ARTIGOS

MÍDIA E LUTAS POR RECONHECIMENTO

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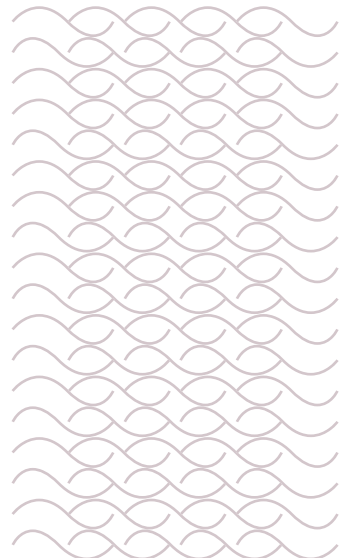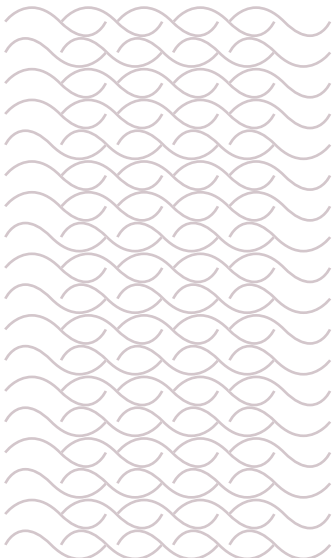Rousiley C. M. Maia

416 páginas

MÍDIA E LUTAS POR RECONHECIMENTO

PAULUS

Mídia e lutas por reconhecimento

Rousiley C. M. Maia

A construção da identidade e os conflitos relacionados com o reconhecimento social, os litígios na esfera pública para a reivindicação de direitos de indivíduos e grupos, a mobilização e a aprendizagem social em seu sentido amplo e, finalmente, os processos de institucionalização e governança não podem ser totalmente explicados sem que o papel dos media nessas dinâmicas seja levado a sério. A obra de Rousiley C. Maia explora esse complexo ambiente, dando ênfase a algumas interfaces entre determinados tipos de media e as lutas por reconhecimento.

RTP in a digital environment: from the 90s to the present – a theoretical framework[1]

A RTP em ambiente digital: dos anos 90 à atualidade – um enquadramento teórico

RTP en un entorno digital: desde los 90 hasta la actualidad – un marco teórico

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Resumo

Neste artigo vamos procurar aprofundar um conjunto de questões relativas ao estado da arte e de enquadramento teórico que nos permitiu fazer a contextualização e a análise da evolução do website da RTP ao longo dos últimos vinte anos (1998-2018). O presente artigo integra, portanto, essencialmente, um contexto teórico e uma dimensão analítica sobre esse *corpus*. Finalizamos com uma abordagem das questões de preservação e de política de arquivo para a web dado que constatamos nesta pesquisa que um importante patrimônio se tem vindo a perder consecutivamente, e se continuará a perder se não forem tomadas medidas assertivas nesta matéria. Este artigo é também um alerta para essa perda dramática de conteúdos on-line que se verifica desde a criação da web.

Palavras-chave: Televisão. Web. Internet. Preservação. Arquivo.

Abstract

In this paper we will look to deepen into a set of state of the art and theoretical framework issues that allowed us to contextualize and analyze the evolution of the RTP website over the last twenty years (1998-2018). Therefore, this article essentially integrates an analytical dimension and a theoretical context on this corpus. We end it with an approach to the preservation and an archival policy for the Web, as we have found in the research that a significant heritage has been consecutively lost and will continue to be lost if no assertive action is taken on this issue. This paper is also a warning for this dramatic loss of online content that occurs since the creation of the Web.

Keywords: Television. Web. Internet. Preservation. Archive.

Resumen

En este artículo intentaremos profundizar en un conjunto de cuestiones relacionadas con el estado del arte y marco teórico que nos permitieron contextualizar y analizar la evolución del sitio web de RTP durante los últimos veinte años (1998-2018). Este artículo, por tanto, integra esencialmente un contexto teórico y una dimensión analítica sobre este corpus. Concluimos con una aproximación a las cuestiones de política de conservación y archivo para la Web, pues encontramos en esta investigación que un patrimonio importante se ha perdido consecutivamente, y seguirá perdiéndose si no se toman medidas asertivas en esta materia. Este artículo también es una llamada de atención a esta dramática pérdida de contenido en línea que ha ocurrido desde la creación de la Web.

Palabras clave: Televisión. Web. Internet. Preservación. Archivo.

1. Introduction

We will seek in this article to systematize a set of data and available studies that allow us to structure a genealogy and a theoretical framework to evaluate the characteristics of the RTP service in terms of online content, whether subordinated to the television programming itself, or in relation to the new ones. services for digital platforms and internet.

We will start by invoking the few previous known works, where we and other Portuguese and foreign researchers have been developing different analyzes, with similar methodologies, which now allow us to make a first assessment of this brief archeology, specifically on the subject at hand. We will try to present this presentation of the existing data in an essentially chronological way, returning to the main conclusive lines to which one has arrived in this matter.

2. State of art

In a first study developed on the specificity of cultural contents of the national public system and of some of its main institutions in general, a first approach was made to the Portuguese public media websites existing at the time. The conclusions we then draw regarding the still embryonic RTP website (CÁDIMA, 2000) were essentially as follows: on the opening page - http://www.rtp.pt, we accessed the major areas of the website, that is, Programming, Highlights , Information in Real Video, Teletext and Other Information. In Programming (http://www.rtp.pt/prog/lyprog.htm) we found the daily grids of RTP1 and RTP2 and some highlights. In the Real Video Information (http://www.rtp.pt/telejornal/lytelej.htm) the day of the week on which it was intended to see the online newscast could be chosen, although with technical access problems in the various attempts made. It was also possible to access the websites of other RTP channels (RTPi, RTP Africa, RTP Açores and RTP Madeira), as well as the TV Guia and RTC website, using the last-minute Press Line service (http: //www.rtp .pt / pressline / lypress.htm), with information about programs in production, latest releases, and there is also a link to the video newscast via Real Player. In summary:

> In addition to an aesthetic appreciation of the site, which shows little global homogeneity from the outset, in this presence of RTP on the net, the degree of interactivity in relation to the contents is still very low, with a technical impossibility of accessing the online news when there was several times it was intended to access the main pieces of the previous evening's newscast. From our point of view, it is precisely in this scope of access to television content that we think there is one of the biggest gaps in the site, as it is not yet possible to view other programs from the RTP archive, historical archive or even the most recent archive. […]. (CÁDIMA, 2000, p. 188).

One of the relevant points that we also analyzed in this study was the issue of the RTP Archive, which is relevant to the present context. The Directorate of Archives and

Documentation of Radiotelevisão Portuguesa (RTP) had, at the time, as main competences, to ensure the archival management of the existing documentary funds of RTP and still guarantee public access to those funds, even with several inadequate restrictions to a public service online, a fact that would be more recently overcome with the access available through the internet. It was known that RTP had already started digitization processes for its archive, even though we did not have a clear idea of the dimension of the work carried out to date, in 2000, in the three types of existing files (photographic, audiovisual and bibliographic / documentary). According to our survey with the company, the files were then subdivided into photographic, with 240 thousand pieces, and audiovisual, with 330 thousand pieces dispersed by different types of supports (negative / internegative 16mm film, PAL Video / Analog, digital video and microfilms). Some restoration projects were being implemented, mentioning the Aurora program (Automated Restoration on Original Film and Video Archives), applied at RTP during Expo'98, with the recovery of several hours of television documentary files on the theme of the oceans, and also occasional partnerships with ANIM-National Archives of Moving Images for the timely recovery of film sequences.

Digitalization projects in progress were also identified to facilitate consultation for the internal network (two projects on the intranet) and another for public access (internet). We were also referred to the Vidion Digital Projects at the time, which would make available about 5,000 hours of recent information and sports material for consultation and the Emission RTP 1 and RTP 2 for verification, description of contents of the Archive and Statistics; and the Alert Project (Alert System for Selective Dissemination of Multimedia Information), a project that aimed to provide a system for the Selective Dissemination of Multimedia Information. However, it was expected, from the year 2000, an increase in productions already in digital format from the production of information based on a digital broadcasting center and with support of video servers and a future operationalization of the Digital Archive infrastructure developed in the scope of a PRAXIS XXI project: Vidion – Online Digital Video.

According to António Granado (2002), RTP was the first Portuguese media to officially register its domain, precisely on May 28, 1993 (rtp.pt), and in November 1995 RTPi inaugurated its page on the internet. Since then, and based on the periodization proposed by Hélder Bastos (2010) specific to websites with journalistic information, but which is also relevant to our analysis due to its exclusivity, three major periods in the history of Portuguese journalism can be identified. line, although these are not absolutely watertight periods, given the diversity of situations then existing: (i) the 1995-1998 period, of implementation, which corresponds to the creation of the first media websites; (ii) a second phase (1999-2000) considered "expansion", in which there is a strong bet by traditional media on digital; and (iii) the third (2001-2010) entitled "depression", this is mainly associated with the fact that many of the very significant investments then made in Portugal did not generate any type of profitability, or brought in new audiences, so there was a clear recession in the migration model with the closing of some portals that

had generated some expectations on the part of the media groups (see for example the case of the Abril / Controljornal portal – Directo.co.pt).

Now, it should be added to this picture another proposal (CUNHA, 2017) that suggests that in the beginning, still in the 1990s, there is a model of migration and digital publication that we can refer to as "shovelware", of mere reproduction of what was done in the analog, moving on to a phase of adaptation to digital, in which hyperlinks and multimedia pieces are introduced, still with the contents very close to traditional media, and in the late 1990s there is a clear break with an ever greater update of content for the Net, and this phase can be called the "web first".

Mention should also be made of the conclusions of Fernando Zamith (2008), with his assessment of the general situation of Portuguese online media about 10 years after the start of cyberjournalism in Portugal, in which this researcher considered, from a grid content analysis, which were still somewhat limited the options used by online media, not reaching a quarter of the potential offered by the new technology:

> The level of global use of the potential of the internet stands at 21.5% in open access content and devices, which constitutes the type of access that is clearly dominant (92%). Combining the contents and devices accessible through free registration, the level of use rises slightly to 22.2%. (ZAMITH, 2008, p. 182).

For this researcher, the newspaper Público, with 43%, was then the online publication that took full advantage of the cyberjournalistic potential of the internet, followed by Portugal Diário and RTP, respectively with 38% and 36%. Altogether, if multimedia (audio, video, still image, infographics) was one of the categories that surpassed the average, with 26.5%, another central category in this process - interactivity - was no more than 17.5%, which, for the author, confirmed the "great distance" that mainstream cyber newspapers kept visitors and users in the context of the information production process, facilitating journalists' e-mail, providing discussion forums, chat rooms , blogs or wikis open to public participation, etc., so that readers could more easily integrate the process of interacting with the newsroom.

Among the works that help us to understand the entire context in which the public media, in particular, were developing their strategies for the Internet, is the study by Tânia de Morais Soares (2006), entitled "Cibermedi @: Os Meias de Comunicação Social Portugueses Online ", based on his master's dissertation on the online presence of the Portuguese media, seeking to analyze, in particular, factors of change associated with the specific scope of online television information. The study covers a wide range of Portuguese media at the beginning of its migration process to digital, especially in the period between 1998 and 2003, and for the period 1998-2000, the work includes data obtained in the context of the Project Cyberfaces: The Information Society in Analysis - Internet, Social Interfaces, from the PRAXIS XXI Program of FCT, developed by a research team coordinated by José Manuel Paquete de Oliveira and José Jorge Barreiros, both from ISCTE.

According to the author, "Portuguese online media have evolved, between 1999 and 2003, in the awareness of the need to create interfaces with their electronic audience, giving them the feeling of being able to interact with the contents and with issuers and making the ability to identify and retain that same audience more profitable "(SOARES, 2006, p. 225), recognizing, though, that it was already noticeable that the sociographic characteristics of the online media audience were different from those traditional media.

Another observable trend in this emerging context of migration to digital by the author was related to the collection of data, opinions, comments, with the objective of registering and retaining the new "online consumers" in view of the economic viability strategies of the new services. In this case, there was already the existence of commercial advertising in general and also more targeted advertising for cultural goods, cultural industries in general, or for the technological, leisure, tourism, etc. areas. From the point of view of the presentation and organization of information, usability of interfaces etc., the author considered that the model was in general very "analog", based on the classic model of newspapers:

> […] the fact is that most television, newspapers, magazines and some radio web pages are really close to the logic of the traditional newspaper, by organizing its contents according to its categories and pattern, and resort to written text and static image as the dominant way of providing information. (SOARES, 2006, p. 229-230).

And he added:

> The leading medium that traditionally dominates in terms of audience and in terms of launching the media day agenda that others will follow, which is television, now appears online subordinate to the ways of presenting and organizing information closer to the logics of the written press, giving, in a support that is multimedia, a clear domination of the written text as a fundamental mode of communication. The incorporation of supports exists, the text, the image and the sound appear integrated in the Internet. But in terms of the formal organization of the pages, the logics, the categories and the way of written communication seem to lead again. What seemed to be losing audience – "the writing", now dictates the rules in the latest technological news. (SOARES, 2006, p. 230).

The diagnosis then produced by Tânia de Morais Soares also addresses the comparative issue between the press and audiovisual media. This aspect is relevant because it is precisely the press, a more traditional medium, that seems to adapt better, in this first phase of migration, to the demands of digital. Interestingly, it was among the newspapers that the most developed web pages were found. On the contrary, audiovisual media, such as television and radio pages, had less defined characteristics "thus appearing to be more provisional and less installed models than those of newspapers." (SOARES, 2006, p. 231). Hence, the analysis of television media also refers to an "accentuation of the neglect in relation to

the entertainment function in most online media, now referred to a secondary level, when in traditional support and, in particular, in traditional offline television, she assumes herself as the queen television genres ''(SOARES, 2006, p. 230). In summary, if, on the one hand, the Portuguese media legitimized, in a way, the new strategies for online on a credible relationship that the press in general always enjoyed in relation to their audiences, on the other hand, they were " clearly inserted into presentation logic on the Internet mediated by classic or traditional representations, inherent to the very characteristics of the media ''(SOARES, 2006, p. 233).

In general, we can conclude, within the scope of this analysis, that there was a positive evolution of the Portuguese online media during this first period here under analysis (1998-2003) and, later, with Zamith (2006-2007) , moving from a phase in which it was typically important to be online, alongside competitors, and following the international trend, to an intermediate phase in which more demanding objectives were already evident, both from the point of view of producing content from information, usability, graphics and the general structure of the pages, whether in terms of access to online broadcasting (especially on radio), access to archives and even some embryonic models of interactivity.

3. For an analysis of online TV in Portugal

Let us now look at another analysis, subsequent to the latter, by Fernando Zamith and Tânia Soares, in which we intended to take stock of the situation in the meantime in the websites of public television channels on the web. From our point of view, in particular the evolution of "television" websites since the end of the 1990s did not register dynamics substantially different from those that would have been expected to be predicted ten years earlier, taking into account the RTP model that we considered then "insufficient", this because it was not at all compatible with the attributions and competences that were demanded of the public operator in the emerging web environments. Ten years later, the RTP website was progressively consolidated, although problems that had already been identified in the past continued to be seen. A fragile affirmation of citizenship and the powers and competences of the public operator, for example, the online broadcast was usually that of RTPN. There was also a secondary aspect of the video area, in a movement contrary to what was being observed on the websites of written media, where access to players and video files gained an increasing importance on the main pages of the media. Another issue was the lack of information about the programs featured, sometimes giving only the title or theme of the program as was the case with the Pros and Cons. Or the unavailability of interactive communication systems between editors and / or journalists and citizens and / or viewers. And also the "reduced availability of archives in open consultation, limited to a restricted set of recent programs" Cádima (2008, p. 107), therefore the unavailability of contents from the historical archive of RTP. We thought then that "what is expected of the new emerging media [...] will be the construction of a communication model that will be configured as a structuring in the consolidation of a new

project of the democratic experience" (CÁDIMA, 2008), and the truth is that, curiously, this would become the prevailing principle of the Communication Broadcasting Communication (2009) of the European Commission, when it stated that it was important to maintain the contents of the Public Service Media (PSM), giving priority to the democratic, social and cultural needs of society, the which also met the EC Communication (2001) on State aid to the public service.

Another type of evaluation that has already been done in the past and that is important to keep in mind now – and that has had recent developments – concerns the state of accessibility of web content in the light of the WAGC WCAG (Web Content Accessibility Guidelines, of the World Wide Web Consortium (ERC, 2014). On this more specific point, see also the Directive (EU) (2016) on the accessibility of websites and the thesis of Carlos Raposo (2017). We will essentially be based on the pioneering study by Jorge Fernandes (2011), where, after an analysis of the front page content of the websites of Portuguese generalist televisions, the following was generally concluded:

> TVI's content is the one that best meets the accessibility requirements of the World Wide Web Consortium (W3C). The conditional statement is not a mere literary stylistic effect. In fact, the result of previous studies, the best of results, that of TVI, if relatively the best of the 3, in absolute terms it does not reflect an exceptional practice. After all, none of the analyzed sites in the television press lot have even managed to reach the minimum level of W3C compliance: the level of compliance A. (FERNANDES, 2011, p. 9).

Basically, with regard to the online television news of the three Portuguese generalist televisions, and in particular to the case of RTP, which in the present context is of most interest to us, and starting with the main menu, it was mentioned that RTP then chose, under analysis (March to August 2011), through a main menu in "panel", which are in general quite "heavy" menus, then declining, simultaneously, multiple options for the user. Now, according to the analysis made, it was not advisable to use panels for each of the main menu options, since it is a technique that generated huge menus, difficult to manage, which therefore made accessibility issues more difficult:

> In a large website, it is essential to take care of the information structure to give users of assistive technologies the possibility to jump through lists, headings, paragraphs, tables, forms, images, etc. The structure enriches the possibilities of browsing pages. (FERNANDES, 2011, p. 13).

Other problems identified in the study: (i) insertion of third party "information frames" on the website without accessibility standards (direct Facebook modules via iframe, or weather and traffic information via javascript); (ii) missing links, videos that don't work, rather weak search engines; (iii) the difficulties of using the video by people with disabilities (the videos themselves and the player interface that allows you to control the

video) because, being based on Flash, it did not allow the use of the keyboard, being essential here on the one hand, the use of players that are controllable with a mouse and keyboard, and, on the other, the availability of alternatives to image and sound: subtitling, Portuguese sign language, audio description - see in this particular case the Study on reception audio description (2016), and even textual transcription – which in the case of RTP1 happened with the Bom Dia Portugal program and with Jornal da Tarde when it was repeated in the afternoon on RTP2. Clearly positive was the fact that the RTP website had a relevant accessibility feature that allowed the reading of articles through a speech synthesizer in Portuguese, considered "high quality" and the fact that it was already being developed among RTP, Priberam and INESC-ID an advanced search engine for searching information on video pieces. No operator then offered online programs with subtitles. "LGP (Portuguese Sign Language) is the only alternative equivalent that is present online. However it has the disadvantage of being a copy of the video that is shown on television. They should 'take off' the LGP frame and give it at least half the screen." (FERNANDES, 2011, p. 17). In a quick summary about RTP, in the scope of the evaluation of the website associated with the television record, the study by Jorge Fernandes pointed out RTP as a pioneer in the use of the accessibility symbol and the only one also with a page describing the accessibility features available on the web and on television broadcast.

Other investigations to which we will refer refer to research related to advanced training, namely master's dissertations. We will see, first, the master's dissertation in New Media and Web Practices, by Sónia Santos Dias (NOVA FCSH, 2010), entitled Web TV – Analysis and best practices in national and international OCS. The objectives of this project work were, namely, to analyze media videos and Web TV and video reports made specifically for the internet and also to identify the best practices to be used on a Web TV; problematize the strategies adopted by the media in making information content available on the internet, taking into account the journalistic nature of the content posted online. Given that, in particular, RTP, our case study, could not be considered within the scope of this master's research, since it did not produce information exclusively for the net, we therefore did not consider the conclusions of this dissertation in our work. Another dissertation, this one with relevant data for our context, is that of Diana Bernardo, entitled The Portuguese Generalist Televisions online – Studies on the presence of informative content on the websites of RTP, SIC and TVI (ESCS, 2012). In this case, Diana Bernardo makes a qualitative assessment of the websites of Portuguese generalist televisions, trying to analyze different parameters, namely the number of daily pieces, respective category, use of audio, video and photo elements, links, updates, etc.

In addition, methodologies initially developed by Schultz (1999) and later updated by Zamith (2008) are applied, evaluating other dimensions, namely: interactivity, hypertextuality, multimediality, instantaneity, ubiquity, memory, personalization and creativity. Also according to the results presented by Diana Bernardo, RTP positioned itself slightly above its private competitors:

> The most obvious conclusion to be drawn from these results is that only RTP exceeds
> half the maximum possible score (100), with 58 points. All other sites analyzed are below
> that value, which shows that they will not be using all the potential that the web offers.
> (BERNARDO, 2012, p. 37).

Among the main aspects to be improved, we clearly find the issue of archival research
and the problem of deepening interactivity, particularly among journalists and their au-
dience, an old flaw in the profession that has long been identified in identical studies and
that even in the days of today is not resolved.

In addition to the objectives being centered on the more traditional website model, new
strategic applications are now also identified by all generalist television operators, such as
mobile TV and social networks. Mobile TV versions are, however, considered relatively
poor when compared to smartphone applications. In relation to networks, RTP came up
with several Facebook pages and Twitter accounts associated with various channels, spe-
cific programs and the newsroom itself, as was the case with the "@rtpnoticias" account,
managed by RTP's multimedia newsroom. After analyzing the news made available on the
websites of RTP, SIC and TVI over a period of seven days, Diana Bernardo presents the
following results highlighting the fact that RTP leverages video resources, and also owns
the Radio area, which it happened less with SIC and TVI, which are more limited to the
traditional information format:

> […] TVI produces more news than RTP and, above all, SIC, the latter being the brand
> with the least news available online. In general, the news starts to be made available on
> the sites around 7:00 am / 8:00 am (RTP is the operator that has the information availa-
> ble earlier) and continues, regularly, until about midnight (a little earlier in the morning).
> RTP). […] RTP is the operator whose website makes the most use of video content, 58%
> of the news produced have videos that accompany them, and these videos are almost
> exclusively transpositions of the news broadcast on the channel's information services
> (sometimes containing , up to the pivot part). (BERNARDO, 2012, p. 51).

In the context of the aforementioned studies, the one that, however, came to add some
value to the current state of the art is the report by Diogo Cunha (2017) on the transfor-
mation of the presence of Portuguese newspapers on the web (1996-2016). Using the
Arquivo.pt portal, which allows for extensive research on the Portuguese web since 1996
(by address, by term, etc.), Cunha has developed an interesting research project around
analyzing the evolution of Portuguese newspaper websites in the last 20 years , working
with different parameters such as the archivability of the website, the current technical
status of digital preservation, the evolution of versions, layouts, etc. Not addressing the
case of RTP, we nevertheless considered the interest of this study in the scope of our
study. See, for the case, the eloquent example of the issue of digital preservation (which
involves issues of accessibility, cohesion, metadata and standards compliance). The

analysis made through the ArchiveReady system gave the following results (7/22/2017): cmjornal.pt - 79%; dn.pt - 62%; expresso.sapo.pt –56%; and Público.pt - 64%. It means that the media fundamentally make an uncontrolled accumulation of the information they generate, causing them to lose all their valuable assets. According to the author, CM, DN, Expresso and Público

> [...] they do not have a developed and informed digital preservation culture, nor do they have structured digital preservation policies. Thanks to that, what was on your websites may be lost forever and what is still on them may be about to be lost. It thus seems justified to speak of memory problems in Portuguese journalism. (CUNHA, 2017, p. 49).

Now, as the author summarizes in his study:

> This evidence shows that the idea of "archiving" newspapers is still very much focused on a shovelware model and that, even so, not all printed materials from newspapers have been digitized and made available on the respective websites. As for the content of the websites themselves, nothing guarantees that they are all on the websites since there are no collections of the contents of the websites organized. What is clearer is the fact that although some of these older contents (there seems to be nothing before 2000), they may even be on the websites, the current websites do not reproduce the conditions of digital reading that the websites where such content was first placed had . (CUNHA, 2017, p. 47).

Interesting is also the analysis of the different versions of addresses that have been created over the past 20 years. In the researcher's first survey, the results obtained appeared to be already of significant relevance, but it was found, however, that they were defective: the first analysis of the evolution of Portuguese media carried out until 2015 suggested the following values: Correio da Manhã - 1996- 2015: 1016 versions; Diário de Notícias - 2001-2015: 783 versions; Público - 2005-2015: 630 versions; Expresso - 2007-2015: 737 versions. Subsequently, Diogo Cunha deepens the study, using the search engine by Arquivo.pt address to search the websites of the four newspapers under study until the end of the period under analysis (from 01/01/1996 to 12/31/2016) , having reached the following values: CM: 3,128 versions; DN: 5,568; Express: 4,144; and Audience: 8,308 versions. Therefore, this abysmal difference from the 3,166 versions of the newspapers' websites filed at Arquivo.pt to the 21,148 detected versions of the main pages of the websites of the four newspapers with the study update, shows the level of the extension and, therefore, how complex the data are. , versions, updates, etc., and therefore the type of file being analyzed. Still another aspect of relevant interest has to do with the comparison between the different layouts that allowed to identify some general trends of developments of the websites under analysis:

> Web pages are increasingly extensive, especially vertically; […] They will progressively have a vertical orientation with large scroll bars, although small spaces with galleries or small scroll bars are inserted; […] They are showing an increase in aesthetic stability, consolidating the newspaper's visual identity; changes are increasingly difficult to signal as they leave are gradually less "macro" and more "micro", which implies a certain adaptation of the analysis perspective; more and more images and videos are appearing, often framed in galleries, the number of links, buttons, menus and scroll bars also increases. (CUNHA, 2017, p. 108).

Specifically in relation to online RTP, the "shovelware" and "panel" model, relating to the first decade of the website, which basically reproduced news and content in a, say, "protodigital" way, it evolved towards consolidation and greater cohesion of the central themes of public service content in aspects that we consider decisive on the web: the issues of usability, accessibility, diversity, privacy and archivability. But also in terms of solidarity and social responsibility. The dimension of cultural heritage projected online was also safeguarded, especially in recent years, by opening up the valuable estate of the RTP Archive. But it is not enough to archive online content: it is essential to preserve the entire structure of the web pages in line with WCAG and to have an assertive archive policy appropriate to the basic principles of the Internet Archive and Arquivo.pt. From the UI / UX point of view, the RTP platform still has room for improvement: from information architecture to the user experience, there is work to be done to be more noticeable, operable, understandable and robust. And to be adjusted to the principles and verifiability (fact checking) and proportionality (public value tests) (Ridinger, 2009; Svendson, 2011; Michalis, 2012; Moe; Donders, 2012; Page, 2015; IRIS, 2015; Castro; Freire, 2018; Cádima, 2019). Still the need to reinforce citizenship issues, satisfying the democratic, social and cultural needs of society, and to deepen the dissemination of knowledge and the diffusion of Portuguese and European cultural heritage. At this point, it is essential to reinforce the presence of content associated with cultural programming, fiction, series and documentaries of European origin. Basically, it is important to consolidate the RTP website and its potential for transferring and disseminating knowledge with a social impact on the actors of the media system and the community, seeking to make it above all a referent / regulator of good practices in the media system in Portugal.

4. For a Web Archive Policy

But it is the context of preservation that seems to deserve greater attention in view of the data provided. It is a fact, according to Diogo Cunha, that "what today is news tomorrow may be forgotten", so it is important to retain that conclusion as an alert for the entire Portuguese web area, in particular for the online media sector - it is imperative, from the point of view of preservation of this fundamental heritage of the Portuguese web, that the media and, in particular, the public media service, in this case RTP, set an example regar-

ding the application of policies - and practices - of preservation of structured and dedicated digital preservation, being absolutely certain, as stated by Cunha (2017, p. 106), that the conception and the idea that it is enough to organize the preservation of "contents" are not adequate because the essential thing is to preserve all the structure of the web pages.

One thing, therefore, is the Right to Oblivion - the right that we all must have to delete or manage our personal data on the internet, and this begins to be ensured by the privacy policies of websites in general, recently reinforced by the GDPR - General Regulation of Data Protection, created within the scope of the European Union, in force since May 25, 2018. Another thing is the web being able to "fall by the wayside", not having its repository, its global archive, that is, there is not a specific provision similar to that for privacy, but now aimed at preservability and archivability. In other words, it is imperative to prevent an important part of the web content from disappearing, due to the joyful laisser faire of posts and deletion of bytes or terabytes of our digital contemporaneity, without appeal or aggravation.

Losing the archive and the historical trail of the web (BORAN, 2019), be it what Facebook erases from fake news, or all the information recorded on the now closed Google + platform, or even, for example, much of the "misinformation" erased from social media about the recent European elections in 2019, or any other content, real or fake, is losing a vital part of our current heritage. It is to prevent the study of these same phenomena and their understanding. It is to destroy the possibility of a contemporary "archeology".

It will be asked whether the right to be forgotten does not conflict with the duty to file. In terms of the right to privacy, this will certainly happen, but as prescribed, for example, the General Regime of Archives and Archival Patrimony (Art. 17), there will be a time delay for a certain type of documents or files, namely the " personal data ", which contain personal data from the private sphere. For example, in the case of the Salazar Archive, this type of documents had a first 50-year time delay (Decree-Law no. 16/93), recently updated to 30 years (Article 44 of Law no. 26/2016), allowing access earlier than expected.

The problem of the archivability of the web has not, from our point of view, received the attention it needs, which is increasingly urgent. It should be noted that the European Union has been very concerned - and well - with the policies of privacy and the right to be forgotten, but it is not concerned with something much more important than the fact that a significant part of the content of the web is falling on the Internet. oblivion, or even disappear forever, creating a kind of digital Dark Age that can never be rescued.

This is despite the efforts of some public or private bodies, such as the Internet Archive, the Web Archivability Community Group, or, in the Portuguese case, Arquivo.pt, which have sought to defend the honor of the convent - but it is not enough. The Portuguese web preservation platform - Arquivo.pt, provides training and concrete indications on how to publish information on the web so that it is preserved, or on access and automatic processing of preserved information from the web through APIs, thus contributing to the dissemination of the principle of preservability. It should be noted that on this platform, the only way to preserve content published on a previous date is to obtain it from the entities

that have saved it, because from the moment that content is no longer publicly available on the web, it becomes impossible file it.

But it is important to go further in this design. I leave here, therefore, an appeal to historians of the web and internet, to governments and to the European Commission, to take up this important challenge at the global level in order to create specific regulation, at European level, on the matter. Therefore, a global initiative for an Archive Policy for the web is urgent.

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