

Broadcast TV and free streaming: SBT's offer of Video on Demand

TV aberta e “streaming” gratuito: a oferta de vídeo sob demanda do SBT

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Resumo: *Este artigo tem por objetivo refletir sobre a oferta gratuita de TV sob demanda, a partir de estudo de caso das opções de Video on Demand do SBT, ambas gratuitas: o site SBT Vídeos e o canal no YouTube SBT Online. Iniciamos com reflexões sobre os riscos e as vantagens da oferta gratuita via YouTube. Em seguida, analisamos as duas iniciativas e suas especificidades, que apontam para estratégias e públicos distintos, especialmente no que diz respeito às opções de navegação, à forma de distribuição dos conteúdos e às possibilidades de interação dos usuários. Entre os principais resultados, destacamos a necessidade de olhar crítico sobre a distribuição de conteúdo digital na sociedade de plataforma, a particularidade do site SBT Vídeos de individualização do consumo e os canais do SBT no YouTube como possibilitadores de interação e experiência coletiva.*

Palavras-chave: *Video on Demand; TV por streaming; SBT; televisão.*

Abstract: *This article aims to reflect upon the offer of VoD television, based on a case study of two free streaming platforms from the Brazilian TV channel SBT: the website SBT Vídeos and the YouTube channel SBT Online. We start with considerations about the advantages and risks of the free offer via YouTube. Next, we present a brief description of the two initiatives and their specificities, which point to different strategies, especially concerning modes of navigation,*

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content distribution and user interaction. Among the main results, we highlight the need for a critical look at digital content distribution strategies in the platform society and strategy adopted for the SBT Videos website as less interactive and more individualized, while the possibilities of interaction offered by YouTube for the SBT online channels allow greater interaction and collective experience.

Keywords: *Video on Demand; streaming; SBT; television.*

Introduction

Technological evolution brings an increase in television viewing possibilities and stimulates cultural changes, such as the consumption of video on multiple screens and on-demand content. The offer of video on demand (VoD) became popular on streaming platforms and gained prominence in discussions in the audiovisual market and academic circles. Open TV channels in Brazil joined this dynamic, seeking, each in its own way, to offer television content through different strategies, including subscription services or free offerings, production of exclusive content, interaction proposals, and data collection from user navigation. In this context, this paper aims to reflect on the free offer of on-demand TV, based on observations of SBT's (Brazilian Television System) content distribution strategy via streaming. To reflect on the technological and cultural transformations that the supply of television content is undergoing, we highlight media, cultural, and ethical issues when approaching the on-demand content strategies of SBT.

The theoretical framework draws on research and studies on streaming (LOTZ, 2017; BUONANNO, 2019), audiovisual transmediation (JENKINS, 2009; WOLFF, 2015), the digital environment, and platform society (VAN DIJCK, 2013; COULDRY, 2019; LEMOS, 2021). The methodology is a case study with descriptive and interpretative analysis of the observed data. Inferences from the case study focus, especially, on aspects of the supposed free cost and, further on, on specific characteristics of each initiative, which suggest different strategies and audiences, namely, the user's navigation options, the form of making content available, and interaction possibilities. Analytical reflections are qualitative, descriptive, and interpretative.

We chose the SBT channel because, among national television networks in Brazil, it presents two consumption options via streaming: its SBT Videos website, which makes available all the broadcaster's recent content, and the SBT Online channel on YouTube, which brings together subchannels with programs shown on TV. Despite owning the SBT Videos website, SBT inserts its content via a link to

YouTube, the platform that stores all the network's videos, as we will see in detail later. Thus, both the SBT Videos website and the SBT Online channel have YouTube as their video storage. But they have specific content arrangements and forms of consumption that, besides aesthetics or function, provide the user with slightly different experiences.

After a brief theoretical contextualization of the media convergence scenario and the transformation from traditional to digital media, we continue to reflect on the gratis nature of SBT's streaming services. Unlike international VoD portals (Netflix, Amazon Prime, or Disney Plus) or even national portals (Globoplay or PlayPlus), SBT's streaming options are free both on the official SBT Videos website and on the SBT Online YouTube channel (even though YouTube has a paid subscription option, as we will discuss later). The network's choice to provide options without a monthly subscription brings reflections on free streaming, which corresponds to the traditional economic logic of free-to-air TV and leads to greater democratization of access. On the other hand, operating on a big data company like YouTube has implications for users, such as the nebulous processing of their data. Finally, in empirical analysis, we sought to understand the network's strategies, taking into account three main aspects: the differences in navigation between the SBT Videos website and SBT Online (SBT's YouTube channel), the possibilities of interaction between users, and the forms of consumption that both provide.

The “streaming” era

Like any cultural artifact, television has undergone several transformations since it arrived in Brazil, ranging from color TV to HD image quality, from the emergence of remote control to access to information about the program through its commands (synopses, schedules, credits, etc.), from audio options (SAP button) to the surround system, from the emergence of cable-TV channels to video-on-demand offers. The public, the entertainment industry, and academic research constantly debate such changes.

TV is part of the flow of cultural symbols and traditions that, as we know, are not impervious. The context of culture changes; thus, experiences and the meaning of its symbols change. As Arantes (1990, p. 22) warns, “It is possible to preserve ancient dances, expressions, and objects, but it is not possible to avoid the change in meaning that occurs when altering the context of production of cultural events.”. Canclini (2006) goes further, stating that cultures not only transform themselves but coexist and intertwine, becoming hybrids.

Thus, the television schedule today coexists with TV on demand. The habit of children in the 1990s, who eagerly waited for the airing of their favorite cartoon, is now gone with the alternatives for watching content when it is most convenient. This change happened due to technological advances, online data transmission, and the arrival of streaming.

The consumption of on-demand shows has become increasingly popular, often leading to questions about the end of traditional television. It is worth remembering that the same fear was expressed concerning radio or cinema when TV emerged. However, today, we know that different media transform and coexist or converge, culminating in what Jenkins calls convergence culture (2009). Jenkins (2009) argues the emergence of new media will not lead to the disappearance of traditional media, as they tend to coexist. This same media convergence helps explain the change in how the public relates to the media.

The creation and development of communication technologies have increased, and so have the possibilities for disseminating information and cultural products. For a long time, showing entertainment to a large number of people was the responsibility of broadcasters holding formal public concessions, such as radio stations and TV networks. Today, these media share space with computers, cell phones, and tablets. Wolff (2015) states that platforms like Netflix are transforming shows and television values, such as the previously supposed passive audience, towards active and interactive consumption on computer screens.

Even though they feature different transmission technologies and enable individualized consumption habits, the programs maintain

the production standards of the television market (LOTZ, 2017). According to the author, what changes is the form of distribution. The internet has expanded the ways of distributing audiovisual products and, consequently, the means of accessing them. Initially, users engaged in laborious searches for downloading films and series through peer-to-peer file-sharing software, such as Winamp, eMule, and 4shared. The practice, once very common in the early and mid-2000s, raised discussions about piracy, besides presenting problems, such as corrupted files.

With the arrival of broadband internet and data bundles, it was possible to reach streaming, which interfered with how we consume music, films, games, and TV, as the download becomes a package transfer of a file in the cloud. The principal example is YouTube, the most accessed streaming platform in the world. Launched in 2005, YouTube catalyzed a significant change in how we consume videos by introducing us to on-demand consumption, in which the viewer decides what, how, and where to watch, changing the habit of having an exact time and place to consume audiovisual content.

Since then, several streaming services for films and series have appeared, such as Netflix, Amazon Prime, Apple TV+, Hulu, etc. In Brazil, the major television networks also joined, with Globoplay, SBT Vídeos, Record PlayPlus, and Bandplay. These services confirm the convergence that Jenkins talks about, as networks saw in streaming the possibility of expanding or retaining their audience, constituting what Lotz (2017) calls television distributed over the internet through websites (focusing on audiovisual content) and digital platforms (also recognized for their interactive nature).

In line with what Jenkins (2009) says about new media, Cannito (2010) states that television will not change or lose its identity but will become increasingly specific. Free-to-air and general network TV offers a vertical and horizontal program to serve diverse audiences in different age groups, social groups, and cultural groups. Streaming platforms,

in turn, fuel the movement of audiovisual productions aimed at niche audiences.

Digital will not destroy television; it will contribute to its natural evolution, enhancing its characteristics. The best technological solutions, therefore, will always be those developed in dialogue with the needs of the public. (CANNITO, 2010, p. 213)

Fidler (1997) presents a similar thinking. The author uses the term *mediamorphosis* to reflect on the technological transformations of the media, considering the possibility of the traditional and the new existing simultaneously and evolving together.

Studying the communication system as a whole, we see new media do not rise spontaneously or independently – they emerge gradually from the metamorphosis of old media. And that when newer forms of communication media emerge the older forms usually do not die – they continue to evolve and adapt. (FIDLER, 1998, p. 57)

The expansion of TV to the streaming model occurs in this context of media metamorphosis and convergence. Today, we do not believe it is possible to talk about the disappearance of TV or even the end of serials. Television programming coexists with the distribution of videos on demand, causing changes in forms of consumption and even in television formats and genres, as Buonanno (2019) indicates, analyzing the decline of North American soap operas, not the disappearance.

The assumption that different technologies complement each other is evident in that streaming has included television elements in its programming. Portals such as Amazon Prime, Star Plus, and Disney Plus have started providing “live” shows such as sports programming. In turn, TV channels are not only making their scheduled programs available but offering exclusive content for their online portals. That demonstrates that audiovisual content flows are convergent, dynamic, and cyclical.

This logic includes SBT and its on-demand content distribution sites: SBT Videos (its own website) and SBT Online (YouTube channel),

which offer exclusive content and specific editions at the same time as “live” broadcasts, that is, aligned with the television schedule. Programs in diverse formats coexist and present specificities that, more than different ways of consuming audiovisual content, configure distinct television broadcasting and consumption strategies.

The Sistema Brasileiro de Televisão (SBT)

SBT is a channel known for presenting programming aimed at economic classes C, D, and E, most of which are shows with a live studio audience (MARTINS, 2016). Given its burlesque shows with audience participation and unpretentious settings, Hergesel (2019) stresses the channel has a telepoetics, which he calls an “SBT-like style.” Silvio Santos, the network’s owner and main host, has a history of importing Mexican soap operas and the habit of suddenly changing the schedule. The style of its shows, the importance placed on the viewer, Silvio’s almost eccentric charisma, and even its disorganized program give the channel a solid fanbase: the so-called SBTist. Despite having viewers who have followed SBT’s journey since its analog times, the community of SBTist fans has gained strength, meeting in online forums and expressing itself on blogs and social media since 2005 (MARTINS, 2016).

Silvio Santos Group’s forays into the technology market are not recent. In 1997, the company that owned SBT created the internet provider SOL (Sistema SBT OnLine), extinguishing it in 2001. In 2004, SBT returned to the internet access market with ISBT, the free dial-up internet access provider, in partnership with Telefônica.

The network also invested in hypermedia content, such as the partnership with Terra and Uol to broadcast live footage from cameras inside the house of the reality TV show Casa dos Artistas in the 2000s and the Troféu Internet, a kind of offshoot of Troféu Imprensa, which rewards artists and shows based on popular jury votes cast by internet users. The channel also created “SBT na Web” to compile internet

events, memes, celebrity posts on social media, and self-references to the channel and the universe of Brazilian entertainment.

Another curious fact was the relationship between SBT and Netflix upon its arrival in Brazil. Silvio Santos praised the streaming platform's content on several occasions, leading Netflix to offer a lifetime subscription in return for the host's spontaneous promotion and advertising. SBT shows have also been successful on Netflix. At the beginning of 2022, among the ten most-watched shows on the platform were four SBT productions: *Carinha de Anjo*, *Chiquititas*, *Cúmplices de um Resgate*, and *As Aventuras de Poliana*.³

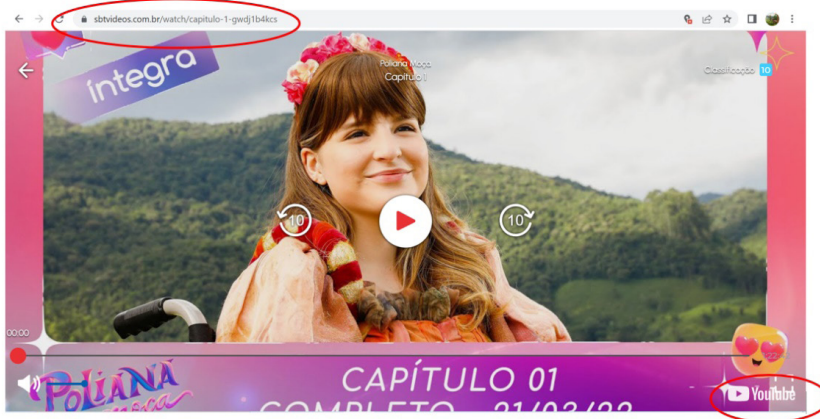
Free streaming: the price of gratuity

The SBT channel does not have a streaming platform with a subscription fee to access its television shows. It is worth mentioning the broadcaster is a partner, in association with Rinaldi Faria (creator of the Patati Patatá clown duo), of the subscription channel FunKids, which provides content aimed at children. However, the offering strategies of the television channel's various content do not include a subscription policy. Instead, the broadcaster chose to make its catalog available via YouTube. Besides the channel on the Google platform (SBT Online), videos from the SBT Videos website are available via a YouTube link.

In short, SBT uses YouTube as a storage and distribution hub, that is, as a video archive. SBT Videos website publishes shows using YouTube links but arranges them in a particular way for navigation. Image 1 shows the YouTube icon in the *Poliana Moça* episode, accessed through the SBT Videos website.

3 Source: <https://observatoriodatv.uol.com.br/colunas/paulo-pacheco/rebelde-carinha-de-anjo-e-maria-do-bairro-sbt-domina-ranking-de-netflix-e-globoplay>. Accessed on December 6, 2022.

Image 1: YouTube logo on the episode of “Poliana Moça” on the SBT Videos website



In the image, note that the access link to the website is sbtvideos.com.br. However, the red arrow inside a white circle, the familiar YouTube logo, appears in the center of the episode’s thumbnail image. The preceding ad also displays the YouTube logo in the bottom right corner.

Therefore, before delving into the particularities of each website, we must bring critical reflections on the advantages and disadvantages, especially for the user, of using a big data company like Google to stream a national and free-to-air TV broadcaster.

According to the broadcaster, SBT is the most-watched TV channel on YouTube worldwide. The company recorded over six billion views, nearly 700 million hours watched, and 53 billion impressions in 2021. In the information provided to the Meio e Mensagem portal,⁴ which covers news on the advertising and media industry, the network stated it publishes an average of 56 videos online per day. From January to November 2020, 64 videos accumulated 10 million views. The broadcaster is among the 12 channels with the highest reach on the platform. The audience is predominantly young, 50% women and 50%

4 Source: Meio e Mensagem. As estratégias de conteúdo do SBT no YouTube. Disponível em: <https://www.meioemensagem.com.br/home/midia/2022/01/21/as-estrategias-de-conteudo-do-sbt-no-YouTube.html>. Accessed on June 23, 2022.

men. According to network's official information, the SBT Online channel

reached the mark of 4 million subscribers, surpassing the English broadcaster BBC in number of followers on YouTube and becoming the largest TV channel in the world on the platform. SBT has 9 plaques of 1 million subscribers, more than 20 active channels, and 26 million users who can consume all its programs for free on the platform.⁵

Channels with a large viewership flow and a high number of subscribers have multiple forms of monetization on platforms such as YouTube, especially after Google took over management in 2007. Google itself has tools to boost the monetization of videos or blogs, such as Google AdSense. Amaral (2009, p. 243) explains that Google AdSense is “a system that aggregates ads on blogs and generates financial returns for the blogger proportional to the number of times their readers click on ads, which Google defines according to the content posted on the blog.”

Silva (2017) points out at least six different types of ads: graphical (to the right of the video, above the list of suggestions), overlay ads (semi-transparent ones displayed above the video), skippable ads in videos (occupy the users' screen while watching the video and offer a skip button after five seconds), non-skippable video ads (videos the user cannot skip, which precede or appear in the middle of what they are watching), short ads (that occupy the main video screen but do not exceed six seconds) and standardized cards (click buttons that appear as teasers in the top right corner).

The possibilities of monetization by using a big data platform partially justify the free access for users. In this way, by not charging a monthly fee, SBT differentiates itself from other TV networks that offer subscription-based streaming services. Although YouTube also has options with benefits for subscribers, access to the content is open,

5 Source: SBT. Available at: SBT se torna o maior canal de TV do mundo no YouTube - SBT. Accessed on June 23, 2022.

giving it the idea of a gratis service. In the subscription-free model, the platform operates with a monetization option based on advertising insertion (AVOD □ Advertising Video on Demand). Subscribers to paid plans on YouTube can watch videos without advertisements.

However, it is worth remembering that Google is the largest search engine on the internet, with countless recommendations and advertising suggestions related to the user's profile. Google retains information about users to build its database, inserted in the logic of datafication, typical of what Van Dijck (2013) calls the culture of connectivity. In this culture, our possibilities to access content would increasingly be subject to commercial interests and the operation of platforms, constituting what D'Andréa (2020) calls a *platform society* (2020).

The *platform society* emerges from the phenomenon of immersion of cultural, economic, and social practices in digital infrastructures organized through the systematic collection of user data subjected to algorithmic processing, monetization, and circulation. This system allows entrepreneurs to transform practically all instances of human interaction into data (DIJCK, 2020; LEMOS, 2021). According to Couldry (2019, p. 77), datafication “should be understood not only as a development of capitalism but also as the beginning of a new phase in human history that rivals in its importance the emergence of data colonialism.”

When interpreting a dataset to generate others, algorithms instruct new logic for selection, hierarchization, recommendation, and control of informational flows. Thus, they manage knowledge regimes that appropriate available data to identify patterns and trends and, increasingly, make predictions (D'ANDRÉA, 2020). Lemos (2021) called this phenomenon the datafication of life, which is the transformation of all our actions into trackable and quantifiable data. Zuboff (2018), in turn, claims that we live in a new form of capitalism, surveillance capitalism, based on the logic of data (ZUBOFF, 2018).

Google observes, records, and collects data on every search users perform and every website they visit. The search engine uses a deep

learning system, which uses artificial intelligence to make the system analyze large amounts of data to learn on its own to generate the best possible recommendation for each person (including cases of anonymous users). In the case of regular users who follow specific content, the referral system's work becomes easier as the chances of finding videos with similar themes increase. According to Santaella (2018), customizing filters

present biases that significantly affect access to information, as they lead the user to narrow points of view that prevent exposure to ideas contrary to their prejudices. (SANTAELLA, 2018, p. 17)

It is the price paid for gratis access. Users allow the company to collect personal data and sell it to advertisers to display ads that potentially will catch their attention. The same happens with other Google tools and big tech companies. Platforms such as Netflix or Globoplay also collect their users' data, as highlighted by Rios (2022) and Braghini and Montaña (2019). However, the data provided by users in these cases concerns the personal data provided during registration and navigation and assistance with audiovisual productions available within the streaming platform. Differently, Google's mapping collects data beyond YouTube uses and captures users' movement through several other websites and social media, leading to personal data collection on an immeasurable scale.

SBT Videos, as required by the General Data Protection Law (LGPD), offers information about the use of data in the Terms of Use and Privacy Policy⁶. The document informs that SBT "will collect essential and indispensable information to provide and personalize the user experience in this tool." The website collects "essential information" when the user likes (thumbs up image) or dislikes (thumbs down) videos or marks something they watched as a favorite. Another point informed in the SBT Videos Terms of Use and Privacy Policy concerns consumer activities:

6 SBT VIDEOS Terms of Use. Available at: <https://www.sbtvideos.com.br/termos-de-uso>. Accessed on: June (day), 2022

SBT may also use information about your identified consumption and purchasing behavior [...]. We may use the collected data to improve the Website and Application services and display personalized advertisements and content according to the User's interests. (SBT VIDEOS TERMS OF USE AND PRIVACY POLICY)

We believe it is imperative to debate the topic of personalizing experiences when accessing online. Artificial intelligence algorithms mediate this access or experience and provide us with suggestions. At the same time, algorithmic mediation means apps hide or stop offering products that artificial intelligence deduces we may not like. Besides displaying advertisements, this automated intervention filtering and limiting the available content raises questions about the supposed free access. The company offers viewers access to its content without financial transactions, but they pay a price for the assistance, for the value of their viewing.

The purpose of collecting user data is not to explore coincidences but to identify behavior patterns. The identification of patterns does not necessarily draw from predetermined searches. Artificial intelligence used by the platforms collects as much information as possible to build a database that can generate connections other than those predetermined for the algorithms.

Before Big Data, our analysis was usually limited to testing a small number of hypotheses that we defined well even before collecting the data. When we let the data speak, we can make connections we had never thought existed. (MAYER-SCHÖNBERGER; CUKIER, 2013, p. 14)

Besides collecting data to map user behavior, SBT Videos informs that it may make indiscriminate use of certain information. At the end of the Terms of Use and Privacy Policies (after all the clauses that we usually do not read when accepting terms of access to online services), the document states: "Any interaction with SBT, in the sense of suggestions or compliments, is not considered confidential, and the

User authorizes SBT to use them free of charge and without restriction.” (sic) (SBT VÍDEOS, 2022, *online*).

All that leads us to reflect on the role of algorithms and their obscure role in what we consume online. Though media management institutions select all of our cultural consumption, even in the so-called mass media, the abstruse actions of algorithms and the insufficient clarity regarding the use of our data worsen the lack of control and power of choice over what we consume.

The issue becomes more complex if we think beyond the restricted core of the website and the SBT Videos app since the network, besides offering its shows on its website, has made content available on YouTube. We will now delve into the analysis of the particularities of each SBT streaming initiative.

SBT Videos x SBT Online: specificities and strategies

As we have seen, the SBT network offers two consumption options via streaming: the SBT Videos website and SBT Online, a YouTube channel that combines subchannels with the broadcaster's shows. Although both initiatives use YouTube as a player, they present differences in content arrangement and encourage specific forms of consumption.

The distribution of television content via streaming on more than one channel is not necessarily new. For example, besides offering paid content on the Globoplay app, Globo network makes excerpts of its shows available free of charge on the Gshow website. Thus, viewers who wish to watch a program after it has aired on television can choose between watching episode fragments with ads on the Gshow website or paying a subscription to watch the episodes in full and without commercial breaks on Globoplay. Therefore, what draws attention to SBT's content offering is not just the redundant distribution of on-demand content but the cost-free nature of both options and the particularities of each.

For the case study, we analyzed SBT's video-on-demand strategies based on systematic observation of the two websites in June 2022, paying attention to the content available at the time, the navigation tools,

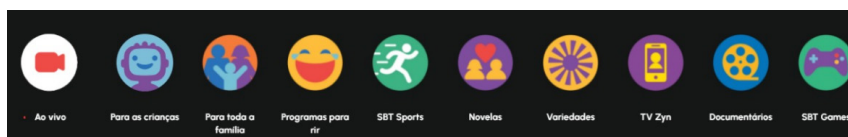
content arrangement, and the possibilities for interaction. It is worth highlighting how ephemeral these platforms or portals are due to the constant updating and changes in catalogs. Hence, our goal is not to outline a rigid evaluation of websites but to consider characteristics that suggest different proposals and models for the user. We highlight below the main qualitative insights.

The SBT Videos portal was launched in April 2020, distributing the network's television shows, such as soap operas, films, and exclusive content. The website has a simple, intuitive interface like that of well-known companies such as Netflix.

When accessing SBT Videos content, the first page shows a photo carousel highlighting varied shows and products. Below the carousel appears the last shows the subscriber watched. The website also features a live option through which people can watch the network's television programming in real-time online, or they may wait 48 hours to stream the content on the website.

One of the peculiarities of the SBT Videos website is the categorization of shows by icons. All shows have icons that represent them (Image 2). They appear in the top right corner, indicating the category of each content.

Image 2: Show categories on the SBT Videos website



Source: Screenshot of the SBT Videos website, 2022

Content categorization makes it easier for users to navigate and search for shows that interest them. The icons are exclusive to SBT Videos. There is no such option on SBT Online channels on YouTube. More than a playful element, these icons shape *the navigation options of users*. They change the viewer's movement on the website and the

search options for content, determining the choice by theme (“for children,” “for laughs,” and “for documentaries,” among others). Thus, the individual’s taste guides navigation on the SBT Videos website. Differently, the main navigation possibilities on YouTube are the number of views, posting date, and relevance of content (determined by the algorithm based on collective history).

The website also has a “Most Viewed” section, which gathers the productions with the most hits. On this topic, it is noteworthy that all the ten most-watched programs are soap operas. On SBT Online on YouTube, the show with the highest audience is “The Noite com Danilo Gentili” (talk show with comic features). The second subchannel with the highest number of subscribers is “Câmeras Escondidas” (a show that brings together pranks on supposedly ordinary people, filmed by allegedly hidden cameras). The third is “Poliana Moça,” which exhibits the children’s soap opera’s chapters.

The fact that the two main shows on YouTube are comedic demonstrates a different audience profile than the SBT Videos website, which, as mentioned, has only soap operas among its “Most Viewed” titles. That reveals a difference between possible audiences, indicating that YouTube viewers appreciate talk shows or comedy shows, while the SBT Videos website has a strong audience of those fond of soap operas.

The content arrangement or the insertion of chapters or episodes is also different. On the SBT Videos website, shows are available with full episodes and chapters. The YouTube channel fragments the exhibition into 30 specific channels (or subchannels) for each show. Furthermore, the SBT Online channel on YouTube offers full shows and re-edited excerpts of the best moments. This last way of offering content in short excerpts is a strategy to encourage sharing on social media. For content to go viral, the broadcaster itself publishes videos with the potential for distribution on social media. Once again, the YouTube channel amplifies the potential for content dissemination, while the SBT Videos website prioritizes the individual experience.

Finally, another relevant difference concerns the possibilities of interaction. The SBT Videos website restricts user interaction. We can only like (“I liked”) or dislike (“I didn’t like”) a production and add a product to the favorites list. On YouTube, besides liking, disliking, or favoring, it is possible to comment and share content on social media (Facebook, WhatsApp, Twitter). The comments tool on YouTube allows more interaction not only between users and the broadcaster but also between users. Furthermore, the number of comments influences the ranking of videos by relevance. As a result, SBT’s choice to use YouTube as a streaming platform expands the possibilities of interaction between users and the company, unlike what happens with other better-known streaming companies (Netflix, Globoplay, Amazon Prime, etc.).

These different ways of presenting and categorizing content influence how users navigate and interact with the platforms. On SBT Videos, icons allow for a more individualized search based on the viewer’s intention to watch a specific type of show. Although the website emphasizes the most watched shows, which represents a collective criterion, the way it displays content has, in the first instance, a customized appearance for the individual. Differently, on YouTube, selection criteria tend to be collective, hierarchical, and offered to the user through algorithms.

In general, the distinctions between the SBT Videos website and the SBT Online channel are in line with the characteristics that Lotz (2017) defines as a “portal” or a “platform.” According to the author, a portal offers television content in a non-linear but more static way with a central focus on the audiovisual product, functioning as a content curator and distributor. On the other hand, platforms are today recognized not as media but as technologies, messaging systems, and data collection practices, focusing on personal communication services and not necessarily on the intellectual property of production.

In our analysis, we found equivalence between such definitions, as it is evident that the SBT Videos website functions as a portal due to its emphasis on content and little collaboration and interaction between

users. In turn, SBT Online, on YouTube, plays the role of a platform for its opposite setup.

Final considerations

SBT uses Google's streaming platform as one of the main on-demand consumption options, with robust content and a high subscriber count. That makes us think about how YouTube works and how SBT used it besides its streaming, SBT Videos. We observed the issue of free access to SBT Videos is related to data collection for advertising use, which leads us to consider the use of our data and how much control we have over what we consume. The obscure performance of algorithms and the lack of clarity regarding the use of our data worsen the lack of control and power of choice over what we consume. Pasquale (2015) warns about the "black box" of data collection by companies like Google, as every click, shortcut, or discount that big data platforms offer imposes other costs, data, or tracking that we are aware of.

Beyond the purpose of monetization through data collection, the streaming options offered by SBT have different functions and approaches despite being similar in their goal of providing shows on demand to the network's viewers. On the SBT Videos website, we noticed users have more individualized navigation options using icons that classify shows by genre, but their possibilities for interaction are limited. We also observed how the website arranges content in a way closer to that of free-to-air TV and that soap operas stand out, occupying top positions among the most-watched productions.

On SBT Online on YouTube, video selection criteria draw from the number of views or algorithmic recommendations based on the user's search history. Fragmented content enables sharing on other social media and interactions with the broadcaster and between users in the comments below the video. It is worth mentioning that the re-editing of shows into short fragments increases the chances of monetization for SBT, as each video displays ads.

In short, based on the observation of forms of navigation, interaction, and consumption, we conclude the SBT Videos website appears as an experience more focused on the individual and that SBT Online on YouTube tends to focus on the dissemination of content, which acquires collective contours.

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Date of submission: 07/12/2022

Date of acceptance: 02/03/2023