official currency in Portugal has been the euro (€) since January 1, 1999. In 2024, the Portuguese economy grew by 2,1%, less than in 2023 with 3,1% ([INE, 2024](#)), and following a 7% expansion in 2022 ([INE, 2023](#)). This growth was primarily fueled by the tourism and real estate sectors. The unemployment rate stood at 6,5% in 2023, with inflation at 4,3%. Portugal's GDP in 2023 was approximately €250 bln, and GDP per capita was around €24 000.

Despite positive economic performance, several challenges remain, including wage stagnation, rising housing costs, emigration of skilled workers, and potential political instability ([US Department of State, 2024](#)). The European Central Bank's tighter monetary policies have also impacted the Portuguese economy. The government is committed to fiscal responsibility and reducing public debt ([European Commission, 2025](#)). However, Portugal faces a potential brain drain, with 30% of its population aged 15 to 39 residing abroad as of January 2024 ([US Department of State, 2024](#)). This, coupled with a declining fertility rate, presents demographic challenges.

Looking ahead, the European Commission forecasts GDP growth to reach 1,9% in 2025 and 2,1% in 2026. Inflation is projected to continue easing, while unemployment is expected to decline marginally. Public debt is forecast to reach 90,5% of GDP by 2026 ([European Commission, 2025](#)).

### **1.1.1. Digital & communication**

Portugal has 8,84 mln internet users, comprising 86,4% of the population. Access is primarily through mobile phones (97,3% of users), with 14,26 mln mobile connections. Users spend an average of 3 hours and 35 minutes per day on mobile devices ([Gomes, 2024](#)).

92,8% of the population owns a mobile phone, and 84,5% own a computer. Daily online usage averages 7 hours and 30 minutes. Popular online activities include social media (96,8% of users), watching television (95,6%), and streaming (67%). Google, YouTube, and Facebook are the most visited websites. 93,1% of users use search engines for information, and 48,5% use social networks ([Gomes, 2024](#)).

As of Q2 2024, there were 10,8 million active mobile internet users, a 6,6% year-on-year increase. 4G is prevalent, but 5G usage is rising (21,4% of mobile users) ([Anacom, 2024](#)). Traditional media persists, with 66,3% reading printed press and 85,5% consuming radio content. Online music services (63%) and podcasts (64%) are also popular. In January 2024, there were 7,43 million social media users (72,6% of the population). WhatsApp, Instagram, and Facebook are the most popular platforms. TikTok has 3,67 million users ([Gomes, 2024](#)).

In 2023, 85,8% of residents aged 16 to 74 used the internet. Lisbon has the highest internet penetration (92%), and the North region has the lowest (82,2%) ([INE, 2023](#)).

## **1.2. Geography and Getting Around**

Portugal is a relatively small country, making it suitable for touring by van or car. There are great train connections between the major cities like Lisbon, Porto, Braga, Faro, and Guimarães. To reach other areas, though, driving is necessary. Fortunately, Portugal has an excellent system of toll highways across the country.

The two major airports - Lisbon and Porto - both have good public transport connections to the city centre. However, driving is still the best way to get around Portugal since public transportation can be unreliable.



Figure 1: Map of Portugal. Source: [World Atlas](#)

CITY	POPULATION
Lisbon	517802
Porto	249633
Amadora	178858
Braga	121394
Setubal	117110
Coimbra	106582
Queluz	103399
Funchal	100847
Cacem	93982
Vila Nova de Gaia	70811

Table 1: Population of Portugal’s biggest cities. Source: [World Population Review](#)

## 1.3. Artist status, copyright, tax and Legal

### 1.3.1. Artist status & business identity management

In Portugal, the common artist status is governed by the "[Estatuto dos Profissionais da Área da Cultura](#)," (*Statute for Professionals in the Area of Culture*), which provides a framework for cultural professionals. This status aims to support artists and cultural workers by recognising their contributions and establishing a social-security mechanism inspired by the French system for “downtime” of less activity.

For business identity management, many professionals opt for various legal entities based on their needs. Common forms include:

1. **Sole Proprietorship (*Empresário em Nome Individual*):** A straightforward option for individual artists and freelancers, allowing for direct taxation on personal income.
2. **Limited Liability Company (*Sociedade por Quotas*):** This structure is suitable for artists who collaborate or wish to limit personal liability, providing more formal business operations.
3. **Cooperatives:** Artists may also form cooperatives to work collectively, sharing resources and profits while promoting their interests.

Additionally, the registration process for these statuses has been simplified, encouraging cultural professionals to formalise their activities and access benefits such as social security and funding opportunities.

Overall, the choice of legal entity often depends on the artist's scope of work, collaboration preferences, and business goals.

#### Useful resources (in Portuguese)

- [Estatuto Cultural](#) – The Statute of Cultural Professionals
- [Cultural Portal](#)
- [Estatuto dos Profissionais da Área da Cultura](#) – The Statute of Professionals in the Cultural Sector
- [Está em vigor o Estatuto dos Profissionais da Cultura e já pode efetuar o registo – GDA](#)

### 1.3.2. Copyright and related rights

Portugal's copyright law is primarily governed by the [Código do Direito de Autor e dos Direitos Conexos](#) (Copyright Code), which was updated to align with the European Union's directives, particularly the EU Copyright Directive (2019). This framework ensures the protection of authors' rights while balancing the interests of users and promoting cultural diversity.

The integration of EU directives into Portuguese law has enhanced copyright protection and clarified rights across member states. Key aspects include:

- **Extended Rights for Authors:** The law emphasises the moral and economic rights of authors, ensuring they receive fair remuneration and recognition.
- **User Exceptions:** Specific exceptions are allowed for educational purposes, libraries, and digital uses, maintaining a balance between protection and accessibility.
- **Digital Single Market:** The adaptations foster the development of a Digital Single Market, facilitating cross-border access to cultural content while ensuring compliance with local laws.

Collective licensing plays a crucial role in managing rights and remuneration for creators in

Portugal. This system is largely administered by Collective Management Organisations (CMOs), which facilitate the licensing of rights on behalf of authors and other rights holders.

Portugal's copyright law reflects a commitment to harmonisation with EU standards while addressing local cultural Dynamics. As the digital landscape evolves, ongoing adaptations will be essential to meet the changing needs of both creators and consumers. Ideally, the CMO landscape will evolve to become more robust to facilitate effective rights management and remuneration for creators, crucial for sustaining a vibrant cultural sector.

**Information about CMOs can be found in point 3.4.**

<b>Which licences are granted collectively by the CMOs vs negotiated individually</b>		
<b>USAGE</b>	<b>AUTHOR'S RIGHTS</b>	<b>NEIGHBOURING RIGHTS</b>
Public performance	CMO	CMO
Broadcasting in radio and TV	CMO	CMO
Reproduction and distribution (physical)	CMO	CMO
Background music	CMO	CMO
Making available online	CMO	CMO
Licensing to film production	Individual	Individual
Licensing to TV production	Individual / Blanket	Individual / Blanket
Licensing to advertisements	Individual	Individual
Licensing to video games production	Individual	Individual
Private events	Individual	Individual

*Table 2: Collective and individual licensing of authors' rights and neighbouring rights in Portugal*

### **1.3.3. Visa and mobility info**

Mobility Information Points (MIPs) are centres designed to help artists and cultural professionals navigate administrative challenges related to cross-border work, such as visas, social security, taxation, and customs. The Portuguese Mobility Information Point is located in Lisboa, and can be contacted by phone using the number +351 218 173 600, or by email at [loja.lisboa.cultura@cm-lisboa.pt](mailto:loja.lisboa.cultura@cm-lisboa.pt).

There are different types of visas to enter Portugal. Visa applications should be submitted in advance to ensure there is enough time for them to be processed. The decision deadline for a temporary stay visa application is 30 days.

For music and other cultural agents, it is worth mentioning the right of residence through investment in the cultural sector. This requires the transfer of capital in an amount equal to or greater than €250 000, which must be applied to investment or support for artistic production, restoration, or maintenance of national cultural heritage. This can be done through services of the central and peripheral direct administration, public institutes, entities within the public business sector, public foundations, private foundations with public utility status, inter-municipal entities, entities within the local business sector, municipal associative entities, public cultural associations

that carry out functions in the area of artistic production, restoration, or maintenance of national cultural heritage, as outlined in “subparagraph d) and paragraph 2 of Article 3 of the Immigration Law (Law No. 23/2007, of July 4).” The Office of Strategy, Planning, and Cultural Evaluation must issue a certificate attesting to the investment in the cultural sector. Order No. 2360/2017, of March 20, approves the regulation for issuing the certificate that attests to the effective transfer of capital for the purpose of obtaining a residence permit for investment activity in the cultural sector and establishes the applicable rules for issuing this certificate.

It is worth noting that the Portuguese government still makes the following specific distinction regarding who needs a visa: “Third-country nationals are required to hold a long stay visa to enter and stay in Portugal for over 90 days. The following citizens are exempt from that obligation: citizens of European Union (EU) Member States; citizens of the European Economic Area Agreement (EEA), or third countries with whom the EU has signed freedom of movement agreements; Family members of Portuguese citizens or foreign nationals included above” ([Vistos, 2025](#)).

#### **Useful Resources**

- [General information about visas](#)
- [Specific information about youth mobility programme for non EU-countries](#)
- [GEPAC](#)
- [Loja Lisboa Cultura](#)

## **1.4. Music Policy**

There are no music policy plans or strategies in Portugal, as music does not exist on a policy level outside the Arts. Music is thus included in the regular programmes of the Arts Council (DGartes) as a performing art, without any specific recognition of it as a recorded art / economic area of interest.

With regards to the arts in general, the Portuguese Constitution establishes the right to culture for all citizens, ensuring the freedom of cultural, intellectual, artistic, and scientific creation, as well as the responsibility to preserve, protect, and value cultural heritage (Articles 43, and more specifically, 73 and 78). This includes the right to create, produce, and promote scientific, literary, and artistic works, along with the protection of copyright.

National policies in creativity and culture are implemented through initiatives aligned with broader national plans, operational programmes, and public policies. These policies adopt an intersectoral approach, integrating strategies across various government sectors such as education, youth, employment, and tourism, and involving multiple entities and public institutions.

The Ministry of Culture is the primary government body responsible for defining and implementing cultural policy in Portugal. Its mission includes formulating, leading, executing, and evaluating a global and coordinated policy in the field of culture.

Strategic plans currently guiding national efforts in culture education have been designed and implemented for different fields of art, but there is not one specific to music:

- Aesthetic and Artistic Education Programme
- National Reading Plan
- [National Cinema Plan](#)
- [National Plan for the Arts](#)

### Useful Resources

- [Constitution of the Portuguese Republic](#)
- [EC: Portugal. Creativity and Culture](#)

#### **1.4.1. Organisations involved in music policy making**

The local IFPI branch, *Associação Fonográfica Portuguesa* (AFP) and *Associação Profissional de Músicos Artistas e Editoras Independentes* ([AMAEI](#)) (independent trade association) – both are grouped within the scope of [AUDIOGEST](#), the Producers' PRO (neighbouring rights). The recorded music sector regularly lobbies at both the national and European levels on behalf of the recorded music industry. While AFP / Audiogest are generally aligned with IFPI positions, AMAEI is a trade association that is a member of [IMPALA](#), therefore aligned with the independent sector in most positions. The lobbying is undertaken in both formal consultations as well as informal communications between the sector and the governing parties.

Other organisations involved in lobbying include:

- [Fundação GDA](#) - Artist's Performing Rights Society
- [Sociedade Portuguesa de Autores \(SPA\)](#) - Authors' Society
- [Associação para a Gestão da Cópia Privada \(AGECOP\)](#) - Private Copying Society
- [APMP](#) - Live Promoters Association (generally only active in domestic issues)

All of these entities, to varying degrees, are engaged in formal consultations as well as informal lobbying, including some public-facing activities to try and sway the political powers to their points of view.

- [AEOM](#) - Publishers Association
- [AEMI](#) - Independent Publishers Association

These organisations work directly with the government. The recorded music industry is represented through Audiogest. SPA represents the authors, and GDA represents the artists. Neither association from the music publishing sector in Portugal is visible in lobbying; AEOM was instrumental in getting Publishers onto the SPA Board, so their lobbying is generally aligned with SPA.

AEMI is a new association that has not yet lobbied publicly, although a legal opinion paper was published regarding the challenges faced in multi-territorial rights collections across Europe, given the different treatment afforded BIEM-repertoires in Europe vs. Anglo-American repertoires.

#### **1.4.2. Main funding programmes for music**

There are different funding opportunities for artists, professionals, and companies in the music field. Examples of long-running programmes include:

1. [General Directorate for the Arts \(DG Artes\)](#): Provides support for internationalisation with grants for event participation, allowing artists from various disciplines, including music, to apply for funding for international projects.
2. [Calouste Gulbenkian Foundation](#): Offers scholarships for professional specialisation and mobility for musicians, covering expenses such as airfare, tuition fees, and accommodation. There are also artist residency grants, promoting international networking in cities like New York, Berlin, and London.

3. **[GDA Foundation](#)** (Artists' Rights Management): Funds artistic residencies and participation in events, benefiting Portuguese musicians and groups. The initiatives support both emerging artists and established professionals.

These opportunities aim to expand the international reach of both Portuguese and foreign artists, strengthening their careers and promoting global collaboration in music and other cultural fields. In addition, [Miso Music Portugal](#) provides residencies at the "Lab for Electroacoustic Creation," focused on young electroacoustic music composers. This programme allows for the development of works in specialised studios, with opportunities to present them at festivals and concerts.

Further information:

- **[Guia apoio industrias culturais criativas dezembro \(2020\)](#)** (in Portuguese)
- **[On The Move Mobility Funding Guide: Portugal](#)** (in English)

## 2. Music Consumption

Portuguese people primarily discover and engage with music through digital platforms like Spotify and YouTube, which are very popular for streaming. Social media also plays a significant role in promoting artists and new releases. Additionally, live performances, such as concerts and festivals, are crucial for engagement, with a strong interest in both local and international acts. The consumption of music genres varies, with a notable preference for pop, hip-hop, and traditional music like fado.

Music from Brazil and other Latin American countries is rather popular in Portugal, as can be seen in some of the top charting songs and albums on [Audiogest](#) (Audiogest, 2024).

### 2.1. Participation in Live Events

Portugal's live music scene experienced a significant resurgence in 2022 and continued its upward trajectory into 2023, demonstrating a strong public appetite for live performances. In 2022, there were 41,388 live performance sessions, attracting 14€9 mln spectators, with 6,6 mln of those being paid tickets, generating €147,3 million in ticket revenues. This represented a substantial increase from 2021, which saw only €28 million in ticketing revenue and 3,6 million total attendees ([INE, 2023a](#)).

This trend continued into 2023, with 42 792 live performances taking place, a 3,4% increase, and a total of 17,1 million attendees, a 14,9% rise, generating €189,2 million in revenue, a 28,5% increase. Music performances were the dominant category, accounting for 38% of all sessions, 54,7% of attendees, and 76,4% of revenue. The average ticket price for live performances also increased, rising from €22,2 in 2022 to €26,0 in 2023, with music concerts averaging €3,5, and rock/pop concerts reaching €45,4 ([INE, 2023b](#)).

Despite an overall decrease in general cultural participation in 2022 compared to 2016 ([INE, 2023a](#)), live music remains a priority for Portuguese consumers. A Mastercard study indicated that 82% of Portuguese people plan to spend the same or more on experiences in 2024, with live music concerts being a primary focus (48%), second only to travel. This aligns with the sentiment that experiences, particularly live music, are considered a valuable investment and create lasting memories ([Mastercard, 2025](#)).

### 2.2. Listening to Recorded Music

Smartphones are the most used devices for consuming digital audio in Portugal, with 67,1% of users opting for them, especially among Generation Z, where usage reaches 82,2%. As people age, digital audio consumption declines, but remains significant among Baby Boomers, where 68,4% still engage with digital content. Around 83,2% of men and 83,7% of women report consuming digital audio.

Car radios, either through connected systems or Bluetooth, follow closely, being used by 50,7% of users, and computers come in third at 48,9%. YouTube and Spotify dominate the market, with 77,7% and 58,4% usage, respectively.

Additionally, vinyl sales saw a 25% rise, reflecting the ongoing resurgence of physical formats. Audiogest attributes this growth to both international and local artists, highlighting the importance of Portuguese music in the digital age ([Audiogest, 2024](#)).

The consumption of locally produced music has shown significant growth across multiple indicators. In 2023, streaming revenues from Portuguese music were four times higher than in

2019, and local artists dominated top streaming charts. Radio broadcasts also reflect increased local music quotas.

In 2023, Spotify revealed nine insights about Portuguese music consumption, which include the emergence of rapper Van Zee in the Top 50, a rise in collaborative tracks among female pop and male urban artists, and Friday being the most popular day for streaming. Taylor Swift topped the charts among younger listeners, while Coldplay dominated in cars. As previously mentioned, local music consumption grew, with a preference for pop, hip-hop, and *fado* ([Visao, 2024](#)).

# 3. Music Ecosystem

## 3.1. Music economy

There is no comprehensive annual report providing a full overview of the Portuguese music industry. Compiling data from the reporting by trade associations and collective management organisations can give an approximate, though incomplete, estimation. Figure 2 presents such an estimation by AMAEI.

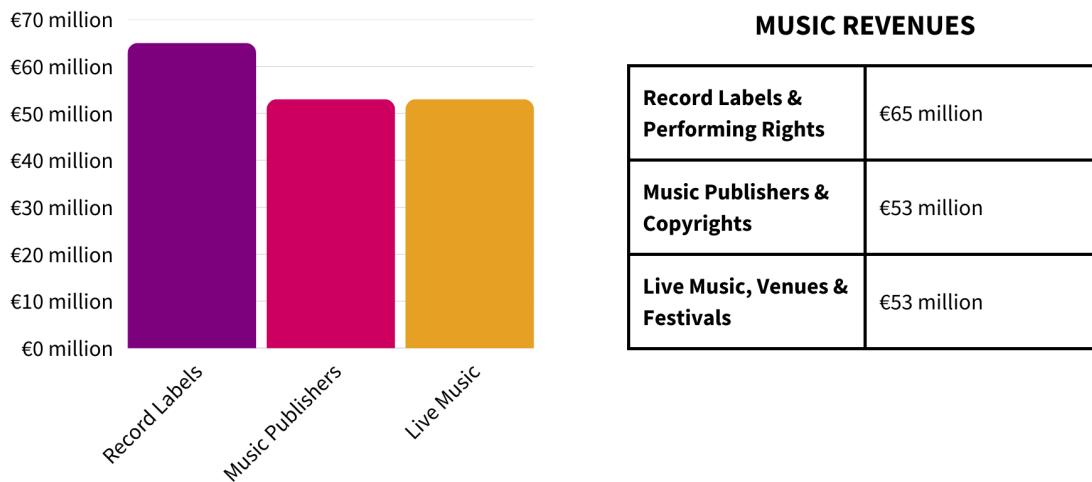


Figure 2: Three Pillars of Music Revenues in Portugal. Source: Based on presentations done for courses, talks, etc by AMAEI.

### Further Reading:

- [Information on the Portuguese Music Market](#)

## 3.2. Industry Events and Conferences

Despite the size of the country and the size of its industry, Portugal hosts several music industry events, aiming at professionalising and growing the industry. Some of these events include:

- **Digital Music Days**  
Based in Lisbon, Digital Music Days is a conference focusing on the digital transformation of the music industry, featuring discussions on trends, technologies, and challenges faced by artists and professionals. It was started in 2019 by AMAEI with support from MERLIN and Audiogest.
- **Iberian Festival Awards**  
This award show provides recognition to the best music festivals in the Iberian Peninsula, fostering connections among festival organisers.
- **MIL**

MIL is one of the showcase festivals in Portugal, and probably the one that brings together the largest number of music industry professionals. It was started by MaMA Event (Paris, France) director Fernando Ladeiro-Marques, along with local partners CTL.

- **Square**  
Portugal's newest music conference and festival, Square, held its first edition in January 2025. The festival focuses on connecting music from Africa, the Americas, and Europe.
- **Westway Lab**  
Founded in 2014 via a partnership between AMAEI (Independent Trade Association) and A Oficina CIPRL, Westway Lab in Guimarães is a music showcase festival and conference aimed at emerging artists and industry professionals. It offered networking opportunities, workshops, and performances, fostering collaboration and innovation within the music sector. From 2025 onwards, it will be run solely by Oficina, without a conference section.

### 3.3. Industry Trade and Development Associations, Unions

Several industry trade and development associations exist in Portugal, among them

- **AEAPP** - Booking Agencies' Association
- **AEMI** - New Association of Independent Music Publishers, founded in 2024.
- **AEOM** - Association of Music Publishers, member of ICMP. No website. No public-facing activities.
- **AFP** - The Local IFPI branch. Mostly involved in the running of AUDIOGEST, the Producer's Society.
- **AMAEI** (*Associação Profissional de Músicos Artistas e Editoras Independentes em Portugal*). A recorded music industry member of WIN and IMPALA, AMAEI is an independent label association that also includes self-released artists.
- **APEFE** (*Associação de Promotores de Espetáculos, Festivais e Eventos*) - Concert Promoters Organisation
- **WHY Portugal** - Music Export Office, supported by AUDIOGEST + GDA neighbouring rights societies.

### 3.4. Collective Management Organisations

The four collective management organisations relevant to the music sector in Portugal include:

**AGECOP (Associação de Gestão de Cópia Privada)** manages the private copy levy, ensuring fair compensation for creators. Besides its rights distribution to the other societies, it also finances its own cultural fund that strengthens the cultural funds of the other three societies.

**Audiogest** represents the neighbouring rights of phonogram producers and record labels. Its board consists of three major labels, one independent label and a seat for AMAEI, the independent Trade Association. Audiogest represents a diverse range of members, including major international labels, leading national labels, numerous independent labels, and karaoke publishers in Portugal. Currently, approximately 150 members, including national and international music companies. In 2023, recorded music sales in Portugal amounted to €36,5 mln, representing a 17,4% increase compared to the previous year. Audiogest highlighted the consolidation of streaming services, which now account for 73% of total music sales in Portugal. €12 mln in neighbouring rights was distributed in the last Audiogest distribution to members.

**GDA (Gestão dos Direitos dos Artistas)** manages rights related to the public performance and reproduction of recorded works, advocating for the interests of artists across various platforms.

GDA represents both featured and non-featured performers as well as actors. GDA also set up the GDA Foundation to operate its cultural fund. As of 2023, GDA represents over 20,000 artists, including musicians, actors, and dancers. In 2022, GDA's revenue was around €15 million, of which approximately 7M € was distributed to music artists (featured and non-featured).

**SPA (Sociedade Portuguesa de Autores)** is the primary CMO for authors, music publishers, literary authors, as well as dramatic directors, managing rights for public performances, broadcasts, and reproductions. It provides remuneration models and supports creators through various initiatives, distributing all authors' rights and operating a Cultural Fund for project support. It was established in 1925, and as of 2015, SPA had over 25 000 members, including authors, composers, and publishers. Its turnover in 2023 was €73mln ([SPAutores, 2023](#)).

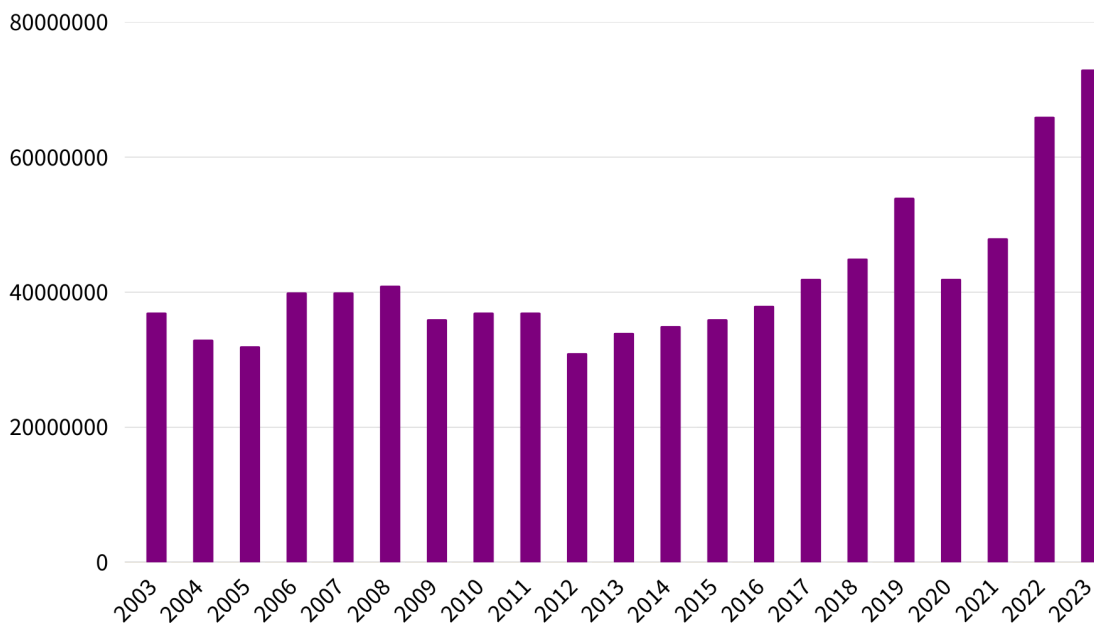


Figure 3: Revenue collected within the last 20 years by SPAutores. Source: [SPAutores 2023](#)

### 3.5. Other Music Organisations

**Fundação GDA** - the GDA Foundation, which was set up by the GDA PRO. It is the most developed support mechanism for artists and musicians in Portugal.

**Music Information Centre** - Run by Miso Music.

# 4. Live Music Sector

## 4.1. Live Music Industry in Figures

In 2023, 42 792 live performance sessions were held (41 388 in 2022). These were attended by 17,1 million spectators (14,9 mln in 2022) that generated €189,2 mln in ticket revenues (€147,3 mln in 2022) ([INE 2023](#)). The live music sector experienced a good recovery after the pandemic from 2021 to 2022, in terms of the number of performances, tickets sold and revenues. Some of the revenues even exceeded those of pre-pandemic years.

LIVE MUSIC	2021	2022	2023
Performances	24 469	41 388	42 792
Audience numbers	3,6 mln	14,9 mln	17,1 mln
Paid tickets	2,0 mln	6,6 mln	-
Ticket revenues	€28 mln	€147,3 mln	€189,2 mln

Table 3: Key data on live music in Portugal in 2021-2023. Source: [Instituto Nacional de Estatística \(2023\)](#).

Local government support for cultural activities, including live music, is also significant. In 2022, municipal expenditures for performing arts reached €190,9 mln, with music performances averaging 31,1% of that expenditure. Total local government expenditure on cultural and creative activities reached €582 mln, an 18,4% increase from 2021 (INE, 2022).

## 4.2. Music Festivals

Portugal hosts numerous music festivals across various genres. There has been an increase in the number of medium-sized music festivals held across Portugal in recent years. These types of medium-sized festivals have attracted audiences who previously might have only attended larger festivals like NOS Alive. These festivals have provided increased opportunities for local acts, who otherwise might have had limited opportunities at larger festivals.<sup>1</sup>

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<sup>1</sup> Information from Guilherme Dourado from WHY Portugal

Below is a list of some of the most notable festivals in Portugal (ordered from largest to smallest).

### **Rock in Rio Lisboa** *Lisbon*

A major festival franchise featuring international pop artists.

**When:** June

**Notable Acts:** Anitta, Scorpions, Red Hot Chili Peppers

**Audience Numbers:** ca 300 000.

### **NOS Alive** *Lisbon*

A major rock and pop festival held in Lisbon, featuring international and local artists.

**When:** July

**Notable Acts:** Pearl Jam, Faith No More, Rage Against the Machine, The Strokes.

**Audience Numbers:** ca 165 000.

### **MEO Mares Vivas** *Vila Nova de Gaia*

A festival showcasing a mix of pop, rock, and electronic artists, often with stunning views of the Douro River.

**When:** July

**Notable Acts:** Ben Harper, John Legend, The 1975.

**Audience Numbers:** ca 100 000.

### **Primavera Sound** *Porto*

A popular festival highlighting both established and emerging artists across various genres.

**When:** June

**Notable Acts:** Tame Impala, Rosalía, The National.

**Audience Numbers:** ca 100 000 attendees.

### **Paredes de Coura** *Paredes de Coura*

Renowned for a diverse lineup of rock, pop, and alternative music artists, held annually in the picturesque town of Paredes de Coura.

**When:** August

**Notable Acts:** The Cure, Patti Smith, Nine Inch Nails, Placebo.

**Audience Numbers (Total):** Approximately 100 000 attendees over the festival's duration (as reported by RTP).

### **Festival Músicas do Mundo** *Sines, Alentejo*

A festival with a diverse programme of world music, jazz, folk, fusion and more. Since its inception, over 4200 musicians have performed there from more than 100 countries.

**When:** July

**Notable Acts:** Kronos Quartet, Youssou N'Dour, Femi Kuti, Tinariwen, Angélique Kidjo.

**Audience Numbers:** 90 000.

### **EDP Vilar de Mouros** *Vilar de Mouros*

One of Portugal's oldest festivals, featuring rock and alternative music in a picturesque setting.

**When:** August

**Notable Acts:** David Bowie, Nick Cave, Iggy Pop.

**Audience Numbers:** ca 55 000.

### **Boom Festival** *Idanha-a-Nova*

A biennial psychedelic trance festival combining music, art, and sustainability.

**When:** August

**Notable Acts:** Shpongle, Infected Mushroom, Ott.

**Audience Numbers:** ca 30 000.

### **Bons Sons** *Tomar*

Held each August in the village of Cem Soldos, near Tomar, and organised by the local cultural association SCOCS, Bons Sons acts as a platform for both emerging and established artists.

**When:** August

**Audience numbers:** ca 30 000.

### **Kalorama Festival** *Lisbon*

A newer festival focusing on diverse music genres, bringing together local and international acts.

**When:** September

**Notable Acts:** James Blake, The Lumineers, Janelle Monáe

**Audience Numbers:** ca 30 000.

### **Sumol Summer Fest** *Ericeira*

A beachside festival that celebrates hip-hop and reggae.

**When:** June

**Notable Acts:** Wiz Khalifa, J Balvin, Rita Ora

**Audience Numbers:** ca 25 000.

### **Neopop** *Viana do Castelo*

A prominent electronic music festival featuring renowned DJs and artists.

**When:** August

**Notable Acts:** Carl Cox, Richie Hawtin, Amelie Lens

**Audience Numbers:** ca 10 000.

### **Cascais Jazz** *Cascais*

A festival that celebrates jazz music, featuring both local and international jazz artists, set against the scenic backdrop of Cascais.

**When:** July

**Notable Acts:** Brad Mehldau, Esperanza Spalding, Chick Corea

**Audience Numbers:** ca 5000-10 000.

### **Tremor** *São Miguel, Azores*

A trend-setting festival that connects art, location, and community through a programme that includes concerts in venues and natural settings, performative walks, immersive experiences, artistic residencies, and conversations.

**When:** March

**Audience Numbers:** ca 7500.

### **SWR Barroelas Metalfest** *Barroelas*

A metal festival featuring a lineup of heavy metal and hardcore bands.

**When:** April

**Notable Acts:** Sepultura, Annihilator, Amon Amarth

**Audience Numbers:** ca 5000.

One major festival that is no longer active was **Super Bock Super Rock** held in Lisbon. The festival was known for its diverse lineup, this festival showcases rock, pop, and electronic music. Some notable acts that performed there included The Killers, Muse, Kendrick Lamar, Florence + The Machine.

## 4.3. Music Venues and Clubs

Portugal has a diverse array of live music venues, showcasing a vibrant music scene across cities and regions. Major cities like Lisbon and Porto host a significant concentration of venues, including concert halls, clubs, and theatres.

There's a clear imbalance in the availability of mid-sized music venues between the north and south of Portugal. While this may not affect established artists too much, it can be a decisive factor for emerging artists when putting together their tour.

The northern region of the country offers good touring opportunities with multiple available venues in cities like Guimarães, Braga, Porto, Coimbra, Aveiro, Paredes de Coura, Famalicão, and

Vila Real. Naturally, Lisbon, as the capital, also has multiple venues. However, touring in the southern part of the country can prove more complex since there aren't as many venues there.<sup>2</sup>

Further information on different venues can be found on [Circuito](#), [Supernova](#) and [WHY Portugal's](#) websites.

Below is a selection of key concert spaces and clubs in the major cities.

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<sup>2</sup> Information from Guilherme Dourado from WHY Portugal

## **Lisbon**

### **MEO Arena**

One of the largest indoor arenas in Portugal, hosting major concerts, sports events, and shows.

**Capacity:** 20 000

**Contacts:** +351 218 921 000

### **Teatro Tivoli BBVA**

A historic theatre in Lisbon, now refurbished and hosting concerts, theatre, and other live events.

**Capacity:** 1200

**Contacts:** +351 213 254 680

### **Casa Capitão**

Previously called Musicbox, Casa Capitão is a well-known Lisbon venue for live music, particularly indie, electronic, and alternative genres.

## **Porto**

### **Coliseu Porto Ageas**

A historic concert hall in Porto, hosting a wide range of music performances, from classical to contemporary.

**Capacity:** 1500

**Contacts:** +351 226 156 350

### **Casa da Música**

A major concert hall in Porto dedicated to music performances of all genres, hosting concerts, educational programs, and cultural events.

**Capacity:** 1200 (Main hall), smaller venues with capacities up to 300

**Contacts:** +351 220 120 220

**Capacity:** 250

**Contacts:** +351 213 465 155

### **Galeria Zé dos Bois**

A non-profit cultural association for music, performing arts and visual arts. It is a popular choice for international artists performing in Portugal for the first time.

**Capacity:**

**Contacts:** +351 21 343 02 05

### **Valsa e Village Underground**

A venue in Lisbon offering an eclectic mix of live music, from jazz to experimental sounds, and art exhibitions.

**Capacity:** 200

**Contacts:** +351 213 477 55

### **Plano B**

A popular club in Porto, known for its vibrant nightlife and hosting live music events, especially electronic, indie, and alternative genres.

**Capacity:** 400

**Contacts:** +351 222 084 251

### **Maus Hábitos**

A multi-disciplinary cultural space in Porto, offering a mix of music performances, art exhibitions, and workshops.

**Capacity:** 200

**Contacts:** +351 22 532 2101

## **Braga**

### **Fórum Braga**

A cultural and concert venue in Braga, featuring a variety of events from concerts to theatre performances.

**Capacity:** 1500

**Contacts:** +351 253 270 650

### **GNRation**

A contemporary cultural space in Braga, focusing on music, arts, and innovation, hosting concerts and experimental performances.

**Capacity:** 300

**Contacts:** +351 253 420 673

### **RUM by Mavy**

A cultural venue offering concerts, club nights, film screenings, talks, workshops, and art exhibitions.

**Capacity:** ca 200

**Contacts:**

booking.mavy@gmail.com

## **Other Cities in the North**

### **Auditório de Espinho (AdE)**

*Espinho*

A major concert hall in Espinho, hosting classical and contemporary music performances, as well as theatre and dance.

**Capacity:** 900

**Contacts:** +351 227 340 160

### **Centro Cultural Vila Flor (CCVF)**

*Guimarães*

A multidisciplinary cultural venue in Guimarães hosting concerts, exhibitions, and other artistic events.

**Capacity:** 800

**Contacts:** +351 253 420 657

## **Cities in the Centre and South**

### **ARCM Faro**

*Faro*

A cultural space in Faro hosting a variety of events, including music performances, workshops, and artistic residencies.

**Capacity:** 200

**Contacts:** +351 968 506 072

### **Salão Brazil**

*Coimbra*

A venue in Coimbra with a long history, offering a mix of live music concerts, theatre performances, and cultural events.

**Capacity:** 400

**Contacts:** +351 239 710 418

### **Sociedade Harmonia Eborense**

*Évora*

A cultural association and concert hall in Évora, focusing on music and cultural events with a long tradition in the region.

**Capacity:** 400

**Contacts:** +351 266 703 10

### **Texas Bar**

*Leiria*

**Capacity:** ca 150

**Contacts:**

texasbarleiria@gmail.com

### **Bang Venue**

*Torres Vedras*

**Capacity:** ca 300

**Contacts:**

booking@bang-venue.co

## 4.4. Promoters and Booking Agents

Some of the main booking agencies and promoters in Portugal include the following.

### Booking Agencies

#### [gig.ROCKS!](#)

A Portuguese agency with a strong presence of national artists touring internationally and performing at showcases. gig.ROCKS! Provides label services as well as booking, promotion, production and management services.

**Genres:** Rock

#### [Locomotiva Azul](#)

Locomotiva Azul is an agency working with national as well as international artists, both as a booking agency and concert tour promoter.

**Genres:** Fado, Alternative, World Music, Jazz

**Notable international acts:** Tindersticks, Tord Gustavsen.

#### [Pointlist](#)

A booking agency representing Portuguese acts like Sunflowers and MAQUINA. Over 10 years, it has produced 500+ concerts, worked with hundreds of musicians and visual artists, and in 2025 it expanded to offer booking, management, tour production, consultancy services.

**Genres:** Independent

#### [Produtores Associados](#)

Produtores Associados is an established agency with a first-rank national roster, also involved with booking some international acts in selected events and festivals they organise.

**Genres:** Pop, Singer-Songwriter, Fado, Alternative, World Music.

#### [UGURU](#)

UGURU is an artist management company, agency and promoter, one of the most established and respected in Portugal, formerly responsible for the international success of Madredeus and currently representing Rodrigo Leão and many other national and international artists.

**Genres:** Contemporary, singer-songwriter, Fado, Alternative

**Notable international acts:** Hania Rani, Hauschka, Wim Mertens, Olafur Arnalds, Lisa Gerrard & Jules Maxwell.

### Promoters

#### [Everything is New](#)

Everything is New is a prominent promoter known for organising large-scale concerts and events, including the NOS Alive festival, which attracts major international acts and significant attendance annually.

### Live Nation Portugal

In April 2023, Live Nation acquired a controlling stake in [Ritmos e Blues](#), a prominent Portuguese promoter. This acquisition also included a majority share in Lisbon's Altice Arena, the country's largest indoor venue.

### Música no Coração

Founded by Luís Montez, Música no Coração is renowned for organising major festivals such as MEO Sudoeste and the former festival Super Bock Super Rock. The company has been instrumental in bringing both international and local artists to Portuguese audiences.

### Ritmos

Ritmos organises one of Portugal's biggest and most loved festivals, [Paredes de Coura](#) and are also partners in Primavera Porto.

A full list of all of the booking agencies and promoters in Portugal can be found on [WHY Portugal's website](#).

It is also worth noting that the Portuguese government and different municipalities can also be helpful in promoting concerts. This is because a large number of concert halls belong to cultural municipalities, with the programmes often put together by cultural departments within local councils. This is more common in smaller cities and in the interior regions, less so in Lisbon or Porto. The local municipalities also host and promote various festivals across towns and villages throughout the country, which often feature free concerts. Many of these festivals also manage to book well-known Portuguese artists, ensuring access to cultural events even in small rural communities.<sup>3</sup>

## 4.5. Organising a Tour or Gig

### **In Focus: Organising a Tour or Gig in Portugal**

*Interview with Paulo Sousa Martins, General Director of Locomotiva Azul*

#### **How can an international artist arrange a tour? Book a show or gig? What do they need to prepare, and what do they need to keep in mind?**

From experience, securing a successful tour requires a strategic approach, with a local representative being the most effective method. This can be either a booking agent, who collaborates closely with the artist's management, or a promoter committed to showcasing the artist's work to mainstream audiences through carefully selected venues.

The choice of approach depends on several factors, including the artist's current profile, career objectives, and market momentum. Tours typically generate more impact when tied to specific promotional anchors, such as a new album release or a themed show (such as a 30th-anniversary celebration).

Regardless of the chosen approach, thorough preparation is essential for an international tour. Key elements include comprehensive logistics planning (transportation and accommodation),

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<sup>3</sup> Information from Guilherme Dourado from WHY Portugal

detailed technical riders for each venue, understanding of local tax implications, securing necessary visas, if applying, and developing a proper marketing strategy.

As an agency/ promoter based in Lisbon, we handle both scenarios: helping Portuguese artists tour internationally and serving as local partners for international acts performing in Portugal.

**What kind of local partners do they need? Booker? Promoter?**

Booking agency, promoter and publicist/ PR agency. Success requires a coordinated effort from all three partners, working together with the artist's management to develop and execute a cohesive strategy. Without this integrated approach, tours risk becoming one-off events rather than building blocks for long-term career development in the territory.

**How to find local partners in the live music scene?**

Music industry conferences, trade fairs, and showcase festivals are invaluable networking platforms for establishing partnerships. These events offer concentrated opportunities (Eurosonic, WOMEX, etc), providing environments where meaningful connections can be formed very quickly.

While online research, emails and phone calls remain alternatives, particularly for initial contact, the relationships built through personal interaction at industry events often prove more lasting and productive.

**What are the main venues, festivals, etc, that book international artists?**

The strategy for booking depends on the artist's goals and the scale of the production. Municipal theatres are ideal for geographic expansion and more intimate shows. For bigger productions, coliseums and arenas in major cities are more suitable. Festivals are perfect for reaching new audiences and growing the artist's fan base.

# 5. Recorded Music Sector

## 5.1. Recorded Music Industry in Figures

The Portuguese recorded music market thrived in 2023, with streaming services now representing 73% or €27,7 mln of total recorded music revenues of €37,1 mln. The revenues from physical sales made up 24% or €8,8 mln, with vinyl remaining popular and comprising 70% (€6 mln) of those physical sales. Despite a strong foreign music presence, Portuguese artists made strides, securing four spots in the annual top 10 streaming chart. However, local music consumption still lags behind other countries. To address this, a 30% Portuguese music quota for radio broadcasts was reinstated. Overall, 2023 marked a significant digital shift in the Portuguese music industry, although paid streaming subscriptions remain low compared to other European nations ([Audiogest, 2024](#)).

According to information from the IFPI, in 2024 the total recorded music revenue in Portugal was €63 mln, with 44,5% of that coming from streaming, 39,1% from performance rights, 1,1% from synch and 14,4% from physical sales (IFPI, 2024).

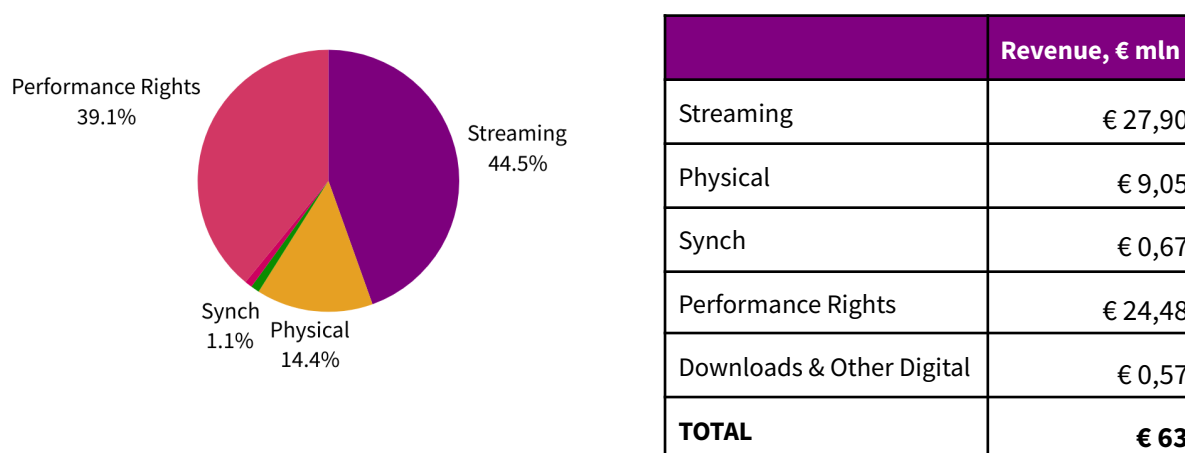


Figure 4: Portugal's music market, in mln €, 2024. Source: IFPI's Portugal page, own calculations (conversion USD to €).

Numbers from Audiogest showcase an upward trend (2022-2023) in revenues from streaming and mobile, and a downward trend for downloads, physical and synch ([Audiogest, 2025](#)).

FORMAT	2022	2023	% change
<b>Physical and digital sales</b>	<b>€31 091 195</b>	<b>€36 494 085</b>	<b>17.10%</b>
Streaming	€21 642 838	€27 112 823	25.30% ↑
Downloads	€389 718	€384 899	-1.20% ↑
Mobile	€170 684	€185 143	8.50% ↓
Physical	€8 887 956	€8 811 220	-0.90% ↑
Synch	€801 630	€642 510	-19.80% ↓
<b>Sales + synch</b>	<b>€31 892 826</b>	<b>€37 136 594</b>	<b>16.40%</b> ↓

Table 4: Physical and digital music sales in Portugal in 2022 and 2023 by subcategory. Source: [Audioquest](#) (2024). *Números de Mercado da Música. P. 3*

In 2023, digital formats made up 74,5% of the market, with physical distribution coming in at 23,7% and synch at 1,7% ([Audioquest, 2024](#)).

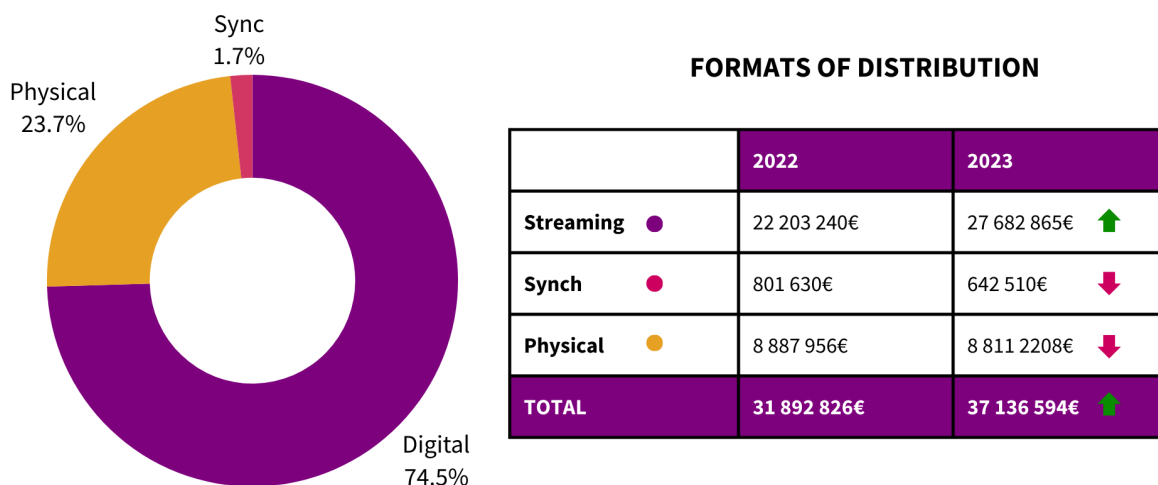


Figure 5: Formats of Distribution. Source: [Audioquest](#) (2024). *Números de Mercado da Música. P. 4*

## 5.2. Main Actors in the Recorded Music Industry

The Portuguese Recorded Music Industry is dominated by the three multinationals along with a few long-standing labels in Portugal that are part of larger, national media groups (ex., Running TV stations and TV studios) and a few smaller independents. Several of these ([País Real](#), [Vidisco](#), [Espacial](#)) cater to national/regional popular music genres, while others specialise in catalogue releases, evergreens and folk traditions ([Tradisom](#), [SCL](#)). Several international companies are also prominent in the Portuguese market, including Because, Domino, Pop Stock, Everlasting, and Beggars.

Some prominent independent Portuguese labels include:

- [País Real](#)
- [Vidisco](#)
- [Espacial](#)
- [Tradisom](#)
- [SCL](#)

International labels with a presence in Portugal:

- [Because](#)
- [Domino](#)
- [PopStock](#)
- [Everlasting](#)
- [Beggars](#)

The collective management organisations for the recorded sector include Audiogest for producers and labels, and GDA for artists. AFP is the local IFPI branch, largely now folded within Audiogest, with AMAEI being the Independent Music Trade Association.

More information:

- [List of Studios in Portugal](#)
- [List of Labels in Portugal](#)

## 5.3. Digital and Physical Distribution

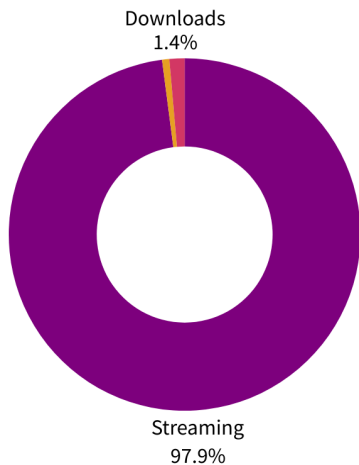
### Digital Distribution

Portugal has one main digital distributor, [One Level:UP Music Distribution](#), that was founded in 2019 by Ana Rita Feijão, who was also the Vice-President at AMAEI (the local independent T.A.) between 2022 and 2024. The company has recently been sold to the SCL group of independent companies.

Before One Level:UP, Spain's [Altafonte](#) Digital Distributor had an office in Lisbon and was also active in distributing international, mainly Spanish and South American artists, into the Portuguese market. Altafonte has now been sold to SONY but continues to operate in the market.

Other International distributors present in the market are [Believe](#) and [Symphonic](#).

The figures below from Audiogest showcase the revenue accrued by download, mobile and streaming in 2022 and 2023, as well as shares of subscription-based revenue vs ad-based revenue.

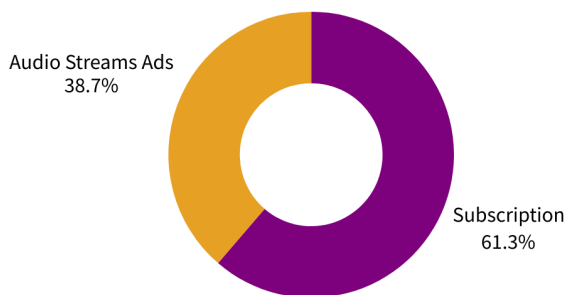


### DIGITAL MUSIC REVENUES

	2022	2023	% change
<b>Streaming</b>	21 642 836€	27 112 823€	25% ↑
<b>Mobile</b>	170 684€	185 143€	8% ↑
<b>Downloads</b>	389 718€	389 718€	0% ↓
<b>TOTAL</b>	<b>22 203 240€</b>	<b>27 682 865€</b>	<b>25% ↑</b>

Figure 6: Digital music revenue in 2022 and 2023. Source: [Audiogest, 2023](#)

As expected, the majority of digital music revenues come from streaming, with only a minuscule amount coming from mobile and downloads. Streaming revenues further divide into subscription-based revenue, which makes up the majority at 61.3% and ad-based revenue, which makes up 38.7% (Audiogest, 2023).



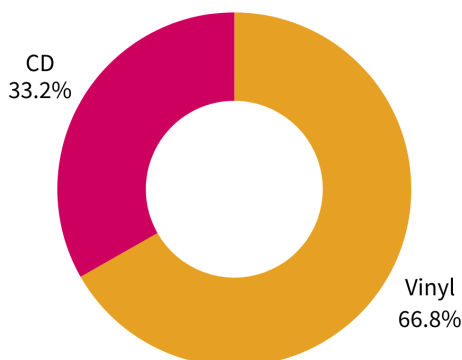
### STREAMING REVENUES

	2022
<b>Subscription</b>	16 614 071€
<b>Audio Streams Ads &amp; Video Streams Ads</b>	10 498 752€
<b>TOTAL</b>	<b>27 112 823€</b>

Figure 7: Breakdown of streaming revenues in 2023. Source: [Audiogest, 2023](#)

### Physical Distribution

Physical distribution is still a relevant source of income for artists in Portugal, especially given the upsurge in vinyl sales. In 2023, 66.8% of physical music revenues came from vinyl and 33.2% from CD sales.



### VINYL AND CDS

<b>Vinyl</b>	5 803 659€
<b>CDS</b>	2 890 218€
<b>TOTAL</b>	<b>8 811 220€</b>

Figure 8: Revenues from CDs and vinyl in 2023. Source: [Audiogest, 2023](#)

The main music retailer in Portugal is [FNAC](#), which was responsible for 80% of physical music sales in 2024 ([Journal Economico, 2024](#)). FNAC also regularly organises in-store performances, which offer artists great promotion, in addition to physical sales. This can make it a lucrative strategy for foreign artists seeking to develop a presence in Portugal. It is also possible to set up in-store marketing campaigns via the right distribution company.

There are a few independent record shops, mainly in the urban centres. The best way to reach them is via a local distributor. Some physical distributors in Portugal include:

- [Popstock](#) Lda. (part of the Everlasting Record Spain group; distributes Beggars and other indie labels).
- [Compact Records](#) (specialising in wholesale distribution rather than artists and labels).
- [SCL](#) (local label group, also running a small independent distribution operation exclusively to FNAC shops).

## 5.4. Releasing and Distributing Your Music

### **In Focus: Distributing and Promoting International Artists in Portugal**

*Interview with Nuno Saraiva: Director at Lusitanian Music Publishing, Co-founder at AMAEI, International Coordinator at WHY Portugal.*

#### **How can an international artist get their recorded music distributed and promoted in this market?**

There is one MERLIN member digital distributor of note, One Level:UP Music Distribution. However, any international digital distribution can get the music distributed in Portugal. There are no local curators from the DSPs in Portugal, but there are reps working in adjacent countries. More interestingly perhaps, FNAC has more physical shops in Portugal than any other country and still stocks a (ever-reducing) selection of CDs and LPs and especially vinyl still sells in Portugal. One possible distributor route to FNAC and other record stores is Popstock Distribution.

Promoting your release in Portugal is key, and there are several traditional PR, Radio & Television promoters or pluggers active in the market:

- Raquel Lains / Bola de Sabão
- Ground Control
- Paula Casanova
- Sara Espirito Santo

These promoters work on getting new music to newspapers, magazines, blogs, radio and television.

#### **What kind of a strategy do they need? What do they need to prepare?**

You need to prepare a release schedule and promotional schedule with at least 3 months' advance notice, 6 months if you can plan for it. The strategy will, of course, depend on the type of music and artist, but should include a complete approach between the label (to release and promote the music), local publisher or sub-publisher (to procure synch placements), and local agency or promoter (for live shows). From a management perspective, if you have all three

cylinders well articulated, it is possible to release an album and tour the country with 4 to 5 shows to start with, also complemented by in-stores at FNAC shops.

**Do they need a local label or distributor? How to find one?**

Yes, you definitely should work with a local label, preferably, or at least a distributor. You can find local labels via AMAEI, the independent music TA, or Audiogest, the Producers' Society for Performing Rights. Distributors are few in the market, and Popstock stands out for new releases.

# 6. Music Publishing & Synch Sector

## 6.1. Music Publishing Industry in Figures

There is no comprehensive overview of the earnings of music authors and publishers. The SPAutores publish annual reports, providing the figures for their collections. The direct revenues of music publishers are not exactly known nor publicly available. In addition to the CMO's annual distributions, music publishers regularly make synch deals that cannot be easily represented in annual reports. However, if IFPI's informed master-side guess can serve as a compass, in Portugal, publishing-side licenses would consist of a minimum of €0,7 mln.

	2022	2023
Performing Arts	€1 501 006	€1 750 855
Audiovisual	€3 997 899	€4 575 720
Literary Works	€4 380 945	€4 168 044
Public Performance	€24 964 440	€31 403 776
Contract Management	€13 438 999	€13 851 578
Physical Media	€11 617 423	€10 417 579
Internet	€3 480 563	€5 555 200
International Receipts	€1 533 714	€1 493 898
<b>TOTAL</b>	<b>€64 914 989</b>	<b>€73 216 650</b>

Table 5. SPAutores revenues in 2022 and 2023. Source: [SPAutores annual reports](#).

## 6.2. Main Actors in the Music Publishing Industry

Most major publishers (Warner Chappell, Universal Music Publishing) are run from Spain, representing the Iberian territory and have no physical presence in Portugal, with the exception of SONY publishing, which is represented by a company called [SyncSongs](#) in Portugal.

Some independent publishers in Portugal include:

**[Invicta Sound & Vision](#)** - A new company based in Porto, 360°, with a publishing division, Invicta sub-publishes Denmark's Crunchy Tunes publishing and specialises in rock music.

**[Lusitanian Music Publishing](#)** - Set up in 2014, Lusitanian sub-publishes many foreign repertoires in Portugal, such as Budde, Freibank, Schubert, Arts & Crafts, Beggars and other repertoires.

**[Peer Music](#)** - The "global independent" Peer Music is one of the largest independent music publishers on the planet. Peer has a local rep in Lisbon.

**[Rossio Music](#)** - Experienced publisher set up by French music professionals in Lisbon, representing several Spanish, French and other repertoires in Portugal.

A host of new music publishing companies, from the independent sector, have also recently set up [AEMI](#) as the local independent publishers' association: [aemipt.com](#)

The local collective management organisation for authors and music publishers is [SPAutores](#).

## 6.3. Distributing your Catalogue and Creative Collaborations

### **In Focus: Distributing Your Catalogue in Portugal and Creative Collaborations**

*Interview with Nuno Saraiva: Director at Lusitanian Music Publishing, Co-founder at AMAEI, International Coordinator at WHY Portugal.*

#### **How can artists distribute their catalogues in this market?**

You need a PR person for promotion and a distributor to get the records in shops and service to the radio.

#### **Do they need a local sub-publisher?**

Yes - they need a local sub-publisher who can represent their songs to synch clients and also chase their publishing back-end royalties. Portugal is a very different market from other surrounding countries; it is Western-facing and not LatAm-facing like Spain. Everyone speaks English.

#### **What are the deals like?**

Regular sub-publishing deals are 75/25; publishing deals, as always, should be 50/50 with the possibility of having publishers collect 100% mechanicals in Portugal, similar to the Anglo-American publishing approach. However, terms can be relatively short, ie, 3-5 year terms are common now in publishing.

#### **What options are there for creative partnerships, collaborations and songwriting camps?**

Several Cultural Centres in Portugal run co-creation residencies, and there is room for creative collaborations, provided you are engaged and present in the market. Also, via sub-publishing deals and connections, it is possible to participate in songwriting camps, although the practice is not as common yet here as it is in other markets.

## 6.4. Creative Collaborations

While artistic and literary residencies and spaces for creative collaboration exist in the country, the same can not be said for music. Currently, the only event with this approach is [Westway Lab](#), which offers music residencies for artists. There are no open call songwriting camps or collaborative opportunities with open calls. However, at the time of writing, there are some early-stage initiatives being developed aimed at creating such opportunities.

## 6.5. A Brief Overview of the Synch Sector

### **In Focus: The Synch Sector in Portugal**

*Interview with Nuno Saraiva: Director at Lusitanian Music Publishing, Co-founder at AMAEI, International Coordinator at WHY Portugal.*

The Portuguese synch sector is not at all structured, as there are no music supervisors, and there are only a few clearing or licensing agents. There are some production firms (production music) and a few music publishers only. The only multinational publishers to have local reps are SONY and PEER. However, the market is vibrant with TV licenses ranging from 2500 - 4000 € per placement in TV series, as well as 3000 € - 15 000 € for advertising placements. Of course, the sum can be higher for well-known tracks.

### **What kind of opportunities are there for international artists to get synched within the local TV, film and/or advertising space?**

Several, if you have a Portuguese sub-publisher: international, English language content is widely disseminated and synched in our market. The advertising space is especially relevant to internationals, but also of course the Portuguese film industry, which is heavily state-subsidised and needs to learn how to synch licenses, as well as TV series, soap operas and other programmes.

### **How can international artists break into this space? What do they need?**

A concerted strategy as described above is best, ie, if there is a record being distributed and promoted in the market, if there are live shows, then it makes the publisher's job easier in procuring synch placements - and vice-versa.

### **What kind of partners are needed?**

Sub-Publisher  
Label / Distributor  
PR Person  
Agent  
... and of course, a Manager to organise it all.

### **What would the best strategy be for an artist seeking to get synched in your market?**

Find a local Sub-Publisher. For example, Peer Music, Lusitanian Music Publishing or Invicta Sound & Vision. Soon, a new trade association for Independent Publishers is going to be launched, AEMI. Stay tuned to [aemipt.com](http://aemipt.com) for further info.

Then, put together a release plan with a label/distributor and a good PR person. Then get your agent to book some dates. Then get your sub-publisher to work with as much lead time as possible to talk to all his or her clients. Cross your fingers, as synchs are never guaranteed - it depends on the right project at the right time.

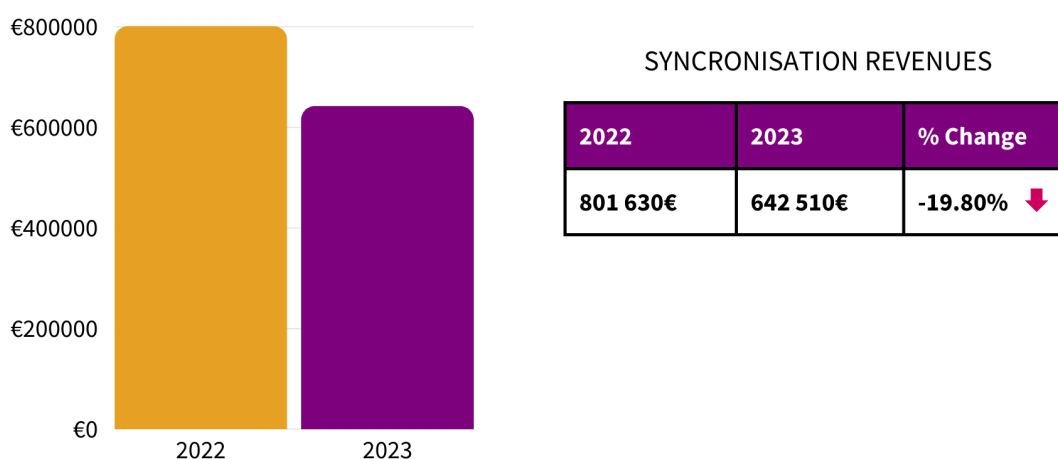


Figure 9: Revenues accrued from music synchronisation in Portugal in 2022 and 2023. Source: [Audiogest, 2023](#)

### Examples in Synch

Super Bock, a prominent Portuguese beer brand, has a history of featuring international songs in its advertisements, enhancing the brand's appeal and introducing audiences to diverse music. Notable examples include:

- **Brandi Carlile - "The Story":** Advertisement: This song was featured in a Super Bock commercial around 2007, significantly boosting Carlile's recognition in Portugal.
- **Tom Rosenthal - "Go Solo":** Advertisement: Used in Super Bock's "Friends" campaign, this track complemented the ad's narrative, resonating with viewers.
- **Anthon Johansson - Original Composition:** Advertisement: Featured in Super Bock's "Dubstep" and "Rock" campaigns in 2017, Johansson's music added a dynamic edge to the advertisements.

# 7. Media and PR

## 7.1. Social Media

Platform	Estimated number of users in early 2025	Change between January 2024 and 2025 in ad reach
Facebook	6,2 mln users, ca 59,5% of the population	+4,2%
YouTube	7,49 mln users, ca 71,9% of the population	+0,8%
Instagram	6 mln users, ca 57,6% of the population	+3,4%
TikTok	3,68 mln users, ca 41,9% of adults aged 18 and above	+0,4%
LinkedIn	5,6 mln users, ca 53,7% of the population	+14,3%
Snapchat	1,16 mln users, ca 11,2% of the population	+12,3%
Twitter (X)	1,86 mln users, ca 17,8% of the population	-7,3%
Pinterest	2,8 mln users, ca 26,9% of the population	+11,3%

Table 4: Estimated number of users of social media platforms in Portugal. Source: Kemp (2025) [Datareportal](#).

## 7.2. Written Media – Print and Online

**Blitz** is one of Portugal's most established music magazines, covering a wide range of music genres, industry news, artist interviews, album reviews, and concert reports. Although it no longer has print issues, it was acquired by the newspaper Expresso and serves as the music section of it. It has a strong digital presence and is updated regularly.

**Comunidade Cultura e Arte** is a digital magazine covering a broad range of cultural topics, including music, arts, and social issues. It provides critical reviews, interviews, and features on Portuguese and international artists.

**Observador – Cultura** is a digital newspaper that includes a culture section with frequent articles focused on music news, album releases, artist interviews, and concert reviews.

**Público – Ípsilon** is the cultural supplement of the Público newspaper, offering in-depth articles, interviews, and critiques on music, covering both the Portuguese and international scenes.

**Rimas e Batidas** is a digital platform focused primarily on urban music genres such as hip-hop, rap, and trap, providing news, artist interviews, and cultural commentary related to the Portuguese and Lusophone music scenes.

## 7.3. Radio

**Antena 2** is a national public radio station dedicated to classical music, jazz, and cultural programming. It broadcasts works from the classical repertoire, contemporary compositions, and live concerts. The station features new performers and composers within classical and art music fields.

**Antena 3** is a national public radio station in Portugal that broadcasts music in genres including indie, electronic, alternative pop, and alternative hip-hop. The station regularly introduces new international music releases and provides programming focused on recent trends in the global music scene.

**Batida.fm** broadcasts both online and on FM frequencies in certain areas of Portugal. It focuses on urban music genres such as hip-hop, R&B, afrobeat, trap, and electronic music. The station's programming includes new and rising artists from the international music scene and presents continuous music with minimal spoken interruptions.

**Radar** broadcasts locally on FM in Lisbon and streams online nationally. The station's programming includes international alternative music, covering indie rock, dream pop, post-punk, and experimental electronic genres. It features emerging artists and a range of musical styles within its format.

**Rádio Comercial** and **RFM** are the most listened to radios in Portugal. The programming focuses on mainstream pop music, current chart hits, and entertainment content. Both broadcast major national and international hits and target a broad audience.

**Smooth FM** broadcasts in several regions of Portugal and online. The station airs music from genres including contemporary jazz, modern soul, chill-out, and nu-jazz. Its programming includes both established and new international artists.

## 7.4. Television

There are no dedicated music channels in Portugal. MTV Portugal still includes music video blocks and some music-based programming, but its focus is increasingly on entertainment/reality shows. There are also no programmes dedicated to music promotion, with most music content being in the talent competition format. Some channels that have music programming include:

**Canal Q** is an independent cable channel known for cultural and comedic programming. Canal Q occasionally features music-themed shows, artist interviews, or concert specials.

**RTP2**, the cultural and educational channel of Portugal's public broadcaster RTP, airs music-focused content, especially in the formats of concert films and documentaries.

## 7.5 PR and Media Agencies

There are very few PR agencies dedicated to music or even culture as a whole. Apart from these agencies, there are some independent PR officers with specialised experience in the area. Alternatively, there are general PR agencies that artists can also contact.

Some agencies with a focus on music or culture include:

**NZPR** - With a focus on electronic music, but working with artists within every genre, this Brazilian-born agency also operates in the Portuguese market.

**This is Ground Control** - Founded in 2017, this communications agency is focused on culture, working with internationally recognised brands and artists in areas such as music, visual arts, and performing arts, among others.

Freelancers who work within music and cultural promotion:

- **[Sara Espírito Santos](#)**
- **[Pedro Ruela Berga](#)**

General PR Agencies:

- [The Ad Store Portugal](#)
- [Lift Consulting](#)
- [The Square](#)

## **In Focus: The Portuguese Music Media Landscape**

*Interview with Music Journalist Rui Miguel Abreu*

### **What would you say are the main or most relevant media outlets?**

It depends. Different artists will have different answers. But I would say *Expresso* and *Publico*, in terms of printed newspapers, *Observador* for digital press, radios like *Antena 3* and for digital media *Rimas e Batidas*, *Comunidade Cultura e Arte*. But also, artists own social media pages. Those would be the main outlets for communication.

### **Is radio important for international artists to build an audience in your country?**

It is, yes. But again, it depends on what type of artist we are talking about. There's not one answer that fits all. Kendrick Lamar sold out a big venue in 2016 at a time when his radio plays in Portugal were almost non-existent.

### **What about TV: is it a relevant medium for music, with noteworthy channels and/ or shows?**

TV only pays attention to music during festival season, and even then, it's just as part of their commercial strategy: meaning that what's most important for TV is not the artists playing at a given festival, but the brands sponsoring each festival.

### **What would a good PR and promotion strategy look like for an international artist? Which components should it include - printed press, radio, TV, social media, etc?**

All of the above, obviously. But only the majors can afford that.

### **Is it necessary to find a local partner for PR and promotion, or can artists potentially work directly with not just promoters/ labels, but also journalists?**

PR experts always do a better job than the direct approach of journalists: there's just too much demand for so few outlets, so the results will be better for someone working with a professional PR team.

### **What is the typical timeline like? How long before a release or a concert would the international artist need to find a local media partner and start working?**

Well, the sooner the better: the longer an artist does this, the better results will be achieved. But typically, communication seems to start about 4 to 6 weeks before an event (concert, record release, etc.)

### **Is it important for artists' communications to be made in the local language, or are other languages, such as English, usually well accepted?**

Other languages are well accepted. But of course, if artists can approach Portuguese journalists in Portuguese, that will guarantee better results.

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