Scientific Journal of **Applied Social and Clinical Science**

PUBLIC COMMUNICATION AND THE USE OF NEW MEDIA: A CASE STUDY OF BRAZIL COMMUNICATION COMPANY (EBC)

Felipe Vieira Goretti
Researcher in social networks and Bachelor in Social Communication -Publicity and Propaganda from Faculdade JK

Leandro Rolim
Executive producer at EBC's Visual Production and CreationDepartment. Bachelor in Social Communication from UFPE and PhD in Audiovisual Communication from Universidad de Salamanca. Professor at ''UniProjeção – Centro Universitário''

Abstract: Public communication is an area that can be explored in different ways, and may have different meanings according to the country studied (Zémor, 1995). When the concept of new media is explored, the idea is established that "new media are cultural objects that use digital computational technology for distribution and exposure" (Manovich, 2001). In Brazil, Empresa Brasil de Comunicação (EBC), is a federal public company that takes care of several public communication channels, which complement public and private communication services in Brazil, such as TV Brasil, Rádio Nacional AM and FM, Rádio Nacional da Amazônia, Rádio MEC and ''Agência Brasil''. This article analyzes the EBC and its work on social networks, which have managed to implement interactivity and access.

Keywords: Cyberculture; public communication; new media; social media; Brazil Communications Company.

PUBLIC COMMUNICATION

Public communication is a concept that has been worked on in different ways, adapting to countries and their different policies and cultures. Despite this conceptual differentiation that may vary according to each location, according to Zémor (1995), "the domain of public communication is defined by the legitimacy of the general interest. [...] Messages are issued, received and handled by public institutions and on behalf of the people". It is possible to perceive that public communication, in this case, is a communication promoted for the interest of the people.

When studying communication, pay attention to the fact that it is a universal human right. Article XIX of the Universal Declaration of Human Rights, proclaimed by the United Nations (UN) in 1948 guarantees:

Every human being has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers. (UN, 1948)

Furthermore, Zémor (1995) raises important points when he says:

The purposes of Public Communication must not be dissociated from the purposes of public institutions, their functions are to: a) inform (bring awareness, render account and value); b) listening to demands, expectations, questions and public debate; c) to contribute to ensure the social relationship (feeling of belonging to the collective, awareness of the citizen as an actor); d) and to keep up with changes, both behavioral and social organization. (ZÉMOR, 1995)

This way, the transmitted message, in addition to being a service to the people, must be formal so that there is no room for misinterpretation.

Another important aspect to be taken into account is the plurality of the modern world, considering the different societies and cultures of the world, the concept can be understood in several different ways. According to Brandão (2006) "the expression 'Public Communication' has been used with multiple meanings, often conflicting, depending on the country, the author and the context in which it is used". Brandão (2006) exemplifies five ways in which public communication is understood, namely: organizational communication, scientific communication, state and/or governmental communication, political communication and even as communication strategies of an organized civil society. In this case, the focus is only on the concept that best applies to the project's proposals, therefore, it was chosen to work more deeply on the concept of public communication linked to state and/or governmental communication.

Zémor (1995) brings a focus to public

communication where its messages follow three primary functions, in addition to the above-mentioned characteristics, namely: the function of regulation, protection and anticipation, all related to public authority charges.

PUBLIC COMMUNICATION IN BRAZIL

As previously mentioned, in Brazil public communication takes the form of communication between the state, government and society, maintaining its focus on informing and improving the construction of citizenship. This meaning has been constructed this way by the academic areas that study it. Brandão (2006) also explains that the term public communication started to be adopted as a synonym of the terms governmental communication, political communication, government publicity or political propaganda, in order to bring a more positive connotation to these expressions, which can sound very persuasive to the context in which they are applied. Historically, public communication in our country has its advertising nature, which used publicity methods and propaganda broadcast in major media, to publicize its actions, which also had an educational appeal (Brandão, 2006). It is important to point out that public communication in its essence has greater relevance for society when it is carried out with total or at least greater independence from government officials. There is an increase in confusion about what constitutes state communication and public communication, especially at Empresa Brasil de Comunicação (EBC), because after 2016, when the board of trustees that served to listen to the voices of communities was dismantled, this ended up distorting the real role that is expected of an independent public communication, strongly attacked since then.

NEW MEDIA

To properly enter into the concept of new media, it is necessary to understand the context in which it is inserted. Levy (1999) defines cyberspace as a new means of communication that arises from the worldwide interconnection of computers. The author occasionally uses the word network as a synonym and specifies that it is not just a material infrastructure, but a universe of information sheltered by it, and the users who navigate and feed this universe (Levy, 1999). With the concept of cyberspace it is possible to approach the concept of global village, created by McLuhan (1964), where in his studies, he considered that the information exchanged in a virtual and electronic way allows to overcome geographical distances and allow remote work between people, companies and governments, that is, the possibility of intercommunicating directly with anyone, anywhere (McLuhan, 1964). Cyberculture encompasses a set of techniques, both material and intellectual, practices and attitudes, and modes and values that develop in cyberspace (Levy, 1999). The concept of new media is explored by Manovich (2001) who demonstrates that there are several ways to analyze the concept. Although many of these forms guarantee a wide space for study, such amplitude needs to be delimited, in order to maintain a focus that helps to better understand the aspects in new media that bring relevance to the main idea of the project.

At first, Manovich (2001) makes a necessary distinction between new media and cyberculture, adding different examples for each of the concepts, where he attributes to cyberculture:

> Examples of what cyberculture studies encompass include online communities, online multiplayer games, the issue of online identity, the sociology and ethnography of email use, the use of cell phones in various

communities, gender and ethnicity issues in internet use[...] (MANOVICH, 2001)

Thus, it is concluded that the study of cyberculture emphasizes social phenomena, attributing "the study of cultural objects enabled by network communication technologies to the domain of new media" (Manovich, 2001).

The second aspect to be studied demonstrates the idea that "new media are cultural objects that use digital computational technology for distribution and exposure" (Manovich, 2001), where he exemplifies:

So the internet, websites, computer multimedia, computer games, CD-ROMs and DVDs, virtual reality and computer-generated special effects all fall under new media. (MANOVICH, 2001)

Seeking to understand more about the application of the concept, it is possible to face three problems for the definition of the concept of new media in question.

The first problem deals with its revision frequency, where "it has to be revised every year, when some other part of the culture is worth computing technology for distribution." (Manovich, 2001), this means that every year, due to the technological advancement of our society, the concept must be updated in order to fit every media distribution tool that arises, such as "the transition from analogue to digital TV, the change in film projections in cinemas, electronic books, etc." (Manovich, 2001), and going further, it is worth mentioning the use of social networks to access audiovisual content.

The second problem raised concerns the form of distribution, where the suspicion arises that, with the same technological advances mentioned above, "most forms of culture will use computerized distribution and, therefore, the term new media, defined this way, would lose its specificity. (Manovich,2001). This

suspicion became a reality that affected some of the media at the time, such as the CD-ROM for example, which is currently an obsolete item[1] and has only a few extremely specific uses.

Finally, the third problem presented for this second aspect is more about the characteristics of what is being distributed:

This definition tells us nothing about the possible effects of computer-based distribution on the aesthetics of what is being distributed. In other words, do websites, computer multimedia, computer games, CD-ROM and virtual reality all have something in common in being expressed through a computer? Only if the answer is even a partial yes does it make sense to think of new media as a useful theoretical category. (MANOVICH, 2001)

The transition from offline to online has changed many aspects of life, especially in the fields of communication. The GEMINIS Magazine helps to better understand some concepts related to new media, such as the concept of transmedia, for example. It is necessary to understand that the internet provided the breaking of barriers and limitations that held people both demographically and geographically, giving greater freedom to their interests. The forms of communication have also changed, in view of this new way of consuming content, which now allows people to comment, criticize, share and even produce content more widely, for those who share the same tastes.

Understanding this conception of what the internet provides helps us to understand the concept of transmedia. Jenkins (2006) uses the movie Matrix to better explain this concept, where he says:

A transmedia story unfolds across multiple media platforms, with each new text making a distinct and valuable contribution to the whole. In the ideal form of transmedia

---

1 Five reasons why the CD has become obsolete. More information at: https://veja.abril.com.br/cultura/cinco-razoes-que-explicam-por-que-o-cd-se-tornou-obsoleto/. Accessed on 10/08/2020.

storytelling, each medium does what it does best – so that a story can be introduced in a film, be expanded by television, novels and comics; its universe can be explored in games or experienced as an amusement park attraction. (JENKINS, 2006, p.108)

The author demonstrates how the Matrix film production built a product for the franchise that has awakened different media, ranging from cinema to television, novels and comics, where, although each product was independent of the film, they all collaborated for the transmedia of the series, working, in a positive way, the marketing impact of the product, since it can reach new niches that were not reached only by the film.

> Different media attract different market niches […] A good transmedia franchise works to attract multiple clienteles, changing the tone of the content a little according to the medium. (Jenkins, 2006, p.108)

It is then observed that transmedia inserts a product in several different media, making the approach an interesting way of distributing content, which can be even better explored with the use of new media. And one of these possibilities is social networks:

> "A social network is defined as a set of two elements: actors (people, institutions or groups; the nodes of the network) and their connections (interactions or social ties) (Wasserman and Faust, 1994; Degenne and Forse, 1999 apud Recuero 2009). A network, therefore, is a metaphor for observing the connection patterns of a social group, based on the connections established between the various actors. The network approach thus has its focus on the social structure, where it is not possible to isolate social actors or their connections." (RECUERO, 2009, p.24)

According to Recuero (2009) the authors are internet users, groups or institutions,

where they are responsible for shaping social structures within the web. You can work in different forms of representation with tools such as the blogs and channels created to be fed with posts, photos and information by one of these authors.

To continue the study of social networks, it is necessary to understand the interactive society, a theme addressed by Manuel Castells in his book "A Sociedade em Rede", in the 1990s, he stated:

> "Internet-mediated communication is too recent a social phenomenon for academic research to have had the opportunity to reach firm conclusions about the social significance" (CASTELLS, 1996)

The conversation about internet communities starts in the 1990s, where Castells quotes Howard Rheingold, who in his book: *The Virtual Community[2]* shares experiences with the virtual community: *WELL[3]*: "Virtual community is a self-defined electronic network of interactive communications organized around common interests". (Rheingold, 1993 apud Castells, 1993)

At this time, virtual communities begin to emerge with more force. Sponsored forums and networks of spontaneous message exchanges appear and despite not making clear the degree of sociability that takes place in these networks or their cultural impacts, dozens of these communities begin to spread around the world, most of them based on existing models of the USA. (CASTELLS, 1996).

Eventually these networks opened spaces for users to conquer territory in cyberspace for the construction of an identity. The search for identity on the internet led to the creation of sites such as MySpace and Orkut and are some of the first examples of the first social

---

2 Rheingold, H –The Virtual Community –1993. Available on the website: http://www.rheingold.com/vc/book/intro.html. Accessed on: 10/20/2020.

3 *Whole Earth 'Lectronic Link,one of the oldestvirtual communities.* https://en.wikipedia.org/wiki/The_WELL.Accessed on: 10/20/2020.

networks created. In the 2020s, Facebook, YouTube, Instagram and Twitter stand out, as some examples of the most used social networks in the world, there is a huge audience consuming content on these networks. According to Data Report[l4], a website that shares data and information for people and businesses, in January 2020 the number of social network users approached 3.80 million[5], which demonstrates a good reach that can be worked on by communication companies.

Still on the consumption of social networks, a *Digital News Report*[6] is a survey carried out by: *Reuters Institute*[7] together with the *University of Oxford*[8], *which addressed various aspects of consumption by the Brazilian public. According to research*[9], for the first time since the beginning of the surveys in 2013, the consumption of news by social networks surpassed that of television. The online medium remains predominant, but the decline of television and print media draws attention to changes in Brazilian consumption habits.

Figure 01

THE COMPANY: ''EMPRESA BRASIL DE COMUNICAÇÃO''

''Empresa Brasil de Comunicação'' (EBC) is a federal public company, created by law 11.652/2008[10] and fulfills the role of service provider. Its objective is to contribute to the public debate, promoting citizenship with cultural, educational, informative and inclusive programming.

Idealized during the 1st National Forum of Public TVs, in 2007 in Brasília - DF, which involved several sectors of the communication area, including mainly, but not only, communicators, academics and directors of non-commercial broadcasters. Being coordinated by the Social Communication Secretariat of the Presidency of the Republic (SECOM), responsible for the federal government's communication, a working group created models and studied alternatives based on Provisional Measure (MP) 398[11], and proposed the creation of a company, legally based on article 223 of the Federal Constitution, which states:

> "Article 223 of the Federal Constitution of 1988 Article 223. It is incumbent upon the Executive Power to grant and renew concessions, permissions and authorizations for sound, sound and image broadcasting services, observing the principle of complementarity between private, public and state systems. (Federal Constitution, 1988)".
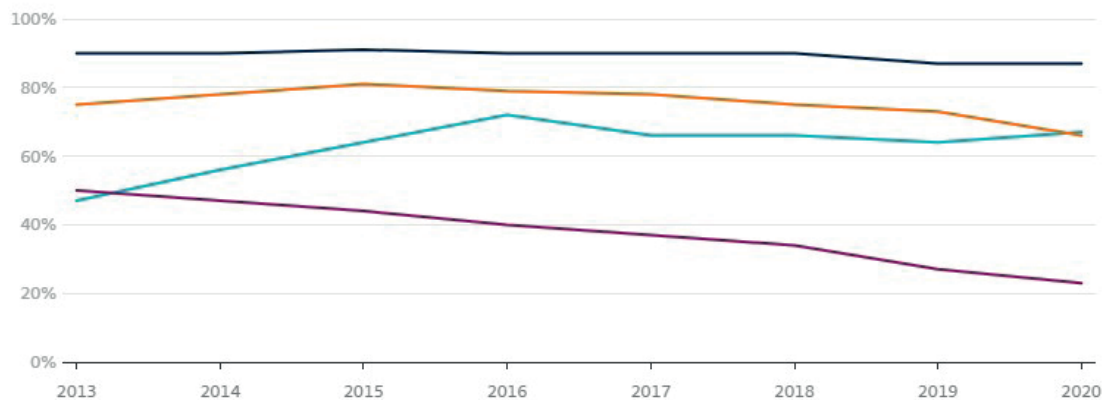
Therefore, the creation of EBC was authorized on October 10, 2007 by MP 398 and Decree nº 6,246 for the creation of the company was signed on October 24, 2007, with its decree announced the following day in the Official Gazette (DOU). Its MP became law nº 11.652 on April 7, 2018.

The company ended up inheriting several radio and TV channels, among them those managed by the state-owned Radiobrás - a public company created in 1975 to centrally manage all radio and television stations in the Union, spread across the country - and by the Associação de Roquette-Pinto Educational

---

4 A site that shares data and information for people and companies. https://datareportal.com/about.Acessado em 27/07/2020.

5 Data available at: https://datareportal.com/reports/digital-2020-global-digital-overview.Acessado em 27/07/2020.

6 Research and details available at: https://www.digitalnewsreport.org/survey/2020/brazil-2020/

7 A journalism institute dedicated to the future of world journalism through debate, engagement and research. https://reutersinstitute.politics.ox.ac.uk/about-reuters-institute

8 A renowned academic institution present in England -https://www.ox.ac.uk/about/organisation

9 *Changing Media* 2013-2020. Data available at: https://www.digitalnewsreport.org/survey/2020/brazil-2020/

10 Law 11.652 that creates the EBC -<http://www.planalto.gov.br/ccivil_03/_Ato2007-2010/2008/Lei/L11652.htm> Accessed at: 01/06/2020.

11 Provisional Measure 398: (http://www.planalto.gov.br/ccivil_03/_Ato2007-2010/2007/Mpv/398.htm)

Figure 01: Graph on the means of news consumption in Brazil

Source: Digital News Report Brazil 2020

Figure 02: Homepage of the National Radio Website

Source: EBC website

Communication (Acerp), being in charge of managing existing federal stations, including those of the Public Communication System. In addition, the company was assigned the mission of implementing the National Public Communication Network (RNCP).

Over time, Provisional Measure 744 was converted into Law n. 13,417 on March 1, 2017 changed the structure of the company, which is now managed by the Board of Directors and by an Executive Board, counting, in its composition, with a Fiscal Council and an Editorial Programming Committee, a technical body of institutionalized participation in society, of a consultative and deliberative nature.

AREAS OF EXPERTISE

Among the company's competences are, according to Law nº 11.652, mainly, but not only, the functions of:

> "I- Deploy and operate stations and explore public sound and sound and image broadcasting services of the Federal Government […]
>
> IV- Produce and disseminate informative, educational, artistic, cultural, scientific, citizenship and recreational programming; […]
>
> VI- Provide services in the field of broadcasting, communication and related services, including the transmission of acts and matters of the Federal Government;
>
> VII- Distribute the legal publicity of the bodies and entities of the federal administration, with the exception of that conveyed by the official bodies of the Union; [...]" (Law Number: 11.652, Article 8, Federal Constitution 1988).

To carry out the functions mentioned above, the company has services and some communication vehicles in the portfolio. Among them, the National Radio Network

stands out, which provides free content to broadcasters in Brazil and neighboring countries, such as "A Voz do Brasil", a famous radio program that has undergone several changes over the years.

EBC is responsible for TV Brasil, a station that was born from the merger of TVE channels in Rio de Janeiro, previously managed by Acerp, TVE in Maranhão, and TV Nacional in Brasília, managed by the extinct Radiobrás, by ''Agência Brasil'', a vehicle of communication that publishes news, which can and are replicated on sites in Brazil and other countries. The National Radio Agency works in a similar way[12]., which publishes free radio content, such as materials and audios, so that they can be used by other broadcasters.

CONTENT DISTRIBUTION IN NEW MEDIA

Each of these communication vehicles uses new media to spread the content produced by EBC. In addition to their respective websites, it is possible to find profiles on social networks that help in the dissemination of content produced by EBC. ''Agência Brasil'', TV Brasil, Rádio Nacional and Rádio MEC provide posts on social networks such as Facebook, Instagram, LinkedIn, TikTok and YouTube. Some serve all networks and others choose the most appropriate ones, all chosen through metrics and studies that aim to reach the target audience of each vehicle more assertively.

The National Network for Public Communication on TV and radio, RNCP/TV, was created in 2010 and was formed by several university broadcasters and state public broadcasters, with simultaneous transmission of EBC content. owned and affiliated with Rádio Nacional and/or Rádio MEC AM and FM.

According to data published in the 2019 Social Report, there were 430 journalistic

12 InformationAvailable on the website: https://www.ebc.com.br/veiculos/radioagencia-nacional

contents on RNCP/TV broadcast by TV Brasil, in addition to a total of 10,680 hours of artistic content from the Network on TV.

THE NATIONAL RADIO

The National Radio Network provides free content to stations in Brazil and neighboring countries, A Voz do Brasil, a famous radio program that has undergone several changes over the years.

Rádio Nacional is a network of broadcasters, popular and journalistic, broadcast on AM and FM frequencies across the country and has a program full of public utility, culture, leisure and Article[13]. The broadcaster has a listener's channel, able to serve the viewer so that he can participate in the programming with suggestions and criticism. In addition to Rádio Nacional, according to the 2019 Social Report published by the EBC in May 2020[14], "[…] each month of the year, around 448,700 different people listened to EBC radios [...]". In 2019 Rádio Nacional reached 250.6 thousand listeners.

Figure 02

TV BRASIL AND SOCIAL NETWORKS

TV Brasil was born from the merger of TVE channels from Rio de Janeiro, previously managed by Acerp, TVE from Maranhão, and TV Nacional from Brasília, managed by the extinct Radiobrás and ''Agência Brasil'', a communication vehicle that publishes news on the internet that can - and which are - replicated on sites in Brazil and other countries.

The National Radio Agency works in a similar way, publishing free radio content, such as material and audio, so that they can be used by other broadcasters. There are around 249,566 followers on the Twitter profile and 545,202 likes on the Facebook profile that follow the publications that disseminate news through the formats available on the social network. Also according to the 2019 Social Report, about "46.5 million individuals watched and 21.1 million households tuned in, at least once, to TV Brasil in the last year.''. On its YouTube channel, TV Brasil, in mid-2022, had 1.85 million subscribers.

Figure 03

THE BRAZIL AGENCY

As mentioned, ''Agência Brasil'' is a communication vehicle that publishes news from Brazil on the internet, which can be replicated by other sites, free of charge, as long as they cite the origin of the information. Created in 1990 after the incorporation of Empresa Brasileira de Notícias (EBN) by the former Empresa Brasileira de Comunicação (Radiobrás). In 2007, with the creation of EBC, ''Agência Brasil'' integrated the public communication system with other vehicles of the then new company.

''Agência Brasil'' covers the following topics: Politics, Economy, Citizenship, Human Rights, Research, Innovation, Culture, Health, Education, Sport and International. The agency's WEB coverage began in 1996 when it published the Science, Technology and Environment Service, a weekly bulletin for subscribers. Such content was disseminated via telex until 1997, when the news began to be published on the WEB. In this scenario, ''Agência Brasil'' starts to practice digital journalism. According to PALACIOS (2002, apud Bardoel and Deuze, 2000) digital journalism has four main elements, namely Interactivity, Customization of content, Hypertextuality and Multimediality. Interactivity is responsible for including in the journalistic process, being able to

---

13 Learn more at: https://radios.ebc.com.br/radionacional
14 Available on the website: https://www.ebc.com.br/governanca-corporativa/balanco-social-2019
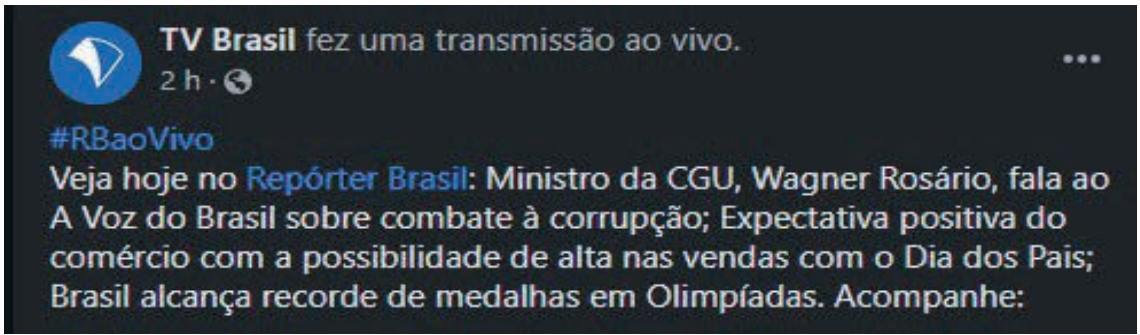
Figure 03: Publication on the TV Brasil profile on Facebook

Source: Facebook TV Brazil

Figure 04: Publication of ''Agência Brasil'' profile on Twitter

Source: ''Agência Brasil'' Twitter

Figure 05: Example of a post by ''Agência Brasil'' on Instagram

Source: ''Agência Brasil'' Instagram

participate in the exchange of information and making comments on the subjects. Content customization works as if it were a subscription, where the reader can choose to receive content on certain topics that interest him. In multimediality, there is an application of the concept of transmedia, which inserts a product to be consumed in different media. Hypertextuality is about the possibility of creating links, making it possible to create links between different texts. These links being the links to other news and information related to an article, create a network for the reader to navigate the journalism of a news site. Levy (1999) simplifies the concept by explaining Hypertext as "a text in digital format, reconfigurable and fluid. It is composed of elementary blocks connected by links that can be explored in real time on the screen.".

On the "Agência Brasil" website, there are buttons that direct the reader's access to the "Agência Brasil" social networks, such as the profile on Facebook, Twitter and Instagram. Featured news is the latest news that can easily grab the reader's attention. You can see the various links related to the main story, as well as links to other EBC networks and vehicles. Observing the posts on the page, it is possible to perceive a pattern, where the news is posted, receives some reactions, some shares that vary according to the interest of the public and few comments. It works exactly the same way on the social network Twitter, where the news is just reposted and generates some form of interaction with the reader.

With approximately 95,000 likes on its Facebook profile and 162,000 followers on Twitter, "Agência Brasil" disseminates news reliably and free of charge to Brazilian citizens. Also according to the 2019 Social Report, "in 2019, "Agência Brasil" registered 27 million unique users and 56 million views".

Figure 04

The Instagram posts (figure 05) have a photo related to the subject and a long text informing the reader of what is happening, as if the company's profile itself were a vehicle of information.

Figure 05

In all the networks used by the Agency, the application of the hypertext concept can be noted, where links are used to create content navigation, either on the website or on one of its profiles on social networks, so that the reader can, in addition to consume what interests you, comment and share interests with those close to your social media circles. Videos are also posted on each social network and, as there is no physical distribution, such as newspapers or magazines, for example, transmedia is limited to the use of new media in the world of cyberculture. Despite also having a YouTube channel, social networks are still the only means of consumption that the reader has to access the content created by "Agência Brasil".

ANALYSIS OF ACCESS DATA TO EBC NETWORKS

The EBC provided some data where it was allowed to observe some results from its other channels besides the website. Figure 06 is a table prepared with some of these data, obtained from the results referring to the months of January to May, most of the first half of 2020.

Figure 06

For viewing videos, the metric "shows the number of times videos on your page were viewed for 03 seconds or more, in a given period of time.". This metric is important because videos generate more engagement and reach than text-only posts. (Digital Results, 2017)

The first aspect to be noted is the availability of the data. It is important to emphasize that the data available refer to the month of May, and this analysis will only take into account

Agência Brasil – Site	page view	Unique users
January	6.867.755	4.427.934
February	5.540.215	3.567.653
March	17.673.447	11.355.785
April	24.343.745	15.354.653
May	25.639.104	16.129.579
Consolidated 2019	55.920.009	26.923.607

Agência Brasil – Facebook	page view	Followers
January	18.000	29.416
February	168.000	33.156
March	19.100	221.023
April	1.400.000	308.561
May	73.000	324.365
Consolidated 2019	28.100	28.100

Agência Brasil – Twitter	page view	Followers
January	19.100	141.964
February	10.600	143.352
March	5.100	148.553
April	2.900	151.961
May	371	153.871
Consolidated	82.200	140.035

Agência Brasil – Youtube	page view	Enrolled people
January	18.100	1.491
February	13.300	1.626
March	16.844	2.167
April	16.600	2.722
May	19.000	3.063
Consolidated	121.000	1.380

Figure 06: Performance Table of ''Agência Brasil'' networks

Source: EBC

the period available. The second aspect, and the one that starts our analysis of the data, to be noticed is the growing number of users and page views on the site. In May, the last month available, there were approximately 16 million users and about 25 million page views. When comparing this value to the consolidated, final average values for the year 2019, it is possible to observe that the page views obtained until the month of May already represent about 45% of the value obtained through the consolidated data. For the number of users this value is close to 60%.

Social networks work as an extension of the ''Agência Brasil'' website, where publications serve as a redirection to the news page in question. On Facebook, the number of users (followers on the network) gained momentum, reaching approximately 324,000 users following ''Agência Brasil'' profile on the network, while the frequency of video views varies according to the period. In April, the page reached the milestone of 1,400,000 views, which were acquired not only by the Minister of Health's press conferences.

On Twitter, although not as perceptively as on Facebook, the number of users also increased, totaling around 153,000 followers. Contrary to the increase in the number of users, the number of video views has decreased and may still be far from reaching or surpassing the consolidated data for 2019.

YouTube is the social network with the least presence of ''Agência Brasil''. Compared to the number of users and the number of views on the site, the result obtained through YouTube is extremely inferior. On the other hand, ''Agência Brasil'' YouTube channel has grown compared to 2019, when the number of subscribers practically doubled, reaching around 3,000 subscribers. The number of views in May is also the best for the period, reaching 19,000 video views.

EBC VEHICLE APPS

Content produced by Empresa Brasil de Comunicação is also available through applications for mobile devices, where through the Rádios EBC application the listener can choose the programming they want to hear and through TV Brasil Play the viewer can follow the programming and various contents of TV Brasil. Both are available for Android and iOS devices.

FINAL CONSIDERATIONS

Public communication has a long history, where its various aspects have allowed the development of communication focused on different types of audiences. The concept walks along several lines and its proposal may vary depending on the local culture. In Brazil, public communication exists at the service of the people, where, agreeing with the authors used, this type of communication is used to express messages that work on citizenship, security and deal with important information for the maintenance of society. SECOM exists to guarantee, monitor and ensure that the Federal Government's communication will reach the public in a clear and effective way, where it will rely on the use of traditional media, such as radio and television, for the execution of the act of communicating. In modern times, with the advent of the internet, the number of tools available for maintaining these messages is greater.

The new media appear in a context that involves many nuances, but mainly that of the interconnection of computers, where, going beyond the concept of material infrastructure, passing through the concept of the global village, the system of virtual networks allows the communicator new ways of interacting. work communication. Cyberspace and cyberculture encompass techniques and practices that will be used to maintain the message, where technological development and the growing

use of the internet, present the communicator with changes in consumption habits, which now, in addition to working with traditional media such as radio and television, one must also be concerned with the emergence of communities in the growing worldwide computer network. Virtual communities transform the internet into an environment prone to communication, where it is possible to share messages, photos and information, also counting on a search for identity formation. With social networks, new media exhibit the strength and opportunity to involve the public more in communication, which increasingly seeks to consume information and content in a practical and comprehensive way, with the clear advantage of user interaction, which can choose to interact in different ways with that publication, generating feedback on what is published.

Empresa Brasil de Comunicação (EBC) is one of the main government public communication companies in Brazil. Taking as an example its work with TV Brasil, in the television world and Voz do Brasil in the radio environment, one can see the great role that the company plays in Brazilian public communication. In addition to working in traditional media, on the internet the company carries out notable journalistic work with ''Agência Brasil'', where its content is often replicated on other sites, in addition to maintaining a presence on social networks, sharing its content in new media. Observing the figures disclosed in the 2019 Social Report, the reach and participation of the EBC in the construction of the Brazilian citizen is evident.

When observing the use of new media, it is possible to notice that Rádio Nacional, in addition to maintaining its content in the AM and FM bands, has a variety of programs on its website and the possibility of following the radio programming through the web browser. TV Brasil also provides a way for the viewer to follow the programming through the web browser, in addition to making its programming and videos about its programs available on its website. ''Agência Brasil'' provides a multitude of daily content for the entire Brazilian population, with different categories, where it is possible to follow everything that is happening in the country and in the world. The apps make content available in a practical and easily accessible way on mobile devices.

With these studies, the large communication market that the internet can offer to companies in Brazil is noticeable. Placing public communication as a product, EBC, as a government company, plays a great role in the lives of the Brazilian population, where it provides public communication using traditional and new media to carry out its work. This product can increasingly reach the population and bring increasingly satisfactory results to the government.

REFERENCES

ARNAUT, R.; HIPÓLITO, L.; NOGUEIRA, F.; RODRIGUES, B.; UHIEDA, S.; BUENO, M.; BLASCZAK, D.; MARZOLLA, A.; DION, D.; SIENA, N. **Era Transmídia**. Revista GEMInIS, v. 2, n. 2, p. 259-275, 7 dez. 2011. Disponível em: http://www.revistageminis.ufscar.br/index.php/geminis/article/view/93.

Balanço Social 2019. Empresa Brasil de Comunicação. Publicado em 20/05/2020, Disponível em https://www.ebc.com.br/governanca-corporativa/balanco-social-2019

BRANDAO, E. P. **Usos e significados do conceito de comunicação pública.** In: XXIX Congresso Brasileiro de Ciências da Comunicação, 2006, BRASÍLIA. Anais da INTERCOM2006. BRASÍLIA: INTERCOM - UNB, 2006.

BRANDAO, E. P. **Conceito de comunicação pública.** Publicado em 2007, Disponível em: <https://www.passeidireto.com/arquivo/43838475/conceito-de-comunicacao-publica-elizabethpazito-brandaoi>

BRASIL. Constituição (1988). **Constituição da República Federativa do Brasil.** Brasília, DF: Senado Federal: Centro Gráfico, 1988.

CASTELLS, M. **A Sociedade em Rede**. São Paulo: Editora Paz e Terra, 1996.

CASTRO, Cozette. **Precisamos falar sobre comunicação pública.** 23ª Plenária Nacional do Fórum Nacional pela Democratização da Comunicação (FNDC), Disponível em: fndc.org.br/noticias/precisamos-falar-sobre-comunicacao-publica-924629/.

Cinco razões que explicam por que o CD se tornou obsoleto. Abril – Veja. Disponível em https://veja.abril.com.br/cultura/cinco-razoes-que-explicam-por-que-o-cd-se-tornou-obsoleto/ - Acessado em: 08 de Outubro de 2020.

Digital News Report – Brazil 2020 – Reuters Institute – Disponível em: https://www.digitalnewsreport.org/survey/2020/brazil-2020/ - Acesso em: 24 de de Outubro de 2020.

JENKINS, Henry. **Cultura da Convergência**. São Paulo: Editora Aleph, 2006.

LEVY, Píerre. **Cybercultura.** 1º Edição. São Paulo: Editora 34, 1999.

MANOVICH, Lev. **Novas mídias como tecnologia e ideia: dez definições**. 2001 Publicado em www.manovich.net. Tradução de Luís Carlos Borges, Disponível em: http://www.hrenatoh.net/ curso/textos/novas_10def.pdf.

MCLUHAN, Marshall. **Os meios de Comunicação Como Extensões do Homem**. São Paulo: Editora Cultrix, 1964.

PALACIOS, Marcos. **Jornalismo Online, informações e memória. Comunicação apresentada nas jornadas de Jornalismo Online**. Porto: Universidade de Beira Interior, 2002.

RECUERO, Rebeca. **Redes Sociais na Internet**. Porto Alegre: Sulina, 2009.

Rede Pública de Rádio e Televisão. Empresa Brasil de Comunicação. Disponível em: www.ebc.com.br/veiculos/rncpdeis

RHEINGOLD, H – **The Virtual Community.** 1993. Disponível em: http://www.rheingold.com/vc/book/intro.html

ZÉMOR, Pierre. **La Communication Publique.** PUF, Col. Que sais-je? Paris, 1995. Tradução resumida do livro: Prof. Dra. Elizabeth Brandão. Disponível em https://comunicacaopublicaufes.files.wordpress.com/2011/12/comunicacaopublica-pierrezemortraducao.pdf.