

# Portugal - Media Landscape

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## Overview

The Portuguese media landscape is plural and diverse. The press market is scattered across a large number of newspapers and magazines, mainly local and regional, mostly with low circulation and reach. The number of national generalist titles is

reduced. Over the last years the television offer has increased and grown more diverse through subscription-based platforms, which include a growing number of thematic and premium channels. As a result of the reorganisation of the radio sector in the late 1980s, Portugal has a high number of radio stations, more than 300, spread throughout the national territory and mostly of local reach. Native digital editorial projects, such as exclusively online-based radio and television programs, are emerging more slowly.

In terms of consumption, the Portuguese media landscape is still characterized by the dominant role of television in comparison to other media. This is the widest-reaching medium in Portuguese society. According to the 2016 edition of the survey "Public and Media Consumption", which provides a detailed picture of the Portuguese media practices, 99 percent of those surveyed regularly watch television, with no significant differences in terms of age or gender. Comparatively, 60.5 percent of respondents frequently use the Internet; 68.2 percent regularly access newspapers and magazines; 73 percent have the habit of listening to the radio.

According to Marktest, television is also the main advertising medium, absorbing 74 percent of ad investments (at list prices), at a wide distance from the press (9 percent), the Internet (8 percent) or the radio (4 percent).

The switch-off of analogue television and the transition to Digital Terrestrial Television occurred in 2012 but it was not followed, in the immediate years, by an increase in free-to-air television offer, which has remained limited to the five existing channels (*RTP1*, *RTP2*, *SIC*, *TVI* and *ARTV*, the channel of the Assembly of the Republic, centered on parliamentary activity). Since December 1, 2017, DTT platform includes two channels associated with the public service operator, RTP 3 and RTP Memória. Approximately a quarter of the Portuguese population only has access to the free-to-air channels, which is mainly due to economic reasons. At the same time, there has been a significant increase in the number of subscribers to pay-TV, which currently has a penetration rate of around 80 percent of Portuguese households. In fact, in recent years there has been a structural change in the audiovisual and communications market, with electronic communications operators dominating the pay-TV offer integrated with other services such as the Internet and telephone.

Portugal has historically been characterized by poor newspaper reading habits. This sector has been living on a downward curve in succession for several years, both in daily and non-daily segments. The number of copies sold continues to decline, and the decline in circulation has also affected the free press. The popular press, with a higher circulation, continues to be preferred by readers.

The media system is essentially controlled by media groups in terms of audiences, revenues and supply. This is due to the influence of the stabilisation of the democratic regime and the implementation of structural economic reforms with a liberalising orientation, in the mid-eighties, reflected in a policy of privatisation and a reduction of the weight of the state in the economic sector. This change was anchored in privatisation processes, concentration of media ownership on economic groups, and commercial orientation of editorial policies, with an impact on the reorganisation of the press sector, the reordering of radio space and the end of the state monopoly of television. The groups have adopted cross-media and multimedia strategies, with mono-media groups being less common.

The Portuguese media system is characterized by a considerable level of cross-media concentration. Impresa controls a generalist channel (*SIC*), several cable channels (such as *SIC Notícias*, the first 24/7 news channel launched in Portugal), the main weekly newspaper (*Expresso*) and newsmagazine (*Visão*) and several specialized magazines. Media Capital, owned by the Spanish company Prisa, holds the main generalist channel (*TVI*) and the most popular radio station (*Rádio Comercial*). Global Media Group owns the reference news radio station (*TSF*), two of the main daily newspapers (*Diário de Notícias* and *Jornal de Notícias*), a sports daily newspaper (*O Jogo*) and specialized magazines.

However, the traditional business model, based on an audience-advertising nexus, has been challenged by the fall in

advertising revenue, a consequence of the economic crisis that has affected the country in recent years and of the channeling of large slices of advertising to new platforms, such as Facebook and Google. Companies are also having difficulties in monetising digital content and services. Accustomed to the freemium paradigm of the early years of Internet, users are scarcely available to pay for them. According to the *Digital News Report 2017*, payment for online news in Portugal remains low (9 percent), with slow growth in digital and bundled subscriptions. News aggregators such as *Sapo.pt* and *Noticiasaminuto.com*, the latter republishing a large number of articles produced by other media, are extremely popular among viewers.

This recessive effect has inhibited the emergence of new projects and the exploration of the potential of new technological platforms. It has also been reflected in the quality of programming and content. Companies restructuring processes, with the aim of creating synergies and making resource management more effective, has often been accompanied by a drop in jobs or a fall in wages.

In the period that followed the Democratic Revolution of April 25, 1974, the Portuguese media system was involved in a broader struggle for the definition of the political system, which favored, in the post-revolutionary years, a strong partisanisation of the press and militant journalism. However, the political and economic changes occurred from the mid-1980's led editorial projects to adopt, in the words of Fernando Correia, "a commercial and industrial logic, from the perspective of which the proclaimed political neutrality and informative objectivity appear as part of strategies aimed at reaching the widest possible audience."

Partisan press practically disappeared, with few exceptions, like the newspaper *Avante!*, property of the Portuguese Communist Party and produced by a professional newsroom. More critical perspectives point to a lack of pluralism and the alignment of the quality media with a sort of "dominant thinking" represented by the right-wing political representatives. See, for example, the article written by the historian José Pacheco Pereira, entitled "An increasingly less plural media", published in the *Público* newspaper on January 21, 2017. However, it should be recognized that, after the stabilisation of the democratic system, the degree of political parallelism of the Portuguese media system is less notorious than in Spain or Italy.

It can also be emphasized that, from 1987 onward, journalistic practices developed under the sign of professionalism, as a dominant corporate ideology, which indicates greater autonomy of the media field (as regards to political power) .

The latest national inquiry of the Portuguese journalists attests to the high level of academic qualification in newsrooms: almost 80 percent of the professionals have courses at the level of higher education, with more than two thirds graduated in Communication Sciences or Journalism.

However, the profession is going through a time of greater vulnerability due to the precariousness of the work, low salaries and low autonomy vis-à-vis administrations and boards and the agenda of news sources and events. The widespread use of trainees in newsrooms is also an issue. The journalists declare that they face long working hours and difficulties in reconciling professional and personal life. Between 2007 and early 2015, the profession has suffered a reduction of 1,218 journalists (now, excluding the trainees, they are around 5,000). This was one of the most debated problems by the class in the recent Congress of Portuguese Journalists (12-15 January, 2017), a meeting that had not been held since 1998. Lack of effectiveness of self-regulatory mechanisms and failures to comply with ethical and deontological rules and standards was another widely discussed issue.

The State intervenes in the Portuguese media system as regulator, owner and funder. The Constitution of the Portuguese Republic requires the State to guarantee the existence and operation of public radio and television. The State owns the entire capital of *Rádio e Televisão de Portugal* (the company that houses the public television and radio) and 50.1 percent of the capital of Lusa, the main Portuguese news agency.

The regulation of the sector, including the press, is ensured by *Entidade Reguladora para a Comunicação Social* (Portuguese Media Regulatory Authority - ERC), an independent administrative entity held accountable before the Parliament, which was created in 2005. ERC has a wide range of powers and responsibilities, ranging from the protection of fundamental rights and the guarantee of the freedom of the press, to the promotion of diversity and pluralism.

The State also acts as a funder, managing a system of incentives to media in areas such as technological modernisation, digital development, employment and professional training or media literacy and education. These subsidies mainly benefit the local and regional media, in a situation of greater financial fragility, but which ensure an irreplaceable public service mission within their respective communities.

## Media

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### Print

The written press has endured a deep crisis throughout the last years, with loss of readers and advertising. The only Portuguese tabloid newspaper, *24 Horas*, ceased publication in 2010. An emerging media group of the early 21<sup>st</sup> century, Ongoing, with a significant presence in the economic news, went into insolvency in 2015, ceasing to publish the newspaper *Diário Económico* and to broadcast the *Económico TV* channel in 2016.

The number of active publications has been decreasing in Portugal, but it is still quite impressive. By the end of 2016, a total of 1,845 were registered at ERC, including 14.4 percent daily, 11.3 percent weekly and 25.9 percent monthly. Most of these publications correspond to magazines and only 652 to newspapers (140 daily, 154 weekly, 179 monthly). About 23 percent of publications are published exclusively on the Internet and 18 percent is published simultaneously on paper and online.

The *Instituto Nacional de Estatística* (National Institute of Statistics) points a consecutive fall in the sales of press copies in the last 10 years. If more than 446m copies were sold in 2004, by the end of 2014 this indicator dropped to approximately 250m (minus 43.9 percent).

After increases between 2004 and 2008, the circulation of the press has also been suffering from falls. There was a drop of 31.1 percent in the overall circulation of the free press between 2004 and 2014 and the end of some editorial projects in this segment (e.g., *Meia Hora* and *Global News*).

Press circulation data released in 2017 by the *Associação Portuguesa para o Controlo de Tiragens e Circulação* (Portuguese Association for the Control of Circulation - APCT) confirms the downward trend that also affects leading generalist and specialized publications.

At the same time, there has been an increase in digital signatures, although the figures do not compensate for paper losses.

The most widely read newspapers, *Correio da Manhã* (101,468 copies per issue) and *Jornal de Notícias* (54,791), present

popular characteristics. The first has entered the television business with a successful cable TV channel, the CMTV. The investment in a television project by consolidated press companies can be seen as a trend. *A Bola*, the oldest and one of the most read national sports newspapers, also invested in a television channel.

Almost all of the newspapers and magazines with great circulation are integrated in large economic groups (large at a Portuguese level, but with small significance at a European level). The main publishing companies are:

- Cofina Media. Great influence on the press sector, owns the daily *Correio da Manhã*, the economic newspaper *Jornal de Negócios*, the sports daily newspaper *Record*, the free newspaper *Destak*, the newsmagazine *Sábado* and several specialised magazines.
- Global Media Group. Owns the centennial diaries *Jornal de Notícias* and *Diário de Notícias*, the sports daily newspaper *O Jogo*, the digital economic newspaper *Dinheiro Vivo* and several specialised magazines and reference regional newspapers such as *Jornal do Fundão*, *Açoriano Oriental* and *Diário de Notícias da Madeira*.
- Grupo Impresa. Property of the former prime minister Francisco Pinto Balsemão. In the press, it holds the main national weekly newspaper, *Expresso*, the newsmagazine *Visão*, the cultural newspaper *Jornal de Letras* and several specialized magazines.
- Sonaecom. This branch of the holding Sonae, run by Paulo de Azevedo, son of Belmiro de Azevedo, one of Portugal's most notorious entrepreneurs, owns the daily quality paper *Público*.
- Newsplex. This company took over the Newsholding projects and titles, which include the daily *I* and the weekly *Sol*.
- Megafin. With a presence in the segment of economic publications, at the end of 2016 restructured the weekly *OJE*, which was renamed *O Jornal Económico*.
- Impala. Property of Jacques Rodrigues, it holds some of the country's most sold publications, including magazines specialized in television, women and society, like *Maria* (with an average circulation of 145,420 copies per issue in 2016, the highest circulation of the Portuguese press), *Nova Gente* or *TV7Dias*.
- RBA – Revistas Portugal. This Spanish editor publishes the Portuguese editions of *National Geographic*, *Elle* and other specialized magazines.
- Masemba. Present in the Portuguese market since June 2013, it has a portfolio of magazines in the areas of society, women and lifestyle, which includes *Lux*, *Lux Women* and *Revista dos Vinhos* magazines.

The local and regional press is very scattered, has only a minor circulation and plays a limited role in the agenda setting. Nevertheless, we can mention some historically relevant publications, such as *Açoriano Oriental*, the country's oldest newspaper still in circulation (founded in 1835). On the other hand, although smaller, several local publishing projects are successful and profitable, take advantage of digital technologies and show professionalism in management and journalistic practices. The Catholic Church is, directly or indirectly, one of the main owners of regional and local press.

## Radio

At the end of 2016, there were 332 radio stations, including six national (*Antena 1*, *Antena 2*, *Antena 3*, *Rádio Renascença*, *RFM* and *Rádio Comercial*), two international (*RDP Internacional* and *RDP África*), five regional (*M80*, *RDP Azores*, *RDP Antena 1 Madeira*, *RDP Antena 3 Madeira* and *TSF*), a regional and local (*Post Office of Funchal*) and 318 local stations.

Most of the radio program services are generalist (251 stations) and, among the thematic programme services, 66 are musical, six specialized in news, five targeting a specific segment of the public, one cultural and one focused on university life.

The sector struggles to remain relevant and to reinvent itself in new digital platforms and subject areas.

The ownership of national and regional stations is concentrated in the hands of the State and a handful of Portuguese media groups.

Public service radio (RDP) includes eight stations (*Antena 1, Antena 2, Antena 3, RDP Açores, RDP Antena 1 Madeira, RDP Antena 3 Madeira, RDP International* and *RDP África*) and several online radio stations, such as *Rádio Zig Zag*, for children. Renascença Group, property of the Catholic Church, owns *Rádio Renascença, RFM* and *Rádio Sim*. In the last few years, Media Capital Digital reinforced its presence in the sector. The company's portfolio includes *Rádio Comercial, Rádio Cidade FM* and *M80*. On the other hand, *TSF*, created in 1988 and owned by Global Media Group, is the main thematic Portuguese radio station specialised in news. Another important investor in the radio sector in Portugal is Luis Montez, who owns the promoter of concerts and musical festivals *Música no Coração*.

The most recent survey of media consumption in Portugal indicates that radio is regularly listened to by 73 percent of those surveyed. According to Marktest, the average daily radio listening time in 2016 was 3 hours and 13 minutes. Car radios continue to be the most popular means of access (60.6 percent), whereas computers are the least used means of accessing this medium (11.6 percent).

The radio groups with the highest average daily audience times were, in order of preference: Media Capital Group (2 hours and 41 minutes), Radio Renascença Group (2 hours and 39 minutes), RDP Group (2 hours and 21 minutes) and TSF (1 hour and 55 minutes). In 2016, Commercial Radio was the most popular radio station (share of 16.5 percent), followed by RFM (15.5 percent).

## Television

Television continues unequivocally to be the dominant and the most transversal medium in Portuguese society. In 2016, according to GfK, the official entity for measuring television audiences in Portugal, the average daily television viewing was 4 hours and 47 minutes.

The evolution of the Portuguese television market has been determined by the provision of five free-to-air television channels - *RTP1, RTP2, SIC, TVI* and *ARTV* - and the consolidation of pay-TV.

*RTP 1* and *RTP 2* are holders of the public service and submitted to a set of obligations defined by the State. *RTP 1* has a mixed funding model based on advertising and the "contribution for the audiovisual", a tax collected every month with the electricity bill. *RTP 2* cannot broadcast commercial advertising. *SIC* and *TVI* are both commercial stations created at the beginning of the 1990s and bestowed with a renewed licence to broadcast until 2021. *SIC* is owned by Grupo Impresa and *TVI* by Media Capital.

Cable television was launched in Portugal in 1994. Currently pay-TV has a penetration rate of around 80 percent of Portuguese households. The growth of pay television in recent years in Portugal is mainly due to the diversification of access to technologies, as well as the increase in the number of available channels.

The main communications players – MEO and NOS, which together hold a market share of more than 80 percent – have invested in the development of package offers that include Internet, landline and mobile. According to the *Autoridade Nacional de Comunicações* (National Communications Authority - ANACOM), at the end of 2016, 90.4 percent of subscribers to pay-TV had this integrated service. About 79.7 percent of television subscribers had access to more than 80 channels. The timeshift functionality offered by operators, with automatic recording systems that allow viewing programs already broadcast within the next week, is increasingly used by viewers and comes to challenge the classic linear concept of television.

Considering the television offer, among the programme services authorized by ERC, in 2016, 60 channels were active, of which 13 were generalist and 47, thematic or targeted to specific audiences. Among thematic programme services, the majority are dedicated to sports (12), followed by channels dedicated to films and series (9) and entertainment (6). It should be noted that ERC only regulates 28 percent of the television channels made available in the offerings of the pay-TV operators, since it only oversees entities that carry out media activities under the jurisdiction of the Portuguese State.

In 2015, the Netflix streaming service was launched in Portugal, albeit with minor disturbances in the structural operation of the audiovisual market.

The paradigm change in the distribution of content, with the reinforcement of the importance of the subscription television service and the Internet, has had a direct effect on the evolution of the sources of revenue of each business segment. Nevertheless, according to different sources, television continues to concentrate the major slice of advertising revenues.

In addition, older generalist channels continue to attract the largest share of audiences. *TVI* holds the largest share (21.5 percent), followed by *SIC* (17.6 percent) and *RTP 1* (13.7 percent).

In recent years, the two commercial operators *SIC* and *TVI* increased their programming choices, namely in Portuguese fiction, “telenovelas”, talk shows, talent shows, quizzes, movies, series and reality shows. Sports, in particular football matches, and information are the other two television genres which gather public preferences and where the competition between channels stands out most visibly.

The second public service channel, with an audience share of around 2 percent, is focused on more demanding and segmented groups and, in terms of programming, emphasises culture, education, social activities, sports, religion, independent production, Portuguese cinema, audiovisual environment and experimentalism.

## Digital Media

The Internet penetration rate in Portugal in households was 74 percent in 2016, according to the National Statistics Institute (by comparison, in 2002 this figure was only 15.1 percent). However, mobile Internet access is the fastest-growing mode (by the end of 2016, almost six million users accessed the Internet in mobile broadband). The trend in the expansion of mobile broadband in Portugal compares with what has been happening worldwide, with more and more consumers accessing digital content through mobile devices. With mobility playing a key role in content reception forms, publishers have invested in distributing content specifically for tablets and smartphones.

The 2016 edition of the survey “Public and Media Consumption” concludes that the use of the Internet, in the context of mobility, is done mostly through smartphones and especially by the age group of 15 to 24 years.

According to the same study, Internet users first access online newspapers and magazines, followed by radio and television. In what concerns the usage of the new possibilities opened up by the Internet, the press has been more active than other media, particularly television, whose online offerings are very focused on streaming and making available programs that have already been transmitted, duplicating functionalities offered by receiver boxes.

As an example of this active role of press, in 2014, the weekly *Expresso* created the *Expresso Diário*, a newspaper in digital format accessible by subscription or for those who get the weekly printed version. At the same time, newspaper *Público* offers limited free access to content on its website in an effort to increase the subscriptions.

A native digital editorial project, *Observador*, was launched in May 2014, by a handful of private shareholders and journalists.

It is presented not only as “a newspaper in digital format” but as “an Internet-age newspaper that understands new ways of accessing information”, with an emphasis on multi platform distribution and interaction with readers.

Although readers continue to give primacy to print media in their consumption habits, the growing importance of the digital media is undeniable, especially among younger users.

## Social Networks

It is evident that the current digital media reality offers contents that may or may not merit the designation of “media content”, regarding their unstructured nature and original publishing in blogs or social networks. Often, it is not even possible to confirm whether or not a particular digital service is a true media (regardless of its entertainment or information purposes), which makes media literacy and education essential.

This is particularly important once the studies on the Portuguese reality point to the major role that social networks have assumed with regard to the circulation and consumption of news. Beside being one of the main means of accessing news after televised news programmes, social networks are acknowledged as major news access platforms. Facebook is the most popular social network for accessing news in Portugal, followed by Youtube, Google+, LinkedIn and Twitter.

## Opinion Makers

In Portugal, opinion makers are frequent “voices” in the media. Several circulate between different media but television is where they get the widest public projection. The most famous Portuguese opinion maker is, or was, Marcelo Rebelo de Sousa, former President of the Social-Democratic Party, who had a weekly commentary space on Portuguese television channel *TVI*, in prime time, every Sunday. In January 2016, Marcelo Rebelo de Sousa was elected President of the Republic on the first round and practically with no electoral campaign. Experts consider that his long public exposure on television and his popularity with the media contributed much to his election.

A singularity of the national media system is the number of active politicians who are commentators in the media, in particular on television. An example is social democrat Luís Marques Mendes, also a former President of the Social Democratic Party, with a weekly opinion space, in prime time, on the television channel *SIC*.

However, over the years, lack of pluralism in the media opinion sphere has been criticized. This lack of pluralism is observed in the political arena (commentators mainly represent the two major parties, the Socialist Party and Social Democratic Party, leaving out political minority voices); in gender imbalance (the commentators are mainly men); in the geographic distribution (with a concentration on large urban areas, in particular Lisbon); in the professional sphere (the commentators are mainly politicians and journalists); in the thematic choices (commentary centered on politics and football). Therefore, critics denounce a space of media opinion that is not representative of Portuguese society.

## Sources

Newspapers

- [A Bola](#)
- [Correio da Manhã](#)
- [Destak](#)
- [Diário de Notícias](#)
- [Expresso](#)

- [Ionline](#)
- [Jornal de Negócios](#)
- [Jornal de Notícias](#)
- [Observador](#)
- [O Jogo](#)
- [O Jornal Económico](#)
- [Público](#)
- [Record](#)
- [Sábado](#)
- [Sol](#)
- [Visão](#)

News aggregators

- [SAPO](#)
- [Notícias ao Minuto](#)

Publishers

- [Cofina Media](#)
- [Global Media Group](#)
- [Impresa](#)
- [Impala](#)
- [Masemba](#)
- [Sonaecom](#)

Radio

- [Antena 1](#)
- [Antena 2](#)
- [Antena 3](#)
- [M80](#)
- [Mega Hits](#)
- [Rádio Comercial](#)
- [Rádio Renascença](#)
- [Rádio SIM](#)
- [RFM](#)
- [TSF](#)

Televisions

- [A Bola](#)
- [CMTV](#)
- [RTP](#)
- [SIC](#)
- [SIC Notícias](#)
- [TVI](#)

## Organisations

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### Trade Unions

About 3,000 journalists accredited with the appropriate professional title in Portugal are affiliated to the National Journalists Union (*Sindicato Nacional dos Jornalistas*), a European Federation of Journalists (FEJ) and International Federation of Journalists (IFJ) member.

### Journalist Associations

Beside the unions, there are other journalistic organisations, which act in the fields of cultural, training and health assistance. Every three months, *Clube de Jornalistas* (Press Club) publishes the magazine *Jornalismo e Jornalistas*; it also has a website (*Clubedejornalistas.pt*) and every year awards its *Prémios Gazeta* (Gazeta Prizes), the most prestigious awards in the journalistic field (endorsed by the President of the Portuguese Republic).

*Casa da Imprensa* (Press House) is a mutualistic association, founded on 24 April 1905.

The *Associação dos Jornalistas de Desporto* (Association of Sports Journalists - CNID) was founded in 1966 and aims to defend, dignify, promote and assist the training of journalists specialized in the field of sport.

### News Agencies

The main Portuguese news agency is *Agência Lusa*, with a shareholder structure combining public (50.1 percent) and private stakeholders (Impresa, Global Media Group and smaller private stakeholders). In recent years Lusa implemented a new strategy to become a “multimedia news agency”.

Lusa is bounded through a contract celebrated with the Portuguese State to provide news and informational services of public interest. Some 200 journalists, joined by 80 collaborators in Portugal and abroad, work in its newsroom. It has a network of delegations and correspondents that cover almost all countries, as well as Portuguese speaking countries. There are correspondents in more than thirty major cities in the five continents.

*Agência Ecclesia* belongs to the Catholic Church and is mostly concerned with religious issues.

### Audience measurement organisations

TV audiences are measured in Portugal by GfK Portugal since 2011. This company was chosen in a public tender procedure

by *Comissão de Análise de Estudos dos Meios* (Media Studies Analysis Commission - CAEM), which represents advertisers, media agencies and media companies. GfK succeeded Marktest, the company which had been responsible for measuring audiences in Portugal since 1998.

The measurement is made through an audiometry process and uses as a sample representative of the population a panel of 1,100 households with and without pay-TV.

## Sources

Trade unions

- [Sindicato dos Jornalistas](#)

Journalist associations

- [Clube de Jornalistas](#)

News agency

- [Agência Lusa](#)
- [Agência Ecclesia](#)

Other media organisations

- [Associação de Imprensa de Inspiração Cristã](#)
- [Associação de Rádios de Inspiração Cristã](#)
- [Associação Portuguesa de Imprensa](#)
- [Associação Portuguesa de Radiodifusão](#)
- [Casa da Imprensa](#)
- [Clube de Jornalistas](#)
- [Confederação Portuguesa dos Meios de Comunicação Social](#)
- [GfK Portugal](#)
- [Marktest](#)

## Policies

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### Media legislation

Media regulation, legal framework revision, local and regional media public grants, property media concentration and political pluralism are major concerns of political representatives in the last two decades, expressed in public policies applied to media sector.

Cavaco Silva governments (1985-1995) brought a media policy characterised by privatisation and liberalisation. Cavaco Silva's cabinets decided, between 1985 and 1995, to open the television sector to private initiative and to legalise hundreds of local radios which spread all across the country since the 1980s. The same liberal policies, which meant the progressive

withdrawal of the state from the media sector, were applied to the press market (for instance, *Diário de Notícias* and *Jornal de Notícias* were privatised).

After Antonio Guterres' six-year socialist governments (1995-2001), the XV Constitutional Government Program, conducted by José Manuel Durão Barroso (2002-2004), once again put forth more liberal policies for the media sector. A deep reorganization of the public media service took place, with the creation of a holding that added the previously separated radio and television companies. A controversial debate was generated by the possibility of privatizing one of the free-to-air public service channels, a scenario that did not happen. In fact, the public service media model is a sensitive issue in Portuguese society.

In 2005, the XVII Constitutional Government, headed by José Sócrates, proposed the following major measures for the media sector: the creation of a new media regulator, the prevention of more relevant State economic participation in media enterprises besides RTP Group and Lusa, new legislation to control property concentration and abuse of dominant position, the limitation of horizontal, vertical and multimedia property concentration among media companies; the transition to digital platforms.

On the other hand, the revision of the Journalists' Statute in 2006-2007, was followed by intense controversy within the professional journalists' milieu, who criticise the virtual shrinkage of the protection of confidential news sources. Journalists were also in profound disagreement with the creation of a professional ethics committee within *Comissão da Carteira Profissional dos Jornalistas*, the organisation which grants access to the profession. Such controversy did not stop the revision of the law and the ethical committee is already in function.

More recently, the Parliament passed a law that regulates the promotion of transparency of ownership, management and media financing. The bill aims at promoting freedom and pluralism of expression and safeguarding editorial independence from political and economic powers.

## Accountability systems

The professional ethics committee created within *Comissão da Carteira Profissional do Jornalista*, an organisation headed by a judge and where journalists and entrepreneurs are represented, contributes to enforce compliance with professional ethical principles, admonishing or punishing journalists in case of misconduct.

In turn, the *Conselho Deontológico dos Jornalistas* (Journalists' Professional Ethics Council) addresses recommendations based on the principles of the Journalists' Ethical Code, a document approved by the journalists in May 1993.

Created for the first time in Portugal in 1997, the ombudsman nowadays exists only in public television (viewer ombudsman) and radio (listener ombudsman).

The issues related to the content of advertising and consumer rights and protection are decided by the *Direção-Geral do Consumidor* (General Directorate of Consumer).

## Regulatory authorities

The reform of the regulatory framework implied the creation of a new media regulation entity in 2005 with reinforced power and tasks, the *Entidade Reguladora para a Comunicação Social* (Portuguese Media Regulatory Authority - ERC).

The new media regulator initiated its functions in March 2006, in articulation with *Autoridade Nacional das Comunicações* (National Authority on Communication - ANACOM) and *Autoridade da Concorrência* (Market and Competition Authority). The

reform of the regulatory framework implied the extinction of *Alta Autoridade para a Comunicação Social* (Media High Council - AACCS) and of *Instituto da Comunicação Social* (Institute for Social Media - ICS).

ERC is a public agency independent from the government and whose board members are elected by Parliament. It pursues the assurance of the following structuring principles: pluralism and diversity, freedom of information, citizens' fundamental rights, protection of more sensitive publics and audiences (such as children and elderly people), accuracy and reliable nature of information, transparency of the media. One of ERC's main tasks is to avoid an excessive media property concentration affecting principles such as pluralism and diversity; the media regulator watches over the attempts of economic and political power to influence and jeopardise media independence. In addition, ERC should promote co-regulation and encourage self-regulatory mechanisms.

## Sources

Laws, regulations and institutions

- [Autoridade Nacional das Comunicações](#)
- [Autoridade da Concorrência](#)
- [Comissão da Carteira Profissional dos Jornalistas](#)
- [Comissão do Mercado dos Valores Mobiliários](#)
- [Conselho Deontológico do Sindicato dos Jornalistas](#)
- [Direção-Geral do Consumidor](#)
- [Entidade Reguladora para a Comunicação Social](#)

## Education

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### Universities and schools

The first university degree in Communication Sciences in Portugal began at the Faculty of Social and Human Sciences of the New University of Lisbon in 1979. Presently, there is a wide number and diversity of courses in communication and journalism at the level of higher education, both in public and private institutions, among which:

- Graduation and master's degree in Journalism - Escola Superior de Comunicação Social, Instituto Politécnico de Lisboa
- Graduation in Communication and Journalism and in Communications Science and Culture - Universidade Lusófona de Humanidades e Tecnologias
- Graduation in Communication Sciences - Instituto Superior de Ciências Sociais e Políticas, Universidade de Lisboa
- Graduation in Communication Sciences - Universidade do Minho
- Graduation in Communication Sciences [+ Marketing, Advertising and Public Relations](#) - Universidade Europeia
- Graduation in Communication Sciences: Journalism, [Advisory, Multimedia](#); master's degree in Communication Sciences - Universidade do Porto
- Graduation in Communication Sciences; [master's degree in Journalism](#) - Universidade da Beira Interior
- Graduation in Communication Sciences; master's degree in Journalism; post-graduation in Multi Platform Journalism - Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa

- Graduation in Journalism and Communication; master's degree in Journalism, Communication and Culture – Instituto Politécnico de Portalegre
- Graduation in Journalism; [master's degree in Communication and Journalism](#) - Universidade de Coimbra
- Master's degree in Communication – [Applied Studies in Journalism](#) - Universidade Autónoma de Lisboa
- [Master's degree in Communication - Media and Journalism](#) - Universidade Católica Portuguesa
- Master's degree in Communication, Culture and Information Technologies - Instituto Superior de Ciências do Trabalho e da Empresa-Instituto Universitário de Lisboa

These universities (spread throughout several cities in the country) host research and investigative centres in media and communication studies. The one national institution to congregate professors, investigators and professionals is the Associação Portuguesa de Ciências da Comunicação (Portuguese Association of Communication Studies - SOPCOM).

## Professional development

Although a growing number of journalists and other media professionals are trained at the level of higher education, in Journalism, Communication and other areas, these professionals do not have the obligation of professional development throughout their careers, which depends on their initiative and will.

The main accredited school for teaching journalism at a non-university level in Portugal, is the *Centro Protocolar de Formação para Jornalistas* (Protocolar Training Center for Journalists), based in Lisbon.

## Sources

- [Centro Protocolar de Formação Profissional para Jornalistas](#)
- [Instituto Politécnico de Lisboa](#)
- [Instituto Politécnico de Portalegre](#)
- [Instituto Superior de Ciências do Trabalho e da Empresa](#)
- [Observatório da Comunicação](#)
- [SOPCOM - Associação Portuguesa de Ciências da Comunicação](#)
- [Universidade Autónoma de Lisboa](#)
- [Universidade Católica Portuguesa](#)
- [Universidade da Beira Interior](#)
- [Universidade de Coimbra](#)
- [Universidade de Lisboa](#)
- [Universidade do Minho](#)
- [Universidade do Porto](#)
- [Universidade Europeia](#)
- [Universidade Lusófona de Humanidades e Tecnologias](#)
- [Universidade Nova de Lisboa](#)

## Conclusions

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## Conclusion

The Portuguese media market is experiencing a moment of transition, mainly due to 1) the rapid technological evolution, with impact on the forms of production, distribution and reception of contents, and 2) deterioration of the business model based on advertising.

The decrease of advertising revenues and investment dramatically affects the performance of the sector, with implications in terms of quality of the contents and services provided. The popularity of news aggregators and social networks as news sources can also be challenging. This phenomenon, of course, is not specific to Portugal, but an international one. Main media conglomerates reinforce their positions despite the debt situation of some and there is probably room for further economic concentration in the future. The private groups are developing concerted strategies in order to better understand audience preferences and habits and to adjust to digitalisation processes. In the search for solutions, media enterprises are paying more attention to startups projects. In parallel, alternative projects, perhaps more volatile and targeting specific audiences and based on lighter and more flexible structures, begin to appear outside of media groups.

As a consequence of the progressive development of convergence processes, the distinction between traditional and online journalists makes less and less sense. But the decrease in the specific weight of journalism, stimulated by a growing implementation of new technologies and its dilution within a content industry, predominantly driven by commercialism and entertainment, is notorious. Nowadays, it deepens the professional frailty and identity crisis of journalists, tied up between contradictory demands: the respect for professional and ethical rules and the corporate interest for information essentially turned to audiences and commercialisation. Issues such as the future of journalism and journalists have never been risen so strongly as in contemporary advanced democracies, which shows the interdependency between journalism and the democratic system.

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