

## **Televisão universitária, visibilidade e consumo: o papel das redes sociais na promoção dos conteúdos**

### **University television, visibility and consumption: the role of social networks in promoting content**

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**Resumo:** *As emissoras de televisão brasileiras não hegemônicas como as TVs universitárias encontram no contexto midiático atual a possibilidade de novos fluxos de distribuição de conteúdos em relação aos estruturados no sistema analógico. Isso porque a convergência digital, aliada ao surgimento das redes sociais, são recursos potenciais de promoção da visibilidade dos seus programas, pois favorecem a divulgação dos conteúdos disponibilizados aos diversos públicos. Sob o olhar semiótico dos regimes das interações sociais e de visibilidade, o presente trabalho analisa as estratégias adotadas pela TV Unesp nas redes sociais e identifica uma lógica de disseminação de conteúdos subordinada aos propósitos comerciais dessas plataformas. A análise dos resultados das publicações no Facebook para a promoção da visibilidade evidencia como a lógica da monetização operada pelos algoritmos reafirma, no ecossistema das redes sociais, a hegemonia das organizações comerciais dos meios de comunicação.*

*Palavras-chave:* televisão universitária; TV Unesp; visibilidade; semiótica; redes sociais.

**Abstract:** *Non-hegemonic Brazilian television stations such as university TVs find in the current media context the possibility of new content distribution flows*

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*in relation to those structured in the analogue system. This is because digital convergence, coupled with the emergence of social networks, are potential resources to promote the visibility of their programs, as they favor the dissemination of the contents available to different audiences. Under the semiotic look of social interaction and visibility regimes, the present project analyzes the strategies adopted by TV Unesp in social networks and identifies a content dissemination logic subordinated to the commercial purposes of these platforms. The analysis of the results of the publications on Facebook to promote visibility shows how the logic of algorithm-driven monetization reaffirms the hegemony of commercial media organizations in the ecosystem of social networks.*

*Keywords: university television; TV Unesp; visibility; semiotics; social networks.*

### **Multicast<sup>3</sup> television and the expansion of visibility**

The distribution of audiovisual content in different platforms produces ruptures in the practices of consumption of productions broadcast in television, imposing channels the need to review the basis that rule their communicative contracts. That is because the television programming in flow in the 20<sup>th</sup> century, created for analogic media, capable of setting up hegemonic television communication systems privately or publicly, starts suffering a significant shock in their structures, their contents, and, consequently, in the strategies to obtain their audience's attention. The digital convergence entails, therefore, changes from, among other factors, the proliferation of platforms of distribution, which attained all media sectors and transformed, in the case of television market, the habits of consumption of the viewer, since the schedule of programs in a flow was compelled to dispute the audience with services of on-demand content.

Motivated mostly due to the variation in the indexes of audience and aware of the dynamics of circulation of contents in the converging mediatic ecosystem, network channels are led into adopting strategies to get the audience's attention in massive or segmented circuits through the expansion of devices capable of delivering the signal of tv in any time and place. Considering, thus, the logics of distribution of this ubiquitous television (SERRA, SÁ e SOUZA FILHO, 2015), the proposal is to discuss to what extent the channels positioned in the margin of hegemonic systems of television, like Brazilian university channels, are found, in the semiotic perspective of social interactions (LANDOWSKI, 2014), facing the opportunity of reaching a new position in the context of television consumption.

The TV being regulated both by the logics inherent to the schedule broadcast in a flow and the self-programming, characteristics of the search for demand, the availability of contents geared towards different segments in different environments of fruition require actions that make

3 Multicast is the protocol of transmission of digital data, like TV or video signals, through an IP network, being a type of communication from one to many (ENTENDA COMO..., 2014).

visible both in processes of massive distribution and by niche, according to what was demonstrated in the theory of the long tail (ANDERSON, 2006). In this sense, from the observation of dynamics that rule those communicational flows of different platforms of diffusion, the present study seeks to analyze the characteristics of forms of distribution of contents at TV Unesp, university TV channel located in the city of Bauru, SP, in the first semester of 2017, focusing on the actions of communication in social networks geared towards their different target audiences.

Because it is a television in an university with a multicampus feature such as Universidade Estadual Paulista (Unesp), present in 24 cities in the state of São Paulo, it becomes essential to develop strategies of promotion of their production to these communities through the channels of distribution available in different platforms. In addition to broadcasting in an open signal, the channel also has their production broadcast through cable TV and through streaming at [www.tv.unesp.br](http://www.tv.unesp.br) and in the app UnespTV. Seeking audience in an open signal, as well as closed broadcasting systems, social networks constitute an effective resource for promotion and visibility of contents facing the television ubiquity.

Among the big challenges that Brazilian university televisions face, we have the interest in this paper of debating issues inherent to utterance contracts and forms of visibility, therefore, how to attain the receiver of communication in a convergent media context marked by mobility and connectivity. We come from the premise that the content is the determining element for the apprehension of the simulation of the enunciate, in other words, for the definition of the target audience. On the other hand, regarding university TVs, especially those with public character, it is expected on behalf of the society a production of content of public, educational, cultural and even institutional interest. According to Wainer (2014), when knowing the audiences, it is possible to establish a better direction of the program and contents, optimizing resources in the sense of being addressed with a bigger assertivity to the recognition on behalf of the audience. The author reinforces that “university TV

disputes audience and is watched, but it is unknown who watches, how many of them there are and when they watch it” WAINER, 2014, p. 7).

It is about, therefore, a big challenge for these channels, since they have a differentiated content in their schedule in relation to commercial channels, that generally maintain a schedule of entertainment shows, as well as in the field of information, hard news<sup>4</sup> journalism or infotainment.<sup>5</sup> University channels, especially those with public character, value quality information and approaches that favor reflection and critical thinking on themes of interest of society. And facing the profusion of products and ways of distribution available to different audiences that mark televisual communication in contemporaneity, the modal articulation of “being seen” depends even more of strategies of communication that promote the visibility of university TVs in context of fruition, the social network being a vigorous resource to this end.

Coming from the hypothesis that social media are potential adjuvants in a project of promoting visibility of contents also in the case of university channels, the present paper adopts as initial methodological procedure the analysis of strategies of diffusion of TV Unesp, observing the adaptations of the acting roles of the agents of this communication in an ecosystem that has potentially as adjuvating the social media, based in the theory of social interactions formulated by Landowski (2005). After identifying new forms of circulation of television products in a multi-screen scopic dimension, we analyze the results of the analysis of Facebook posts for the promotion of visibility, looking to evidence to what extent the action of algorithms in this process reaffirms, now in the ecosystem of digital media, the hegemonic structures or even the monopolist structures of analogic media, in view of the logic of monetization of actions in these social media.

4 The hard news model had its origins in the North American radio, with 24 hour factual news listings (RITTER, 2016).

5 Infotainment is a category of shows in TV channels that unites information and entertainment (MENDES, 2015).

## **TV Unesp: the search of placement before the audience**

According to a concept adopted by Associação Brasileira de Televisões Universitárias (ABTU - Brazilian Association for University Television), the segment of university television has some characteristics that differs them from other channels in the country.

University television is the one produced in the field of an institution of superior education or under their supervision, in any technical system or broadcasting channel, regardless of the nature of its property. A television made with the participation of students, professors and staff; with an eclectic and diversified schedule, without restrictions to entertainment, despite those imposed by aesthetic quality and good ethics (PRIOLLI e PEIXOTO, 2004, p. 5)

However, numberless are the discussions on what should be the model of a university television. For the fact that institutions of superior education (IES) have their own dynamics, it is possible to affirm that there isn't a model of university TV that may be replicated and/or serve as basis for the creation or structure of this segment. According to Magalhães (2013, p. 11), university TV is as diverse as the institutions that maintain them. In this sense, TV Unesp is characterized as a university channel managed by a public institution, the Universidade Estadual Paulista (Unesp).

Affiliated to TV Brasil since 2014, public channel from the Empresa Brasil de Comunicação (EBC), the schedule of TV Unesp is fully geared towards public interest. In this perspective, Machado Filho and Ferreira (2012) argue that TV Unesp puts into practice a potential to citizenship when directing themselves to their audience without any commercial bond, always seeking to “maintain listings that bring, at the same time, quality of image, interactivity and contents that directly interest the audience in their citizen formation”. (MACHADO FILHO e FERREIRA, 2012, p. 11). In addition to that, there is the academic approximation to the daily life of the audience through the exhibition of programs of scientific diffusion, highlighting teaching, research and extension activities performed by Unesp.

Facing changes and possibilities created through the digitalization of media, the definition of position of the channel in this context, while receiver of communication, impose the adoption of actions that respond to the demands inherent to the desire to be seen, be known, through the contents that comply with the expectations of their audiences. Created in the paradigm of media convergence, TV Unesp began to be broadcast in November, 4th, 2011, with the intent of positioning itself as a university television focused in institutional, scientific, cultural, educational and services promotion,

According to the strategic plan<sup>6</sup> that rules the decision-making inside the channel, TV Unesp is aligned with the concepts of public interest channels and they have among their goals the promotion of knowledge produced in the university through relevant audiovisual contents for their audience. However, in order to attain these goals, the channel is aware of the transformations of communication as a dynamic object, in the conception proposed by Barros (2003), responsible for the promotion of content. The challenge of thinking about new ways of providing television content also in other media platforms, expanding, therefore, the visibility of the experience of an university television in a converging basis inserted into a continuous process of listings and manipulation, in a semiotic perspective of the regimens of social interactions, as we will see next.

In order to articulate this broadcast of content in different platforms of distribution, the areas linked to the production work together in the development of shows, in the website posts and in social media, as well as capturing content through audience participation. It is important to reinforce that TV Unesp's website also has the option of streaming, that is tuned with the listings of an open signal, in other words, at the same moment that the program is being on air, in case the viewer chooses to watch it via computer/tablet/smartphone, it is possible to watch it in real

6 The strategic plan of TV Unesp was created in 2016 and it foresees changes for the channel during the four-year period of 2017-2020. It is a physical document that the channel owns.

time. The channel also has a YouTube channel that hosts everything that aired, allowing the access to content at any time.

In addition to these options, in the beginning of 2016, the app UnespTV was created, with all the listings to be accessed on demand, and it can be downloaded through iOS or Android. The website, in addition to working as a portal integrating all information and content produced by the channel, it also has the capacity of storage and retrieval of audiovisual data. In this environment, the audience participation is strongly concretized on social media, that became increasingly more relevant in the relations of communication and can be understood as environments of dialogue in contemporary communicative processes.

### **Scopic dimension and positions of communication**

The challenges for reaching a bigger visibility for TV Unesp can be understood through the regimens of visibility among subjects in relations of communication, along the lines of formulations from Eric Landowski (1992). It's a necessity for the channel to spread their contents in an innovative way to capture the attention of different segments of viewers who they intend to show the systems of broadcast<sup>7</sup> and broadband.<sup>8</sup> The scopic dimension evidences the need of existing a relation between lead characters that presupposes reciprocity, in which one of the lead character see and the other is seen, constituting, thus, the syntax of seeing, inserted in the field of relations of intersubjectivity, in which abstract devices organized are linked to a certain type of "knowledge" among subjects.

Coming from the presupposition that the actions implied into the modals of "seeing" are directly related to what they intend to show, we understand that any communication present relations of reciprocal presupposition between subjects, in other words, the one that sees and

7 Unidirectional classic transmission MPEG-2 in a based transport flow, like DVB-T, DVB-S or DVB-C (ETSI, 2010, p. 9, our translation).

8 Broadband transmission, always in a bidirectional IP connection with enough bandwidth for streaming or downloading A/V content (ETSI, 2010, p. 9, our translation).



the one that is seen, both in the presence and facing the image that the subject that is seen creates for the one who sees him. Among the enunciatees are semiotic actors that fill thematic roles of viewers of the Unespian community, community in general of internet users, etc. The subject that is seen, i. e., the channel itself, is, in semiotic terms, receiver of the communication. In order to that relation of visibility is actually materialized, it is essential that the subject that is showed wants to be seen by the other.

These relations of visibility also presuppose a determined dynamics, a “source of light”, according to Landowski (1992), so that the object of communication (the one that is seen) can call attention to the observant (the one who sees).

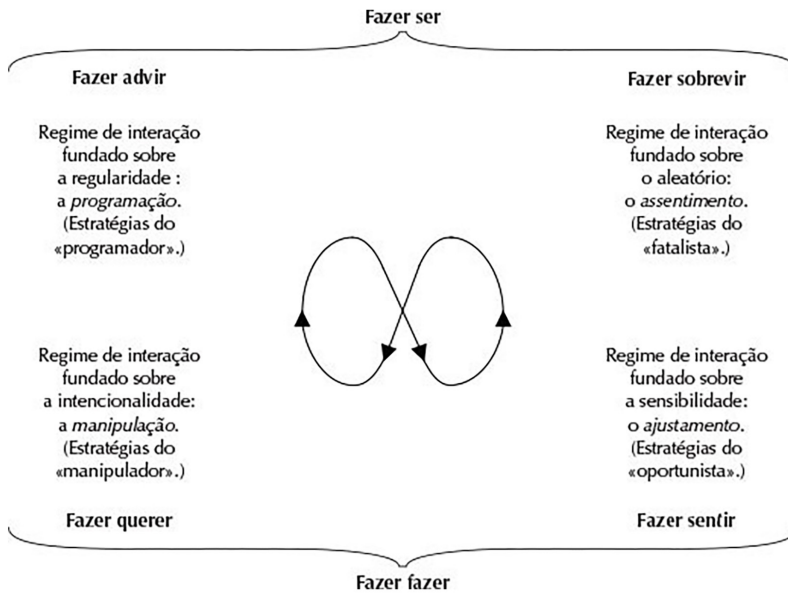
It will up to the viewer establish the conditions of good visibility (especially for an organization appropriated in its space-time relations with the object); other times, on the contrary, it will be the virtually observable subject that, looking for himself, in a certain way, to “make himself seen”, organize the required device for “capturing the gaze” of a potential observant (LANDOWSKI, 1992, p. 89)

In this case, it is possible to consider as a “source of light” the strategies of divulgation developed on social media by TV Unesp with the intend to promote audience. To capture the gaze of the observant and make itself interesting, there is the need of becoming visible and present for their potential audiences. This pursuit for new forms of being perceived, attracting gazes, consists in a “reprogramming” of the channel promotion in the perspective of the theory of social interactions postulated by Landowski (2014), mainly about the contents on-demand available in the institutional website and in the app UnespTV.

In the regimens of social interactions, the schedule and the accident are related to the modes of existence, as the adjustment and manipulation are related to the modes of action, according to the description of Landowski (2014), in the board below. These four regimens of interaction form a obserbable dynamic system in social practices, admitting not only dislocations from one place to another, but the occurrence of

parallel events. When articulating principles and procedures underlying to the regimens of interaction in the semiotic square, the author demonstrate how relations are interdefined and interchanged in social practices, according to Board 1.

Board 1: Semiotic square - the four regimes of social interaction



Source: (LANDOWSKI, 2005, p.72)

In the case of using social media to give visibility to a university TV in multicast platforms, we observe a clearly oriented intervention in the regimens of programming and manipulation. In the regimen of manipulation, the subject is motivated to action due to their persuasive procedures, founded on intentionality, in which manifest their motivations and reasons of subject (LANDOWSKI, 2014). The manipulation presupposes, on one hand, a subject that wants the other to want and, on the other, the existence of a willing subject with the capability of evaluating the values at stake and adhering or not to the proposed contract. This “reprogramming” in the way of becoming visible to an audience

that is not in the broadcast system alters the regularity established in the current programming regimen in the ways of making one be seen in the channel in the system of open distribution. Considering that, in the regimen of interaction of programming, founded in the regularities of social-cultural conditions, the call on social media to watch the productions of TV Unesp implies a new schedule that alters practices in the relations between subjects, in other words, channel and audience.

When thinking about strategies of promotion of a show in this channel, TV Unesp as receiver of communication mixes, at the same time, the role of enunciator facing different audiences. That is because each show has specific characteristics in enunciative and discursive arrangements that direct the way of communicating with the audience in different ways, creating a simulacrum of each show, in a way of creating interest of a certain audience that will make an image of the show and will identify themselves with what is presented. It is about, therefore, the interaction between these subjects in the relation of communication, but in order to happen, it is necessary that the observer identifies with what is showed, consolidating the regimen of visibility where “on one hand every ‘seen subject’ is, if that is what we may call it, logically responsible if not for the way it is perceived, at least for the fact of being” (LANDOWSKI, 1992, p. 89). That reinforces the importance of thinking the way the subject that wants to be seen will “present itself”, once the simple fact of existing does not guarantee the evidence of a visible subject.

### **Social networks: a path for visibility?**

In what extent the adoption of social networks to promote the audience of content in a university TV is presented as an effective resource of visibility in a media environment where the offer of audiovisual content is exponential? In this sense, we come from the presupposition that is important to reinforce that the strategies to give visibility to contents of channels like TV Unesp in social networks should be aligned to the distribution of listings, either in an open signal transmission or by the

search for demand. And so that it complies the purpose of being seen, it is necessary to consider the adequation of discursive arrangement to each social media.

In this work, we came from a semiotic reading of the listings of shows from TV Unesp and the identification of the regimen of interaction ruled by the programation in forms of distribution of signals in converging technologic devices to produce actions of divulgation through social media. The strategies developed in this mediatic environment come from the search for visibility in a broadcast channel facing the possibility of also acting in the distribution for demand. Therefore, in the route of programation/manipulation, there is a new position from TV Unesp, trying to build new narrative programs to be in conjunction with their value object, in other words, be visible and relevant for different audiences.

With that purpose, there were identified four shows in the channel whose discourses and simulacrum of enunciatees present adherence to social media with potential for experimentation. This criterion determined the selection of the shows *Artefato*, *Som e Prosa*, *Unesp Notícias* and *Gestão Unesp* to subsidiate the analysis of the channel's actions on social media.

The weekly show *Artefato*<sup>9</sup> approaches themes linked to art, technology and culture, like photography, design, visual arts, music, fashion, literature and cinema and it has a space for interviews that seeks to deepen the debate around contemporary artistic expressions. It has the particularity of being produced in seasons.

*Som e Prosa*<sup>10</sup> is a weekly show that strengthens the musical diversity present in the state of São Paulo and counts with the participation of composers of different genres, from country to rap, from heavy metal to MPB (popular Brazilian Music). The musicians present their repertoire in the studio of TV Unesp and discuss themes of the music scene

9 Description of the show available at <http://www.tv.unesp.br/artefato/sobre>.

10 Description of the show available at: <http://www.tv.unesp.br/someprosa/sobre>.

with the goal of sharing experiences and bring to the audience different points of view.

*Unesp Notícias*<sup>11</sup> is a daily news that brings information and stories focusing on public utility, service, culture and science with a deep approach in facts that interest citizens in general. Employment, health, economy, cultural and political life in the city, challenges for the education, projects of universities that bring the scientific community closer, technologic innovations and solutions for the environment, all of it is part of the daily theme of *Unesp Notícias*.

With an institutional bias, *Gestão Unesp*<sup>12</sup> is directed to administrative activities at Unesp. The teaching, research and the university extension are the focus of interviews with deans of the university, that inform their actions and discuss about the management challenges of a community composed by students, teachers and administrative servants present in 24 cities of the state of São Paulo.

Out of the selected shows, only *Artefato* and *Som e Prosa* have a fanpage on Facebook. Being specific pages of shows geared towards the interaction with the audience, they present engagement of a segmented audience aligned to the simulacrum of enunciates interested in these contents. A young audience, connected and interacting through mobile devices. Facing this reality, we observed that the channel demanded little effort to promote these contents through social media, moment where they saw the need to create initial strategies for promotion of these contents that may be applied to what was already happening.

With the purpose of linking the fanpages of *Artefato* and *Som e Prosa* to the institutional fanpage of TV Unesp, one of the actions performed was the sharing of posts of these pages in the page of the channel so that fans of the institutional page could know the content posted specifically in these shows and, in case they were interested, also like the other pages. Therefore, followers of the institutional page, which is the most popular one, started to know better the contents geared towards more

11 Description of the show available at: <http://www.tv.unesp.br/unespnoticias/sobre>

12 Description of the show available at: <http://www.tv.unesp.br/gestaounesp/sobre>.

specific audiences. In addition to that, with the staff collaboration, it was adopted a strategy of posts about the behind the scenes from recording shows to modalize the audience to want to know with the goal of strengthening the relationship from the channel with the fans.

In turn, with the show *Unesp Notícias*, that has a more general audience, the action was concentrated about improving the texts inside the posts on the channel's fanpage, with the decrease in number of characters and the standardization of the use of the hashtag *Unesp Notícias* in the beginning of the post (Image 1), so that the fan of the institutional page would identify right away that this content was regarding news. The resources used in the posts are frames, GIFs or video excerpts of news with the goal of bringing attention and promoting engagement of the fan, that can like and share the content in their social media, according to Image 1 (TV UNESP [Facebook], s. d.)

Image 1



Source: Fanpage - TV Unesp

Actions directed to the university community were performed through the institutional fanpage of TV Unesp with the sharing of pages related to the university to promote content of other interests, as the 41st anniversary of Unesp, Cursinho Principia, Cursinho Primeiro de Maio, (preparation courses for entering university) Ativa Parkingson, Observatório Didático de Astronomia “Lionel José Andriatto” – Unesp/Bauru, aiming to approach the audiences from other fanpages and invite them to know TV Unesp. Specifically geared towards campus of Unesp in Bauru, city where the channel is located, a banner was created with information about the TV to be promoted in closed Facebook groups of courses of different faculties with the intend to invite students to like the page of TV Unesp and the shows *Artefato* and *Som e Prosa*.

The return to Twitter was another action promoted on Facebook to inform fans about the presence of TV Unesp in this other social media. In the field of digital marketing, two tools were adopted to give support to actions in this network: the first was *hashtagify.me*<sup>13</sup> website of following hashtags and related subjects where one can follow influencers online, the standard of use and the latest hashtags. With the use of this tool, it was possible to observe hashtags related to Bauru (Unesp, Bauru, vestibular, etc.), and the main subject of these hashtags was about the theme of vestibular. Because of that, the channel sought interaction with potential future students from Unesp, promoting contents of the channel for this specific audience.

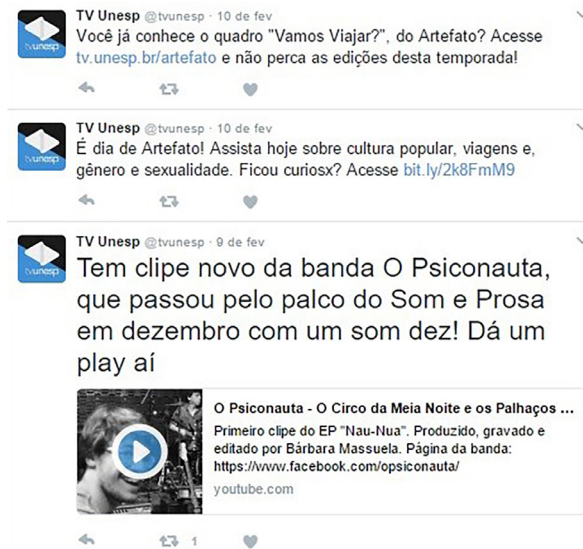
The second tool used to help this return was *laterbro.com*,<sup>14</sup> whose purpose is to schedule tweets geared towards promoting TV shows about subjects that were published, generally timeless contentes, but of interest of determined segments (Image 2). Through TV Unesp’s profile on Twitter, it was created a transmission list titled “Unesp” as the main subject where official profiles linked to the university were added, among which we highlighted profiles from other campi, from research institutes and

13 This tool shows relevant hashtags related to a certain keyword in form of mental map. Available at: <http://hashtagify.me/>.

14 This tool is an online service that allows users of Facebook and Twitter to create scheduled posts on their timelines. Available at: <http://laterbro.com/>.

institutional projects. The good use of this platform can serve as a new way of promoting content produced by the channel, because, with efficient directioning of hashtags and an assertive tweet scheduling, it is possible to interact with audiences of interest and be present to make themselves visible, according to the Image 2 (TV UNESP [Twitter], s. d.).

Image 2



Source: Twitter - TV Unesp

We observe that strategies on social media, especially regarding fan-pages, are aligned with the purpose of establishing a relationship and a bond with the audience, generating a bigger proximity and visibility for the brand/company. However, with the constant change of algorithms in platforms of social media like Facebook and Instagram, for example, publications with organic reach, in other words, not payed, are seen by a restricted percentual of followers of the page. In opposition, the paid reach is bigger according to the value invested in the publication, reaching followers of the page and other people that may convert into followers.

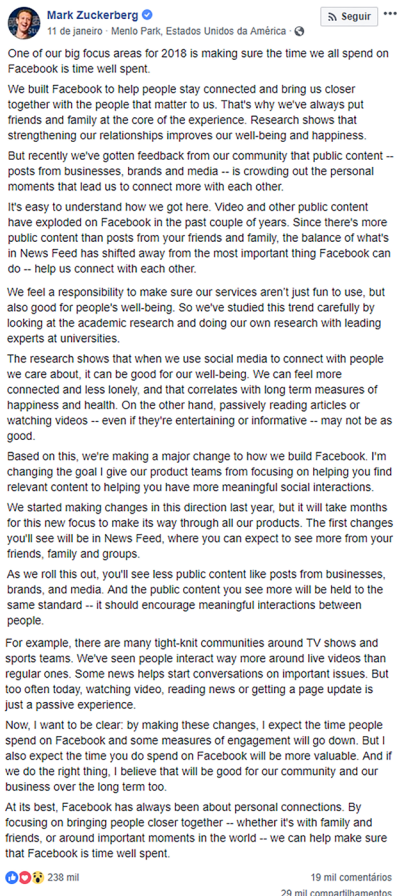




Called EdgeRank,<sup>15</sup> Facebook algorithms are a set of rules defined by the social media to pick what is more importante to be viewed by the general audience. This algorithm directly influences in the results of business made by the social media, because it started to prioritize publications with interactions between people and not between companies, according to a change of algorithm<sup>16</sup> announced by Mark Zuckerberg in his personal profile on January 11th, 2018, moment where the social network started to prioritize posts made by friends and family, leaving in disadvantage posts made by business companies, according to Image 3 (ZUCKERBERG, 2018).

15 Available at: <http://www.shapeweb.com.br/blog/2018/02/27/06-mudancas-do-novo-algoritmo-do-facebook/>. Accessed in: May 29th, 2018.

16 Available at: <https://resultadosdigitais.com.br/blog/facebook-mudanca-algoritmo>. Accessed in: May 29th, 2018.

## Image 3



**Mark Zuckerberg**   
11 de janeiro · Menlo Park, Estados Unidos da América · 

One of our big focus areas for 2018 is making sure the time we all spend on Facebook is time well spent.

We built Facebook to help people stay connected and bring us closer together with the people that matter to us. That's why we've always put friends and family at the core of the experience. Research shows that strengthening our relationships improves our well-being and happiness.

But recently we've gotten feedback from our community that public content -- posts from businesses, brands and media -- is crowding out the personal moments that lead us to connect more with each other.

It's easy to understand how we got here. Video and other public content have exploded on Facebook in the past couple of years. Since there's more public content than posts from your friends and family, the balance of what's in News Feed has shifted away from the most important thing Facebook can do -- help us connect with each other.

We feel a responsibility to make sure our services aren't just fun to use, but also good for people's well-being. So we've studied this trend carefully by looking at the academic research and doing our own research with leading experts at universities.

The research shows that when we use social media to connect with people we care about, it can be good for our well-being. We can feel more connected and less lonely, and that correlates with long term measures of happiness and health. On the other hand, passively reading articles or watching videos -- even if they're entertaining or informative -- may not be as good.

Based on this, we're making a major change to how we build Facebook. I'm changing the goal I give our product teams from focusing on helping you find relevant content to helping you have more meaningful social interactions.




We started making changes in this direction last year, but it will take months for this new focus to make its way through all our products. The first changes you'll see will be in News Feed, where you can expect to see more from your friends, family and groups.

As we roll this out, you'll see less public content like posts from businesses, brands, and media. And the public content you see more will be held to the same standard -- it should encourage meaningful interactions between people.

For example, there are many tight-knit communities around TV shows and sports teams. We've seen people interact way more around live videos than regular ones. Some news helps start conversations on important issues. But too often today, watching video, reading news or getting a page update is just a passive experience.

Now, I want to be clear: by making these changes, I expect the time people spend on Facebook and some measures of engagement will go down. But I also expect the time you do spend on Facebook will be more valuable. And if we do the right thing, I believe that will be good for our community and our business over the long term too.

At its best, Facebook has always been about personal connections. By focusing on bringing people closer together -- whether it's with family and friends, or around important moments in the world -- we can help make sure that Facebook is time well spent.

   238 mil

19 mil comentários  
29 mil compartilhamentos

Source: Facebook

TV Unesp's posts are the organic type and that can explain the low interaction of their audience with the content, since it has around 17 thousand likes in their Facebook page, however, they have a low reach, around five to 10 likes per post. Facebook's help center (QUAL É A DIFERENÇA..., s. d.) clarifies that the organic reach refers to the total number of people that saw the posts through a non-paid distribution; the paid reach is referred to the total number of people that saw the publications as a result of the advertisement; and, lastly the total reach

comprises the organic and paid form, because it is a sum of the two previous types.

Facebook's new conduct has represented a significant shift in actions of visibility for institutional pages, since, in order to be seen, it is not enough that companies focus in a quality content, it is necessary to promote them in form of paid advertisement to generate reach. In this sense, because it is an institution without lucrative goals, TV Unesp has difficulties in attaining the goal of engaging their audience on social medial, considering they don't dispose of resources for the investment in promotion. Because of that, the perspective of engagement directly incides in the production of contents of interest of segments of the audience so they can promote a bigger interaction among its followers, seeking to adapt to the algorithms to obtain a significant reach. In other words, the only way capable of promoting visibility in this social network is the strength of relevant content for the different segments of the audience.

#### Final considerations

The path presented in the present article shows that social media can only be an important adjuvating of public television channels like TV Unesp in case they are inserted into the market system that rules social media platforms, adhering to the practice of promoting their content through paid advertisements. The results of the present analysis confirm that.

It is clear that, since their beginning, television has always counted with the help of other means to promote their shows. However, the articulations between organizations and media conglomerates in the analog system wouldn't allow smaller, alternative, regional vehicles to attain expressive visibility among audiences. The consumption of productions made outside commercial circuits represented exceptions directed to very specific audience segments or even alternative. In the digital environment, this dynamic repeats itself. Social media would have, in thesis, a bigger potential of promotion, of the audience's access to interesting content. However, the fact that the productions are available in

platforms such as on Facebook does not guarantee the intended visibility by non-hegemonic channels, according to what was demonstrated in this work.

We conclude that, although there is a narrative about the existence of a more horizontal communication coming from the media convergence where the search for adhesion of the enunciatee goes through social media logics, the strategies/actions adopted at TV Unesp, for example, to promote their shows and mobilize different audiences does not mean a breach of paradigm in consumption habits. When seeking a segmented audience, measurable by informative statistic systems, we observe that the virtual possibility of the channel to reach a new position facing mediatic, digital and contemporary context, enjoying all the technologic possibilities of distribution of these contents, does not become a reality in the field of a segmented logic that is representative. To make themselves visible, it is necessary to look for alternatives to the dynamic determined by the algorithms, if that is even possible.

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