

FROM OPPORTUNITY TO IMPACT

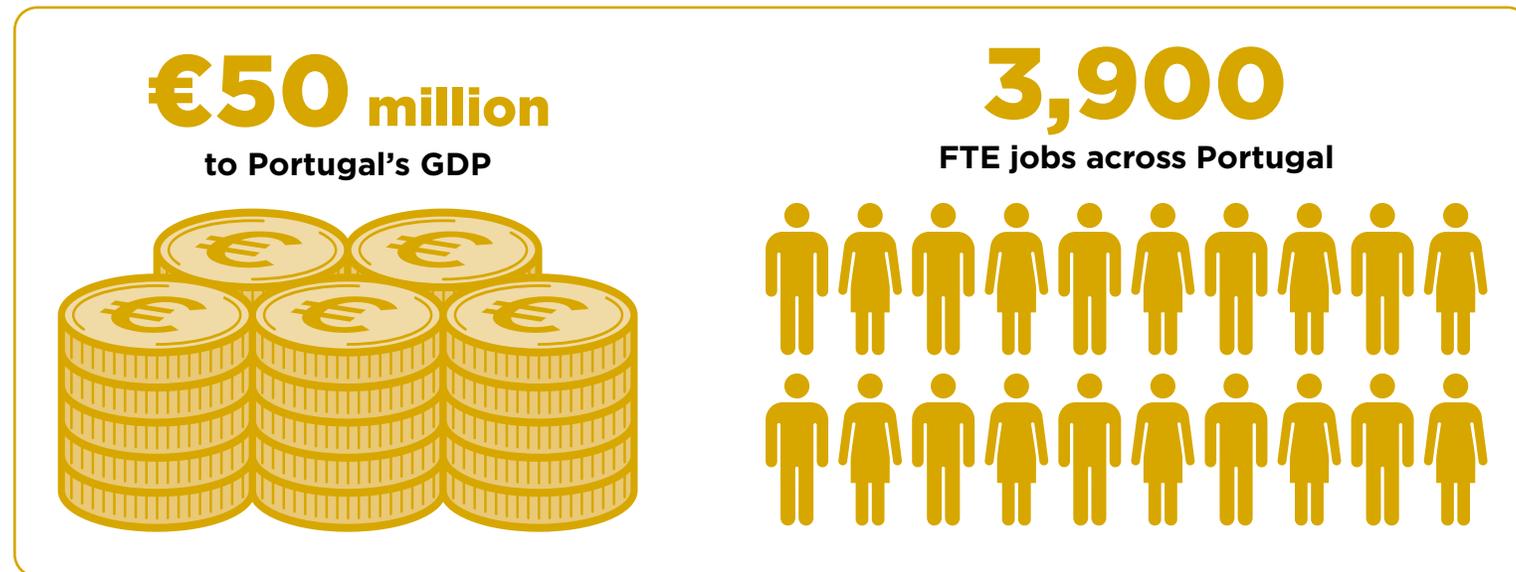
ASSESSING THE ECONOMIC, SOCIAL,
AND CULTURAL BENEFITS OF
YOUTUBE IN PORTUGAL



Every day, YouTube helps people learn new skills, start businesses, create jobs, and enrich their lives. This study by Oxford Economics assesses the full economic, social, and cultural impacts of the world's most popular video-hosting website in Portugal, combining sophisticated survey techniques and economic modelling.

Around one billion hours of YouTube videos are watched every day across world.¹ In Portugal, these views generate substantial revenues for YouTube creators and other businesses—which in turn support economic activity and jobs in their supply chains, and throughout the wider economy.

In 2020, we calculate that YouTube's creative ecosystem contributed approximately:



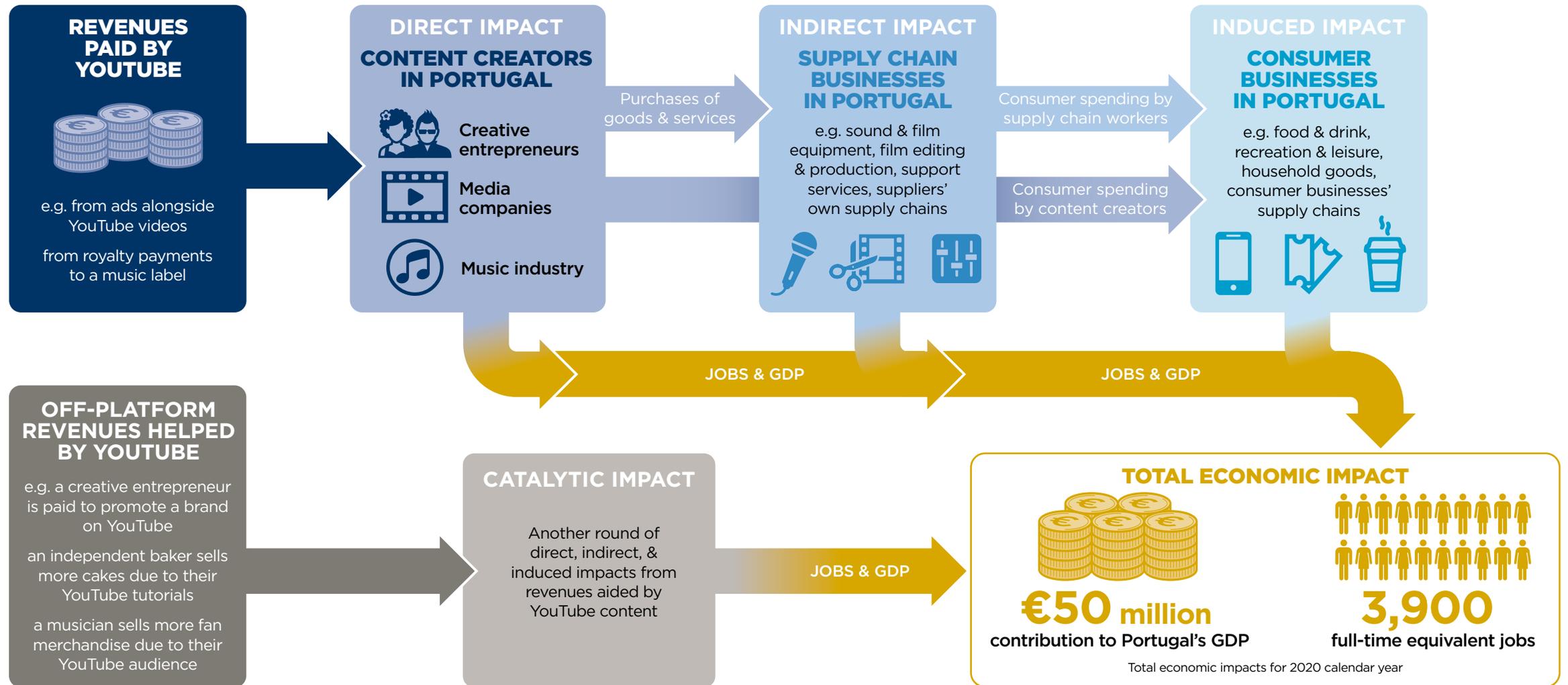
OUR METHODOLOGY

Oxford Economics' economic modelling used survey results and published data to estimate the contribution of YouTube to headline economic metrics such as GDP and employment.

We undertook an anonymised survey of 2,000 Portugal-based users. We also surveyed 500 businesses across Southern Europe and more than 1,460 Southern European content creators (of which 180 were in Portugal).²

Over the following pages, we present the results of our economic modelling and other key findings from our research. We also present a series of personalised case studies of successful YouTube creators.

THE TOTAL ECONOMIC IMPACT OF YOUTUBE'S CREATIVE ECOSYSTEM





A PLACE TO LEARN

YouTube empowers people of all ages to develop their personal and professional skills and deepen their knowledge. Users in Portugal turn to the platform every day to learn new hobbies, solve practical problems, and access a wealth of educational content.

78% of users with children aged under 13 (who use YouTube Kids in class or for homework/assignments) agreed that YouTube Kids makes learning more fun.

62% of users regularly watch “how to” and DIY videos on YouTube.

83% of teachers who use YouTube stated they use content from YouTube in their lessons.

/ **GET HANDS DIRTY**

Cris, the creator behind GET HANDS DIRTY, first got hooked on YouTube during her fine arts and sculpture degree back in 2011, where she used videos to help her learn new skills for woodworking. Two years after she finished school, Cris was finding it hard to gain traction as an artist and decided to start creating her tutorials as a side hobby, sharing her knowledge with the world.

822,000 subscribers and over 54 million views later, Cris’ YouTube channel has given her the financial independence she needed to do what she loves. As well as supporting her career, brand sponsorships found through YouTube have given Cris the opportunity to work with new tools that enable her to grow as an artist and design increasingly complicated projects, whether that be a handmade instrument, or an entire tiny apartment.

GET HANDS DIRTY brings together people from all over the world who love woodwork and DIY. Her audience spans the US and other English speaking countries, as well as Europe and Asia, and while her viewers have been majority male, Cris has noticed more and more women tuning in. Cris’ channel has also inspired others to start making their own projects and even set up their own studios.





THE HOME OF THE CREATOR ECONOMY

YouTube provides opportunities for its creators to find economic success in Portugal both on and off the platform.

57% of creators agreed that YouTube provides an opportunity to create content and earn money that they wouldn't get from traditional media.

Over **700** channels have over **100K** subscribers, an increase of over **15%**, year over year.³

Over **60** channels have over **1M** subscribers, an increase of over **15%**, year over year.³

3. Source: YouTube internal data March 2022

/ **BRUNO SALGUEIRO**

When stuntman and action actor Bruno Salgueiro wanted to establish himself as a personal trainer, he turned to YouTube to build an audience for his new endeavour. Seven years later his Portuguese channel Dicas do Salgueiro has attracted 375,000 subscribers and is one of the country's most popular fitness channels. When he decided to set up an English YouTube channel four years later, he simply translated his name and the Bruce Willow channel was born—now boasting 21,000 subscribers.

Taken together, these channels have given Bruno a sound financial footing. Exposure on YouTube has also opened the doors to new revenue-generating ventures. For example, he earns money from delivering presentations; from fees paid by students who join online classes through his website; and from product placement deals.

The venture has also created social value. Bruno, a self-described “YT nerd”, has used his channels to share information and perform live streams of home workouts during the Covid-19 crisis and has contributed to charitable causes by promoting virtual campaigns.





EXPORTING PORTUGUESE CONTENT

YouTube's accessibility offers opportunities for Portuguese creators of all backgrounds to find an audience for their videos, both locally and internationally.

72% of creators agreed that YouTube helps them export content to international audiences they wouldn't otherwise have access to.

80% of creators agreed that access to an audience outside of Portugal is essential for their channel to be sustainable.

Over **50%** of watch time on content produced by channels in Portugal comes from outside of Portugal.⁴

4. Source: YouTube internal data March 2022

/ **NUNO AGONIA**

Creator Nuno Agonia started his YouTube channel from scratch in 2012 while he still was working for a computer company in Portugal. It is now nearly 10 years later and the product reviews and unboxing events he performs on his channel have attracted almost 1.5 million subscribers.

The popularity of his channel has made him financially independent as a YouTuber. It has also brought him public recognition: in 2020 Forbes Portugal ranked him the YouTuber with the eighth largest digital profile in Portugal, based on views per video and the number of interactions such as likes and shares. Nuno has also enjoyed considerable success with international audiences: 65% of subscriptions and 51% of views on his channel have come from outside of Portugal.

The success of his YouTube channel has opened up other commercial opportunities. In March, one of the four main TV channels in Portugal, SIC, announced he would present a new show called Fora de Caixa in which he shares news and views about technology from mobile phones to laptops, consoles, screens, and peripherals. He has also built up a following in Portuguese-speaking Brazil.





DRIVING CULTURAL DIVERSITY

YouTube makes it possible for anyone to be a creator. The diversity of this creator population is mirrored by YouTube's highly diverse content library, which connects users with culture of all kinds.

90% of creators agreed that YouTube is home to diverse content.

79% of users agreed that YouTube allows them to view content they can't access through traditional media.

70% of creators agreed that the YouTube community encourages them to create "diverse and innovative" content.

“YouTube is very important to me, as I can research an immense diversity of subjects, according to the need for the moment, whether about health, history of countries, work, entertainment, languages, mental health, etc.”

User, 35-44 years old, Algarve

/ **MAFALDA CREATIVE**

Mafalda was a tenth grade student in 2015 when she started making YouTube videos for fun to cope with summer holiday boredom. Six years later, Mafalda Creative has more than 480,000 subscribers and her videos have had over 80 million views.

Her videos are humorous caricatures of day-to-day situations that happen in her life with friends and family that will resonate with her teenage viewers—whether it is about going to a festival, teenage romance, or marking her own birthday with a version of Ariana Grande's "7 rings" song. Indeed, she says her videos helped entertain people locked down at home during the pandemic with their mixture of humour and information.

The success of her YouTube channel has led to brand partnerships, sales of her merchandise through her own website, and the release of her first book. As well as working full-time, she has a manager who helps with business and brand-related issues. She is now starting to reach audiences in other countries, such as Brazil.



ABOUT OXFORD ECONOMICS

Oxford Economics was founded in 1981 as a commercial venture with Oxford University's business college to provide economic forecasting and modelling to UK companies and financial institutions expanding abroad. Since then, we have become one of the world's foremost independent global advisory firms, providing reports, forecasts and analytical tools on more than 200 countries, 250 industrial sectors, and 7,000 cities and regions.

Headquartered in Oxford, England, with regional centres in New York, London, Frankfurt, and Singapore, Oxford Economics employs 400 full-time staff, including more than 250 professional economists, industry experts, and business editors. Our global team is highly skilled in a full range of research techniques and thought leadership capabilities from econometric modelling, scenario framing, and economic impact analysis to market surveys, case studies, expert panels, and web analytics.

Oxford Economics is a key adviser to corporate, financial and government decision-makers and thought leaders. Our worldwide client base now comprises over 2,000 international organisations, including leading multinational companies and financial institutions; key government bodies and trade associations; and top universities, consultancies, and think tanks.



METHODOLOGY Q&A

How did we estimate the GDP contribution of YouTube's creative ecosystem?

The total pay-out from YouTube in 2020 was estimated using survey results from YouTube content creators based in Southern Europe and published information on music industry revenues.

Off-platform revenues for creative entrepreneurs were estimated from creator survey responses. Off-platform revenues for music and media businesses were estimated from survey responses from EU businesses.

We estimated the direct GDP contribution of creative entrepreneurs by subtracting intermediate costs from revenue associated with YouTube activity (the "production" approach). The direct GDP contribution of music and media companies was estimated by applying a standard GDP:output ratio to the revenue estimates.

We then used an input-output model—in essence, a table showing who buys what, and from whom, in the Portuguese economy—to estimate both the supply chain (indirect) and worker spending (induced) impacts. The model for Portugal was drawn from Oxford Economics' Global Impact Model, which is in turn based on OECD data.

Our results are presented on a gross basis: in other words, they do not consider what the resources used by content creators or stimulated by their expenditure could alternatively have been deployed to do.

Do the results exclude any activity connected with YouTube?

Our estimates exclude the economic contribution of YouTube's own operations, and the benefits that businesses receive from increased sales as a result of advertising on YouTube.

How did we estimate the total jobs supported by YouTube?

Full-Time Equivalent (FTE) jobs supported amongst creative entrepreneurs were estimated from survey responses relating to the weekly hours spent working on YouTube. We only included responses from creative entrepreneurs who spend at least eight hours per week working on YouTube. Jobs supported amongst creative entrepreneurs' permanent employees were also estimated from survey responses.

Jobs supported by media and music companies, and through indirect and induced impacts for all types of creator, were estimated by applying productivity assumptions to the GDP results.

Note: The case studies presented in this document are based on information provided by YouTube.

