

Portugal's Literary Journalism: Books, Foundations and the Search for Funding

Jornalismo Literário em Portugal:
Livros, Fundações e a Procura de Financiamento

Manuel Carvalho Coutinho*

Centro de Estudos de Comunicação e Cultura, Faculdade de Ciências Humanas, Universidade Católica Portuguesa

RESUMO

Quando se considera o futuro do jornalismo, ouve-se frequentemente palavras de incerteza. Se é verdade que tais perceções são proeminentes em argumentações modernas, então igual discussão deve ser tida em conta quando se fala sobre o futuro do jornalismo literário, um género que normalmente exige mais tempo tanto para os leitores como para os autores, assim como um maior investimento para a sua criação. Sobre esta temática, e dado o presente panorama, é de referir que Portugal não possui ainda uma plataforma de notícias online dedicada ao jornalismo literário, nem existe um jornal/revista ou uma editora específica que imprima especificamente este tipo de obras. Estas razões e outras fazem com que as perspetivas futuras para o jornalismo literário em Portugal pareçam, na melhor das hipóteses, duvidosas. No entanto, nos últimos anos parece haver uma nova tendência em Portugal com o lançamento de vários novos livros de jornalismo literário, tratando-se estes de exemplos notáveis que contribuem para mudar este paradigma. Para compreender como e porquê é que isto está a acontecer, este estudo irá analisar o jornalismo literário português contemporâneo e como novas oportunidades e publicações estão a contribuir para esta transformação.

Palavras-chave: jornalismo literário, Portugal, fundações, editores

* Contacto do autor: mccoutinho@ucp.pt

ABSTRACT

When considering the future of journalism, one often hears words of uncertainty. If such perceptions are prominent in modern discussions, then a similar discussion should be present when talking about the future of literary journalism, a genre that typically demands more time from both its readers and authors, as well as a larger investment to see it through. To this point, and as it stands, Portugal doesn't yet have a dedicated online news platform for literary journalism, nor is there a newspaper/magazine or a specific publishing company specifically printing these types of works. These reasons and others make Portugal's future prospects for literary journalism seem doubtful at best. However, there seems to be a new trend emerging in Portugal in the last couple of years, with several new books of literary journalism coming out, with these notable examples thus contributing to change this paradigm. To understand how and why this is happening, this study will analyze contemporary Portuguese literary journalism and how new opportunities and publications are contributing to this change.

Keywords: literary journalism, Portugal, foundations, publishers

Introduction: Concerning Portuguese literary journalism and the book business

When researching Portuguese literary journalism, one is often met with a number of academic papers and book chapters from the many scholars who research the topic. But we are, as of yet, far from having a publication that specifically studies and researches Portuguese literary journalism in depth. Still, when considering this topic, it is quite common to find a number of literary journalists that continuously seem to be the focus of Portuguese academic scrutiny: from Fialho de Almeida (Rosa, 2019) to Susana Moreira Marques (Trindade, Nery, Amorim & Baltazar, 2020), from Jaime Batalha Reis (Soares, 2020) to Paulo Moura (Coutinho, 2018). And yet, it is the latter that seems to stand out among the list of contemporary Portuguese literary journalists, both for his prolific writing but also for his descriptive and yet approachable writing style, worthy of praise (see Kramer, 2015, pp. 17-19) by one of the founding fathers of literary journalism's North-American academic study: Mark Kramer, co-editor of *Literary Journalism* (1995) and *Telling True Stories* (2007).

At the same time, Moura represents an important addition to Portugal's public policy, in the sense that his work has continuously touched upon relevant national and international matters. To this point, while *Longe do Mar* (2014) is a clear contribution to better understand a forgotten side of countryside Portugal (as we will see), more recent books — such as *Uma Casa em Mossul* (2018), and *Viagem ao Coração de uma Guerra Futura* (2022) — are both great examples of his reporting abroad. Indeed, they are both valuable journalistic contributions on two distinct

and complex political issues at the time of publication: the first being a report on the fight against the self-proclaimed Islamic State and its aftermath in Mossul, and the second concerns Russia and former-USSR countries from 1995 to 2022, and is indirectly related to Ukraine's War. To this point, Moura's work seems to continue to contribute to form public policy, due to the fact that his work throughout the years has, again and again touched upon important and relevant topics of its time, through this journalist's insight, research and writing.

Still, while Moura continues to publish noteworthy books of reportage, his *Longe do Mar*, however, continues to endure as one of his most seminal works and perhaps one of the best to introduce Portugal's literary journalism to new readers. And, since it is published in book form, it is still widely available, therefore prolonging the reach and life of the journalistic articles within it. At the same time, *Longe do Mar*'s structure, subjects and themes throughout serve as an engaging narrative and a great book to analyze and explore with Portuguese speaking students. Since the book compiles several different articles printed in newspapers prior to the book's publishing, the stories in it can be read separately and therefore presented in class with no need for an intricate context. Indeed, each chapter in it makes sense in the setting of the book and in no way does one feel that it is merely a mix bag of different articles assorted together with no narrative tread. That is, in part, because it compiles reports all taking place in cities and villages around highway EN2: the longest road in Portugal, crossing the whole nation through the countryside. And so, with this guiding principle, *Longe do Mar* ends up following a common perspective and theme, although each story in it often varies deeply in style and approach. At the same time, each chapter can be accompanied by a wider context behind the real (and still quite recent) news articles depicted in *Longe do Mar*, and how other news outlets, at the time, choose to tell the very same stories.

Indeed, and to this point, consider now one of Moura's articles included in this book: the story of Joana Fulgêncio, a twenty-year-old woman who lived with her mother in Viseu, Portugal (Moura, 2014, pp. 45-49). As the story progresses, it explores Fulgêncio's complicated relationship with her boyfriend, her mother's supportive role in her life and the young woman's dreams of one day working as a TV anchor. As the narrative devolves into what appears to be just another juvenile love story, it unexpectedly takes a turn. After the young couple had a fight, Fulgêncio disappears. Her boyfriend tells an elaborate story involving carjacking and kidnapping, but later admits to the authorities that he took her life. What stands out about Moura's article is that if we have no knowledge of this story beforehand, we, the readers, are at no point aware of what will ensue. Moura keeps the narrative light, almost childish at one point, before he suddenly reveals the events that unfolded as we become aware of the protagonist's tragic fate. Fulgêncio's story

would go on to inspire other journalists, such as Fernanda Cândia's *É só porquê* (2009), and even a feature film *Amor Impossível* (2015). And yet, as we here argue, Moura's report on the topic, reprinted in the book *Longe do Mar*, still stands out as a noteworthy example of Portuguese literary journalism.

That being said, and as we return to the importance of Moura's *Longe do Mar*, we should note how that this narrative stands out not only because of the examples of literary journalism contained in it. In fact, from a technical and commercial standpoint, for example, and concerning Portugal's book market for literary journalism, it should be said that *Longe do Mar* is certainly out of the ordinary: with close to 120 pages, its price tag is just 3,5€. If you consider Moura's other books, and this also includes his fiction novels, the price tag ranges between 14€ and 29€ (with the exception of *Passaporte para o Céu*, 2006). For context purposes we should emphasize that these price tags for books are quite common in Portugal, with most publishers typically favoring bigger pages — A5 or larger —, sizable lettering and wider line spacing; instead of traditionally cheaper and smaller options like the pocket books that many major international publications favor (like Penguin Books, for example). Still, while pockets books don't necessarily represent the majority of the literary world, it is still quite indicative that there is a trend here. Indeed, we can see similar price tags in other examples of Portuguese literary journalism in book form, like: Alexandra Lucas Coelho's *Tahrir! Os Dias da Revolução* (2011) — 13€-14€; Tiago Carrasco's *A Estrada da Revolução* (2011) — 14€-15€; and Susana Moreira Marques' *Agora e na Hora da Nossa Morte* (2012) — 14€-15€, as well as its English translation, *Now and at the Hour of Our Death* (2015) — 17€-18€ (one of the few examples of Portuguese literary journalism translated into English and widely available for purchase).

Before moving on, it should be disclosed, since this is an important aspect of this study, that these prices are typically not the authors' fault. In fact, publishers, for the most part, are the ones who have control over the whole process, including a book's format, its price tag and the expected revenue for its author or authors. But in a small country like Portugal, where a recent study (Gouveia, 2021) revealed that 40% of its population only reads one book a year, and given that there aren't many book publishers; one wonders if better book prices could help improve these numbers (that and a reasonable and realistic cultural and educational investment).

Books of literary journalism and a new world for Portuguese literary journalism

Following the previous argument, bear in mind that lower prices could indeed open room for affordability and accessibility, even if that wouldn't necessarily mean a bigger readership (although we argue that it couldn't hurt). Furthermore,

from an educational and academic point of view, this issue seems much clearer: indeed, a decrease in price seems like a natural and solid solution to increase ease of access to different examples of literary journalism in class (and, perhaps, it could even inspire students to explore these and other options by themselves, without breaking the bank). At the same time, it should be noted that research books on the topic of Portuguese and international literary journalism are also generally expensive, which further adds to the problem at hand. Consequently, as we here argue, asking a student to buy a 3,5€ book, like Paulo Moura's, where its contents effectively showcase some of the best work by one of the most noteworthy contemporary Portuguese literary journalists, does seem like a doable and reasonable proposal to begin with, and a good starting point in academic terms.

Another solution to increase accessibility to cheaper options of literary journalism in class, would be to consider online platforms dedicated to the craft. Although, given the costs and specificity that define said platforms, these are typically sustained by a pay wall of sorts or by a limit of free articles, ultimately allowing for a continued stream of noteworthy stories and diversity (which adds to the argument that these platforms are typically not for everyone). This, however, does prove to be another challenge, at least when talking about Portugal. Indeed, currently there is still no Portuguese online platform sustainable and profitable — from an economic standpoint — dedicated to high quality long form journalism (although Portuguese news platform *Divergente* is worth a mention). At the same time, according to *Reuters Institute Digital News Report* of 2023, Portuguese news readers do not seem to be keen in paying for online news content and their overall trust in media has been declining. This, ultimately, means that Portuguese speaking readers who seek to find and read literary journalism, from and about Portugal, must, for the most part, choose between books or magazines/newspapers (and, to this point, it is difficult to argue with the notion that the latter has been steadily declining in readership and printing, as shown in the same Reuters' report). Furthermore, while Anglo-Saxon countries might have more options, in terms of online platforms for long form journalism, the fact is that Portugal and other nations with a smaller regional representation online are still, for the most part, deprived of it. And, as we here argue, in here lies the issue behind the difficult access to noteworthy and important works of literary journalism nowadays, and how there is a pressing need for a shift in the present paradigm.

Additionally, while there are reasons to believe that book form isn't yet the benchmark for publishing Portuguese literary journalism, with newspapers/magazines and online journalism still occupying that role — just like it isn't the benchmark for most of worldwide literary journalism, for that matter — recent events, however, seem to contribute to accelerate that change. To this point, the reason

why this appears to be happening does seem to be connected, more and more, to journalism's structural and editorial changes in recent years, and the subsequent need for newsrooms to keep profits whilst cutting costs (and how this trend often means cutting journalists off the payroll). For example, Paulo Moura and Alexandra Lucas Coelho, two of the most prolific contemporary Portuguese literary journalists, decided to quit newspaper *Público* in January 2017, in face of the new Director's changes to their contracts and structural reshaping of the newspaper. For Paulo Moura it was the end of a work relationship of 27 years and for Alexandra Lucas Coelho the end of 19, both deciding to leave *Público* simultaneously — alongside journalist José Vítor Malheiros — as a sign of protest. As an older generation that was actively still working, Moura and Coelho's longer contract with *Público* was, however, part of the exception. Indeed, for younger generations of Portuguese literary journalists, like Susana Moreira Marques and Tiago Carrasco, they, like others in the journalism world, have only known short-term contracts throughout their careers, while mostly experiencing freelance work and other seasonal opportunities.

Interestingly enough, and given the present predicament, when asked about the future of journalism under these circumstances, Paulo Moura does seem to defend the theory:

(...) that journalism has to become financed [by other outlets] because these are subjects of public interest (...) someone must finance them because they will never be commercially [successful]. (...) It must be an enterprise that invests in it because that brings them prestige and they take [that] responsibility in a different manner (...). [T]here must be an entity like a foundation that finances journalism (...). (Coutinho, 2018, pp. 392-3).

Rethinking the future of journalism through foundations, or even through travel prizes and non-profit organizations, is not a new discussion, and indeed its true efficacy can be seen as a possible workaround in a time where old revenue models prove to be inadequate to sustain long form journalism as we know it. But is this workaround temporary or did it come to stay? And could similar models truly work for literary journalism? In a way, it seems to be already happening in Portugal. Take the example of journalist Susana Moreira Marques and the book we previously mentioned: *Agora e na Hora da Nossa Morte* (2012). The idea to write this book began when the journalist was exploring the subject of palliative care programs in Portugal and the medical efforts to give relief from pain and serious illness for people living in rural areas, who, due to their location and economical status, often have a harder access to this type of treatment. And, coincidentally, while researching the subject Marques found a health program financed by

Foundation Calouste Gulbenkian. As the journalist got into contact with Gulbenkian, they suggested coming up with some sort of documentary that could bring focus to the project, and so came the idea of the book (as explained in Coutinho, 2018, pp. 368-9). While one could expect the book to focus on the palliative care program itself and Gulbenkian's staff, Marques' explained how the end result was different: "The book isn't even about the project. The book tells the stories of these people and it is a reflection (...) about the end of life and the journey that I did."¹ The book, in itself, is thus a journey through the lives of these anonymous individuals in countryside Portugal, their stories and struggles to cope with aging relatives and their desire for a dignified end of life: there, in the house and village they have known all their lives.

As an example of literary journalism, Marques' book stands as a case in point of the possibilities and success of these types of funding and the amount of creative freedom allowed by a foundation, in this case Gulbenkian, who ended up fully paying the book's first edition, whilst giving room for the journalist to choose its book's focus, approach and contents.

At the same time, and in terms of other types of subsidies, one could argue that crowd funding can be seen as another possible path for successfully financing journalism, although, as of yet, in Portugal, these have had small success. Indeed, while it is noteworthy that, for example, the backing of the documentary *Até lá Abaixo*, through crowd funding platform *iFundNews*, was seen as a victory back in 2014 (the documentary being a follow-up to the 2011 book of the same name, by journalist Tiago Carrasco), there are yet to be other journalistic projects funded by that platform. And, ultimately, *iFundNews* ceased its social media presence and engagement that very same year of 2014 and, so far, there appears to be no other platforms in Portugal with the same degree of success for outside projects such as this one (although, on the matter, we should note that this does not mean that there are no examples of successful crowdfunding of Portuguese independent journalism, with platforms *Divergente*, *setenta e quatro* and *Fumaça* being examples worthy of mention on the topic).

Still, it would appear that there are other financial options for Portuguese literary journalism, such as the one that successfully supported Paulo Moura's already mentioned 2018 book *Uma Casa em Mossul*: an in-depth reportage during the aftermath of Battle of Mosul, which was financed by a travel prize award. The journalist would later remark in an interview that with the monetary support came no constraints or directions whatsoever, apart from a small sticker in the

1. Translated by the author of this essay from the original quote by Susana Moreira Marques during an interview for Portuguese radio station Antena 3: "O livro nem sequer é sobre o projecto. O livro são as histórias destas pessoas e é uma reflexão (...) sobre o fim da vida e esta viagem que eu fiz."

back cover of the book identifying the name of the prize givers (M. Santos, 2018). But then again, these awards and prizes aren't common place, and the one entity that specially financed Moura's book — *Nomad's* travel agency — has since ceased awarding said travel prize.

Ultimately, while these examples are noteworthy and a sign that there are options for Portuguese literary journalism beyond the traditional medium of news media; these, however, do not necessarily mean that this is a new trend, or that these can indeed help change the current environment that literary journalism seems to need in order to thrive in Portugal. Indeed, these award givers and book publishers don't seem to have started a trend of supporting similar projects, and thus, for the most part, while the mentioned examples are important, they are mostly isolated cases. Still, as we will argue, there appears to be a recent transformation concerning Portuguese literary journalism in book form, one that is carving a positive path in the development and growth of this genre.

Retratos and the role of foundations in publishing Portuguese literary journalism

We've started this essay by addressing Paulo Moura's *Longe do Mar* and how this book represents a remarkable staple of contemporary Portuguese literary journalism. Due to its narrative style, themes and direction, as argued, the book stands out as an important depiction of the many stories within the often-forgotten countryside Portugal: a vast geographical landscape in much need of analysis and focus, further making its subject line current and enduring. We have also argued for the affordability of this book, in comparison with other examples on the market, therefore making it an appealing prospect for readers and academics alike, as well as a remarkable book to show students in order to effectively introduce them to contemporary Portuguese literary journalism. Interestingly, what separates *Longe do Mar* from the other books we've addressed so far, is that it is not a one-off: it didn't come from a publisher that tried to publish long form reportage and then backed out from the trend, possibly due to lower than expected profits or a lack of funds. In fact, *Longe do Mar* opened room to a new collection of essays that we here argue are changing the landscape of Portuguese literary journalism, and are yet to be fully analyzed by academia. To address this matter, let us first give a short introduction and background to the publisher of these essays.

Back in 2009 Alexandre Soares dos Santos and his family started the Foundation Francisco Manuel dos Santos (FFMS) in order to study the greater economic issues in Portugal. To do this, this Foundation focused on a non-lucrative approach centred mainly in publishing books and different studies, and by creating an online platform with official and certified statistics about Portugal and Europe.

While the Foundation expanded and broadened its scope, it was during the last year of its first presidency (2009 to 2014) that a new project was implemented: *Retratos* (translated to Portraits). *Retratos* was to be a collected series of new and original books that sought to be less scientific or academic, like most of the other Foundation's publications, and instead these would be more like a larger piece of reportage, a work of research with the focus on real life stories about Portugal and the Portuguese population (L. Santos, 2018). This new collection started in May 2014, with the release of four distinct books financed by the Foundation, including in it *Longe do Mar*, by Paulo Moura. Since then, *Retratos* has released over seventy books, all concerning different subjects and written by different authors, with a large number of new releases scheduled each year.

It should be noted that not all books in *Retratos* could be, or should be, considered literary journalism, although there are many that certainly can be seen through that lens. In fact, we should note that more than half of the authors in this collection aren't journalists — a necessary condition for literary journalism — with authors coming from various areas such as: anthropology, sociology, philosophy, science, art, among others. While every book in this collection is singular in its topic, style and approach, there is however a similar guiding structure throughout: each book is around 100 to 120 pages, its paper size is slightly shorter than A5, the price range is 3,5€, or 5€ for new releases, there are no pictures besides the one on the cover, and each book has the same Director of Publications — António Araújo. To further explore the idea behind this collection, I got in contact with António Araújo in an informal conversation about the Foundation's publications and the idea behind *Retratos*: a collection that we here argue as being a fruitful contribution to publishing contemporary Portuguese literary journalism.

In our conversation, Araújo was quick to point how *Retratos* came to be:

Our founder wanted the foundation to be completely focused on the study of Portugal's contemporary reality from the social point of view, economic, institutional, etc. (...) Then at a certain point we felt that there was a need to complement this with a collection that was more narrative (...). Where the authors were journalists or writers, not necessarily academics (...).^[2]

2. Translated by the author of this essay from the original interview conducted in Portuguese for the purposes of this study [following quotes from this interview will only include the note "Translated by the author of this essay from" followed by the original quote in Portuguese, in the footnotes]: "O fundador pretendia que a fundação tivesse completamente concentrada no estudo da realidade contemporânea do país do ponto de vista social, económico, institucional, etc. (...) E depois a dada altura nós sentimos alguma necessidade de complementar com uma colecção que tivesse texto (...) mais narrativa. Que fossem os autores fossem jornalistas ou escritores, não académicos (...)."

Following this explanation, Araújo then explained the three pillars of this publication, the main focus of the books' financial support and topic: "In our approach to the *Retratos* collection, [the first pillar] would be institutional: an author working (...) in an urgent care centre, in a prison, in a court room (...)." ^[3] This approach can clearly be seen in several of *Retratos*' books, that, for that matter, we here argue to be examples of literary journalism. Consider, for example: *Urgência* (2014) by journalist Joana Bénard da Costa, about an emergency care service in one of Lisbon's busiest hospitals; *A Escola* (2015) by journalist Paulo Chitas, where the author follows an innovative school program in an impoverished area and the efforts made to fight failing grades and school dropouts; *Guardas de passagem de nível* (2017) by journalist Carlos Cipriano, about the dying profession of level crossing keepers, that is, the railway staff who looks after a train level crossing; and *Vida de prisão* (2018) by journalist Pedro Protes da Fonseca, concerning prison life and first-hand accounts by ex-inmates, guards and others involved in the Portuguese prison system.

The second defining pillar and focus for *Retratos*, according to António Araújo, would be: "Personal stories, where we take an individual or a specific group and we follow that person or group (...)." ^[4] This can be seen in a number of other *Retratos*' books, that, again, deserve to be further analysed through the lens of literary journalism. Consider, for example, the following: *A Porteira, a madame e outras histórias de portugueses em França* (2015) by journalist Joana Carvalho Fernandes, about the Portuguese emigrant population currently living and working in France; *Em nome da filha* (2017) by journalist Carla Maia de Almeida, about individual stories of domestic violence in Portugal and why the implications of this issue should come to the forefront of the political agenda; *Filhos da Químio* (2018) by journalist Nelson Marques, concerning the story of five pregnant women living with cancer and their fight to preserve their unborn children's life; and *Os pombos da senhora Alice* (2020) by journalist Ana Catarina André, a book that tells the story of an older generation and their day to day lives, and how these are often rooted in solitude and social discrimination.

The third and last pillar, as pointed out by *Retratos*' Director of Publications, is: "Regional: and by regional we don't mean that we have to cover the whole country systematically, or sort of like a guide, but by considering various regions (...)." ^[5]

3. Translated by the author of this essay from: "(...) nas abordagens na colecção dos *Retratos*, uma seria institucional: um autor trabalharia (...) nas urgências, nas prisões, numa sala de tribunal (...)."

4. Translated by the author of this essay from: "História pessoais, pegávamos num caso pessoal ou de um determinado grupo e seguiríamos essa uma pessoa ou um grupo."

5. Translated by the author of this essay from: "E outro seria regionais: na parte regional não significa fazer uma cobertura do país tipo guia de Portugal ou sistemática, mas ir pegando em regiões tão diversas."

This perspective can be seen in the book that opened this study – *Longe do Mar* (2014) by journalist Paulo Moura – but it can also be seen as a guiding principle in other noteworthy *Retratos*' books. Consider, for example, the following: *Portugal de Perto* (2014) by journalist Nuno Ferreira, where the author depicts a journey through Portugal and the many stories he encountered along the way; *Porto, última estação* (2017) by journalist Mariana Correia Pinto, about the civil parish of Campanhã and the financial and social problems that affect those living in it; *Ainda aqui estou* (2018) by journalist Patrícia Carvalho, concerning the forest fires that took place in 2017 and its tragic consequences; and the book *Ilhas da Ria* (2021) by journalist Maria José Santana, concerning the often forgotten islands of the Ria de Aveiro region; to name a few.

With these and other journalists published in *Retratos*, and concerning the contents of the mentioned books, it is thus reasonable to assert that this Foundation is actively supporting contemporary Portuguese literary journalists and their respective research. Indeed, according to António Araújo, the Foundation recognizes the importance of journalism and how periodical publications help shape *Retratos*', since oftentimes the journalists chosen to be published have previously written in a newspaper/magazine about a certain subject that interests the Foundation. And, when that happens, Araújo invites the journalist to present a lengthier research on the topic, and, as he explains:

(...) the authors are more than happy for the opportunity, given that they had [already] accumulated this material. A lot of times they don't even need to do further fieldwork since they already have a lot of material and, [in fact,] they would have liked to write a larger reportage to begin with, but their newspapers had no room for it. (...) The Foundation aims to cover a gap that exists in journalism, in press, a gap that also exists in other publishers.^[6]

Because of this, it should be noted that not all books published in *Retratos* were originally financed and written for this specific publication, even if the assembled material in the end is, in itself, a complete and separate work of Portuguese literary journalism. And, for that matter, we have here purposefully referred to several examples of *Retratos* in order to bring attention to some of the ones that we consider to better fit the cannon of Portuguese literary journalism. By doing so we hope to incentivize readers, students and academics alike to explore them; and with it we

6. Translated by the author of this essay from: "E quando eu falo com os autores eles até ficam contentes porque tinham material que acumularam. Muitas vezes nem precisam de fazer mais trabalho de campo, pois já tinham feito material e até gostariam de ter escrito uma grande reportagem, mas não têm espaço nos jornais para o fazer (...)."

also here hope to contribute to expand future literary journalism studies on the subject.

Interestingly enough, while we previously argued that the price for each *Retratos*' book is undoubtedly competitive (as mentioned, it is currently 3,5€ for each book), that very same price has meant a harder job for the Foundation to sell and promote them in bookstores. In fact, as Araújo explained:

(...) bookstores don't want these books. They don't want to have books that cost three and half euros to occupy their shop windows; they would rather have books that are fifteen, twenty or thirty euros. So, we often have to (...) pay to have our own book stands and we can't release new books all year round.⁷

This constraint would certainly hinder any publisher that hopes to promote its catalogue in bookstores — or that seeks to make a profit — so it is noteworthy that, despite this, the Foundation has strived to find its way into different bookstores across the country with relative success. With this in mind, and considering the prospects of contemporary literary journalism, let us conclude this essay with an eye on the future.

Conclusion: Portugal as a case study and the role of foundations and book form for contemporary literary journalism

Throughout this study, there were multiple reasons given to support the argument that, in the current landscape of Portuguese literary journalism, *Retratos* can represent an opportunity to give voice to a new generation of journalists. This collection can also be a way to broaden the horizon on different subjects concerning Portugal and, to this point, reach a different and perhaps wider public because of it. Indeed, it should be noted that there are remarkable examples of Portuguese literary journalism concerning foreign countries and foreign subject matters, such as the already mentioned *Tahrir* (2011) by Alexandra Lucas Coelho, *Estrada da Revolução* (2012) by Tiago Carrasco, *Uma Casa em Mossul* (2018) by Paulo Moura, and, more recently, *Ali está o Taras Shevchenko com um tiro na cabeça* (2023) by Ana França; among others. These books must and will continue to exist, and thus *Retratos*, as it stands, won't substitute other publishers' much needed support for these journalists and their respective investigative work abroad. At the same time, *Retratos* won't substitute newspapers/magazines or other publishers that seek to

7. Translated by the author of this essay from: "(...) as livrarias não querem. As livrarias não querem que lhes estejam a ocupar espaço de montra com livros a três e meio, quando podem ter livros de quinze, vinte ou trinta euros, ou o que for. Por isso é que nós temos de fazer (...) expositores próprios, muitas vezes pagamos e não podemos fazer lançamentos o ano inteiro."

invest in journalists researching in Portugal and the many important stories yet to be told in various mediums. The investment done by these different periodical publications and publishers continues to be necessary to support Portuguese literary journalism and it is essential aspect for this genre to continue to exist, in book form or in any other viable option, both commercially and professionally.

Still, as we explored before, publishers' specific investment in literary journalism isn't commonplace, at least not in Portugal. In fact, it should be said that there have been noteworthy efforts worth mentioning, particularly with the series *Cadernos de Reportagem* by Dom Quixote and *Literatura de Viagens* by Tinta-da-China; but the first ceased its publication early on and the second is a mish-mash of travel books, with some notable exceptions of Portuguese literary journalism. At the same time, efforts to publish these types of books of investigative journalism tend to only to give a platform to more established journalists that, expectedly and justifiably, from a financial standpoint, can offer some promise of returns for the publisher's initial investment. With that in mind, while we here argue that funds from Foundations might not represent long-term solutions for the continuity of literary journalism, or at least it is too early to assert that it will be so, we should, however, recognize the value of this investment and the impact it can have for new journalistic voices.

This is why *Retratos*, as argued, represents a much-needed contribution to Portuguese literary journalism, not only for its stream of financial support, but also for effectively giving room to publish books about lesser-known — and, at times niche — topics in Portugal. Because *Retratos* often gives room to publish different existing reportages in book form, it is a way for journalists to finally give voice to their work as a whole, and thus make use of all the source material they have gathered, source material that could otherwise be confined to a drawer (or to years of trying to publish it as a book or in a long form online format that is financially justifiable and sustainable). At the same time, since it doesn't aim for profit, *Retratos* also regularly publishes first time authors giving them recognition and a proof of their work that, ideally, can serve as a ramp for future endeavours in book form. And, as António Araújo explained, these books reach a large audience in Portugal, in part due to the publication's policy of: "(...) donating many of our books to schools, prisons, everywhere; and these contributions, and mostly our sales, have allowed us to publish almost a million and half books."⁸

At the same time, and as we reach our conclusion, it should also be pointed out that, so far, the vast majority of these books are yet to be formally analysed or even

8. Translated by the author of this essay from: "(...) nós fazemos uma grande oferta de livros para escolas, para prisões, para tudo; e nós com estas ofertas e sobretudo vendas já estamos com quase um milhão e meio de livros."

recognized by Portuguese academia, and the journalists published in *Retratos* are, for the most part, not known currently by the scholars that seek to study Portuguese literary journalism. Because of this, this study not only hopes to make these books better known, but, at the same time, this essay hopes to serve as a stimulus to Portugal's communication sciences and media/journalism academia, as well as a rallying cry to those that wish to read, understand and treasure contemporary Portuguese literary journalism. *Retratos* thus represents a unique opportunity to grow and establish contemporary Portuguese literary journalism as a literary and journalistic form, one that can no longer be ignored or overlooked. And, because Fundação Francisco Manuel dos Santos is one of the few publishers in Portugal consistently giving room to young and working journalists, by supporting these important works of reportage, these books, and all the others yet to come, could mean a brighter future for Portuguese literary journalism and the possibility for a continued investment in long form reportage.

Bibliography

- Almeida, C. M. (2017). *Em nome da filha*. Fundação Francisco Manuel dos Santos.
- Amorim, R. & Baltazar, R (2020). Behind the Mountains, Dying, Alone. *Literary Journalism Studies*, Vol. 12 (1), pp. 195-196. <https://ialjs.org/august-2020-vol-12-no-1/>
- André, A. C. (2020). *Os pombos da senhora Alice*. Fundação Francisco Manuel dos Santos.
- Câncio, F. (2009, November). É só porquê. *Diário de Notícias*. <https://www.dn.pt/portugal/e-so-porques-1432999.html>
- Carvalho, P. (2018). *Ainda aqui estou*. Fundação Francisco Manuel dos Santos.
- Carrasco, T. (2011). *Até lá Abaixo*. Oficina do Livro.
- Carrasco, T. (2012). *A Estrada da Revolução*. Oficina do Livro.
- Chitas, P. (2015). *A Escola*. Fundação Francisco Manuel dos Santos.
- Cipriano, C. (2017). *Guardas de passagem de nível*. Fundação Francisco Manuel dos Santos.
- Coelho, A. L. (2011). *Tahrir! Os dias da Revolução*. Tinta-da-China.
- Costa, J. B. (2014). *Urgência*. Fundação Francisco Manuel dos Santos.
- Coutinho, M. (2018). *21st Century Literary Journalism: Narrative Techniques and the Concept of Plot and Hero*. [PhD Dissertation, Universidade Nova de Lisboa]. Run UNL. <https://run.unl.pt/handle/10362/49928>
- Fernandes, J. C. (2015). *A Porteira, a madame e outras histórias de portugueses em França*. Fundação Francisco Manuel dos Santos.
- Ferreira, N. (2014). *Portugal de Perto*. Fundação Francisco Manuel dos Santos.
- Fonseca, P. P. (2018). *Vida de prisão*. Fundação Francisco Manuel dos Santos.
- Gouveia, H. F. (2021, March). A conversão dos convertidos? *Público*. <https://www.publico.pt/2021/03/12/opiniao/noticia/conversao-convertidos-1954239>
- Kramer, M. (2015). Prefácios. In P. Moura, *Passaporte para o Céu* (pp. 17-19). Dom Quixote.

- Kramer, M., & Call, W. (Eds.). (2007). *Telling True Stories*. Penguin Books.
- Marques, N. (2018). *Filhos da Quimio*. Fundação Francisco Manuel dos Santos.
- Marques, S. M. (2012). *Agora e na Hora da Nossa Morte*. Tinta-da-China.
- Marques, S. M. (2015). *Now and at the Hour of Our Death*. Any Other Stories.
- Moura, P. (2014). *Longe do Mar*. Fundação Francisco Manuel dos Santos.
- Moura, P. (2015). *Passaporte para o Céu*. Dom Quixote.
- Moura, P. (2016). *Extremo Ocidental*. Elsinore.
- Moura, P. (2016). *Depois do Fim: Crónica dos Primeiros 25 Anos da Guerra de Civilizações*. Elsinore.
- Moura, P. (2018). *Uma Casa em Mossul*. Objectiva.
- Moura, P. (2022). *Viagem ao Coração de uma Guerra Futura*. Objectiva.
- Pinto, M. C. (2017). *Porto, última estação*. Fundação Francisco Manuel dos Santos.
- Reuters Institute. (2023). *Reuters Institute Digital News Report*. <https://www.digitalnews-report.org/>
- Rosa, V. (2019). *A cidade de Lisboa no jornalismo literário de Fialho de Almeida*. [Tese de Doutoramento em Ciências da Comunicação, Instituto Superior de Ciências Sociais e Políticas]
- RTP-Play. (2013). *Prova Oral: Susana Moreira Marques «Agora e na hora da nossa morte»*. <https://www.rtp.pt/play/p260/e120136/prova-oral>
- Santana, M. J. (2021). *Ilhas da Ria*. Fundação Francisco Manuel dos Santos.
- Santos, L. (2018, February). António Araújo: «Queremos que nos leiam». *Diário de Notícias*. <https://www.dn.pt/artes/antonio-araujo-queremos-que-nos-leiam-9132988.html>
- Santos, M. (2018, July). Dez dias que (quase) abalaram um repórter. *Público*. <https://www.publico.pt/2018/07/27/culturaipsilon/noticia/dez-dias-que-quase-abalaram-um-reporter-1838340>
- Sims, N., & Kramer, M., (Eds.). (1995). *Literary Journalism*. Ballantine Press.
- Soares, I. (2020, August). A Vision of Empire: Irish Home Rule, the Scramble for Africa, and Portuguese Literary Journalism. *Literary Journalism Studies*, Vol. 12 (1), pp. 82-109. <https://ialjs.org/august-2020-vol-12-no-1/>
- Trindade, A. & Nery, I. (2020). Scholar-Practitioner Q&A: Alice Trindade and Isabel Nery Interview Susane Moreira Marques. *Literary Journalism Studies*, Vol. 12 (1), pp. 150-161. <https://ialjs.org/august-2020-vol-12-no-1/>