

# Social Media Management in Traditional Media Companies

## Strategically Engaging Public Service Television Audiences Through Social Media: The Case of RTP and TV Cultura

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Supervisor: Professor Risto Kunelius

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**Paula Sampaio Helin**

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Title: "Social Media Management in Traditional Media Companies" —  
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Author: Paula Sampaio Helin

Supervisor: Professor Risto Kunelius

University: University of Tampere / School of Communication, Media and Theatre

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**Abstract**

**Background:** Audience engagement is one of the most sought-after metrics in new media. Traditional media has been greatly impacted by the rise of Web 2.0—from on-demand services to second screen apps, audiences have endless options when it comes to choosing which media content to consume, when to consume it, and how to consume it. Public service broadcasters in different countries face the challenge of attracting new viewers in the ever-increasing fragmented media scenario, where audiences' attention is a scarce and valuable resource.

**Purpose:** The topic of engaging audiences in the Web 2.0 has received increased research consideration. Nevertheless, the majority of media studies focus on the political role of audiences and the polarization between user exploitation and user participation. Insights on how traditional media companies develop and implement new media strategies to engage and retain audiences are still scarce. Therefore, the purpose of this study is to investigate how public service broadcasters apply managerial strategies to engage and attract viewers and how they gauge the effectiveness of current strategies.

**Method:** A mixed-methods approach relying on a case-study strategy is used to investigate the strategic creation and implementation process within the context of public service broadcasters. To understand how strategies are implemented, quantitative and qualitative approaches are used to analyse the content collected from the Brazilian TV Cultura and the Portuguese RTP fan pages on Facebook. Additional insights are generated through the qualitative analysis of two semi-structured interviews.

**Results:** The study sheds light on issues that negatively impact social media results within traditional media companies, such as a blurred definition of goals and strategies, broad and abstract goals, the lack of cross-media metrics to compare engagement rates on social media with television audience ratings, and communication issues between different departments. The empirical study also advances the understanding of the value of stimulating user participation, creating exclusive content for social media, finding a company's own voice in social media, constant re-evaluating strategies and clearly defining goals in the increasingly fragmented media scenario.

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**ABBREVIATIONS**

FTA: Free to Air

FPA: Fundação Padre Anchieta

PSB: Public Service Broadcaster

RTP: Rádio e Televisão de Portugal

VOD: Video on Demand

## 1. Introduction

Creating engaging content is one of the main goals of any media company, but the term “audience engagement” has gained particular relevance with the advent of web 2.0 and social media, where the level of engagement can be a determinant factor over the reach of a message (Ernault, 2014). Therefore, understanding the role of social media and the dynamics of audience engagement in the Web 2.0 era is crucial.

Several scholars have studied audience engagement in Web 2.0, but the topic often ends up being polarized between user emancipation and user exploitation. Several early studies have presented social media as a tool to enable audiences to take the active role of “prosumers” (Bruns, 2008; Tapscott and Williams, 2006; Jenkins, 2013), while others have a more pessimistic view over the role of audiences on web 2.0, such as Fuchs (2011) and Terranova (2004). As Fuchs (2011) argued, the optimistic prosumer view ignored the role of data technologies and social media companies’ business models into audience commodification. Stepping aside from the exploitation versus emancipation polarization, however, the field of audience engagement still leaves many questions to be answered by researchers. As Moe, Poell and van Dijck (2016) observed, “The intricate ways in which social media technologies and creative user/audience practices articulate each other are not captured by political economic research” (p. 101), thus, understanding how social media influence audiences and how traditional media companies implement strategies to shape audience engagement is still an open question.

Therefore, this thesis aims to explore how television broadcasters may take advantage of social media to attract new audiences in the web 2.0. environment, and what are the most common pitfalls to avoid. To narrow the topic even further, the researcher focuses on one specific business model within traditional television broadcasters: public service broadcasters within the main Portuguese speaker countries in the world—Brazil and Portugal. To understand how public service broadcasters employ social media platforms to generate



audience engagement, I will conduct an empirical research based on the comparison and observation of the methods used by the Brazilian PSB, TV Cultura, and the Portuguese PSB, RTP, to integrate their traditional media products with social media.

The goal of this study was to investigate the role of strategic planning in the context of social media content creation and to understand how social media strategies may be used to engage fans and motivate them to turn the television set on and tune into public service broadcasters. To achieve this goal, this study presents an in-depth quantitative and qualitative analysis of the content published on each PSB's main Facebook page in order to explore how strategies are implemented in real life and which publication strategies yield best results. To support the findings, the researcher interviewed managers from RTP and TV Cultura to understand how they define goals and strategies, how they measure results, which are the specific challenges faced by each team responsible for social media within the companies and, finally, to explore how the goals and strategies mentioned by the respondents reflect on their social media content and engagement rates.

This research revealed a few critical issues within the strategical process of public services broadcasters to engage audiences, such as challenges in differentiating goals from strategies, the lack of feasible and timely goals, the lack of metrics to successfully evaluate results, and communication issues between different departments. The study also shed light on key aspects to generate audience engagement on social media, such as stimulating audience participation, retributing fans emotional investing, stimulating the "spreadability" of publications, and finding a unique voice on social media.

## **2. Theoretical Framework**

Strategic management studies represent such an extensive and fragmented field, a number of scholars have felt compelled to group and categorize its approaches, in order to reduce the field's complexity and affirm its disciplinary boundaries (e.g., Mintzberg, 1987

and 1998; Rumelt, 2011; Porter, 1980 and 1985; Prahalad and Hamel, 1990; Hamel, 2007). A comprehensive review would thus be impossible to undertake in the course of a single thesis chapter. Nevertheless, in this section, I begin by outlining what I see as key strategic management theories, concepts, and definitions. I next discuss their application to media industries, focusing on television and social media. Finally, I present the theories and concepts relied on to analyse the case studies in the present research.

### **2.1 Key Approaches to Strategic Management**

Rumelt (2011) defines strategic planning as the process of identifying the critical challenges present in a given situation and then devising ways to deal with those challenges (p. 19). He characterizes a good strategy as a "strategy [that] defines a critical challenge [and] builds a bridge between that challenge and action" (p. 77). One of the central problems with strategic planning is that it is often confused with goal setting (Rumelt, 2011, pg 24). A strategy must be actionable and recognise a clear path towards a goal, rather than simply restating the goal itself. However, many companies and managers fail to understand this crucial difference.

Mintzberg (1987) takes a broader view. He suggests that strategic planning is far too complex to be characterized by a single definition; instead, he identifies five major types of strategy, or "the 5 Ps of strategy":

- strategy as a plan, or a guide to action meant to move the company from a current state to a desired future state;
  - strategy as pattern, or "a consistency of behaviour over time";
  - strategy as position, or locating a service or product in the market, in order to identify or create competitive advantage;
  - strategy as perspective, or the mindset and attitudes that a company fosters;
- and

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- strategy as a ploy, or the specific manoeuvres used to gain market share and defeat competitors. (p. 9)

Mintzberg's (1987) first understanding of strategy—strategy as a plan—accords with Rumelt's (2011) definition of strategy, discussed above, while the successive four encapsulate a wider range of items, including patterns of behaviour that may not be consciously undertaken but nevertheless help to shape a company's stability, profitability, or competitive advantage.

Later, Mintzberg (1998) elaborated on the five strategy types, identifying 10 schools of thought, which he grouped into two different categories. The first group encompasses rational/prescriptive approaches, which entail identifying trends and plotting courses of action based on the current or past state of a company and the market in which it is located. The second group comprises so-called descriptive approaches, which entail analysing a company's history in order to understand its current state. The rational/prescriptive approaches include three schools of thought: design, planning, and positioning. The remaining seven schools Mintzberg (1998) groups as descriptive. Mintzberg (1998) has also proposed a third group consisting of a single school, the configuration school, which views strategy as a process of transformation. Table 1 presents Mintzberg's taxonomy of strategic planning schools, briefly indicating the premise of each, as well as the most representative scholars of each school.

According to Porter (1985), there are two generic ways a company can compete for market share: either by offering lower costs or by offering a unique selling point (differentiation). (Note that, per Table 1, Mintzberg places Porter's foundational concepts of competitive advantage and value chain analysis within the positioning school.) Recognizing that companies can also seek competitive advantage by concentrating on a niche market, Porter's (1980) analysis yields three generic competitive strategies: cost, differentiation, and

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focus. In Porter's (1985) later work, focus is further divided into two variants: cost focus and differentiation focus.

Schools	Grouping	Strategy Formation	Scholars
Design School	<b>Prescriptive</b> Concerned with how strategies <b>should</b> be formulated	As a process of conception	Selznick 1957; Andrews 1975.
Planning school		As a formal process	Ansoff 1965.
Positioning school		As an analytical process	Schendel and Hatten, mid 1970; Porter 1980 and 1985.
Entrepreneurial school	<b>Descriptive</b> Concerned with how strategies <b>are</b> , in fact, formulated.	As a visionary process	Schumpeter 1950, Cole 1959.
Cognitive school		As a mental process	Simon 1947, 1957, March and Simon 1958
Learning school		As an emergent process	Lindblom 1959, 1968; Cyert and March 1963; Weick 1969; Quinn 1980; Prahalad and Hamel, early 1990s.
Power school		As a process of negotiation	Allison 1971; Pfeffer and Salancik 1978; Astley, 1984.
Cultural school		As a collective process	Rhenman and Normann, late 1960s.
Environmental school		As a reactive process	Hannan and Freeman 1977; Pugh et al. and others, late 1960s.
Configuration school		A combination of descriptive and prescriptive	As a process of transformation

Table 1: Mintzberg's Schools of Strategy.

Mintzberg, H., Lampel, J., & Ahlstrand, B. (1998)

In cost leadership, an organization pursues the goal of becoming a low-cost producer within its industry (Porter, 1985). A company succeeds at this strategy by achieving the

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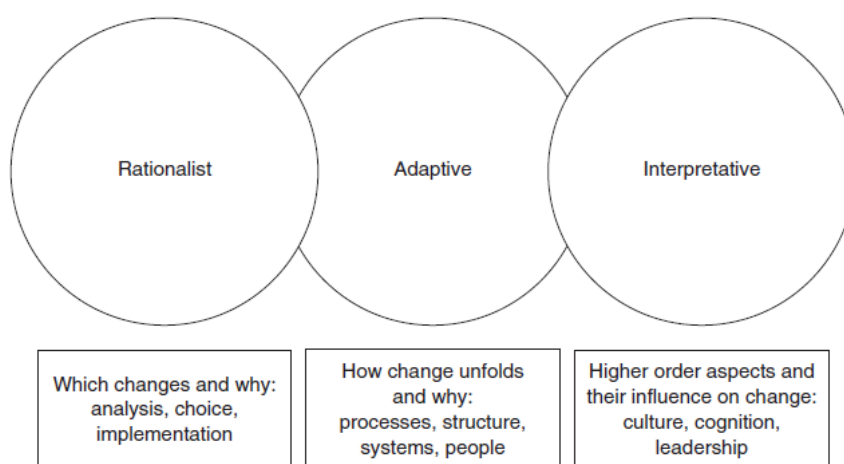
highest level of efficiency and limiting waste. A company that pursues differentiation leadership works to achieve the highest level of excellence in the product or service it sells and to demonstrate its unique benefits and value to consumers, whether in design, functioning, delivery, or some other aspect. Once a company succeeds in convincing consumers of the desirability of a unique selling point, it can offer the product or service at a premium.

The generic competitive strategy of focus, in contrast to the two above, centres on the market within which the product or service will be sold. Focus entails discovering a market niche and addressing a specific need within that niche. Porter's revised model (1985), specifies two types of focus: cost focus, which refers to achieving the highest level of efficiency within a niche market, and differentiation focus, which refers to establishing a unique selling point for a niche product or service.

Although Porter's is considered seminal within strategic planning studies, it has received its fair share of criticism. A chief source of concern is the implication that a company must choose between price and differentiation strategies. Miller (1992), among others, has argued that following such an either/or approach could "cause inflexibility and narrow an organization's vision" (p. 37). In practice, cost and differentiation strategies are not mutually exclusive. In the face of an extremely competitive market, few companies—apart from those offering the most exclusive luxury brands—can increase market share by pursuing uniqueness alone and ignoring their product's price point. Conversely, companies that rely on the cost strategy cannot completely ignore uniqueness. Further, while Porter's theory allows that firms can move from one strategy to the other, it does not clearly specify how such transitions should be achieved. Küng (2008) suggests that rationalist models such as Porter's "lose validity in rapidly changing industries where structural boundaries are breaking down" (p. 111). Porter (1994) himself later clarified his views, agreeing that "a company cannot

completely ignore quality and differentiation in the pursuit of cost advantage, and vice versa” (p. 271).

Mintzberg (1998) offers additional critiques of Porter's generic competitive strategy model. He argues that the model is too narrowly focused on market share and economic considerations, ignoring political analysis. He also suggests that Porter’s conceptualization of strategy is biased towards large firms (Mintzberg, 1998, p. 113).



**Figure 5. 1** 'Organising' strategic theory (adapted from Chaffee, 1985; Johnson, 1987)

Figure 1: Porter’s Strategy Table

*Küng, 2008, p. 109*

Küng (2008), whose work focuses on strategic management in media, categorizes strategic planning approaches according to three overlapping schools, or spheres (see Figure 1). These move from rationalist approaches, which centre on analysis, choice, and the identification and implementation of discrete measures (and which, e.g., encompass Porter's generic competitive model); to interpretative approaches, which centre on the process of change and the identification of structures and systems that support desirable change; to interpretive approaches, which take on “higher order” factors, such as company culture (p. 109).

While rationalists focus on the strategic plan (Küng, 2008), adherents of the adaptive school view strategy as a process, not a state (Pettigrew, 1992). Notably, adaptive strategists are also more likely than rationalists to consider how changes in the environment can impact the value of a product or service. Thus, in this approach, strategy should include not simply organizational planning, but attention to external factors that can affect the organization, as well as preparations for coping with—or profiting from—such factors. For adaptivists, "change (or adaptation) is intrinsic to strategy" (Küng, 2008, p. 120). Mintzberg's (1994) famous emergent theory represents a prime example of adaptive strategy.

Adaptive approaches are closely linked to interpretative ones—the primary difference being that adaptive approaches focus on changes to be made in routines, systems and technologies, while interpretative approaches focus on changes to be made in an organization's cultural and social systems, such as mindsets, motivations, and values. Thus, to understand an organization, interpretative analysts place great emphasis on understanding the people who work there (Küng, 2008). In practice, it should be noted, the broader, cultural shifts of interpretative strategy often follow on adaptive changes undertaken in routines, systems and technologies.

## **2.2 Strategic Management in Media Industries**

### **2.2.1 Definition of media industries**

When addressing the subject of strategic management in media, it is important, first, to clarify the scope of the term "media industries." The term can be misleading when used in a broad manner, since there are several distinct types of media industries, each with its own particularities. Küng (2008) notes there was never a commonly accepted definition of the term, even with respect to the "traditional media industries." Europeans limit the sector to broadcasting (radio and television), print, motion picture, and recording industries, while US researchers include gaming, sports, and theme parks—additions that are sometimes marked

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by a shift in nomenclature from “media industries” to “entertainment industries.” When performing arts are included in the mix, the terminology can shift to “cultural industries.” With the advent of convergence, moreover, media researchers are beginning to include "fixed and wireless communication, and adaptations of the Internet as part of the media sector" in the definition of media industries (Küng, 2008, p. 8). This points to the so-called new media, which Küng (2008) defines as media that are "based on computing technologies, use digital information, and usually involve connection to an open digital communication network. New media products combine different types of content, often involve communication, and can be categorized as products and/or services" (p. 10); a denomination that is relatively new to media studies but has been long used by non-media industry classification. Scholars such Küng (2008), Picard (2002, 2008), and Albarran (1996, 2005), who specialize in the field of strategic management in media, take the specificities of each industry into account when detailing their strategic approaches. Thus, strategic management is not a ‘one size fits all’ concept when applied to media. The present study focuses on strategic planning for television and social media, building on Albarran's (1996) definition of the traditional media as including broadcast, print, motion picture and record industries.

Although the various sectors of media are by no means uniform, the media industry as a whole remains distinct from other industries. Piccard (2002) listed six main points to help to situate media industry’s distinctiveness:

- its products result from creative work;
- the products have more visibility than the products of other industries;
- media companies are highly influenced by public policy and regulation;
- media companies tend to face less competition than those in other industries;
- many strategic and managerial decisions in media are based on non-economic criteria; and



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- it is the only industry where workers (e.g. writers, actors, musicians) are often willing to work for free. (Piccard, 2002)

Unlike most industry products, moreover, media products can be "re-versioned into different formats," allowing media companies to resell existing products in new guises with minimal production effort and cost (Küng, 2008, p. 9).

Küng (2008) notes that media products are also unique in that, even where they follow a standard format or adhere to the conventions of a genre, no two products in the market will be identical, since each book, movie, or television show will somehow differ from the others. However, media firms cannot predict what content will succeed and what content will fail. In this regard, Picard (2002) divides media industries into two main groups, based on whether they trade in single creation products or continuous creation products. The former category comprises media products with high failure rates, such as movies and books. The latter comprises products that are subject to continuous cycles of creation, such as magazines, newspapers and television shows. The development of such ongoing creation media products is deeply affected by time constraints, since a new episode or issue needs to hit the market every day, week or month.

One of the central challenges facing television producers and others tasked with offering ongoing creation products is that key aspects of continuous creation products, such as genre, cannot be protected. This complicates efforts at differentiation, one of Porter's (1985) three generic competitive strategies. Some producers find ways to make their products unique, for instance, by creating characters that cannot be imitated (Picard, 2002). Others seek to capitalize on the difficulty of differentiation, relying on formulas that have proven successful in the past or in other countries. Küng (2008) notes that many mature broadcasters adopt a strategy similar to the one used by film and book companies, offering several products in the hopes that one of them will be a success. Finally, some entertainment broadcasters implement the 'hit' or 'blockbuster' model: they rely on a few media products,

such as a small number of highly successful TV shows, and spend a disproportionate amount of their budgets on top content. In addition, they invest heavily in promotions to attract audiences to their leading products, hoping thereby to attract them to other products that they offer (Küng, 2008, p. 84).

### **2.3 Theoretical Frameworks Used in the Present Study**

#### **2.3.1 Combining learning and planning theories for a strategic approach to media**

Selecting the most relevant theory to apply to a study of strategic management in the media industries is no simple task. For one thing, the field is quite new and still evolving. Additionally, as noted above, the term media industries comprises several different sectors, each of which may benefit from different strategic tools (Küng, 2008).

The learning school, or emergent strategy, presents itself as an obvious choice for understanding and applying strategic management in the ever-changing environment of media and Web 2.0. In any company, but particularly in media and tech companies, strategy must be flexible and able to adapt to new scenarios as they arise. As Mintzberg (1998) notes, "things are so chaotic, so disorderly [in the media sector], that those who are flexible and quick moving can grab opportunities all over the place" (p. 223). The learning school is closely associated with the work of Küng (2008), for whom "strategy is situational and relies on the current circumstances" (p. 18).

The main challenge for companies that rely on emergent strategy is finding stability and equilibrium, since they are always learning through trial and error. Dramatic changes can occur unexpectedly, and it can be difficult to forecast next steps and scenarios (Mintzberg, 1998). That said, these same issues already apply to most Web 2.0. and media companies, since the Internet and the media environment are in constant flux and the "media industry is changing fundamentally and fast" (Küng, 2008, p.1).

But if most media companies are continually learning from their environments and experiences, they are also planning along the way. Here it is important to note that, in the context of the present study, planning does not equate to the formulation of strategy. Unlike strategy, plans are developed over already existing scenarios and "are meant to establish clear directions [and] to impose stability" (Mintzberg, Lampel, & Ahlstrand, 2009, p. 64). The planning process can support the formulation of strategy by, for instance, providing valuable data on audience behaviour or market environments. And insights from planning can be instrumental when evaluating a strategy's viability or deciding "what type of strategic behavior makes sense for a particular organization at a particular time" (Mintzberg, Lampel, & Ahlstrand, 2009, p. 78).

Ultimately, some combination of learning and planning approaches to strategy is crucial, particularly in media environments. Purely emergent strategies offer too little control, and "strategies . . . have to form as well as be formulated" (p. 10). Conversely, purely deliberate strategies do not foster adequate learning, and too much planning without learning can promote inflexibility. As Mintzberg, Lampel, & Ahlstrand (2009) suggest, "All real-world strategies need to mix these in some way" (p. 10).

Mintzberg, Lampel, & Ahlstrom (2009) identify two types of planners, which they refer to as "left-handed" and "right-handed" (p. 78). So-called left-handed planners are ones who foster creative thinking, raise important questions, and seek emergent strategies within the flow of organizational activity. Right-handed planners, by contrast, favour formal analysis and prefer to work in stable and controllable environments. Although the left-handed type may appear better suited to the constantly-changing and chaotic environment of media industries, media firms must also rely on the type of insights that only rigorous analysis of social media metrics can supply. Therefore, the best approach to strategic management in media companies is to combine the constant learning of the emergent school of strategy with both right- and left-handed approaches to planning. After all, creativity and analytical

thinking are by no means mutually exclusive. While right-handed planners perform logical and quantitative analyses of audience and engagement metrics, their counterparts employ creative thinking in order to derive key insights from the results. As represented in Figure 2, the ideal flow would be a never-ending cycle of learning, strategy, and planning, with both right and left-handed planners identifying various emergent strategies and analysing metrics and outcomes to determine which strategies should be maintained or altered, and which ones discarded.

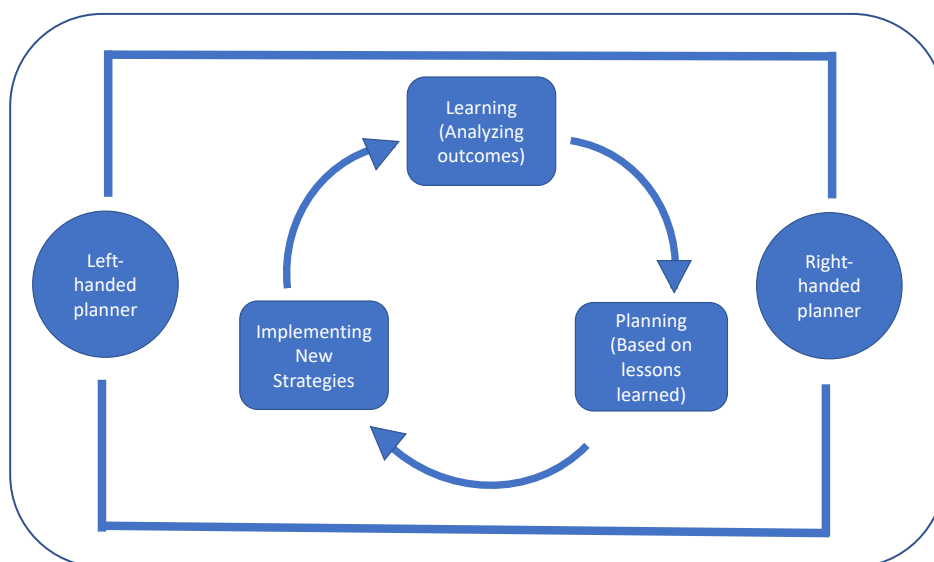


Figure 2: Learning and Planning strategical flow

### 2.3.2 Social media and participatory culture

In addition to theories from the field of strategic management, this study also relies on a significant theoretical literature concerning the rise and impact of so-called new media. Over the past decade or so, terms such as "social media" and "Web 2.0" have gained notoriety. Popularized by Tim O'Reilly (2005a, 2005b), Web 2.0 refers to a web environment where users can participate, interact, and create content, in contrast to Web 1.0, where the user's role was limited to passive consumption of content. According to O'Reilly (2005a), the

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defining characteristics of Web 2.0 include decentralization; trust; participation instead of publishing; users as contributors; and rich user experience.

A number of scholars (e.g., van Dijck, 2013; Meikle and Young, 2011; Fuchs, 2014; Gauntlett, 2011; Lovink and Rossiter, 2005; and Boyd, 2009) have proposed definitions for social media, which comprise a key aspect of Web 2.0. Boyd (2009) describes social media as platforms that enable the reunion of individuals and allow communities to meet, share, collaborate and play, while Van Dijck (2013) sees social media as "online facilitators or enhancers of human networks" (p. 11). Meikle and Young (2011) take a more critical approach, suggesting that social media can "blur the distinction between personal communication and the broadcast model of messages sent to nobody in particular" (p. 61), since users of platforms such as Facebook regularly share content with broad groups of contacts, or even the general public, rather than communicating with others one-on-one. Fuchs (2014), meanwhile, contends that, in order to understand social media, one must first understand what it means to be social. To this end, he engages sociology, with particular attention paid to Émile Durkheim's theory of social facts; Max Weber's theory of social relations and social action; Karl Marx's theory of labor; and Ferdinand Tönnies' concept of community.

Given the significance of consumer participation to Web 2.0, the term "participatory culture" often arises in discussion of social media. Henry Jenkins (1992) created the term to distinguish passive media consumption from a more dynamic type of spectatorship, in which audiences do not simply consume what is given to them but interact actively with producers, products, and platforms, often creating their own media products in the process. These active audience members, who not only consume but also produce media, are commonly referred as "producers" or "prosumers," the latter being a term coined by Alvin Toffler in 1980 to describe a future class of consumers who, he predicted, would be actively involved in the design and production of products.

Jenkins et al. (2009) defines participatory culture as:

. . . a culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing creations, and some type of informal mentorship whereby experienced participants pass along knowledge to novices. In a participatory culture, members also believe their contributions matter and feel some degree of social connection with one another (at the least, members care about others' opinions of what they have created). (p. xi)

Many scholars contend that Web 2.0 has made society more democratic because—in contrast to the traditional mass media model—it allows audiences to create their own content and interact with and provide feedback to producers. Bruns (2008) envisions this as a "produsage-based democratic model" (p. 246), while Tapscott and Williams (2006) argue that social media enables "a new economic democracy" (p.15), in which every person can play an active role.

“Spreadable media” is another term central to discussion of participatory culture and Web 2.0. According to Jenkins, Ford and Green (2013), "spreadability emphasizes producing content in easy-to-share formats . . . and encouraging access points to that content in a variety of places" (p. 6). Spreadable media engenders, in turn, a "spreadable mentality" focused on “creating media texts that various audiences may circulate for different purposes . . . shaping the context of the material as they share it within their social circles" (p. 6). In the spreadable model, the lines between producers and consumers become blurred, and there is an increasing collaboration between their roles (Jenkins, Ford and Green, 2013). This model empowers audience members and makes them crucial to the success of a media product, generating brand loyalty and expanding "the range of potential markets" for the company (Jenkins et al. 2009, part 8).

Ultimately, Jenkins, Ford and Green (2013) see the user participation of Web 2.0 as creating a new type of Habermasian public sphere—a space of political communication in

which every citizen has access to resources that allow them to participate and, therefore, to influence political action (see Habermas, 1989). However, scholars such as Fuchs (2011) and van Dijck (2012) disagree. According to Fuchs (2011), Jenkins ignores questions of political economy, including "ownership of platforms and media companies, profit, class and the distribution of material benefits," when discussing participation. In the so-called attention economy, Fuchs (2011) contends, users and their 'looks' and 'views' and 'likes' become mere commodities. Far from being empowered, their cultural expressions are mediated by large organizations such as Google and Facebook, and users have no say when it comes to determining what business decisions these companies will make. Nor do all consumers receive equal attention from media companies: most "prosumers" hail from an elite that includes celebrities and the young, educated members of the middle and upper classes (Fuchs, 2011). As discussed further below, the dynamics of user participation are conditioned by an economic exchange between media companies and consumers, in which consumers who have more economic value receive more attention and, consequently, are more motivated and capable of creating and distributing user-generated content.

Indeed, for Fuchs (2011), consumer creativity is merely the base for a new dynamic of exploitation, one that "enables Internet prosumer commodification, the commodification of the users and data they generate". Fuchs (2011) allows that Wikipedia and a small number of other non-profit and non-commercial projects may exist outside this dynamic. On whole, however, he contends, the Internet will not be participatory, so long as it is dominated by big corporations (Fuchs, 2011).

Jenkins, Ford and Green (2013) agree that corporate interests "will never fully align with those of participatory culture" (p. 53). They acknowledge, moreover, that some consumers receive better treatment than others because companies pay more attention to customers who are considered "influencers"—users who influence public opinion and, thus, may represent either a substantial public relations threat, or a substantial advantage, for

corporations (p.44). According to Jenkins, Ford and Green (2013), however, this inequality only jeopardizes the success and public image of companies in the long-term, since it leaves most customers dissatisfied; eventually, therefore, markets will correct the imbalance.

### *2.3.2.1 Participatory culture and emotional capital*

A crucial component of how media companies shape audience participation is "emotional capital"—i.e., the emotional investment made by viewers in a particular media product (Jenkins, 2006). In Web 2.0., it is emotional capital that, for instance, drives television viewers to particular platforms and sites to discuss their favourite programs and even contribute their own creative endeavors. This relates to Terranova's (2004) concept of digital free labour, by which he means the immaterial labour and "collective intelligence" generated by Internet users, "encompass[ing] the work of writing/reading/managing and participating in mailing lists/Websites/chatlines" (42). Most of these activities, Terranova (2003) suggests, can be considered free labour, since they generate economic benefits to platform owners without remuneration. However, she points out, "free labor... is not necessarily exploited labor," and many Internet users view the contributions they make as part of a fair exchange (Terranova, 2003).

Van Dijck (2013) identifies three potential, economically valuable goods that social networks offer in exchange for the emotional capital their users invest: connectivity, attention, and popularity. The success of Facebook's business model, for instance, is driven by all three. In the "attention economy," attention, popularity, and connections represent valuable assets for users seeking to expand their personal influence, as well as for businesses and advertisers who want to reach more potential customers (van Dijck, 2013, p. 62).

Jenkins, Ford and Green (2013) agree that, while companies profit from the labour of social media users, users receive valuable benefits in return (p. 127). As Deuze and Banks (2009) point out, moreover, social media users are by no means wholly unaware of the



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financial value their participation generates (p. 424). Indeed, continued engagement would itself seem to suggest that users derive meaning and rewards from the free labour they contribute; after all, "people do not remain in communities that no longer meet their emotional and intellectual needs" (Jenkins, Ford, & Green, 2013, p. 56). Although the exchange may be lopsided in economic terms, particularly given the value of metadata to online businesses, users will leave a social network when they feel exploited or manipulated, or when they no longer value the social capital a platform offers (Clemons, 2009). This is, in fact, the biggest challenge to many social media business models in the volatile market of Web 2.0: "producers" must believe they derive ongoing value from their participation in a company's platform, or else they will cease generating the content and data that drive company profits. (That is why 'coolness' is such a crucial attribute for platforms such as Facebook and Twitter: people will not exchange their labour for something they consider 'uncool.') As van Dijck (2012) puts it, "The long-term viability of web 2.0 platforms depends on a pristine equilibrium between attracting and exploiting communities, between entertaining users, and making them participate" (p. 171). Facebook's business model is "most certainly a contentious balancing act between stimulating user's activity and exploiting this activity" (van Dijck, 2013, p. 64). This is one of the central reasons why social media networks are dynamic products; they are constantly changing and evolving according to both users' and advertisers' needs, and according to their owners' goals (van Dijck, 2013).

Fuchs (2014) also recognizes that audience members are emotionally and intellectually motivated to contribute to these platforms. However, he argues, "the fact that [audience members] love these activities does not make them less exploited." To Fuchs (2014), since money is the central commodity in capitalism and "the only commodity that can be exchanged against all other commodities," one cannot compare the social benefits users receive from Web 2.0. platforms with the financial benefit that companies receive from the information users generate (p. 107). For instance, the data generated from and by users

represents Facebook's key selling point to advertisers, who want to reach specific demographic groups (Fuchs, 2011, p. 30).

Van Dijck (2012) makes a similar point when he notes that, although "making connections" may be the primary goal of Facebook members and other social media users, the goal of platform owners is to "extract valuable collective and personalized information" from the data users provide, such as likes, follows, reactions and comments (p. 168). All this valuable data is used to feed dynamic algorithms that predict and direct user behavior, providing great financial gains to social media companies and the businesses that advertise with them. Initially, the term "connectivity" carried the connotation of users' accumulating social capital (Ellison, Steinfeld, & Lampe, 2007). However, as social media networks have been engulfed by major corporations, connectivity increasingly refers to the accumulation of economic capital by platform owners (van Dijck, 2013).

As a result of the foregoing dynamics, Fuchs (2014) views social media as a structure characterized by power asymmetry, wherein certain groups of individuals benefit at the expense of others. Van Dijck and Nieborg (2009) agree, concluding that, "Despite the abundant rhetoric of "sharing" and "producing" used in corporate manifestos, common ownership is hard to find in web 2.0" (van Dijck, 2012, p. 64). They suggest that new models of ownership would have to be developed in order for digital platforms to become real Habermasian public spheres, with decentralized power (van Dijck & Nieborg, 2009).

Moreover, while users conserve a certain power in these exchanges, since they can choose to leave a platform that fails to deliver valuable social capital, there is also a participatory asymmetry among users themselves, and only users who hail from the demographic groups favoured by platforms and advertisers are well-positioned to make an impact by defecting. As Jenkins, Ford, and Green (2013) note, "race, class [and] language differences amplify the inequalities in opportunities for participation." According to Jenkins (2006), most early adopters in the US are "white, male, middle class, and college educated,"

and this early-adopter elite "exerts a disproportionate influence on media culture," since they are the main target for advertisers and producers of content (p. 66). Similarly, Fuchs (2014) observes that, "[p]owerful actors such as . . . CNN or The New York Times have much more visibility than a single political blogger" (p. 37). Such asymmetries represent a major flaw in the participatory culture theory and may help to explain why most Internet users remain passive consumers, rather than content creators (van Dijck, 2009).

This study will analyze how public service television broadcasters, as traditional media companies, strategically use social media and spreadable content, in order to benefit from the emotional capital – social capital exchange of Web 2.0 culture. By adding engaging content to social media profiles and stimulating user participation on social media sites, television broadcasters attempt to gain more followers and attention, valuable commodities in the attention economy.

### **2.3.3 Convergence culture**

As discussed above, spreadability entails the production of content in formats that facilitate sharing, as well as providing access to that content in as many places as possible (Jenkins, Ford, & Green, 2013, p. 6). The culture and practice of spreadability, in turn, naturally foster convergence, or "the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want" (Jenkins, 2006, p. 14).

Jenkins (2006) does not see the convergence in media as a unilateral dynamic dominated by large corporations; instead, he believes that "corporate convergence coexists with grassroots convergence" and that, in this new scenario, where ideas and content can flow freely among different platforms, consumers are inspired to fight for their right to participate in content creation (p. 61). Corporate and grassroots convergence can work together to

achieve common goals and generate more rewarding relationships among audiences and producers, but they also can compete against each other to defend different or opposing interests. According to Jenkins (2006), these various relationship dynamics have the power to "shape both programming and marketing decisions" within media companies (p. 62).

Once again, Fuchs (2014) offers a vocal critique, suggesting that Jenkins, Ford and Green focus solely on the pleasure and creativity of audiences who participate in convergence culture, while ignoring political issues such as free labor and exploitation. Moreover, he suggests that only a small percentage of users actually engage in the creation and diffusion of their own content, and that Jenkins overstates "the creativity and activity of users on the web" (p. 213). For Fuchs (2014), creativity is a force that promotes the commodification and exploitation of users' data and activities; hence, creativity does not 'walk hand-in-hand' with exploitation—it is its foundation (p. 102).

Politics aside, convergence culture has fostered the rise of an important new aesthetic and narrative form: transmedia storytelling (Jenkins, 2006, p. 32). Jenkins (2006) describes a transmedia story as a "story [that] unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole" (p. 115). An example of transmedia storytelling would be a comic book that expands into a movie, a video game, a website and an animated series, with each of these products offering different pieces of content that complement the content of the other products. In other words, these are content franchises.

### ***2.3.3.1 Converging television and social media***

Convergence culture theory is relevant to this study because television broadcasters have recently become present on social media, and many are still trying to determine the best ways to engage new and old audiences through Web 2.0 platforms. Despite Gilder's (1994) belief that the computer age would make television obsolete, the first generations of the Internet had little impact on traditional media. The impact only began to be felt as the Internet

evolved into the web, and new technologies, such as streaming and compacting files, offered audiences a host of new ways to access content (Picard, Towse, & Küng, 2008, p. 63).

Van der Wurff (2008) has argued that, even in the age of Web 2.0, the Internet has had little impact on the content offered to audiences and that most of the media we consume on the web is or could be consumed via traditional media channels (p. 66). This remains relatively true, and it may represent one of the biggest challenges for media companies in the convergence era: how to diversify content so that audiences engage with different platforms while remaining loyal to specific content producers and to the main delivery platform? It is also true that Internet generally does not change the cost of content production for big media companies, though it reduces the cost of content reproduction and distribution (van der Wurff, 2008, p. 67), making media products available to audiences that once were hard to reach. Consequently, van der Wurff argues, it is now more difficult to recover the initial investment in production through content sales, and this has been the primary impact of Web 2.0 on content production.

However, we do also see new types of media emerging, such as social media and live transmissions. Even the opportunity to comment, and read comments from other people around the world, under each story of the online version of a newspaper is a new experience. If the web did not have a significant impact on content production, Web 2.0 introduced new formats for content and offered audiences the opportunity to interact with producers and other audience members while consuming their favorite media products. Convergence, that is to say, does not simply impact the way producers and broadcasters deliver media, but the way media is consumed. As Jenkins (2006) states, ". . . fans of a popular television series may sample dialogue, summarize episodes, debate sub-texts, create original fan-fiction, record their own soundtracks, make their own movies – and distribute all of this worldwide via the Internet" (p. 28).

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The primary impact of the Internet on television used to be indirect – people would spend less time in front of the television and more time online (Küng, 2008, p. 58). With the advent of Web 2.0, television broadcasters began to see the Internet as a significant threat, due to its ability to divert viewers' attention. Now, however, with the advent of ever-smaller gadgets, it is common for Internet content to be consumed on a second screen, alongside the television. According to a report released in 2015 by Accenture, in fact, a full 87% of media consumers use more than one device at a time (p. 6), and 74% of 14- to 17-year-olds use their smartphones while watching television (p. 7). Viewers no longer have to choose between watching TV and accessing social media platforms or chatting online with friends and family members. Moreover, audiences can use the Internet to talk about the show with their peers and to find more information about the show, which is often provided by the broadcaster itself. This suggests that the Internet did not swallow television; it became an aid for those broadcasters who know how to use it wisely. As Jenkins (2006) points out, television has always been the fuel for water cooler conversations in the offices. Now, "the water cooler has gone digital," (p. 79) and this conversation can happen anywhere, anytime, including at the same time a show is being aired.

The media will never die, they only evolve. What changes and becomes obsolete are the specific platforms we use to access media, the 'delivery technologies.' Yet, even though it has undergone important changes and challenges throughout the years, the television set remains a fixture of daily life. In 2016, Nielsen estimated that, in the U.S. alone, 118.4 million households with one or more televisions would tune in for the 2016/2017 season, a 1.7% increase from the previous period. And following two years of decline, the number of television viewers has been increasing since 2013 (Holloway, 2016). Time spent viewing television has also remained quite stable, with the average U.S. adult watching 4.5 hours of live TV per week—a decline of just 1% year-over-year, according to the *Q1 2016 Nielsen Total Audience Report* (Nielsen, 2016). Moreover, a 2016 study by TiVo Research and

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84.51° found that, out of 15 randomly-selected CPG brands that lowered their advertising investments in television, 11 suffered declines in sales. For every dollar withdrawn from television advertising, the brands lost an average of \$3 in sales.

Collectively, the evidence suggests that the emergence of new platforms and delivery media do not pose a threat to the television set. However, broadcasters face increasing challenges in order to engage and retain their audiences, and they see their status changing with the introduction of new technologies (Jenkins, 2006). The rising number of channels and the consequent fragmentation of audiences point to one reason why only top-rated television shows have reported a decline in ratings in the latest years. As Küng (2008) notes, "... broadcasters are seeing their dominance erode as customers and advertisers shift to new sources of entertainment and information. The number of channels has increased dramatically as has the number of alternative media products and services" (p. 56).

The emergence of the Internet has contributed to a tremendous increase in the accessibility of content (Picard, Towse, Küng, 2008, p. 64). With thousands of cable channels and several on-demand platforms that allow people to watch whatever they want, whenever and however they want, the content from traditional television has spread into several different platforms, and audiences migrate freely to the sources where their media desires can be satisfied. In short, we are witnessing what Jenkins (2006) calls convergence. Even though the content offered to audiences has not changed in essence, as van der Wurff noted (2008), the way that content is consumed shapes how it is produced and distributed. Delivering the same content through different channels is not enough in the convergence era, and doing so may pose a threat to broadcasters, who risk seeing their audiences cannibalized by their own Internet delivery platforms. The challenge lies in being able to engage consumers in a variety of ways across a variety of channels, while still securing loyalty to the main delivery technology – the television set. As Jenkins (2006) points out, "convergence represents a risk since most of

these media fear a fragmentation of their markets," and a viewer who shifts from television to Internet, while still consuming the same product, might never return to the former (p. 31).

Conversely, in 2008, Küng argued that the Internet had failed to replace mainstream broadcasters as a "delivery medium for television content." More recently, however, the Internet has posed another challenge for broadcasters, and this time a direct one: on-demand services. Netflix, Hulu, HBO Go, Amazon Prime, YouTube, and other streaming services have slowly but surely taken the place of traditional broadcasters in people's homes. Nielsen's *Total Audience Report* for the first quarter of 2016 found that subscription on-demand platforms are available in 50% of U.S. television-viewing households, which is a similar penetration rate to the DVR. When viewers access on-demand and advertisement-free platforms such as Netflix and Hulu, they are indeed replacing hours spent in front of the traditional television set. A survey conducted in 2017 showed that 61% of young adults in U.S. mention online streaming services as their primary way to watch television. Moreover, adults with a college education are more likely to watch television via streaming services than are their less educated counterparts (Ranie, 2017). Therefore, although Internet has not made television obsolete, the new platforms made possible by ever-faster connections represent a direct and significant threat to television's hold over its viewership (Vanica & Ramachandran, 2015). In response, many broadcasters have created their own on-demand platforms, and some of have even made their shows available on free platforms, such as YouTube (Kleinman, 2015).

At the same time, this challenging and fragmented new scenario, where content can be consumed in many different ways and across many different channels, potentially represents a great opportunity for broadcasters to expand their content and generate profit throughout different platforms. In the attention economy, social media and television managers can work together to mutual benefit. While social media platforms benefit from the free content created and shared by broadcasters (who often will pay to promote their content),



broadcasters can use Web 2.0 platforms to attract new viewers and engage current fans. Both actors in this exchange can benefit financially, particularly when television broadcasters leverage multi-screen usage and transmedia storytelling to generate loyalty and engagement. As the 2015 Accenture report points out, “the ability to deliver a seamless experience across devices looks set to be an increasingly important differentiator” between successful and unsuccessful strategies (p. 6).

### **3. Research Design and Methodology**

This chapter will supply a comprehensive outline of the research methods implemented in this study, including its research questions, participants, data collection and analysis procedures. The author has decided to analyse two Portuguese-speaking public PSB companies, focusing on their marketing efforts and strategies on Facebook. This enables the comprehension of strategy planning within particular circumstances (Yin, 2003), as the goal of this study is not to make generalized conclusions, but to gain insights over a specific context.

#### **3.1 Research Questions**

The goal of this study is, first, to understand how traditional media organizations apply managerial strategies to their use of social media and, second, to gauge the effectiveness of current strategies at generating audience engagement. This goal translates, therefore, into the following research questions:

How public service broadcasters use social media, namely Facebook, to engage audiences?

- Do they define social media goals and strategies? How?
- Do national differences, such as audience size and Internet penetration rates, affect audience engagement?

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- Which types of content are most effective when it comes to audience engagement?
- Which content strategies used now are the most successful and which are not? Why?
- Are public broadcasters consistent when it comes to implementing planned strategies on their Facebook pages?

To answer these questions, case studies of two Portuguese-speaking public television broadcasters, Portugal RTP and Brazil TV Cultura, are generated through use of both qualitative and quantitative analysis. Qualitative methods are engaged to analyse content that the broadcasters publish on Facebook, while quantitative methods are applied to analyse the categories into which posts fall; audience actions, such as liking and sharing; and overall engagement rates. Additional insights are generated through analysis of two semi-structured interviews conducted with TV Cultura's head of marketing and communication department and RTP's head of Multimedia Content's department, as well as secondary sources that shed light on the national and social economic contexts in which the broadcasters operate.

The case study approach was chosen based on Yin's (2010) idea that case studies facilitate understanding of an individual, group, organization, or social or political phenomenon; enabling the researcher to collect holistic and significant information from real events (Yin, 2010, p. 24). Yin (2010) suggests that a case approach is particularly useful when the researcher seeks to answer a "Why?" or "How?" question. Since the present study focuses on organizations (public broadcasters) and seeks to understand how these organizations employ strategic management in their use of social media, a case study approach is appropriate here.

### **3.2 Population, sampling and data acquisition**

The study focuses on Brazil and Portugal since they are both Portuguese-speaking countries and the language commonality enables a more consistent analysis and comparison of the content published online by both companies. RTP was chosen because it is the only PSB in Portugal, and TV Cultura because it is the most watched and oldest PSB in Brazil. The study's primary data source comprises documents posted to the RTP and TV Cultura homepages on Facebook, a leading social media platform. Facebook was chosen over Twitter for its more robust user statistics. Facebook has five times the number of total users that Twitter does, and 70% of Facebook users access the platform daily, as compared to 36% of Twitter users (Molla, 2016). Additionally, Twitter is far more likely than Facebook to be the subject of academic research (Molla, 2016), suggesting that new research based on Facebook data is more likely to produce new insights that can be compared to previous research findings.

One potential drawback to the use of Facebook over Twitter is that Facebook users are more likely to be older. Specifically, 81% of Twitter users are under 49 years of age, as compared to 68% of Facebook users (Molla, 2016). Otherwise, however, the demographics are fairly comparable, and both user groups skew toward the under-49 demographic. Hence, the difference in age of user groups was not deemed significant enough to warrant the choice of Twitter over Facebook.

#### **3.2.1 Data collection through Facebook's Graph API**

All data collection was performed online. Due the dynamic nature of social media, the study is based on 'snapshots' of each broadcaster's Facebook homepage at different periods in time (Zarkada & Polydorou, 2013). Facebook posts and their respective comments and reactions were collected in three yearly batches (2016, 2017 and 2018), each covering a period of two, randomly selected months (January and February).

Data for both the quantitative and qualitative analyses was collected using Facebook's Graph API (<https://developers.facebook.com/docs/graph-api>). The Graph API tool collects information from every post of a specific fan page, within a specified time frame. Information collected includes, among other things, the type of post (text, link, picture, video, etc.), the total number of 'likes,' and the total number of comments. Due to certain constraints of Facebook's Graph API tool, the research had to be limited to a three-year period. In total, the API tool collected and generated user analytics for 1736 documents appearing on one of the two broadcaster homepages over the selected time periods. A longitudinal analysis of the data was performed to identify significant changes and progressions in content strategy, as well as emerging trends in audience comments and reactions.

### **3.2.2 Interviews**

In order to round out the documentary data and provide direct insight into each broadcaster's intended social media strategy, two semi-structured interviews were conducted, one with an employee of RTP and one with an employee of TV Cultura. Both respondents occupied managerial positions within the new media/multimedia departments of their respective companies. Both, moreover, were identified as individuals with access to and knowledge of their companies' social media strategies.

According to Matthews and Ross (2010) semi-structured interviews:

. . . follow a common set of topics or questions . . . ; [m]ay introduce the topics or questions in different ways or orders as appropriate for each interview; [a]llow the participant to answer the questions or discuss the topic in their own way using their own words (p. 221).

The interviews conducted for this study reflect all three of the central traits that Matthews and Ross (2010) identify. The interviews were conducted in an exploratory fashion, since the goal was to learn the managers' thoughts on social media strategic planning

and to understand how they perceive the social media strategies of their respective companies. By using an interview guide, the researcher was able to ensure that each interview covered the necessary topics, without having to impose a strict 'question-and-answer' format. An evaluatory analysis was also conducted, allowing each respondent "to talk about their experiences, perceptions and values in their own way" (Matthews and Ross, 2010, p. 224).

Respondents requested and received a list of the interview questions ahead of time so that they could prepare. Both interviews were synchronous, namely, conducted in real time; and carried out in Portuguese, via Internet videoconference. (The researcher is located in Finland, whilst respondents were in Portugal and Brazil, respectively.) To assure the validity of the content and preserve original meanings, the interviews were recorded and later transcribed verbatim. Finally, the researcher translated both interviews, word-for-word, from Portuguese to English, using the Google Translator Toolkit, a simplified, web-based computer-assisted translation programme. Whilst Google Translator Toolkit allows users to generate automatic translations and then edit them, the researcher chose instead to perform the translation independently, using the Toolkit to separate the text into manageable segments and save work to the 'cloud' as the translations progressed. The translations were then proofread and reviewed alongside the original transcriptions to ensure quality and minimize mistakes.

### **3.2.3 Secondary data sources**

Finally, this study draws on secondary data sources to provide depth and insight regarding the markets in which the studied companies operate. Secondary data was collected from official company documents and reports, as well as national censuses and surveys regarding the use and penetration of social media and television in each market.

Use of secondary data is appropriate, expedient, and cost-effective when, as here, the relevant sample sizes are "large both numerically and as a proportion" (Matthews and Ross,

2010, p. 286). There are, however, drawbacks to reliance on such data. The researcher has no control over the design or implementation of official surveys, and government agencies may attempt to conceal sensitive information relevant to the research (Matthews and Ross, 2010). Therefore, to ensure the accuracy of data used in this study, the researcher combined data acquired from government sources with data collected by credible non-governmental sources, namely the Marktest Group in Portugal and the Nielsen, Ipsos, and Ibope research groups in Brazil.

### **3.3 Mixed-methods analysis of sampled documents**

#### **3.3.1 Document analysis**

Facebook pages and posts can be treated as documents, since they are items relevant to the study that can be read and interpreted but which were not produced specifically for the purposes of the study (Bryman & Bell, 2007, Zarkada & Polydorou, 2013). By ‘documents’ I mean to indicate multiple types of input, including video, photos, text, sound files, and GIFs. Attention to visual and sound data, as well as text, is vital when considering social media postings, since social media both facilitates and promotes the sharing of various types of input. Atkinson and Coffey (1997) define documents as "social facts", in that they are produced, shared and used in socially organised ways" (quoted in Silverman, 1997, p. 47). Accordingly, I treat the Facebook posts studied here as social facts that reflect broader forms of social organization.

#### **3.3.2 Qualitative analysis using Atlas.ti**

The researcher used the Atlas.ti software to perform a content analysis of the 1736 posts sampled. According to Matthews and Ross (2010), "Content analysis is particularly useful for determining trends and changes over time" (p. 395). Atlas.ti is a software package that enables analysis of large amounts of textual, visual, graphical, and audio content. The

researcher used the programme to code the 1736 posts, leading to the identification of patterns and trends reflective of each broadcaster's social media strategy. Particular attention was paid to the products promoted, the central ideas expressed, and the call-to-action terms used.

According to Muhr (2004), Atlas.ti software offers four key advantages in content analysis of unstructured data:

- Visualization. The researcher can analyse large chunks of data in an organized fashion, building connections among various documents as the analysis progresses.
- Integration. After the content is coded and analysed at the document level, the software's Hermeneutic Unit allows the researcher to 'reunite' the data, identifying major themes across various segments of the study. Thus, the researcher can focus on individual documents without losing sight of broader findings.
- Serendipity. The software allows the researcher to uncover unexpected patterns and trends.
- Exploration – Atlas.ti enables systematic exploration of data.

These characteristics allowed the researcher to perform a thorough content analysis of the 1736 Facebook documents and to identify major themes, trends, and patterns in the data.

### **3.3.3 Quantitative analysis**

The Facebook documents were also analysed through quantitative approaches. Detailed quantitative analysis is made possible by the fact that social media sites such as Facebook archive and make available tremendous amounts of quantitative data, such as the number of 'likes' a post receives, the total number of comments added to a post, etc. (Matthews and Ross, 2010). Quantitative analysis is doubly relevant and desirable, since

social media users themselves—whether organisations or individuals—pay a great deal of attention to numerical indicators. Quantitative analysis can thus provide insight into the relative success of the broadcasters’ social media strategies.

### 3.3.3.4 Audience engagement rates

The study measures and compares the success of Facebook documents using audience engagement rates, relying on a measurement tool that extrapolates audience engagement from user actions, such as commenting, sharing, and liking (Socialbakers, 2013). According to Paine (2011), such actions demonstrate a user’s interest in the company, brand, or product. The SocialBakers calculation of the engagement rate of a Facebook page is based on the following mathematical expression:

$$\left( \frac{\text{Number of Likes} + \text{Number of Comments} + \text{Number of Shares}}{\text{Number of Posts Published on a Given Day}} \right) \left( \frac{\text{Total of Fans on a Given Day}}{\text{Total of Fans on a Given Day}} \right) * 100$$

This calculation enables identification of the most engaging publications posted on the broadcasters’ Facebook homepages over the periods January – February 2016; January – February 2017; and January – February 2018. Because the measurement is based on the number of fans of each fan page, it is possible to compare the two pages’ engagement rates, without fear that the difference in total number of fans per page will introduce bias to the study.

## 4. Research Background

The first section of this chapter will discuss the current state of television in Brazil and Portugal, followed by brief overview of TV Cultura and RTP’s history, programming and present audience share. A comparison between both broadcasters and the current television scenario in both countries will conclude the first section. The second section introduces an



overview of new media in both countries, discussing Internet penetration and consumer habits; VOD penetration; social media penetration and user habits, focusing on Facebook. The chapter will be concluded with a comparison between the new media scenario in Brazil and Portugal.

### **4.1 Television**

#### **4.1.1 Television in Brazil**

The number of television sets in Brazil is significantly high – 97,1% of households have at least one television, a number that accounts to 65,1 million houses (Farfan, 2016). In 2017, 86% of Brazilians have watched free-to-air television at least once a week, and the penetration rates increase with the age—among people over 65 years old, 92% have watched television at least once a week. The average Brazilian spends 6 hours and 11 minutes per week in front of the TV, and the main reasons to watch television include “watching a specific show”, “watching the sport news” and “watching the news”. (Ipsos Connect, 2017). When it comes to pay-TV, only 38% of households pay for the service – less than half of the number of pay-tv subscribers in Portugal (Ipsos Connect, 2017).

Despite the rise of new media platforms and delivery mediums, Brazilian TV has not seen a decline in advertisement investment and still holds first place in advertisement share. In 2016, free-to-air television received 56% of all advertisement investment in Brazil and pay-tv received 13%, thus, Brazilians advertisers invested 69% of their yearly budget in traditional television broadcasting (Kantar Ibope Media, 2017). Advertisement share in television has not decreased over the years—instead, FTA television has seen an increase of 5% since 2008, and so has pay-tv, growing their share from 8% to 13% during the same period. Meanwhile, investments on the Internet represented less than 4% of the whole budget of advertisers and have not seen any growth since 2008. Internet had its peak in 2012 when it received 7% of all advertisement investment, but the number has decreased since then.

When it comes to the programming grid, soap operas, football and movies are, respectively, the preferred genres among Brazilian audiences (Kantar Ibope Media, 2017).

Data shows that television is still extremely strong in Brazil since 71% of viewers give exclusive attention to the medium when they sit in front of the television set—they do not talk on the phone, read e-mails, send messages, access social media or other websites on Internet, read newspapers, books or magazines, or listen to the radio while watching television (Ipsos Connect, 2017). This could mean that the second screen phenomenon still has a long way to go in Brazil and may not represent a significant threat or opportunity to broadcasters yet, even though Brazil has 280 million mobile devices (laptops, tablets and smartphones)—from those, 198 million are smartphones (Brigatto, 2017).

### ***4.1.1.1 TV Cultura***

TV Cultura is a state-owned media company and the first Brazilian public television broadcaster. TV Cultura was implemented in a country where the private model of television had been active for almost 20 years – the first commercial television broadcaster of Brazil, TV Tupi, was founded in 1950 by Assis Chateaubriand (Ribeiro, Sacramento and Roxo, 2010).

Born in 1960 as a commercial television broadcaster, the company was acquired in 1968 by the government of the state of São Paulo and relaunched as a public educational channel in June of 1969 (Lima, 2008). TV Cultura is not, however, run by the government. The broadcaster is maintained by Fundação Padre Anchieta - FPA, an entity governed by private law established by the government of the state of São Paulo, which is funded by legally established budget allocations and resources obtained from the private sector, in the shape of grants and co-productions. Roberto Costa de Abreu Sodré, then governor of the State of São Paulo, created Padre Anchieta Foundation—São Paulo Centre of Educational Radio and Television to fund the first public television channel of Brazil. This non-profit

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organization had the government's endowment but conserved managerial, political and intellectual autonomy (Lima, 2008).

Padre Anchieta Foundation—Paulista Center for Radio and Educational TV—is administered by a council formed by representatives of public and private educational and cultural institutions in the country. There is one representative of the company's employees, and three permanent members, elected by the council itself, who represent different sectors of society. The council votes to select the board of directors, with new elections taking place every three years (Lima, 2008).

The broadcaster's tenet is to not air commercials. Therefore, advertisers use cultural sponsorships and other special projects to link their products or brands directly to a specific and previously selected show. Nowadays, Padre Anchieta Foundation manages TV Cultura with the help of public financial resources, private donations, advertisers, cultural partnerships with other radio and television broadcasters and the sales of licensed materials, such as DVDs of TV Cultura's most famous shows.

In addition to TV Cultura, Padre Anchieta Foundation owns two radio broadcasters – Rádio Cultura Brasil and Cultura FM – and three other television channels, the FTA Multicultura Educação and Univesp TV, and the paid channel TV Rá-Tim-Bum. The foundation also owns a licensing brand called Cultura Marcas. The goal of the Padre Anchieta Foundation is to offer radio and television shows that cater to the public interest while avoiding any influence from commercial and governmental interests (FPA, 2018).

TV Cultura has been facing financial trouble for a while. In 1995, governor Mário Covas announced a 40% cut in the Foundation's funding for the Foundation, alleging scarce state resources. These economic measures imposed on TV Cultura reverberated all over the media, generating a public debate in defence of the broadcaster, which in turn had to undergo a restructuring process to reduce costs and seek alternative resources (Lima, 2008). The PSB

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also sought cultural support from public and private companies. TV Cultura also started carrying out co-productions and approved projects through the Tax Incentive Law, which allowed income tax reduction for individuals and companies that invested in cultural projects (Lima, 2008). 10 years later, in 2015, the current Government of São Paulo, whose chief was Geraldo Alckimin, announced an additional 20% cut in the funding of Padre Anchieta foundation, generating a big financial crisis in TV Cultura. The PSB employees went on strike on September 2016 due to their salaries being frozen since 2013.

While Padre Anchieta Foundation does not rely exclusively on governmental funding to maintain TV Cultura, a report released in December 2016 by an independent auditor reveals that the company presents a "high degree of dependence from the Government of São Paulo since a substantial amount of the company's revenue comes from governmental donations" (BDO, 2016). In 2016, according to official documents, the PSB received 104,924,537 BRL from the Government of São Paulo, while the total revenue of the company totalled 147,631,354 BRL.

Despite the financial trouble, TV Cultura has seen an audience increase in 2017 and, between January and July of the same year, it was the fifth most-watched FTA broadcaster in Brazil, with 1.1 rating points, each point accounting for 70,500 households (Feltrin, 2017).

**TV Cultura's Programming.** 126 million people have access to the open signal of TV Cultura in the five regions of Brazil. The company has 95 affiliate partnerships and is present in 25 states. This affiliate system allows TV Cultura to create regional shows to customize their communication with different markets within the country (FPA, 2018). TV Cultura's mission is to offer a programming focused on education, art, and culture; promoting national and regional culture and supporting independent productions (FPA, 2018).

While the average Brazilian viewer is interested in football and soap operas, TV Cultura does not rely on favorite entertainment formulas, such as football matches, reality

shows, and Americans talk shows. The Brazilian PSB airs international content, but mostly children educational shows such as Peppa Pig and Thomas and Friends, and cultural and artistic documentaries targeted at adults. Most of the content targeted at adults is, however, produced in Brazil—an analysis of TV Cultura’s programming grid reveals that the broadcaster strives to promote Brazilian fiction and documentaries (TV Cultura, 2018).

In addition to being extremely focused on news, culture, arts and education, TV Cultura gives special attention to children—a genre that can take up to 61% of the broadcaster’s daily programming time (TV Cultura, 2018). The first step towards the production of children's shows took place in the 1970s when the PSB created a Brazilian version of the series Sesame Street in a partnership with TV Globo, the biggest private broadcaster in Brazil (Lima, 2008), and Children's Television Workshop. Since then, TV Cultura has invested in several shows targeted at children and young audiences. Extremely renowned for these educational shows, TV Cultura got the second place in a research promoted by the British research institute Populus to determine the highest quality television broadcasters in the world. The study, ordered by BBC, was called International Perceptions of TV Quality and took place in 2013. The study surveyed 500 people over 18 years old in 14 different countries regarding the quality of the shows available on television: Germany, Australia, Denmark, United Emirates, Spain, United States, France, Netherlands, Italy, Japan, Portugal, United Kingdom and Sweden (BBC, 2014). The broadcaster that took first place was BBC One. These results reveal the positive perception of Brazilians over TV Cultura.

As we will see further, TV Cultura still uses its takes advantage of its renowned children shows to engage audiences in social media, mainly targeting people who grew up in the 90’s and early 2000’s, when the Brazilian PSB released its most popular shows.

### 4.1.2 Television in Portugal

In 2016, 98,90% of Portuguese households had a TV (CAE/Media Monitor, 2017), and 99% of Portuguese people watched television at least once a week (Pereira, 2016). Figure 3 shows that, differently from Brazil, the results do not vary significantly from different age groups. Television has a high penetration among people from all ages.

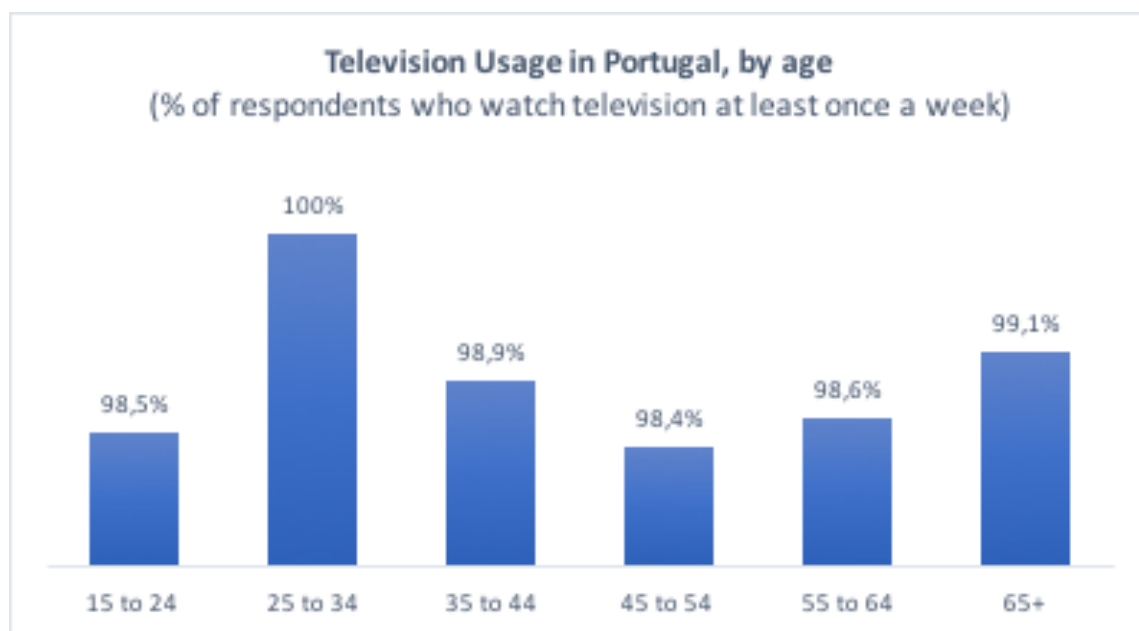


Figure 3: Television Usage in Portugal, by age

ERC, 2016

Moreover, Portugal has a significant higher penetration of pay-tv than Brazil: 80,40% of Portuguese families are pay-tv subscribers (CAEM/Media Monitor, 2016). The high penetration of pay-tv in Portugal could indicate a challenge to television broadcasters since an extremely fragmented market makes it hard to attract and retain viewer's attention, as 75,3% of pay-tv subscribers had over 100 channels by the end of 2017, and 15,5% also had access to premium channels (Markttest, 2017). The pay-tv high penetration rate might be one of the reasons why Netflix and other on-demand services have not taken off in the country yet, as we will see below.

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In 2017, pay-tv had a 42,6% audience share, against 13,7% of RTP1, the focus of this study, and 1,7% of RTP2 (Meios e Publicidade, 2018). The average time spent on pay-tv channels accounted to 1:44:53, against 35:18 on RTP 1 and only 04:20 on RTP 2 (CAEM/Media Monitor, 2016). As figure 4 shows, the five most-watched pay-tv channels in 2017 were CMTV, Hollywood, SIC Notícias, Globo and Disney Channel.

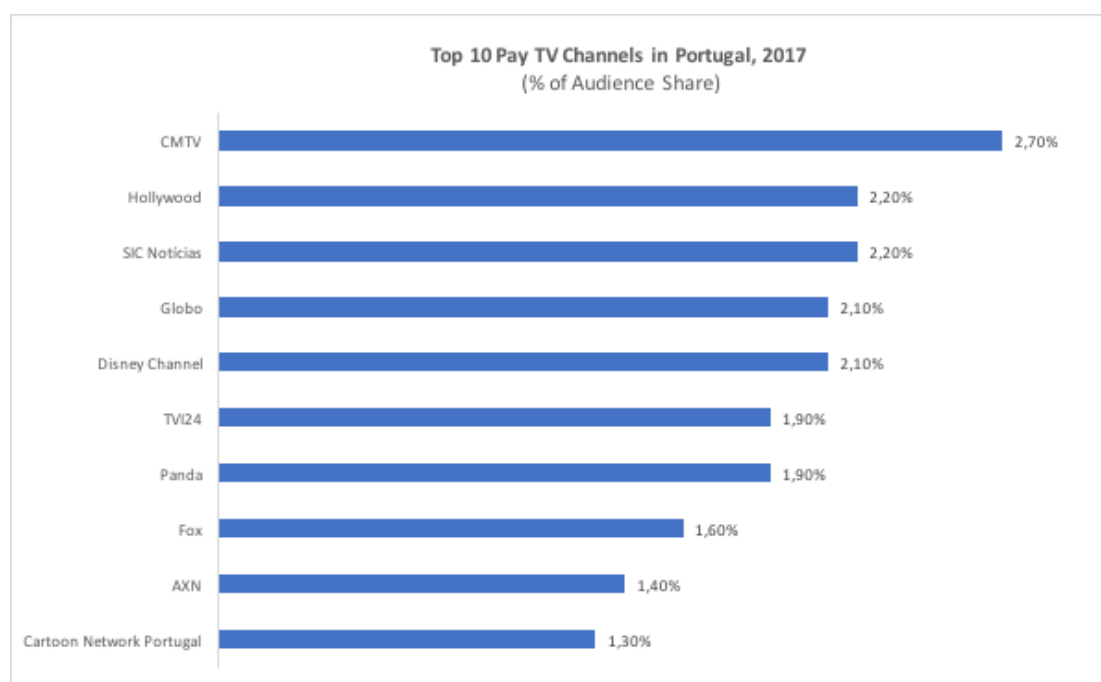


Figure 4: Top 10 pay-tv channels in Portugal, 2017

Meios e Publicidade (2018)

Traditional television broadcasters still receive the most significant advertisement share in Portugal, with FTA TV accounting for 45,5% of advertisement investment share in 2017 and Pay-tv for 8,5%. Differently from Brazil, however, investments in digital media grew significantly more than the investments in television during the same period—16,6% against 3,39%. Digital media also received the second highest share of advertising investment in 2017, with 20,6% (Nunes, 2017).

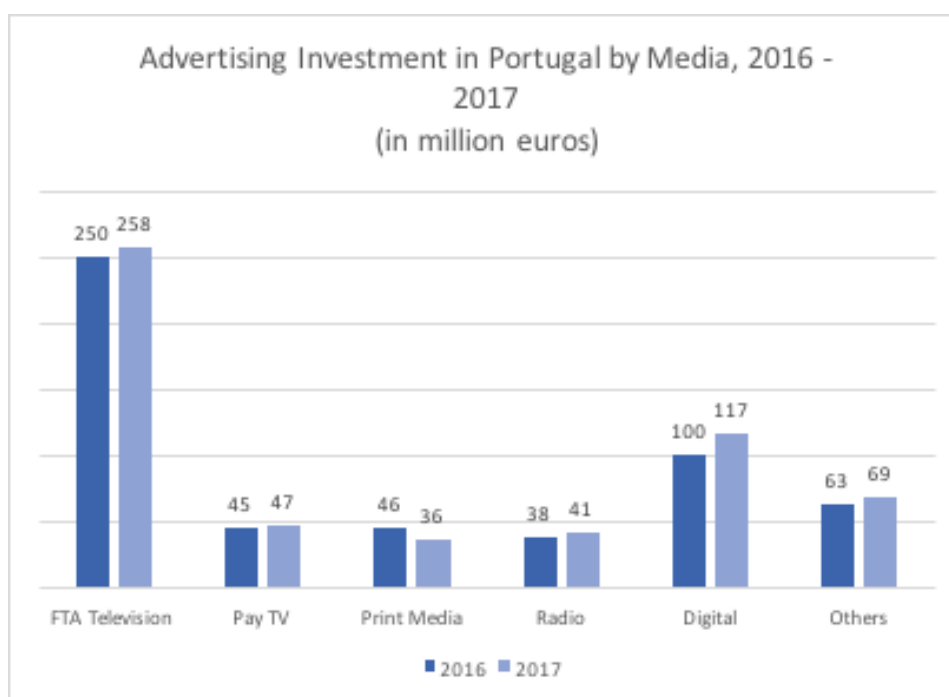


Figure 5: Advertising investment in Portugal by Media, 2016-2017

Nunes (2017)

When it comes to programming, the most popular genres in the country are fiction, entertainment, news and sports. Soap operas are the most popular fictional content in Portugal, being regularly watched by 59,4% of respondents. The fictional product is particularly popular among women, as 79% of female respondents and 37,6% of male respondents regularly watch soap operas. (CAEM/Media Monitor, 2015).

Similar to Brazil, using a second screen is not a significantly popular habit among Portuguese audiences—in a study conducted in 2016, 29,8% of respondents claimed to use the smartphone daily while watching TV and 25,4% claim to use the desktop or laptop several times a week while watching TV. 63,8% of the respondents who claimed to multiscreen while watching TV claimed to use the device to access social media, 51,6% use it to receive or send emails, and 46,8% to use instant messenger applications. Only 11,5% of the respondents use the second screen to access complementary information about the show they are watching (ERC, 2016).



### 4.1.2.1 RTP

RTP, the acronym for Rádio e Televisão Portugal, is the largest broadcaster in Portugal and the only national public broadcaster in the country. The group was founded in 1957 by the government of António de Oliveira Salazar, during the historical and political period known as “Estado Novo” (New State), an authoritarian regime that took place from 1933 to 1974. While the first television broadcast of Portugal took place in 1956, the official launch of the public Portuguese television took place on March 7th, 1957. RTP had the rights to broadcast in black and white; to sell advertising space; and to sell, rent and repair television receivers. It was also decided that every household with a TV would have to pay a fixed fee of 360 escudos per year to public the public service broadcaster. While RTP had advertisements, most of the broadcaster capital derived from the television fee. Private broadcasters would only arrive in Portugal during the 90’s, with the launching of SIC in 1992 and TVI in 1993. Public television monopoly was then over, and now the government had to fight for advertisement share with its two brand new competitors. The investments made by the government were not sufficient to assure the independence of the national public television (Rocha, 2006).

While facing economic problems, RTP also started its expansion plan during the 90’s decade. RTP International was launched in 1992 to reach Portuguese citizens living abroad. In 1996, RTP África is launched in the Portuguese speaking African countries. In 1997, RTP launches its Teletext broadcasting. (RTP, 2018a)

Cádima (2006) argues that the years between 1985 and 1995 were the most chaotic in the history of RTP since the government of Cavaco Silva made several negative administrative decisions. Cavaco Silva decided to suspend the television fee that was the direct capital source for RTP but also approved the entrance of SIC and TVI in the country. According to Vasconcelos (2003, p. 53), “... the Government decided to abolish the monopoly and open two private commercial channels without, at the same time, ensuring a

stable and correct funding for the public stations”. In 1998, the government of Antonio Guterres passed a law to limit advertisement time on RTP1 to 7.5 minutes per hour and to forbid any type of advertisement on RTP2 (Carvalho, 2002). The measure, however, did not offer any other solution regarding the source of funding, thus, this only worsened the financial crisis that was already taking place in the national public television.

In 2003, the Portuguese government made a financial restructuring agreement with RTP, valid until 2019 and which “aims to reduce billions in debt that were accumulated as a result of long-term financing of its public service” (Faustino, 2012, p. 118). Several changes took place, such as the renovation of the board of directors, the reduction on the number of employees, the elimination of shows which were not aligning with the new vision of the company of avoiding direct competition with private channels, the renegotiation of sporting rights for big sport events, the improvement of working methods and procedures, the debt restructuring and, most importantly, the introduction of a new contribution tax. Nowadays, an independent general council formed by six members, who are appointed by the Portuguese government, manages RTP. The company is responsible for nine channels: RTP1 (the focus of this study), RTP2, RTP3, RTP Memória, RTP Madeira, RTP Açores, RTP Internacional, RTP África and RTP 1 HD. The broadcaster is financed through an audiovisual tax included in the electricity bill (Diário do Minho, 2017). It is relevant to notice at this point that, while TV Cultura has a significant support from the population, RTP does not rely on such loud supporters in Portugal; and one of the reasons is the audiovisual tax, which represents a 6% increase in the average electricity bill cost in Portuguese households (Azenha and Ferreira, 2018).

In contrast with TV Cultura, the Portuguese PSB has been gradually losing audience share over the years, going from 14,8% to 13,7% from 2015 to 2017 (Costa, 2015; Meios e Publicidade, 2018). The company also still has a significant debt, but RTP’s net results have

been showing a positive trend since 2010, and the debt is reducing slowly over the years. (Faustino, 2012).

**RTP's Programming.** RTP's programming is present in all the eight regions of Portugal, and also reaches 200 million households in 99 countries around the globe via RTP Internacional (RTP, 2018b). The company's mission is to offer high quality and variety of programming to inform, educate and entertain Portuguese citizens (RTP, 2018c).

Cádima (2006) argues that, between 1985 and 1995, RTP also started to follow the same commercial logic as all the other private broadcasters who had to fight for advertisement funds and, consequently, did not have any distinctive characteristic from a private channel, becoming "another private broadcaster in Portugal". Differently than TV Cultura, RTP programming's was focused on the average Portuguese viewer's interests and did not reflect any particular concerns with education. Many of the most popular shows during the 80's and 90's were football matches and soap operas imported from Brazil (Vidigal, 2006).

RTP1, the focus of this study, still has a programming grid that caters to audiences' popular interests but has been slowly increasing its focus on original content, particularly on series and soap operas (RTP, 2018d). Historically, RTP has relied a lot on Brazilian soap operas but this has been changing with the production of Portuguese soap operas that aim to reach the same quality levels as the ones produced in Brazil (Rocha, 2006). In September 2017, Nuno Artur Silva, head of fiction and entertainment contents of RTP, announced more significant investments on series and documentaries as essential elements of the 2018 programming grid, as well as plans to bring more international and fiction shows to RTP schedule. Silva also revealed plans to introduce more RTP original fictional productions and international series.

As of April 2018, RTP had already introduced more international and national documentaries in the programming grid (RTP, 2018d). When it comes to entertaining, the broadcaster has the rights to produce and broadcast the popular reality show *The Voice Portugal* and also relies on famous international entertainment shows, such as *Last Week Tonight* and *The Daily Show* (RTP, 2018d). RTP also relies on news broadcasting, as at least four news shows are broadcasted in RTP1 daily: *Bom Dia Portugal*, *Jornal da Tarde*, *Telejornal* and *Manchetes 3* (RTP, 2018d). Their focus on News is reflected on the Facebook fan page of the broadcaster, as we will see later.

### **4.1.3 Television in Brazil and Portugal**

Television has a high penetration rate in both countries, but Pay-tv still has a long way to go in Brazil, whereas in Portugal the service is already present in over 75% of households. This difference could represent an advantage to TV Cultura since a less fragmented audience is more likely to tune into the Brazilian PSB. This conclusion is confirmed by observing audience trends: while RTP has lost audience share over the years, TV Cultura has been following the opposite direction. Moreover, while in Brazil the advertisement share in new media has become stagnant and the television share remains strong and has grown over the years, in Portugal digital media has been gradually growing and taking over television share, and a report from 2017 estimates that this trend tends to continue (Marketeer, 2017). Table 2 shows a comparison between Brazil and Portugal, including the current state of media in both countries and the scenarios currently faced by RTP and TV Cultura.

Therefore, while television is still the most used medium in both countries and still receives the largest slice of advertisement share, audience fragmentation and changes in consumer behaviour seem to represent a more immediate threat to RTP. As we will see further, the gradual shift in media consumption from offline to online is already reflected on

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RTP's Facebook fan page activity through the constant promotion of the PSB' website and streaming service.

<b>Television Scenario</b>	<b>Brazil</b>	<b>Portugal</b>
Television penetration	97.1%	98.9%
Pay-tv penetration	38%	80.4%
Advertisement share on TV	69%	54%
Favourite genres	Fiction and Sports	Fiction, News and Sports
Second screen usage	Low (>30%)	Low (< 30%)
<b>Public Service Networks</b>	<b>TV Cultura</b>	<b>RTP</b>
Mission	Content focused on education, art, and culture; promoting national and regional culture; supporting independent productions (TV Cultura, 2018).	High quality and variety; informing, educating and entertaining (RTP, 2018c).
Model	FTA	FTA
Funding	Public funding, private donations, sponsorships and partnerships.	Public funding, advertisement.
Coverage in the country	60% of households	>98% of households
Audience share	<10% - Increasing	>10% - Decreasing
Programming	Niche content	Generalist

Table 2: Media in Brazil and Portugal - National Scenarios

Furthermore, while both companies have FTA models, the differences in programming approximate TV Cultura to a niche model highly focused on education, culture and arts. Not only this focus has helped TV Cultura to develop a high-quality reputation among Brazilian audiences, but it also means that TV Cultura does not compete directly with more generalist private channels—which is the case of RTP. The generalist character of RTP, on the other hand, enables a larger audience share and the rights to transmit shows that are highly appreciated by big audiences, such as Eurovision and The Voice, whose promotion on social media networks has the potential to create high engagement rates.

### 4.2.1 New Media in Brazil

**Internet in Brazil.** In 2016, Brazil had 26,5 million broadband subscribers, a number that corresponds to only 38,6% of the population. The number has risen steadily during the past years, increasing more than 100% since 2009. However, when compared to other countries such as the United States and Germany, Internet penetration in Brazil is still relatively low – only 66% of Brazilians are Internet users (Hootsuite and We are Social, 2018a).

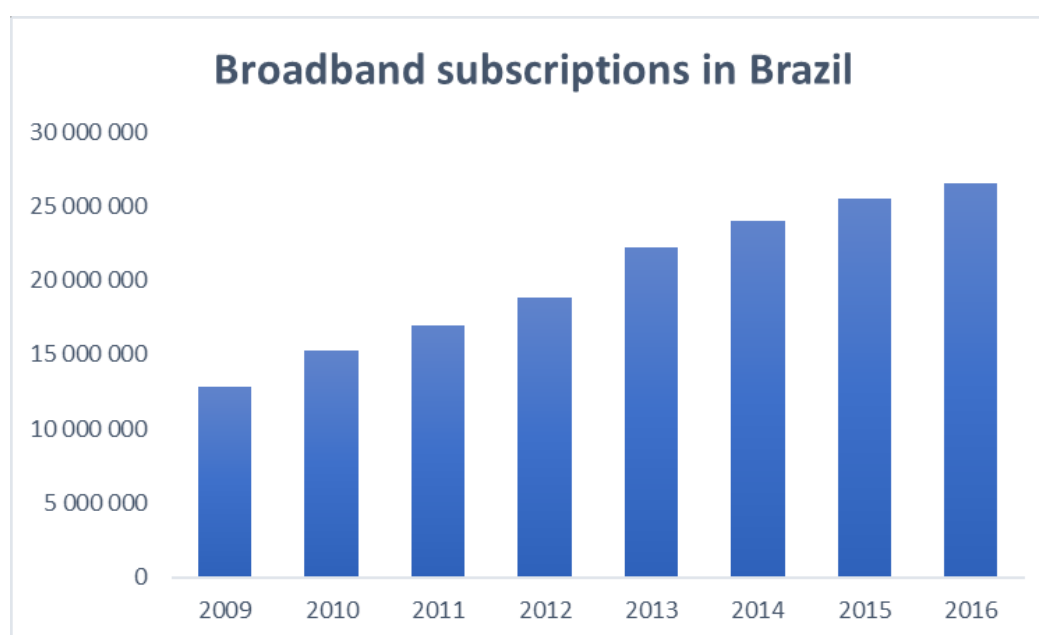


Figure 6: Broadband subscriptions in Brazil, 2016

Teleco, 2016

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Since broadband connections still have a long way to go in the country, Brazilians' primary access to the Internet is the smartphone. In 2016, more than 60 million people used 4G mobile phones—a number almost 300% higher than the number of broadband subscribers. As figure 7 shows, the number of 4G mobile phones in Brazil has also increased substantially over the past years. In 2015, only 25.446.700 people had access to the technology.

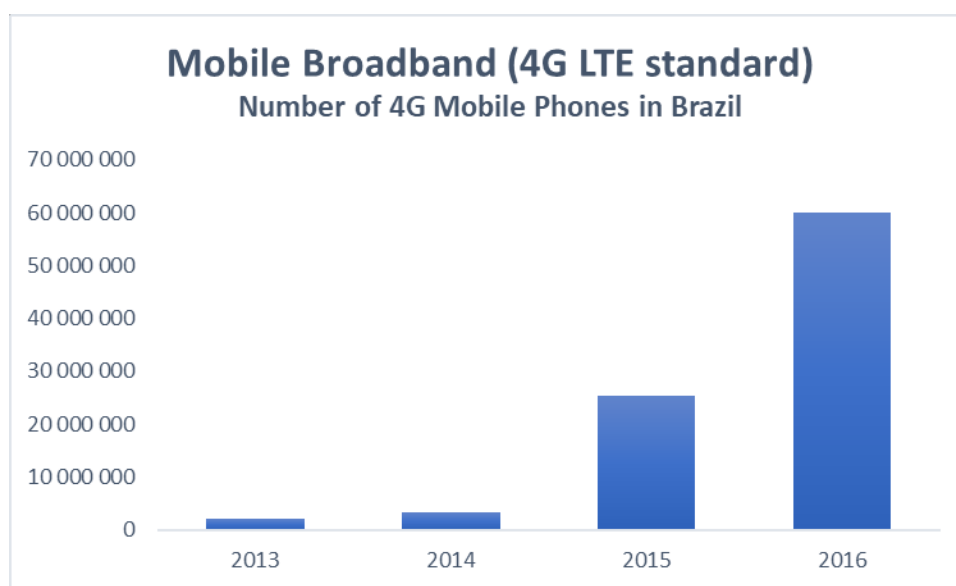


Figure 7: Number of 4G mobile phones in Brazil

Teleco, 2016

The average Internet speed time is 17,86 Mbps via fixed connections and 16,37 Mbps via mobile connections (Hootsuite and We are Social, 2018b). Figure 8 shows the device Brazilians used to access the Internet in 2016. The smartphone is by far the most used device, with 55%—over 35% higher than the device in second place, the desktop. One of the reasons why the smartphone is the device of choice for more than half of the Brazilian population with access to the Internet is affordability. Desktops and laptops are expensive purchases that most of the Brazilian population, with a per capita average earning of 1242 BRL per month (305 € as of February 2018), still cannot afford (IBGE, 2016). Smartphones, however, can be found at low price points since there are so many different budget models available at the market.

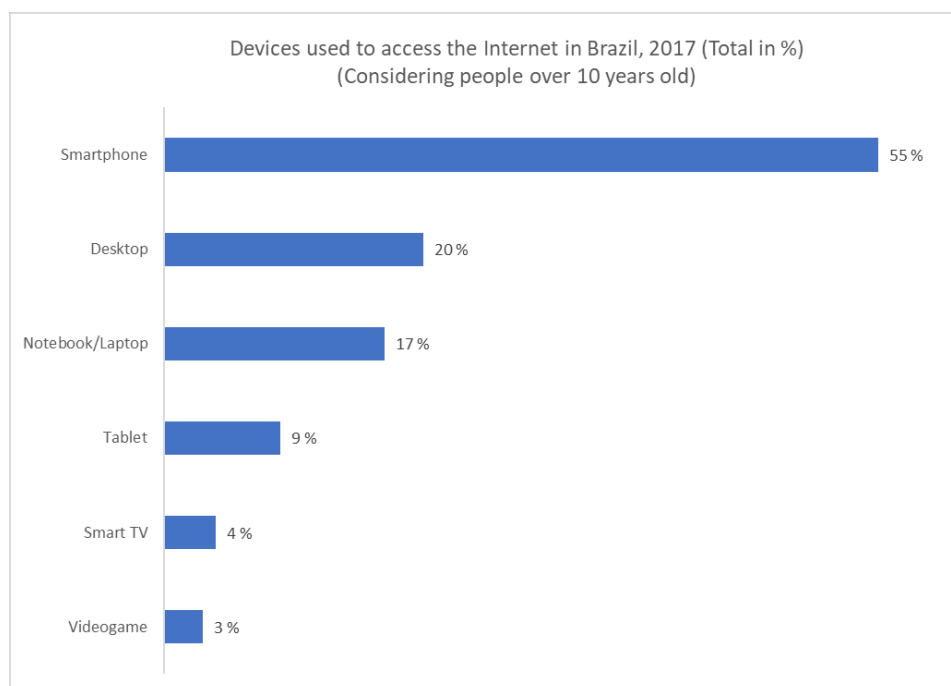


Figure 8: Devices used to access the Internet in the last 30 days

Ipsos Connect (2017)

When it comes to navigation habits, 85% of Internet users access Internet daily for personal reasons, and Brazilians spend 9h14 daily online on average, regardless of the device, which puts Brazil in the third place among the countries that spend most time online, losing only to Thailand and Philippines (Hootsuite and We are Social, 2018a). Moreover, 62% of Internet users watch online videos every day, and 68% of Brazilians do not share their attention between the Internet and other media—the number is lower than the number of viewers who do not use other media when watching television—71%, as mentioned earlier. (Ipsos Connect, 2017)

The main reasons to access the Internet are “looking for information about concerts and movies”, “spending free time” and “distracting oneself” (Ipsos Connect, 2017). Therefore, while most Brazilians seem to have a clear purpose when turning on the TV, on the Internet the consumer’s attention is there to be grabbed by the most effective company.



**On-demand services in Brazil.** As figure 9 shows, by August 2016, 71% of Brazilians Internet users had streamed a movie or TV show on Netflix – the subscription service only figures behind the free service YouTube, with 84% of share. However, only 57% of Brazilians Internet users have an active Netflix subscription – which means some respondents have used the account of a friend or family member to access the on-demand service. On the other hand, 57% of penetration among Internet users is already a significant national market share since the United States, for instance, had only 46% Netflix subscribers among its Internet users in 2016 (emarketer, 2016).

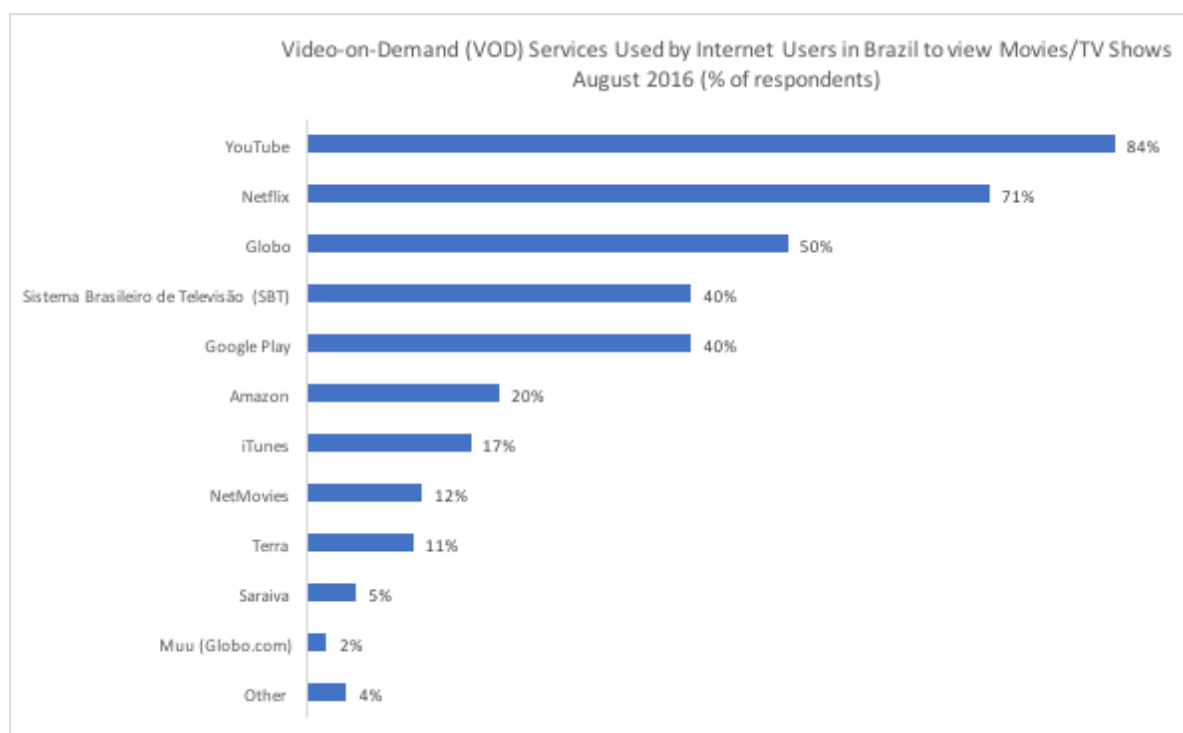


Figure 9: Video-on-demand (VOD) services used by Internet users in Brazil to view movies/TV shows

RBC (2016)

Moreover, the slightly small gap between Netflix and YouTube might indicate that Brazilians viewers are willing to pay a subscription fee to watch movies and TV shows. In 2012, a government study found that 41% of Brazilian Internet users had downloaded media content online illegally – price, mentioned by 96% of respondents, and availability were the main reasons for downloading illegal content (Ipea, 2012). Therefore, the relatively

affordable subscription fee and the immediate availability of movies and series on Netflix platform might explain why the service is so popular among Brazilians; particularly if we consider that Netflix subscription's fee is much smaller than pay-tv subscriptions in the country (Carvalho, 2018).

While the absolute number of VOD subscribers is still small compared to the whole size of the Brazilian population (9%), Brazil is already one of Netflix's main markets (Pennafort, 2018), with an estimate of 10 million subscribers by the end of 2018 (Carvalho, 2018). Moreover, the VOD platform already produces national content specifically aimed at Brazilians, such as series and TV specials; and Netflix executive Erik Barmack announced in March 2018 that the company intends to release 10 to 12 Brazilian productions per year (Pennafort, 2018).

**Social media and Facebook.** Brazil has 130 million active social media users, which reveals a social media penetration of 62%. Moreover, 46% of Brazilians use smartphones to access social media. (Hootsuite and We are Social, 2018b). When it comes to daily time spent on social media, Brazil only comes behind the Philippines. In 2017, Brazilian social media users spent on average 3h39 on these platforms (Hootsuite and We are Social, 2018b).

A study conducted at the end of 2017 revealed that 94% of highly educated social media users claim to access their social media pages or profiles daily, and 38% of people who access their pages or profiles daily spend more than 4 hours online, on average. Favourite subjects of highly educated Brazilians are professional information, which was mentioned by 85.3% of respondents, followed by news (59,8%), entertainment (59.8%) and technology (56.7%) (Vianna, 2018).

Accessed by 60% of Internet users, YouTube is the most used social media platform, followed by Facebook with 59%, Instagram with 40%, and Google + with 32% (Hootsuite and We are social, 2018b). Facebook is also the second most visited website in Brazil,

reaching 85% of Brazilians with an Internet connection and 95% of social media users. The social media platform only loses in popularity to Google sites, which reach 94% of all connected Brazilians (Vianna, 2018). Moreover, 92% of Facebook users also access the platform via mobile, a percentage higher than the global average of 88%. In 2016, the Facebook mobile app was the second most downloaded app in Brazil. (Hootsuite and We are Social, 2018b).

### 4.2.2 New Media in Portugal

**Internet in Portugal.** Penetration of the Internet in Portugal is higher than in Brazil, as 76,9% of Portuguese households have Internet access (INE/PORDATA, 2018). Internet average speed is 54.53 Mbps via fixed connections, more than double of the average speed in Brazil, and 24.05 Mbps via mobile connections. 85% of Internet users access the Internet daily for personal reasons and, while more people have access to the Internet in Portugal, the average daily time spent online is significantly smaller than in Brazil, as Portuguese people spent 6h31 daily on the Internet in 2017—almost 3 hours less than their Brazilian counterparts. In addition, only 49% of Internet users watch online videos every day, against 62% of Brazilians (Hootsuite and We are Social, 2018a). Furthermore, while 65% of Portuguese citizens used a smartphone to access the Internet in 2017, only 35% access the Internet most often via a smartphone (Hootsuite and We are Social, 2018a).

**On-demand services in Portugal.** While 76% of Internet users in Portugal claim to watch series and movies online (Pinto, 2015), video streaming services are still far from popular in the country: only 2% of persons aged 10 or older are Netflix subscribers, according to a report from February 2017. Other streaming services available in the country, FOXPlay and NPlay, are accessed by less than 1% of the country's population (ANACOM, 2017). Therefore, subscription on-demand platforms do not seem to represent a significant threat to television at the present moment.

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Moreover, 19% out of all people who claim to watch movies and TV shows online subscribe to a streaming service. The majority (36%) of Portuguese people who watch videos on Internet choose to download content from shared websites, such as torrents, and their main criteria taken into account when choosing the content provider is free-access and no ads (ANACOM, 2017).

**Social media and Facebook.** 74% of Portuguese people with Internet access are also social media users and spend on average 2h10 daily on these platforms (Hootsuite and We are Social, 2018a). Figure 10 shows that the percentage of Portugal Internet users who are active on social media has consistently surpassed the European average participation (INE Statistics, 2016, p. 06).

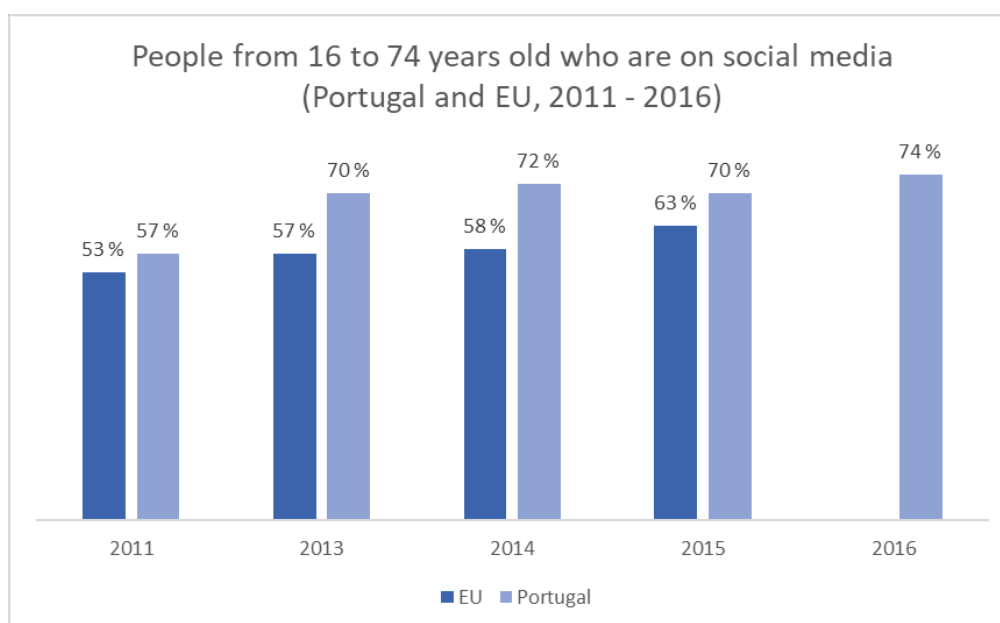


Figure 10: People from 16 to 74 years old who are on social media

INE Statistics (2016) p. 06

According to a study conducted in 2017, penetration of social media in Portugal tripled between the years of 2008 and 2017, increasing from 17,1% to 59,1%. The study also revealed that social networks figure among the most visited websites in Portugal, accounting for 13% of all Internet visits that take place in personal computers (Marktest Consulting,

2017). As figure 11 shows, Facebook is the most used social platform in the country: 95,5% of respondents claim to have a Facebook profile. Moreover, 58% of Facebook users claim that Facebook is their favourite social network, followed by Instagram, which is used by 50,2% of the respondents, WhatsApp, which is used by 48,1% of the respondents, Google+, used by 35,4% of the respondents, and LinkedIn, used by 30,8% of the respondents (Marktest Consulting, 2017).

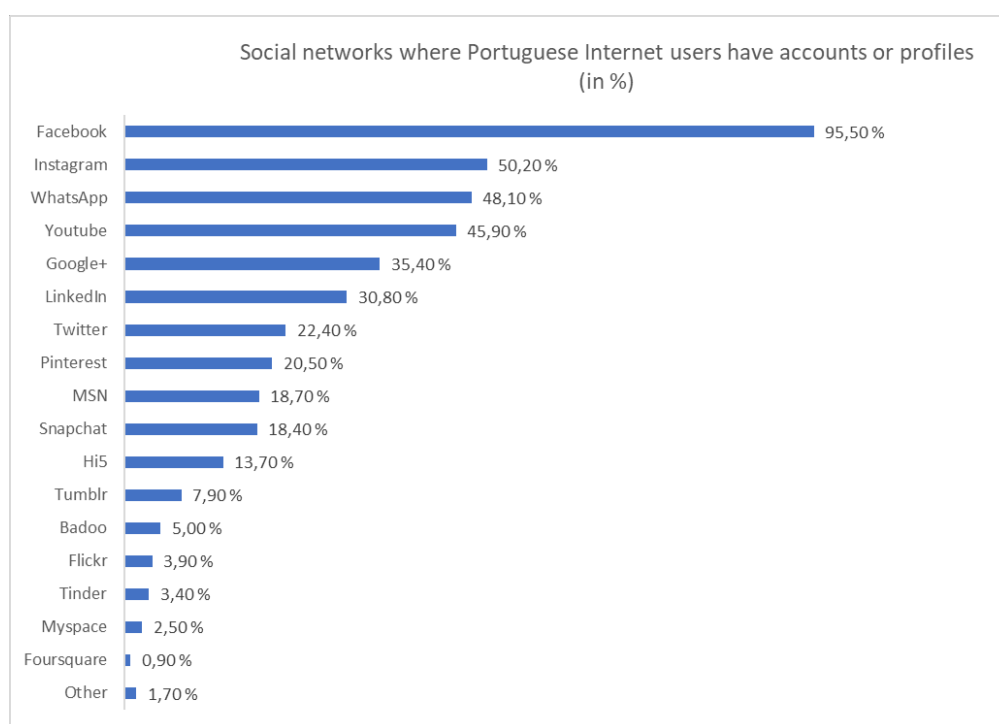


Figure 11: Social networks where Portuguese Internet users have accounts or profiles

Marktest Consulting, 2017

Social media plays an essential role in the consumption of video-on-demand (VOD) – 89% of Internet users claim to watch videos on social media. Mentioned by 86% of people who watch videos on social media, Facebook is the most used video streaming platform in Portugal and figures higher than YouTube, with 75% of mentions, and Instagram with 25% (Marketeer, 2017b). The favourite genre to watch online is comedy, mentioned by 69% of Internet users who watch online videos. Comedy is followed in popularity by music, movies and series, and sports (Marktest Consulting, 2017).

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Social media has shown an increasing impact over consumer habits in Portugal, as 39% of social media users claim to always read consumer reviews before choosing a product or service – the percentage increases to 43.3% among social media users between 14 and 24 years old. Moreover, one-fifth of Portuguese social media users has the habit to leave comments and reviews of products or services on social media (Marktest, 2017b). When it comes to the interaction with brands, Marktest Consulting Group monitored more than 38 million interactions with Facebook brand pages in 2016 and the study revealed that the majority (90%) of such interactions are “likes” on posts published on the brands’ pages, followed by sharing of content and comments (Marktest, 2017c).

### **4.2.3 New Media in Brazil and Portugal**

While Portugal has a higher Internet penetration rate, Brazil already has a higher proportion of VOD subscribers, which shows that Brazilian audiences are more likely to subscribe to paid VOD services. Table 3 shows that Brazilians are also more active online and spend daily, on average, almost 3 hours online more than their Portuguese counterparts. In addition, in a study conducted in 2017, 29% of Internet users claimed to own a product that was introduced to them online, against 21% of Portugal Internet users who did the same (Hootsuite and We are Social, 2018). While engaging audiences online is crucial for traditional companies regardless of the country, in Brazil Internet and social media seem to play a more critical role in people’s lives than in Portugal, thus, requiring even more attention from TV Cultura when it comes to viewer engagement.

Besides Portuguese as a common language, the high penetration of social media among Internet users in both Brazil and Portugal make these countries ideal choices for this study. The differences in nature of TV Cultura and RTP also allow us to understand how different PSB models address social media strategy, enabling a richer analysis and comparison.

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<b>New Media Scenario</b>	<b>Brazil</b>	<b>Portugal</b>
Internet penetration	66% of the population	76,9% of the population
% of daily access users	86%	85%
Average Internet speed via fixed connections	17,86 Mbps	54.53 Mbps
Most used device	Mobile	Desktop
Average time spent online	9h14	6h31
Advertisement share on Internet	4% - Decreasing	20.6% - Increasing
VOD penetration among Internet users	84%	76%
VOD subscribers	9%	< 3%
Social media penetration	62%	59,1%
Average time spent daily on SM	3h39	2h10
Most used SM platform	YouTube	Facebook

*Table 3: New media scenario in Brazil and Portugal*

Moreover, Facebook is the most used social media platform in Portugal and the second most used social media platform in Brazil, thus, this data suggests that Facebook is one of the most important social networks to promote audience engagement and reach new viewers through brand and programming promotion, both for TV Cultura and RTP.

Therefore, the next chapter will analyse and discuss how both PSBs are integrating Facebook into their social media content strategic planning to take advantage of the high penetration of social networks in their respective countries.5. Findings

## 5. Findings

### 5.1 Introduction

The goal of this chapter is to observe whether and how the social media teams' goals and strategies are reflected on the content published by TV Cultura and RTP on Facebook, and how the strategies seem to change and evolve. I begin the chapter presenting the findings of the analysis of TV Cultura. The first section will present TV Cultura respondent's answer to create an overview of the social media department structure of the Brazilian broadcasters and the logistics of their work, including the definition of strategies and goals. Then, I will present the findings of the content analysis of TV Cultura's main Facebook page. I will then proceed to present the findings of the analysis of RTP, which will follow the same order as their Brazilian counterpart. Finally, I will perform a comparison of both PSBs social media strategy process, discussing the findings and offering insights on how to improve social media engagement and attract new viewers.

### 5.2 TV Cultura

#### 5.2.1 TV Cultura and social media

*“Digital media has gradually gained attention inside the broadcaster [TV Cultura]. It is evident that they allow us to reach complementary audiences, and that is why it is important to perform an increasingly efficient work on such platforms, including on social media.”* TV Cultura's head of marketing and communication.

TV Cultura's respondent, the head of the company's marketing and communication department, explains that the Brazilian PSB is present in five social media platforms: Facebook, Instagram, Twitter, Google+ and YouTube. TV Cultura also has a website, Smart TV apps and one mobile app. The PSB does not prioritize one social media platform over the others: *“The idea is to have relevant content on TV Cultura's YouTube, Twitter, Instagram,*



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*and Facebook; according to the specific characteristics of the profiles and the social networks per se. However, it is worth noting that, financially, YouTube brings more results to the department*". TV Cultura makes their content available on almost 20 different YouTube channels dedicated to different shows. The main YouTube channel of TV Cultura, called "Cultura Digital", has over 550 thousand subscribers. The main Facebook page of the broadcaster, which is the subject of this study, had over 870 thousand followers by December 2017 and, on average, gets around 880 new fans daily, thus, growing steadily.

According to the respondent, the department responsible for online content creation was founded around 2006 under the name "New Media" and has had several different managers over the years due to different internal restructurings implemented to reduce costs and improve the workflow. After one of these restructuring processes, the department changed its name to "Mídia Digitais" ("Digital Media"), a name considered more up to date, and has had the same director since the second semester of 2015. The department is under the umbrella of the Marketing and Communication administration, which also comprises the departments of Sales, Internal Communication, Public Relations, and Brand and Content Licensing. The digital media team works close to the sales department because, according to the respondent, this area concentrates the demands regarding shows and brand promotion on the press and online media, and also regarding partnerships and sponsorships. The team comprises 20 people and is responsible for approximately 20 YouTube channels, and seven Facebook, Instagram and Twitter pages; and the monitoring and supervision of other 12 social media accounts. The team is also responsible for the website and the broadcaster's app. TV Cultura's respondent believes the team has a "*satisfactory*" number of members, "*particularly because some of the [social media team] members do not work solely with digital media demands, but also with other teams that are under the umbrella of the same director, such as the sales team, the brand licensing team, the internal communications team and the public relations team.*" Content creation for social media is centralized—TV

Cultura's digital media team members are the primary employees responsible for the content creation of every social media platform. The respondent adds that the digital media department is in constant change, thus, they *"always try to evaluate the team's performance and the workflow to improve daily tasks and to increase the efficiency of projects' execution"*.

When asked about the biggest challenges faced by the team, the respondent mentioned constant changes in technology, and the extensive amount of online content competing for users' attention. She adds that the changes in television viewers' behaviour and, finally, old television producers and executives' resistance to adapt to this *"new reality"* in media consumption is also a significant challenge to TV Cultura as a television broadcaster.

### **5.2.2 Defining Content Strategies and Goals**

*"We always take into account our mission as a public service broadcaster: to inform and to provide cultural and educational amelioration for Brazilian citizens"*. TV Cultura's head of marketing and communication.

TV Cultura's respondent follows the mission of Padre Anchieta Foundation's as the primary guideline for any content produced: *"We always consider our mission as a public service broadcaster: to inform and to promote the educational and cultural improvement of Brazilian citizens"*. The concern with the unbiased educational and cultural character of TV Cultura's content is made clear by the respondent, who argues: *"(...) we always pay attention to the correct usage of grammar and orthography due to our educational character; [and] we avoid contents that could be considered offensive or partisan."* Besides following the educational and nonpartisan character of TV Cultura, the respondent argues that all the social media content is created according to the following criteria: *"theme relevance, message's*

*goal, potential reach (based on previous analysis of metrics), the complexity of the media, and execution time”.*

Two of the social media goals mentioned by TV Cultura’s respondent were increasing interactivity and reaching more people with the broadcaster’s content. In addition, the respondent mentioned increasing the number of followers and subscribers in different digital media channels as another important goal of the digital media team. She also argued that the digital media team continually analyses digital metrics, which in turn are compared to audience ratings to determine where they are and where they want to go. After being discussed by the team, these goals are discussed and approved by the administration of Padre Anchieta’s foundation.

When asked about the latest strategies implemented by the social media team, the respondent mentioned decreasing the number of daily posts on the main social media channels of the broadcaster; using different communication styles according to the particular audience of each platform; increasing the interaction with the audience, both during live and pre-recorded shows; and, finally, avoiding the simple replica of content on different pages.

The respondent argues that *“(…) strategies are frequently reviewed according to the analysis of performance results and the way content is created. We often implement an action that yields good results, but we also need to re-evaluate the way content is produced to make the process more efficient. We try to make small adjustments every week, and bigger reviews are performed monthly”.*

There is an evident concern in updating strategies according to past results and learned lessons, such as the cost of production. The respondent also informed the researcher that TV Cultura’s digital media team has one person dedicated to the study of metrics, not only through the platforms’ own tools but also through the business intelligence software Tableau.

### 5.2.3 TV Cultura's Fan Page Analysis

The researcher performed a qualitative and a longitudinal quantitative analysis of posts published during January and February of 2016, January and February of 2017, and January and February of 2018, comprising three batches with 914 publications in total.

TV Cultura - Posts by Category (January and February 2016, January and February 2017, January and February 2018)						
Content Category	Jan-Feb 2016	% of Total	Jan-Feb 2017	% of Total	Jan-Feb 2018	% of Total
Link	23	6%	5	1%	8	4%
Photo	236	62%	272	80%	47	24%
Video	121	32%	65	19%	137	71%
Status	0	0%	0	0%	0	0%
<b>Total of Posts</b>	<b>380</b>		<b>342</b>		<b>192</b>	

Table 4: TV Cultura's Facebook Page – Posts by Category. January and February 2016, January and February 2017, January and February 2018

The longitudinal analysis of TV Cultura's fan page reveals a steady decrease in the number of posts published during the observed periods. From 2016 to 2018, there is a sharp decline of 49% in publications—the page went from publishing 6,4 daily posts on 2016 to 3,25 in 2018. This observation is on par with the most recent strategy implemented by the social media team in 2017, as the respondent argued: *“after evaluating the posts results and the workflow, we have recently decided to reduce the number of daily posts since simpler [types of] content was not yielding satisfactory results. This reduction has allowed us to increase the quality of posts and, consequently, to engage a higher number of users, increasing our content reach”*. This not only denotes an explicit concern with engagement, reach and other performance metrics but also shows that the social media team has implemented learned lessons in the strategic planning of the content.

TV Cultura - Average Engagement Rate per Content Category (January and February 2016, January and February 2017, January and February 2018)			
Content Category	Jan-Feb 2016	Jan-Feb 2017	Jan-Feb 2018
Link	0,086	2,69	0,005
Photo	0,064	14,99	0,030
Video	0,037	4,48	13,690
Status	n/a	n/a	n/a

*Table 5: TV Cultura’s Facebook Page – Average Engagement Rate per Content Category. January and February 2016, January and February 2017, January and February 2018.*

Post content is divided among the following categories: videos, links, photos and status updates. Videos include promotional videos for shows, excerpts of shows that have already aired or that will air soon, interviews recorded exclusively for social media, and live videos transmitting shows, musical presentations and interviews. Photos can also be used to promote a show, to illustrate a news publication, and is also commonly used in social media exclusive posts since gifs and photo montages are easy to create. Table 4 shows that TV Cultura rarely uses links but, as the name says, these are posts that promote a webpage and whose unique intent is to take the fans to another page. Status updates, the least used type, are simple texts that don’t follow any video, link or photo.

Table 5 shows that links had a significantly higher engagement rate in 2017 when compared to other years. The peak reveals how effective the strategy of appealing to audience’s emotional memory can be to TV Cultura, as one of the posts that fell into this content category in 2017 asked which old shows from TV Cultura the fans missed the most. Figure 12 shows that the post received 2,4 thousand comments, 4,3 thousand shares and 9,2 thousand reactions. Moreover, the success of this post also denotes the importance of asking questions and inviting audiences to participate.



Figure 12: Post inviting fans to interact with a gif and share with their friends which TV Cultura’s old show they miss the most

TV Cultura, 2017

Photos also had a significant engagement rate in 2017 since this content type was used often in social media exclusive posts, most of them related to audience nostalgia. The top 10 most engaging photos posted on the fan page during January-February 2017 were social media exclusive posts, and 8 of them were related to TV Cultura’s old programming nostalgia. In 2018, however, TV Cultura’s media department decided to favour videos of photos because “*in general, we opt for formats that are performing better on social media. This year (2018), the bet is on videos*”.

TV Cultura - Content Type Occurrence*						
(January and February 2016, January and February 2017, January and February 2018)						
Content Type	Jan-Feb 2016	% of Total	Jan-Feb 2017	% of Total	Jan-Feb 2018	% of Total
Programming Promotion	276	73%	283	83%	149	78%
Social Media Exclusive Content	103	27%	79	23%	78	41%
Cause Promotion	7	2%	11	3%	0	0%
Event Promotion	1	0%	4	1%	8	4%
Website Promotion (Link to Article)	0	0%	0	0%	11	6%
Total of Published Posts	380		343		192	

Table 6: TV Cultura’s Facebook Page – Content Type Occurrence. January and February 2016, January and February 2017, January and February 2018.

## SOCIAL MEDIA MANAGEMENT IN TRADITIONAL MEDIA COMPANIES

The analysis revealed that TV Cultura's posts can be divided into five categories: programming promotion; website promotion, namely, TV Cultura's website; social media exclusive content, cause promotion and event promotion. Table 6 shows that the majority of posts in the three batches fell under programming promotion and, consequently, reflected one of the broadcaster's social media goals. According to the respondent, the programming promotion type of content is "created based on the information received from producers and programming teams. Shows considered to be the most relevant are highlighted on social media through images, videos, gifs and memes. The type of media varies according to each show's own language, audience profile and materials available to the development of the posts' content." The percentage of social media exclusive content increased significantly in 2018 due to the high engagement rates of this type of content—which comprised the top 10 highest engaging posts from January-February 2016, and 8 out of 10 of the highest engaging posts from January-February 2017.

TV Cultura's fan page relies solely on organic reach due to budget concerns. The respondent argued that, while TV Cultura's digital media team has been considering investing in sponsored posts, they believe this strategy needs to be carefully planned to prevent an eventual drop on engagement metrics in case the sponsored posts budget is eliminated in the future.

**Producing Exclusive Content.** We will see later that RTP highest engaging posts present informative or humorous content directly related to programming or websites promotion. TV Cultura's highest engaging posts, on the other hand, are mostly institutional, which means they are used to promote TV Cultura's brand instead of news or a specific show.

From the top 20 most engaging posts of January-February 2016 batch, 6 were institutional and related to a marketing campaign released in February, called "TV Cultura. Sou Fã" ("TV Cultura. I am a fan"). The high engagement rates of the posts related to this

institutional campaign denote an emotional investment from the fans of the PSB on Facebook. Moreover, the third highest engaging post of the analysed period is a simple cover image. On February 23, 2016, TV Cultura changed the profile cover image to the image of the institutional campaign: a white text over a green background, which are the brand colours of TV Cultura, reads: “TV Cultura. Sou Fã.” As figure 13 shows, this simple image was shared 439 times and prompted 145 comments and over 2,5 thousand reactions. The comment section of the post is full of positive comments praising the company, which also comments twice, once to thank the support received by the public and a second time to offer help to a fan who cannot find the new signal of the broadcaster in her city.



Figure 13: Third highest engaging post of the 2016 batch.

TV Cultura, 2016

As table 7 shows, the first ten highest engaging posts of January-February 2016 had content created exclusively for social media. The excellent performance of nostalgic and humorous posts in 2016 influenced the content planning of 2017, as the number of posts with such themes increased over 100% during January and February 2017. In the same period of 2017, 8 out of the 10 highest engaging posts were created exclusively for social media. Finally, the focus on social media exclusive content increased even further in 2018, as 48% of all the posts published in January-February fell into this category. The stronger focus did



not yield better results, however, as only 5 of the 10 highest engaging posts fell under the category in 2018—while 50% is still a significant proportion and denotes the importance of exclusive content for the social media strategy, this is still a smaller proportion when compared to the same period of previous years, particular taking into the account the increased focus on this type of publication in 2018. The respondent explained that, during January and February, the new media team was focused in re-evaluating strategies for 2018, thus, did not invest much time in the creation of high-quality content. The lack of focus on the quality of the posts, thus, had a negative influence over the engagement results.

On the other hand, videos uploaded directly on Facebook, commonly referred to as native videos, took off in 2018. Native videos figured among 8 out of the 10 highest engaging posts in the January-February period—only one video was among the top 10 in both 2017 and 2016, thus, this is a significant change in the scenario. The increasing focus on videos observed in January-February 2018 has influenced this change—71% of TV Cultura's publications were videos. According to TV Cultura's respondent, since the fan page relies solely on organic reach, the heavy focus on videos was motivated by Facebook's algorithm, which had been prioritizing native videos and live videos during 2017. Moreover, native videos are the most likely format to reach and engage audiences on Facebook (Nelson, 2017).

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TV Cultura - Highest Engaging Posts															
January and February 2016, January and February 2017, January and February 2018															
Jan-Feb 2016					Jan-Feb 2017					Jan-Feb 2018					
#	Type	Content	Programming Promotion?	Call-to-Action	Engagement Rate	Type	Content	Programming Promotion?	Call-to-Action	Engagement Rate	Type	Content	Programming Promotion?	Call-to-Action	Engagement Rate
1	photo	Exclusive for Social Media - Day Celebration	No	Listen	1.92	link	Exclusive for Social Media - Nostalgia	No	Answer Question	1.72	video	Exclusive for Social Media - Meme	No	NA	8.53
2	link	Exclusive Social Media - Institutional	No	Answer Question	1.07	photo	Exclusive for Social Media - Tribute	No	NA	1.69	video	Exclusive for Social Media - Nostalgia	No	Answer Question	1.47
3	photo	Exclusive Social Media - Institutional	No	NA	0.65	photo	Exclusive for Social Media - Meme	No	Comment : Tag a friend	1.69	video	Education and Culture	Yes	Watch	0.45
4	photo	Exclusive for Social Media - Celebration	No	NA	0.58	photo	Exclusive for Social Media - Meme	No	Answer Question	1.31	video	Exclusive for Social Media - Nostalgia/Humour	No	Comment: Tag a friend	0.28
5	photo	Exclusive Social Media - Institutional	No	Answer Question	0.57	video	Education and Culture	Yes	Watch online	0.95	video	Education and Culture	Yes	Watch online	0.27
6	photo	Exclusive Social Media - Institutional	No	NA	0.56	photo	Exclusive for Social Media - Nostalgia/Meme	No	NA	0.94	video	Education and Culture	Yes	Watch online	0.23
7	photo	Exclusive Social Media - Celebration	No	NA	0.52	link	Day Celebration/ Education and Culture	No	NA	0.86	photo	Exclusive for Social Media - Nostalgia	No	Answer Question	0.21
8	photo	Exclusive for Social Media - Celebration	No	Answer Question	0.46	photo	Exclusive for Social Media - Nostalgia/Meme	No	Comment : Tag a friend	0.76	video	Event Promotion / Nostalgia	No	NA	0.19
9	photo	Exclusive Social Media - Tribute	Yes	Watch online	0.43	photo	Exclusive for Social Media - Nostalgia/Meme	No	NA	0.54	video	Education and Culture	Yes	NA	0.18
10	video	Exclusive Social Media - Institutional	No	NA	0.36	photo	Exclusive for Social Media - Nostalgia	No	Answer Question	0.51	photo	Exclusive for Social Media - Recruitment Post	No	Apply	0.16

Table 7: TV Cultura's Facebook Page – Highest Engaging Posts. January and February 2016, January and February 2017, January and February 2018.

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During the first semester of 2017, the Facebook live stream feature started to be used systematically by TV Cultura's Facebook pages. Table 8 shows that during January-February 2018, 26% of the PSB's posts were promoting native videos on Facebook. The broadcaster promotes daily live transmissions of the main news of the day, minutes before the actual airing of the broadcaster's daily news show.

TV Cultura - Audiovisual Products - Platform Promotion						
(January and February 2016, January and February 2017, January and February 2018)						
Content Category	Jan-Feb 2016	% of Total	Jan-Feb 2017	% of Total	Jan-Feb 2018	% of Total
Television	179	47%	220	64%	19	10%
Online Streaming	60	16%	31	9%	37	19%
YouTube	74	19%	41	12%	35	18%
Facebook	0	0%	15	4%	49	26%
App	9	2%	0	0%	37	19%
Watch both online and on TV	51	13%	28	8%	39	20%
<b>Total of Published Posts</b>	<b>380</b>		<b>343</b>		<b>192</b>	

*Table 8: TV Cultura's Facebook Page – Audiovisual Products - Platform Promotion. January and February 2016, January and February 2017, January and February 2018.*

In addition, TV Cultura uses the live stream feature to broadcast live shows on Facebook. While the former usage is an exclusive social media content used to attract viewers to the television, the latter consists in using Facebook as an actual alternative to the TV set since it gives audiences the opportunities to watch live shows through social media. Therefore, the present content reach and distribution strategy of the digital media team is focused on getting the programming grid, particularly live shows, watched by the highest number of people, regardless of the platform. In January-February 2017, 28 posts, or 8% of all posts, invited audiences to watch live shows “on TV Cultura, on Facebook and YouTube” and the number rose to 39, or 20% of all published posts, during January-February 2018. TV Cultura also produces five shows that are exclusively aired on YouTube.

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Figure 14: Posts promoting the show “Roda Viva” and inviting fans to watch the show on multiple platforms: either on TV, on Facebook or on YouTube.

TV Cultura, 2017

While the average engagement rate of TV Cultura’s page increased significantly between 2017 and 2018 and reveals a positive parallel between the decrease of daily posts and the increase of engagement rates, as shown in figure 15; the fan page’s engagement suffered a spike drop in February 2018. When questioned about the drop, TV Cultura’s respondent saw a recent change in Facebook’s algorithm, which decreased the organic page reach (Custódio, 2018), as the main reason for the low engagement rate in the period. In addition, she also believes the low focus on special actions created by the department in that specific period, as mentioned previously in this study, had an impact on the overall page engagement. While the team still posted a significant number of social media exclusive posts during that period, they did not dedicate much time to content planning—the reduced focus

on planning content seemed to have a negative impact over the engaging potential of each post.

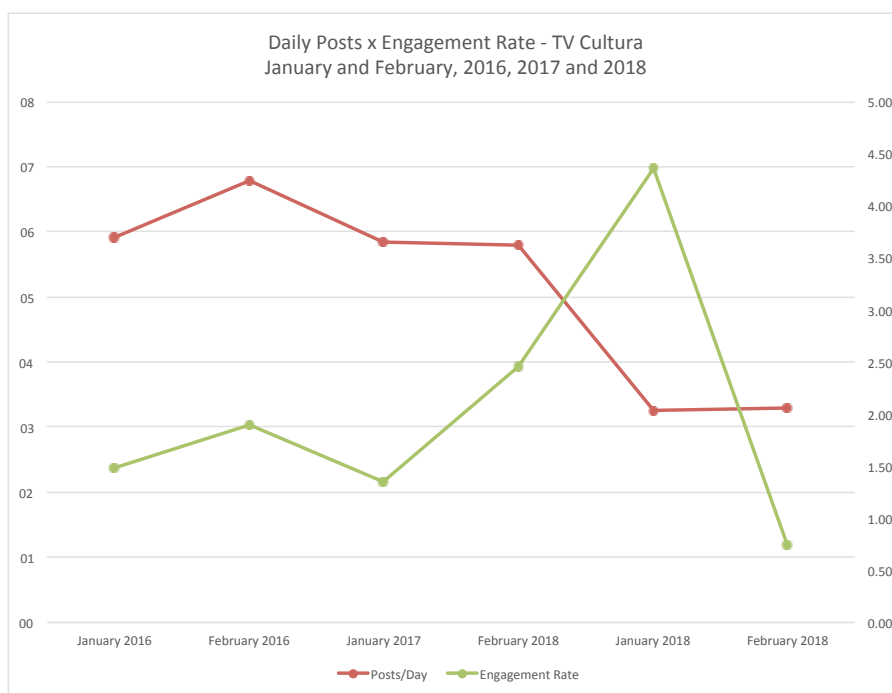


Figure 15: TV Cultura’s Fan Page – Daily Posts x Engagement Rate. January-February 2016. January-February 2017. January-February 2018.

**Talking to the audience.** As table 9 shows, along the analysed batches, TV Cultura made use of call-to-action terms in roughly 50% of its posts, the most common being “Watch”, which is related to programming promotion and invites fans to watch a certain show, and “Answer question”, which prompts fans to offer personal opinions on topics related to TV Cultura’s programming and current events. “Send question” was used in 16% of all posts from January and February 2017, but the usage of this call-to-action was reduced due to the overall reduction of posts.

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TV Cultura - Call-to-Action Occurrence						
(January and February 2016, January and February 2017, January and February 2018)						
Call-to-Action	Jan-Feb 2016	% of Total	Jan-Feb 2017	% of Total	Jan-Feb 2018	% of Total
Answer Question	84	22%	24	7%	34	18%
Watch	89	23%	72	21%	34	18%
Comment	6	2%	3	1%	8	4%
Send Questions	8	2%	55	16%	8	4%
Do not Miss	9	450%	15	4%	5	3%
Watch Live	0	0%	0	0%	1	1%
Change Profile Picture	2	1%	0	0%	0	0%
Share	1	0%	0	0%	0	0%
Vote	0	0%	0	0%	0	0%
Subscribe to Channel/Newsletter	10	3%	0	0%	0	0%
Download App	0	0%	0	0%	0	0%
<b>Total of Call-to-Action Terms</b>	<b>209</b>	<b>55%</b>	<b>169</b>	<b>49%</b>	<b>90</b>	<b>47%</b>
<b>Total of Published Posts</b>	<b>380</b>		<b>342</b>		<b>192</b>	

*Table 9: TV Cultura’s Facebook Page – Call-to-Action Occurrence. January and February 2016, January and February 2017, January and February 2018.*

TV Cultura’s main Facebook page does rely on sharing content from other fan pages that also belong to the broadcaster, however, there is an explicit concern in adding a new description to each post instead of merely sharing the original publication—only 9 posts were shared without a new description throughout the analysed periods, and all of them were from 2016. This reflects TV Cultura’s strategy of using distinct languages in each platform and avoiding “the simple replication of the same content”. In contrary, replicating the content shared in other pages to increase reach seems to be a common practice on RTP’s main Facebook page, as we will see next.

### 5.3 RTP

#### 5.3.1 RTP and social media

“To us, being present in social media is essential; and this presence is chosen according to the nature of each content and to what we intend to communicate.” – Head of RTP’s Multimedia Content Department

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RTP's respondent is the head of the department called "Área de Conteúdos Multimedia"—Multimedia Content Department, in English. Since 2014, the department works under the umbrella of the multimedia administration, which comprises three departments: product development department, website development department and, finally, the multimedia content's department, where RTP websites, social media platforms and digital contents, with the exception of news related contents, are managed by the respondent. According to the respondent, news related content is created and managed by a department called "Multimedia Editorial", which works under the umbrella of the information administration. RTP has profiles on Facebook, Instagram, Twitter, Snapchat and Twitter.

The multimedia content's department has 12 members—nine of them are responsible for managing the content on RTP's websites and social media channels, two are responsible for the managing content on RTP Play, the streaming service of RTP, and only one team member works exclusively with social media. Similarly to TV Cultura, the respondent believes that the numbers of members in the team is *"more than enough because [the team works] with television and radio content and tries to have people working with social media already inside the departments of radio and television"*.

In contrast to TV Cultura, social media content production in RTP is decentralized: *"We provide support and help [the people in the radio and television departments] in the production of content."* Therefore, even though nine employees work in the multimedia department, other departments of RTP also have employees working with social media, and the multimedia team provides guidance and support for the other teams when it comes to social media content management.

The decentralization and distance from other teams in the company represent a significant challenge to the multimedia department, which struggles to enforce the importance of social media to other departments and employees, including the ones that

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should be responsible to produce social media content inside their teams. She adds that it is hard to make employees responsible for content production and for other areas to understand social media *“the way it should be understood”* and distribute content *“the way it should be distributed”*, as many times a team responsible for a certain show will create a fan page on Facebook but will not manage it—*“sometimes, we have [Facebook] pages with one thousand, two thousand people, but nothing happens there”*. As RTP’s respondent explained, *“...to be on the same page with the rest of the company. This is our biggest challenge. Making the rest of the company, in the content departments and all the other departments, help us achieve goals and understand social media”*.

While social media content is produced in different content departments of RTP, the respondent is the employee responsible for defining goals and making strategic decisions for RTP's social media channels, which are then discussed and approved by the upper management. For specific shows acquired from third party production companies, the multimedia team can produce content to promote the show in social media in partnership with a team inside the production company, as the respondent explains: *“[...] Each [audiovisual] content has its own producer, which can be an RTP’s producer or a producer from an external production content. If it is an external production company, we contact the [...] company and start creating content with them. [...] We [the multimedia team] go to the set to collect images, photos and interviews. We make this content ourselves. In some cases, the production companies themselves manage the social networks [of a specific show] and, while we work with one particular social network, they work with the other. For instance, the production companies here [in Portugal] do not usually work with Twitter, [thus,] we work with Twitter.”*

The respondent clarifies that *“In Portugal, Twitter does not have the same influence as it has in Spain or Brazil, for instance”*, so Twitter is only used for particular shows. With over 498 thousand followers by February 2018 and an average growth of 62,4 followers per



day, Facebook is the main focus of RTP. When asked about the social media networks currently used by RTP, the respondent says that *"Facebook is the main [social network]. Then [...], we also use Instagram, Twitter, a few projects have a presence on Snapchat and, finally, we also consider YouTube"*. This answer shows that, while TV Cultura's respondent sees YouTube as the primary source of revenue when it comes to social media, Google's video streaming platform does not have a considerable influence over RTP's social media planning. In contrast to TV Cultura, RTP focuses the content distribution on its own streaming channel: RTP Play.

### 5.3.2 Defining Content Strategies and Goals

*"Now that Facebook allows us to directly create more content, we are mostly concerned with content distribution"* – Head of RTP's Multimedia Content Department

Besides goals and strategies, the guidelines for content creation are also created inside the multimedia department. Differently from TV Cultura's social media team, which follows the mission of Padre Anchieta Foundation's as the dominant guideline for any content produced, RTP higher management does not intervene with social media guidelines. *"We are the ones that tell how [the social media content] is supposed to be done because we have the expertise. We follow and share some guidelines that are updated over time. A new social network may arise [...], the company's strategy may change and this may also change our content distribution strategy, but we are the ones who define it."* The respondent explains that for Facebook, for instance, there is a set of rules that content creators need to follow when posting on the platform. Furthermore, there are no restrictions to what is published on social media, as the respondent explains, *"there are no big restrictions besides common sense."*

The employees responsible for social media creation also take into the account the general goals of RTP as a public service broadcaster, which consist on reaching the highest

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number of people and distributing as much content as possible—this concern is reflected on the number of daily posts, news publications and constant promotion of shows. The respondent explains that these goals guide the multimedia department, which also works closely to the marketing and communication departments to understand their own present goals. Therefore, the multimedia department relies mostly on goals created by other areas of the company, tailoring them for social media instead of creating specific social media goals. In opposition to TV Cultura’s digital media department, RTP’s multimedia department does not have a big focus on goal creation. In addition, the line between goals and strategies seems to be blurry for RTP. While the respondent first mentions “distributing content” as a goal, later she adds that “[...] strategies change according to each content. For RTP’s brand, for instance, our strategy is the distribution of content. To distribute content we, for instance, determine that [we will] share news, [...] entertainment, [...] actions; [...] everything that happens in the universe of radio, television and events goes to RTP’s Facebook page”.

Moreover, the primary goals followed by the social media team do not change over time. When asked if the goals are ever re-evaluated, the respondent answered that they perform weekly evaluations of “*the way the content is developed*”, but the “*goals are always the same [...], they do not change*”. Here, “the way the content is developed” could be interpreted as the content strategy. “*Reaching the highest number of people, having interactivity, creating interactivity. These goals are always the same, but sometimes we define, for instance, that we want to increase the number of followers of the Instagram account. This is done periodically, as we also evaluate the impact on social media over the weeks.*” Since the goals are not specific enough and do not change, evaluating the performance of social media efforts can be challenging.

While the strategy, or the way the content is created, is often reviewed, the reviews do not follow any particular schedule. The respondent explains that the re-evaluation can be monthly or biweekly according to the present results: “*We have to make one monthly or*

*biweekly evaluation to see if we are generating results with what we are doing. If we are not, we make adjustments in the way we produce content, or in the way we publish it [...]; adjustments are made according to immediate results.” Strategy changes, however, are not implemented unless the present ones do not yield results: “[If there is a] positive evolution, if the numbers have increased, the [number of] shares have increased; then we will not perform alterations. If the numbers stagnate or drop, if we had a week in which posts were not so shared, [in which] there was not so much engagement [...]; then we have to review what we are doing and figure out if the [poor performance] has to do specifically with the content or if it has to do with the way we publish it.”*

### **5.3.3 RTP’s Fan Page Analysis**

While TV Cultura does not prioritize one social media channel over the other, Facebook has always been the main social media platform used by RTP. The respondent explains that they *“have over a hundred pages on Facebook but dozens of pages on Twitter, for instance.”* When defining what social media channels to prioritize, the respondent argues that the other platforms will not always have a logical connection with the content they are trying to promote. *“It depends. We decide which social media [platform] to use according to the content. We do not have all our shows on Snapchat, for instance, because it does not make sense, we do not have all our shows on Instagram because it does not make sense. It depends on the brand and it depends on the content.”*

The qualitative analysis of the posts reveals that the main Facebook page of RTP is heavily used as a way to promote the broadcaster’s programming—table 10 shows that programming promotion was the focus of 62% of all analysed posts from 2018.

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RTP - Content Type Occurrence*						
(January and February 2016, January and February 2017, January and February 2018)						
Content Category	Jan-Feb 2016	% of Total	Jan-Feb 2017	% of Total	Jan-Feb 2018	% of Total
Programming Promotion	266	53%	225	52%	384	62%
Website Promotion (Link to Article)	217	43%	180	33%	108	17%
Social Media Exclusive Content	20	4%	68	14%	43	7%
Cause Promotion	0	0%	1	0%	15	2%
Event Promotion	3	1%	15	2%	9	1%
Radio Promotion	9	2%	60	12%	92	15%
<b>Total of Published Posts</b>	<b>508</b>		<b>506</b>		<b>619</b>	

\*Content types may overlap (i.e.: one post may be categorized with more than one content type)

Table 10: RTP's Facebook Page – Content Type Occurrence. January and February 2016, January and February 2017, January and February 2018.

Videos shared by the broadcaster could be divided into the following categories: promos for shows that will air on the same day or later that week—the same promos that aired on television; fragments of shows that had already been aired; and videos created exclusively for social media in order to promote RTP's programming, such as live transmissions and backstage interviews. This third category was observed 65 times throughout the whole analysed period—6 times in 2016, 33 in 2017, and 25 in 2018. According to the respondent, while a few backstage videos are also shared on Facebook, Instagram is the primary platform for this type of content. She explains that Facebook is strategically used to distribute more general content—*"In order to distribute content [as this is RTP's main strategy], we use Facebook to share [...] everything that happens in the universe of television, of radio and events"*.

RTP - Posts by Category						
(January and February 2016, January and February 2017, January and February 2018)						
Content Category	Jan-Feb 2016	% of Total	Jan-Feb 2017	% of Total	Jan-Feb 2018	% of Total
Link	335	66%	257	51%	261	42%
Photo	74	15%	41	8%	45	7%
Video	98	19%	205	41%	311	50%
Status	1	0%	3	1%	2	0%
<b>Total of Posts</b>	<b>508</b>		<b>506</b>		<b>619</b>	

Table 11: RTP's Facebook Page – Posts by Category. January and February 2016, January and February 2017, January and February 2018.

As table 11 shows, posts featuring links are exceptionally frequently as they are used to promote RTP's editorial websites and own streaming platform, called RTP Play, where audiences can watch full shows that had already been aired or that have not premiered yet on TV. As the respondent explains: "[...] one of our digital goals is to increase the number of visits to our own [streaming] platform and to our websites, so we share their content as a way to achieve this goal". An example of the method was the promotion of the series "Ministério do Tempo", in 2017, with six posts promoting the pre-availability of episodes on RTP Play. In 2016, the series "Terapia" had five posts that followed a very similar script. During January and February of 2018, 47 posts promoted RTP's streaming platform.



Figure 16: A link type post promoting the pre-streaming of RTP's new series, *Ministério do Tempo*, on RTP Play.

RTP, 2017

RTP - Average Engagement Rate per Content Category (January and February 2016, January and February 2017, January and February 2018)			
Content Category	Jan-Feb 2016	Jan-Feb 2017	Jan-Feb 2018
Link	18,84	11,14	5,76
Photo	2,49	0,72	1,71
Video	3,11	9,58	4,08
Status	0,01	0,03	0,004

*Table 12: RTP's Facebook Page – Average Engagement Rate per Content Category. January and February 2016, January and February 2017, January and February 2018.*

Table 12 shows that links are also responsible for the highest engagement rates found on RTP's fan page, thus, linking posts to external sources, such as news articles and video pages, has worked well for RTP. Furthermore, as table 13 depicts, entertainment, news and sports are the most popular genres among RTP's fans. Every year, 9 out of the 10 highest engaging posts of the period promoted shows related to these genres. RTP's ranking of highest engaging posts contrasts significantly with TV Cultura's. For the Brazilian PSB, posts that did not promote specific shows proved to be highly effective. The proportion of posts created exclusively for social media created by each broadcaster, however, most likely has an impact on these results. As we've seen before, only 7% of RTP's analysed posts in 2018 fell under this category, against 41% of TV Cultura's posts from the same period.

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RTP - Highest Engaging Posts															
January and February 2016, January and February 2017, January and February 2018															
Jan-Feb 2016					Jan-Feb 2017					Jan-Feb 2018					
#	Type	Content	Programming	Call-to-Action	Engagement Rate	Type	Content	Programming Promotion?	Call-to-Action	Engagement Rate	Type	Content	Programming Promotion?	Call-to-Action	Engagement Rate
1	Link	Entertainment	Yes	NA	1.48	Video	Entertainment	Yes	Watch online	0.99	Photo	Exclusive for Social Media - Sports	No	NA	1.30
2	Link	News	No	Answer Question	1.00	Video - Live	News	No	NA	0.92	Video	Entertainment	Yes	NA	0.56
3	Link	News	No	NA	0.77	Link	News	No	NA	0.70	Link	Entertainment	Yes	Answer Question	0.48
4	Photo	Exclusive for Social Media - Tribute	No	NA	0.66	Link	News	No	NA	0.66	Link	News	No	NA	0.45
5	Link	Entertainment	Yes	NA	0.52	Video - Live	News	No	NA	0.65	Link	News	No	NA	0.32
6	Link	News	No	NA	0.48	Video	Entertainment	Yes	NA	0.58	Link	Entertainment	Yes	NA	0.22
7	Link	News - Sports	No	NA	0.45	Link	News - Sports	No	NA	0.55	Video	Entertainment	Yes	Answer Question	0.20
8	Link	News	No	Watch	0.44	Video	Exclusive for Social Media - Day Celebration	No	NA	0.43	Link	News - Sports	No	NA	0.17
9	Link	News	No	NA	0.43	Video	Entertainment - Humour	Yes	NA	0.41	Link	News	No	NA	0.15
10	Link	News	No	NA	0.39	Link	News	No	NA	0.33	Link	News	No	NA	0.12

Table 13: RTP's Facebook Page – Highest Engaging Posts. January and February 2016, January and February 2017, January and February 2018.

The average engagement rate for links dropped significantly, however, in 2018. Moreover, as figure 17 shows, the average engagement rate has also fallen significantly over the years, while the number of daily posts has increased. In January of 2016, RTP had an average of 8,2 posts per day. In February of 2018, the number had risen to 11,1. By analyzing both engagement and quantity of posts trends, we can see that the engagement rate decreases as the number of posts increases. Moreover, Facebook's algorithm change mentioned by TV

Cultura’s respondent could also explain RTP’s engagement drop, since both broadcasters had their lowest engagement rates in February 2018.

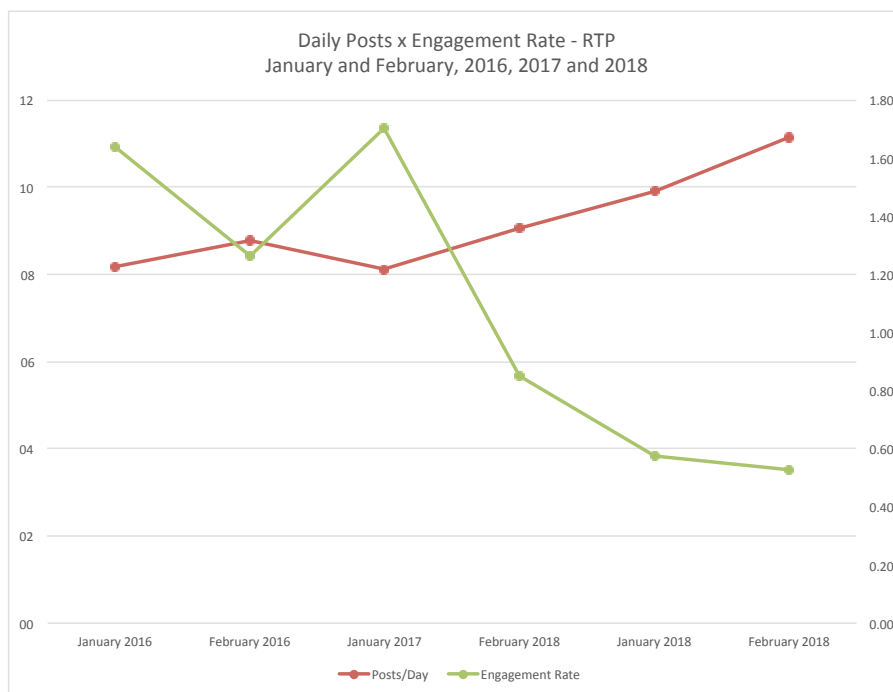


Figure 17: RTP's Facebook Page - Number of Daily Posts versus Average Engagement Rate. January and February 2016, January and February 2017, January and February 2018.

Furthermore, similar to TV Cultura, RTP does not usually work with sponsored posts on Facebook. According to the respondent, while they do intend to work more often with sponsored posts, the available budget is the main limiting factor to this strategy. The respondent argues that such issue relates to one of the biggest multimedia department's challenges, which is convincing the broadcaster “to increase the bet” on social media: *"It is related to internal issues of the organization and with the budget. (...) this is one of the company's challenges, which is to increase the bet on digital [media]."*

**Producing Content Created Exclusively for Social Media.** The content published on RTP’s Facebook page in 2017 was frequently shared from other pages that belong to the



broadcaster, such as RTP Notícias (News) and RTP2; and the page rarely added a new description to the content being shared from other pages. Instead, it relied on the description published alongside the original post. 131, or almost 26% of all the posts published between January and February 2017, were simply sharing the content published on other RTP Facebook pages, with no added description to customize the content to the followers of RTP's main Facebook page. The number of shared posts with no added content increased significantly from 2016 to 2017—only 58 posts had this characteristic between January and February 2016. In 2018, the trend reversed back and only 32 posts were directly shared. This fluctuation happened due to the low engagement rates of posts with no message, which shows RTP is implementing changes based on poor performance. This observation reinforces RTP's respondent view on the present strategy, as she argued that RTP's does not want to use social media "*as only social media per se, but instead we also use it as a way to share content; especially now that Facebook allows us to produce content directly, we are mostly concerned with content sharing*", thus, the main page shares posts from different Facebook pages belonging to RTP in order to maximize the reach of content.

This goal also explains the high number of daily posts and content repetition, in addition to the fact that the research time interval did not reveal any significant change in the publishing patterns. According to the respondent, RTP's primary goals of "*sharing content, reaching the highest number of people [...] and generating interactivity*" have not changed along the past years and the team responsible for social media does not review the goals periodically. Since goals and strategies do not change, the behaviour of RTP on social media also has remained stable throughout the years.

Moreover, RTP takes advantage of the relatively new Facebook live stream feature to broadcast live events and to promote television and radio shows. During January and February 2017, RTP promoted 23 live transmissions. As depicted in table 14, 9% of RTP's

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posts in 2018 promoted videos streamed on Facebook and didn't invite users to leave the platform. Similarly to TV Cultura, RTP promotes daily live transmissions of the main news of the day. This emphasis on programming promotion is also reflected on the platforms promoted by RTP posts. While Facebook native videos were promoted in 9% of posts from 2018, over 35% of all posts invited users to watch a show on television, and 18% invited them to go directly to RTP Play.

RTP - Audiovisual Products - Platform Promotion						
(January and February 2016, January and February 2017, January and February 2018)						
Content Category	Jan-Feb 2016	% of Total	Jan-Feb 2017	% of Total	Jan-Feb 2018	% of Total
Television	136	27%	126	25%	218	35%
Online Streaming	107	21%	174	34%	114	18%
YouTube	0	0%	0	0%	19	3%
Facebook	0	0%	23	5%	53	9%
App	0	0%	0	0%	5	1%
Watch both online and on TV	8	2%	14	3%	4	1%
Total of Published Posts	508		506		619	

Table 14: RTP's Facebook Page – Audiovisual Products - Platform Promotion. January and February 2016, January and February 2017, January and February 2018

**Talking to the audience.** On RTP's main Facebook's page, stimulating a dialogue with the audience is not a priority as high as it is to TV Cultura. On the analysed batches, no call-to-action terms stimulating audiences to comment, send questions, share the post or tag a friend were observed. As table 15 shows, two types of call-to-action terms were found in the analysed publications: "answer question", which were posts asking questions to the users and prompting responses, "Watch", "Subscribe", "Download", Vote, and "Don't miss" were the call-to-actions used by RTP during the three analysed periods. The "answer question" call-to-action is the only that invites users to interact and appears in 14% of the posts analysed in 2016, but the percentage has fallen to 10% on the next two periods.

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RTP - Call-to-Action Occurrence						
(January and February 2016, January and February 2017, January and February 2018)						
Call-to-Action	Jan-Feb 2016	% of Total	Jan-Feb 2017	% of Total	Jan-Feb 2018	% of Total
Watch	11	2%	4	1%	44	1%
Answer Question	72	14%	51	10%	41	10%
Don't Miss	7	78%	8	267%	18	300%
Watch Live	19	4%	7	2%	9	2%
Subscribe to Channel/Newsletter	9	2%	3	1%	6	1%
Comment	0	0%	0	0%	0	0%
Change Profile Picture	0	0%	0	0%	0	0%
Send Questions	0	0%	0	0%	0	0%
Share	0	0%	1	0%	0	0%
Vote	0	0%	9	2%	0	2%
Download App	4	1%	9	2%	0	2%
<b>Total of Call-to-Action Terms</b>	<b>122</b>	<b>24%</b>	<b>92</b>	<b>18%</b>	<b>118</b>	<b>19%</b>
<b>Total of Published Posts</b>	<b>508</b>		<b>508</b>		<b>619</b>	

Table 15: RTP's Facebook Page – Call-to-Action Occurrence. January and February 2016, January and February 2017, January and February 2018.

Moreover, the emphasis on distributing content and generating visits to RTP streaming platforms and own editorial websites guides the presence of the company on Facebook, as the majority of posts asking questions to the audience refers to the broadcaster's programming. Questions asking whether fans are following or not a specific show or whether they have missed the last episode of one of RTP's series are the most common usage of this call-to-action. Another usage of questions can be found in news publications. This is one of the most interactive approaches of RTP's fan page since the questions ask the opinion of users regarding a news or relevant topic, but the tactic is not used frequently because news contents are mostly shared directly from RTP Notícias (News) Facebook page. This approach was observed on only 4 publications posted during January-February 2016 and 8 publications posted during January-February 2017.

### 5.4 Discussion

While audience engagement is a bigger priority to TV Cultura than it is to RTP, enabling the comprehension of the importance of social media for the promotion of public service broadcasters' programming and audience engagement was one of the biggest challenges mentioned by both respondents when it comes to achieving social media related

goals. Mintzberg (2013) notes that learning collectively may be the only option to “highly complex environments, where the knowledge required to create strategy is widely diffused” (p. 229), thus, in order to use social media efficiently and to make the most of this relatively new promotional platform, traditional broadcasters need to put more effort into educating different departments not only about the importance of social media, but also about how members of these departments can make the best use of it, working in partnership with the departments exclusively responsible for online media.

Table 16 shows a comparison between TV Cultura and RTP key aspects of social media management. While content creation is decentralized in RTP and centralized in TV Cultura, both structural settings demand an active participation of editorial departments into social media publication; therefore, improving communication channels between traditional editorial departments and new media departments is crucial. For RTP, this also means improving communication channels between the marketing and new media departments since the teams are located under different administrations. As RTP’s respondent explained, "...to be on the same page with the rest of the company. This is our biggest challenge. Making the rest of the company, in the content departments and all the other departments, help us achieve goals and understand social media".

While the New Media department, in TV Cultura, and the Multimedia department, in RTP, are mostly focused on digital media creation, it is crucial to have in mind that the content created to social media is, in its essence, a promotional medium to broadcasters’ programming and websites. Therefore, a change in the present structure of RTP could be advisable to improve the workflow of both marketing and new media teams. Moreover, the challenge of increasing the awareness of the importance of social media among different departments has affected the ability of both RTP and TV Cultura’s social media teams to invest in sponsored posts, which can significantly increase the reach of a fan page. Both

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respondents expressed the intent to include this type of publication in their strategy mix but mentioned budget limitations as the main reason to have postponed this tactic.

Social Media Management	TV Cultura	RTP
Size of the department	20 people.	12 people.
Social media channels	YouTube, Facebook, Instagram, Google+, Twitter.	Facebook, Instagram, Twitter, Snapchat and Twitter.
Main social media channel	YouTube.	Facebook.
Followers on Facebook	870.000 (December 2017)	498.000 (February 2018)
Average Number of Daily posts	3.25 (February 2018)	11.1 (February 2018)
Sponsored posts	Non-existent.	Non-existent.
Call-to-action usage	High.	Low.
Interaction with users	Low.	Non-existent.
Average engagement rate	4.5 (January 2018)	0.59 (January 2018)
Content guidelines	Clearly defined.	Vaguely defined.
Content production	Centralized.	Decentralized.
Goals re-evaluation	Often; periodic.	Non-existent.
Strategies	Clearly defined. Periodically re-evaluated. Line between goals and strategies is clear.	Vaguely defined. Rarely re-evaluated. Confusion between goals and strategies.
Cross-analysis of social media and television metrics	Yes.	No.

Table 16: Overview of the social media management in TV Cultura and RTP

When it comes to the strategic planning for content, RTP definition of goals and strategies is blurred and significantly abstract. The respondent cited “distributing content” when describing both goals and strategies, which indicates a confusion between both terms. In addition, “distributing content” and the other goals mentioned— “Reaching the highest number of people, having interactivity, creating interactivity”—are fairly broad and abstract, as goals should be specific, measurable and timely. Rummel (2011) argues that an effective strategy should determine “plausible and feasible immediate actions” (p.24), thus, designing clear and actionable steps to reach feasible goals that address relevant issues and are carefully designed to complement each other. Reviewing their strategy and goal setting process to enable the definition of measurable goals and actionable strategies, thus, should be a big priority for RTP; as the Portuguese PSB’s respondent also did not consider changing and re-evaluating goals over time and, while they do re-evaluate strategies, this learning process is only implemented as a counteraction if audience engagement metrics drop or the numbers of fans stagnate. While effective strategies should not be changed just for the sake of learning, continuous experimentation is often required to optimize results, particularly with the ever-changing new media scenario. Mintzberg (2013) believes a good manager needs to balance change with continuity, sustaining “learning while pursuing the strategies that work” (p. 227).

Moreover, the localization of TV Cultura’s new media department inside the marketing and communication administration facilitates the workflow and the consideration of sales and marketing goals into the strategic planning for social media. In addition, audience engagement is a bigger priority to TV Cultura since the digital media team has implemented strategies, such as the limitation of the number of daily posts and the customization of content, in order to improve this metric. As noted before, consumer engagement is a significant valuable resource in the Attention Economy. Likewise, as Van Dijck (2012) claims, entertaining users and enabling their participation is a crucial element to

the viability of web 2.0 platforms and, consequently, to the profitability of broadcasters' social media pages.

Furthermore, the study revealed that the Brazilian PSB gives more importance to the correlation between social media actions and television ratings, as the respondent performs cross-platforms comparisons before defining new goals and strategies for social media. RTP's respondent, on the other hand, did not mention any cross-media analysis between audience engagement on social media and television audience ratings. Measuring if social media efforts are influencing, positively or not, the audience of the primary content distribution platform of the broadcasters is critical to PSBs that have the goal to attract viewers to television—a relevant factor considering that both studied broadcasters rely not only on public funding but also on advertising funding. While distributing the content through several platforms is important and even necessary in the present media scenario, both broadcasters' core business is still the television set, thus, this platform cannot be forgotten. As Jenkins (2006) noted, convergence can represent a risk since a viewer who turns off the television to watch the same content on the Internet might never return to the former. This risk is even higher for RTP since the Portuguese broadcaster currently faces a more fragmented market than its Brazilian counterpart.

Regarding the polarisation between user participation and user exploitation, this study revealed that the strategic models implemented by both broadcasters are closer to Fuchs' views over the attention economy, where 'likes' and 'comments' are seen as mere commodities, than they are to Jenkins notion of participatory culture. Neither broadcaster stimulates user content generation, thus, falling short from Bruns (2018) "produsage" model. While TV Cultura does invite users to comment and interacts with fans in the comment section of specific posts, there is no evident focus on stimulating user participation. Moreover, the line between producers and content consumers remains very clear for both

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broadcasters. Jenkins, Ford and Green (2013) believe that, in the participatory culture, users should receive benefits as a ‘payment’ for their labour and attention, otherwise, they will not remain in these fan pages. As van Dijck (2012) noted, social media strategies should rely on maintaining a balance "between entertaining users and making them participate" (p. 171).

After the analysis of the average engagement rates of both broadcasters and of the contents shared on each Facebook page, the researcher concludes that high engaging publications and, consequently, successful fan pages require five key aspects:

- Stimulating audience’s interaction and participation through call-to-action terms, such as asking questions and inviting users to comment or to send questions to a live show;
- The retribution of fans’ emotional investment with social capital, namely interacting with users in the comment section and addressing questions and complaints;
- Stimulating the spreadability of publications through both exclusive content and descriptions to posts published on Facebook;
- Finding your own voice on social media, generating rapport with audiences through humorous and irreverent posts that depict “*memes*” and current events, or through emotional and nostalgic content that appeals to audience memories or emotional background. Evidently, the language of each publication should be carefully planned according to the content being shared and to the target audience, as memes and jokes would not work well for news, for instance. On the other hand, the usage of an irreverent form of communication is advised for the promotion of entertainment shows.
- Turning native and live streaming videos into an integral element of current social media strategies. The recently added live streaming feature of Facebook offers a unique opportunity for PSBs to promote their programming and stimulate audience's participation. Moreover, the recent change in Facebook’s algorithm means that videos



uploaded directly to Facebook reach 10 times more people than those shared from other platforms. Native videos also receive 1200% more shares than images and text posts combined (Nelson, 2017). While promoting their own streaming platform is a relevant measure for RTP, the Portuguese PSB should not forget that native videos will be responsible for attracting more people to the television itself.

In addition, the longitudinal analysis of posts published during a three-year period also reveals that the number of daily publications has a significant influence over a fan page's average engagement rates. When creating content for social media, broadcasters should favour quality over quantity in order to reach the highest number of people. A high engaging post generates more likes, reactions and shares and, consequently, is favoured by Facebook's algorithm and organically reaches a larger number of people—it is 'spreadable'. This is particularly important to both companies analysed in this study since budget limitations mean that the teams responsible for social media cannot use sponsored posts to increase reach.

Implementing strategies that are based on previous results and learned lessons is crucial to the achievement of the key aspects mentioned above and, consequently, to generate high engagement rates, as the growing engagement trend of TV Cultura's fan page shows. Mintzberg (2013) argues that a learning organization should perform recurrent analyses "of systems, routines, and procedures to discover whether they still perform a needed function and should be retained" (p. 214). In the ever-changing environment of social media, constant analyses of trends and results are essential if a company wants to keep up with consumers and demands. Van Dijck (2013) believes that social media networks are dynamic products, which demand constant changes in order to please the publisher's goal; therefore, the positive results achieved by TV Cultura after implementing a similar strategy endorse this idea.

To sum up, while social media can provide a valuable promotional asset to PSBs, understanding how to strategically use these promotional channels to bring new users to television, and not only to online streaming platforms, is extremely important. This study shows that, while Portugal has a more significant Internet penetration than Brazil and RTP has a larger audience share, the Portuguese PSB still has a long way to go when it comes to the tactical usage of social media to attract new viewers, as only TV Cultura already takes television audience rating into account when analysing and implementing social media strategies. The biggest challenge not only lies in finding creative and innovative ways to reach target audiences instead of merely replicating the same content across different pages—a job that suits the creative and curious left-handed planner (Mintzberg 2013), but also in finding effective ways to cross-analyse online and offline metrics in order to determine the actual impact of social media strategies on television audience ratings—a job perfectly tailored to the logical and analytical right-hand planner (Mintzberg 2013).

### **6. Contribution and Implications for scholars and media managers**

Audience engagement plays a massive role in the media industry. Commercial broadcasters depend primarily on audience ratings to attract advertisers and, consequently, to generate profit. Moe, Poell and van Dijck (2016) argue that “advertisers and commercial broadcasters want to know more about the consumers they reached, which is why audience ratings were an integral part of broadcasting from its very beginning” (p. 99). Although public broadcasters do not depend on advertisers, audience ratings still play a significant role within such companies, whose managers should continuously take advantage of the data acquired through audience research to optimize their products (Moe, Poell and van Dijck, 2016).

The rise of the web 2.0 has affected every legacy media industry, and television certainly had its share. We are moving from cross-media to transmedia—offering the same product over different platforms is no longer enough; audiences expect a 360-degree experience in which one platform complements the other. From on-demand services to second screen apps, television never seemed so interactive as it does now; even if it only “seems” to be.

Understanding the role of social media and the dynamics of audience engagement in the Web 2.0 era is crucial for broadcasters and advertisers to effectively strategize ways to reach their target audiences. and produces valuable insights for managers within traditional media companies to evaluate and implement in their own strategic planning process.

Moreover, audience engagement can mean different things to public and commercial broadcasters, while the national culture surrounding a media company may also have an impact on the way the concept of engagement is perceived (Moe, 2016). Therefore, Moe, Poell and van Dijck (2016) argue that to successfully understand the role of audience engagement in the web 2.0 era, researchers need to take national and structural factors into account, comparing the dynamics of audience engagement in different landscapes. This study follows Moe, Poell and van Dijck (2016) analytical model and is one step towards understanding audience engagement peculiarities within different cultural and national context, shedding light on specific national and cultural circumstances of audience engagement dynamics within Web 2.0 and the Attention Economy, two relevant topics for current media scholars, as we will see next.

## **7. Limitations and future research recommendations**

The scope of this research is limited, as it was conducted with only two organisations and respondents. As Bryman and Bell (2015) explain, generalizing the findings of a study performed with a small number of individuals in a particular country or organisation is very

difficult. Furthermore, in this study, the researcher's nationality may have influenced its view over the participant's responses and, even more likely, the content analysed on each PSB fan page.

Consumers' behaviour in social media is consistently changing and evolving, thus, analysing the evolution of engagement trends on different social media platforms during a longer period of time not only would allow us to gain a stronger comprehension about how social media platforms can shape audience behaviour and engagement; but could also enable the identification of ever-lasting trends in the behaviour of Web 2.0 users. Moreover, an in-depth analysis of different broadcasters' business models could shed more light on the differences between public and commercial broadcasters; and on how these differences influence their social media efforts. A more comprehensive analysis, involving more countries and broadcasters, could also enable a comprehension over different national perspectives and how audience engagement on social media is affected by different governance structures and social-economic factors, such as Internet and television penetration rates.

Therefore, this researcher suggests future studies to include five key factors:

- A larger number of Portuguese-speaking countries;
- A larger number of respondents with relevant roles inside the companies;
- A comparison between public and commercial broadcasters within Brazil, Portugal and other Portuguese-speaking countries;
- Interviews performed with the audience to understand how they perceive broadcasters' social media efforts;
- A longer period of analysis.

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