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Extensão universitária no ambiente virtual: Impactos no cumprimento de suas diretrizes

University extension in the virtual space: Impacts on compliance with its guidelines

La extensión universitaria en el entorno virtual: Impactos en el cumplimiento de sus directrices

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Resumo: As ações de extensão passaram por um processo de curricularização. Dentre as mudanças propostas tem-se a indicação do ideal de atuação: o espaço físico. Esta foi adaptada em razão das mudanças geradas pela pandemia da Covid-19. Foi essencial adequar os projetos de extensão às tecnologias digitais, à dinâmica *online* e à cibercultura. Este artigo investiga como 2 das diretrizes da extensão - a interação dialógica e a formação cidadã dos estudantes - foram impactadas pela adoção destes ambientes como local de atuação do projeto Numma, do Curso de Moda da Udesc. Assim, foram realizados um mapeamento de projetos de

extensão deste curso, um levantamento das ações realizadas em 2022 e a categorização sobre o local de realização de cada ação. Em seguida, foi realizada uma análise qualitativa das ações do Numma. No final, observou-se como se desdobraram as mudanças, quais se alinham com a dinâmica digital, quais não, e quais podem ser os caminhos para aplicar estas ações no ambiente *online*.

Palavras-chave: Ambiente virtual. Comunicação. Extensão, Moda.

Abstract: The extension's actions underwent a curricularization process, following norms that indicate the physical space as an ideal place to operate, an item that has been adapted due to the changes generated by the COVID-19 pandemic. It was essential to adapt extension projects to digital technologies, online dynamics, and cyberculture. This article investigates how 2 of the extension's guidelines - dialogical interaction and the student's citizenship training - were impacted by the adoption of these environments as a place of action for the Numa project, of the Fashion course at Udesc. Thus, a mapping of extension projects for this course was carried out, a survey of the actions carried out in 2022, and the categorization of the place where each action was carried out. Next, a qualitative analysis of Numma's actions was carried out. In the end, it was served how the changes intensified, which ones are in line with the digital dynamics, which ones are not, and which could be the ways to apply these actions in the online environment.

Keywords: Communication. Fashion. University extension. Virtual environment.

Resumen: Las acciones de extensión pasaron por un proceso de curricularización, siguiendo normas que señalan

al espacio físico como un lugar ideal para operar, ítem que se transformó debido a los cambios generados por la pandemia del Covid-19. Era fundamental adaptar los proyectos de extensión a las tecnologías digitales, las dinámicas en líneas y la cibercultura. Este artículo investiga cómo dos de los lineamientos de la extensión - la interacción dialógica y la formación ciudadana de los estudiantes - fueron impactados por la adopción de estos ambientes como lugar de actuación del proyecto Numa, del Curso de Moda de Udesc. Así, se realizó un mapeo de proyectos de extensión para este curso, un relajamiento de las acciones realizadas en el 2022 y la categorización del lugar donde se llevó a cabo cada acción. Luego, se llevó a cabo un análisis cualitativo de las acciones de Numa. Al final, se observó cómo se intensificaran los cambios, cuáles están en línea con la dinámica digital, cuáles no y cuáles podrían ser las formas de aplicar estas acciones en el entorno online.

Palabras clave: Ambiente virtual. Comunicación. Extensión. Moda.

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Introduction

In association with education and research, university extension is one of the foundational pillars of Brazilian Higher Education. The concept involves the transformative interaction between educational institutions and the community (Brasil, 2018). Since 2018, the extension has integrated the country's higher education curriculum, resulting from the curricularization of university extension, which institutes at least 10% of the course load in extensionist credits.

The curricularization is a battle for the Forum of Pro-Rectors of Extension from Brazilian Public Higher Education Institutions (Forproex)¹. Since 2001, extensionist activities have been part of the National Educational Plan (NEP),² and inserting it in all Federal Higher Education Institutions (HEI)³ has been a goal. In 2014, the goal of curricularizing extension was maintained in the new NEP and expanded to all HEIs in the country. In 2018, this measure was brought forward by Resolution No. 7 of December 18, 2018.

¹ **Original designation:** Fórum de Pró-Reitores de Extensão das Instituições Públicas de Educação Superior Brasileiras.

² **Original title:** Plano Nacional de Educação (PNE), in Brazilian Portuguese.

³ **Higher Education Institutions:** *Instituições de Ensino Superior* (IES), in Brazilian Portuguese.

Therefore, the curricularization of university extension constitutes a goal of Brazilian education, requiring a clear definition and guidelines to guarantee an effective application, directed at national purposes. This becomes more relevant when reflecting on the conceptualization of university extension, which has had different meanings and interpretations throughout its history, considering its historical, social, and political context, with various periods of misunderstanding and conceptual polysemy (Souza, 2010).

In that sense, the Ministry of Education (MEC) defined and established guidelines to advise university extension and its curricularization on a national level. According to Resolution No. 7 of December 18, 2018, university extension is:

the activity integrated into the curriculum and research organization, constituting an interdisciplinary, political-educational, cultural, scientific, and technological process that promotes transformative interaction between higher education institutions and other sectors of society through knowledge production and application, in permanent articulation with education and research. (Brazil, 2018, our translation)⁴

⁴ **Original citation, in Brazilian Portuguese:** “é a atividade que se integra à matriz curricular e à organização da pesquisa, constituindo-se em processo interdisciplinar, político educacional, cultural, científico, tecnológico, que promove a interação transformadora entre as instituições de ensino superior e os outros setores da sociedade, por meio da produção e da aplicação do [Revista UFG, Goiânia. 2024, v.24: e22.76802](#)



The Resolution also sets guidelines that structure the practice of university extension in the country: a) dialogical interaction; b) citizenship training of students; c) production of changes within the institution and in the community; and d) articulation between education/extension/research.

The guideline for “dialogical interaction” approaches how the articulation of dialogue between the educational institution and society should occur, aiming at knowledge exchange, participation in issues of the social context and reality, and contact with it. The second guideline, “citizenship training” of students, reinforces their formation considering not only their professional qualification but also as citizens, prioritizing the experience of knowledge taught in an interdisciplinary way, integrated into the curriculum. The “production of changes” guideline highlights the importance of extensionist action promoting transformation within higher education institutions and society through a collective construction of knowledge in academic and social activities. Finally, the “education/extension/research articulation”

conhecimento, em articulação permanente com o ensino e a pesquisa.” (Brasil, 2018)

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guideline discusses the in-dissociability between these three pillars, “founded on a unique, interdisciplinary, political-educational, cultural, scientific, and technological pedagogical process” (Brasil, 2018, p. 2).

In addition to these national guidelines, internal guidelines regulate extension and its implementation within each institution’s curriculum. At Udesc, for example, Resolution No. 15/2019 - CONSUNI establishes nine directives to guide university extension considering the national guidelines. These directives expand the original ones and bring the aspects of ethical reflection and social compromise to both social, sustainable, and equalitarian development in Brazil and other areas such as “communication, culture, human rights and justice, education, environment, health, technology and production, and work” (Udesc, 2019).

Thus, considering these national and institutional guidelines, there is a possibility of building extensionist activities integrated into the curriculum, which will allow for the fulfillment of national educational goals.

Furthermore, both Resolution No. 7 of December 18th, 2018, and Resolution No. 15/2019 – CONSUNI approach the place of operation for

university extension: “In distance higher education courses, extension activities must be carried out in person, in a region compatible with the on-site support center where the student is enrolled” (Brasil, 2018, p. 3, our translation). This issue concerns extension activities of Distance Education courses (Educação à Distância, in Brazilian Portuguese, or EaD) but it’s even more relevant when reflecting on university extension in 2020.

In March 2020, the World Health Organisation (WHO) declared a state of global pandemic and, as a strategy to contain the coronavirus dissemination (COVID-19), multiple organizations had to interrupt their activities to reduce the disease spread rate (Milliet; Duarte; Carvalho, 2022). Educational institutions were also affected by these measures and their in-person activities were suspended, whether they were of administrative, educational, research, or extensionist nature. Thus, remote work known as **home office** was established, in addition to emergency remote education, aiming to continue operations safely in the new scenario.

New adaptive measures to continue existent dynamics and operations in educational institutions relied on the virtual environment.

Ramirez (2021) affirmed that: “Education modified its teaching-learning strategies overnight and both students and teachers had to use technological tools to live through this process” (p. 594, our translation).⁵

During this period, the primordial focus of emergency initiatives was education, although research and extension were also affected and had to adapt to the new reality. In most cases, extensionist activities shifted to support the control of the sanitary crisis; others had to be interrupted or adapted to the virtual environment. Mélo *et al.* (2021) expose that 95,2% of Brazilian Federal universities did not suspend their extension activities in 2020. Between the ones that remained active, 93,2% made extension norms more flexible to allow virtual actions.

The virtual environment

Considering this, the virtual space presents itself as a new reality for university extension. Thus, it is fundamental to understand its characteristics, possibilities, and limitations within

⁵ **Original citation, in Spanish:** “De un día para otro la educación modificó sus estrategias de enseñanza-aprendizaje y tanto los estudiantes como los docentes tuvieron que utilizar herramientas tecnológicas para vivir este proceso” (Ramirez, 2021, p. 594).

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this context. This perspective maintains that the university extension initiative should remain consistent with its goals, concepts, and guidelines.

The use of digital technologies, whether for communication or information storage, is not a defining aspect of the virtual environment but rather its own operational, signifying, and dynamic logic. Additionally, it holds a peculiar culture: cyberculture. The concept of culture is one of the hardest to explain for social and human sciences, but according to Hall (2016), it can be understood as a set of production practices and meaning exchange between members of the same group, who utilize the same language to afford that exchange. Thus, cyberculture is a contemporary culture with a specific language shared between community members marked by the use of digital technology (Lemos, 2003).

The virtual environment marks this culture, however, it is not restricted to it. It crosses it and interferes with “analog” life. Online-created meanings and languages are exported to “reality”, blurring the boundaries between digital and non-digital. According to Lemos (2003), the virtual environment fosters a new spatial-temporal configuration, revisiting the concepts of distance and time, which exemplifies this dynamic. In that

sense, the internet connects physically distant spaces, allowing immediate interaction. Consequently, something produced in Japan instantly arrives in Brazil, and, beyond that, it can influence or be influenced by this new context, creating dialogue between different actors in different places of the world. Additionally, the possibility of real-time streaming contributed to geographic shortening and created a new time logic, increasing the speed of events and establishing the notion of immediatism by reducing wait time.

Network connectivity, which alters the spatial-temporal relationship, is characteristic of virtual culture and composes one of its three fundamental laws. Lemos (2005) states that there are three laws governing cyberculture: the “decentralization of the point of production,” the “network connectivity principle” and, finally, the “format reconfiguration”.

The “decentralization of the point of production” refers to continuously challenging the idea of a unique valid and trustworthy source of information, an opposition to the logic of information distribution, characteristic of mass media (Lemos, 2005). Such law prioritizes the emergence of alternative voices and discourses

equally to traditional poles of information output, which democratizes the communication process.

The second law, the “network connectivity principle”, approaches how everything and everyone is connected through a network. The new points of production, and other information, devices, platforms, and distinct formats, are interconnected, building bridges that constantly reconnect and rebuild themselves.

Finally, the third law approaches “reconfiguration” or “remixing,” and questions the logic of novelty and substitution. The idea of reconfiguration is creating novelty through the old, configuring, recombining, and modifying it but not substituting it. This process also challenges authorship, patent, and authorship rights, since the artifacts created become raw material for others, in an ever-going process of reinventing (Lemos, 2005).

In that sense, cyberculture laws value gathering information through equally relevant sources of information, the connection of these with others - whether it is data, devices, or people, and the blend of such information, continuously transforming them into something new. These processes still occur within “reduced distances” and under a new and accelerated speed. Lemos

states that cyberculture fosters that “any individual can, primarily, deliver and receive information in real-time, under different formats and modules (written, visual, and auditory) anywhere in the world” (2003, p. 13, our translation).

Although recurring to the term “any individual” in this context, cyberculture still depends on physical access to the virtual environment, which includes a structure of physical devices, internet coverage, and even access to electricity. The latter remains a restrictive factor in 2023 Brazil. According to the Internet Management Committee in Brazil [*Comitê Gestor de Internet no Brasil*, in Brazilian Portuguese], in 2020, 18,4% of Brazilian households did not have access to the internet (CETIC, 2021). Therefore, although the virtual environment and virtual culture cross reality, access remains limited to those with access to the internet and appropriate structure. It is necessary to recognize that, especially concerning the educational, social, and extensionist context.

Therefore, to employ the virtual environment in extensionist activities, it is critical to understand the restrictions and possibilities brought by the virtual space and the cultural dynamic, aiming to

create strategies that deflect or explore these characteristics. Even though extensionist actions adapted during the pandemic, it is fundamental to question the real impact of this historical mark on extensionist activities and whether it was possible to fulfill the goals defined by the Ministry of Education. Considering this, this article aims to investigate how adherence to the virtual environment as an operational setting affected the guidelines “dialogical interaction” and “citizenship training” for the students in the *Numma* extension project (Center for Fashion, Media, and Art)⁶, connected to the Department of Fashion of the State University of Santa Catarina (Udesc). The project was selected based on an initial mapping of extension projects and programs within the Udesc Department of Fashion, taking into account their distinct online presence.

Results and discussion

A mapping of extension programs and projects within the Udesc Fashion Department was conducted through a documentary analysis of 2022 extension activity reports. These reports

⁶ **Original designation, in Brazilian Portuguese:** Numma - Núcleo de moda, Mídias e Arte).

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were created in video format and made available on YouTube. These documents resulted in Board 1: *Mapping of Extension Programs and Projects at Udesc’s Fashion Department*. The board below considers 2022 extension reports and displays the programs, their keywords, a brief description of their goals, and the activities executed that year. It also indicates how the activities occurred: in-person, in yellow; digital format, in blue; and hybrid format, in green.

Board 1: Extension programs and projects mapping of the Udesc Fashion Department.

Projects and Programs	Keywords	Goals	2022 Activities
Ecomoda	Extension; Education; Sustainability; Ecofashion; Community.	To spread the concept of environmental sustainability through conscious production and consumption and to promote interaction between students and society, contributing to debate the socio-environmental issue.	<p>1 - Fashion show - Women in Motion, at the Public Market [Original title: Mulheres em movimento]</p> <p>2 - <i>Sashiko</i> Workshop and creation of digital print designs at Ceart Aberto events</p> <p>3 - Workshop “<i>Encontro de saberes</i>”, which includes crochet, upcycling and customization, stuffed animal production, and botanical print.</p> <p>4 - Ecomoda Fair - Fair to share and sell products produced by participants of the <i>Encontro de Saberes</i>.</p>

Extensão universitária no ambiente virtual...

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			5 - Development of a wardrobe collection for the Tum Festival.
Moda e Economia Criativa	Fashion; Handicraft; Creative economy; Productive inclusivity; Innovation.	The project aims to strengthen education, focusing on cultural diversity and productive inclusivity.	1 - Open workshop on yo-yo quilting and bobbin lace at the <i>Caminhos do Contemporâneo</i> event.
			2 - Open workshop on yo-yo quilting and bobbin lace at the Florianópolis Public Market.
			3 - Technical visit at Febratex, Renner, Instituto Caldeira, and InspiraMais Fair.
Modateca	Apparel; Memory; Preservation; University Extension	The project aims to preserve representative elements of the fashion and apparel from Santa Catarina, supporting education, research, and extension activities at the Arts Center and contributing to building the state's textile and cultural memory.	1 - The archive collection becomes available for consultation by the community.
			2 - Archive collection exposition
			3 - Project Virtual Exhibition: website upgrade, release, and maintenance.
Mostra Moda Udesc	Social Media; Communication; Fashion; Fashion Show; University Extension	Promoting Fashion Communication and producing an e-book about the course considering events throughout the years.	1 - In-person <i>Social Media</i> course.
			2 - Instagram live streaming program.
Numma (Núcleo de Moda, Mídia e Arte)	Communication; Art; Media; Fashion; Cultural Journalism.	Aims to present itself as a space open to promoting artistic projects from Florianópolis and other locations with Udesc's campi, for example, Laguna and Camboriú, thus, recognizing and maximizing events in the Arts, Fashion, and Media fields through Cultural Journalism.	1 - <i>Mostra Revista</i> . The second edition of the cultural and digital magazine.
			2 - <i>Relato</i> , collaborative audiovisual showcase.
			3 - Maintenance of the virtual social media platforms: Instagram and YouTube.

Sensitive knowledge: continuous education and social interaction	Complexity theory; Fashion; Arts; Education; Sensitive knowledge	Approximate bonds between the university and society through education and continuous studies of themes connected to sensitive knowledge and complexity theory.	1 - Continuous education seminar.
			2 - Publishing, promotion, and distribution of two books from the <i>Saberes Sensíveis</i> collection.
			3 - Interaction with the <i>Novo Alvorecer - Vila Aparecida</i> association. Visual arts workshop for the children.
			4 - <i>Caminhos do Contemporâneo</i> event. 5th edition.
Teciteca	Community; Technology; Textile; Education; Research; Extension	The project aims to provide the educational, sociocultural, scientific, and technological support necessary for the textile and apparel supply chain.	1 - Physical and virtual <i>Teciteca</i> archive. Showcase of the “ <i>Acervo de têxteis</i> ” and “ <i>Releituras Contemporâneas</i> ” [Textile Archive and Contemporary Re-reading].
			2 - Textile enhancement course.
			3 - In-person and customized assistance at <i>Teciteca</i> .

Adapted board from the original article (PT-BR). Source: Developed by the authors (2023) considering the considering 2022 Extension Activities Reports. **Key:** Yellow - In-person activities; Blue - Virtual activities; Green - Hybrid format activities.

Through the mapping, we observed that, in 2022, most extensionist actions from the Fashion course occurred in person, comprising 69% (16 initiatives) in comparison to 21% of digital activities (5 initiatives) and 8% of hybrid activities (2 initiatives). Even after the pandemic, a key event that made extension events adapt to the virtual

environment, solely digital extension activities remain scarce. In addition, there is a movement to make the initiatives hybrid, considering both the live streaming of in-person events or making the archives hybrid by turning them virtual.

Thus, considering this, we also analyzed one of these projects to understand more profoundly how its actions explore the virtual environment's possibilities and how they comply with the university extension guidelines while doing it. The *Numma* project is the subject of analysis, considering their activities in 2022 occurred 100% in the digital format. The themes of communication, journalism, and media align with the Udesc internal guidelines, which prioritize social compromise within these fields; they also conform to the idea of virtuality, fostering a better exploration of the virtual environment, in contrast to other projects that require higher materiality, for example, *Teciteca* and *Modateca*.

Numma conducted three activities in 2022: the second edition of the cultural magazine *Mostra*, the collaborative audiovisual showcase *Relato*, and the maintenance of their social media as collaborative platforms for debate and cultural promotion. In 2018, according to the last activities report available, two actions occurred: first, the

development of *Mostra's* first edition as a cultural magazine, and, second, an in-person workshop with Felipe Taborda, themed “Magazine of Culture, developing a project from the beginning to end.” This exposes that, even before the hindrance of in-person activities, the *Numma* project explored the virtual environment for its initiatives, which only intensified after the COVID-19 pandemic.

Thus, the first initiative comprised the development of *Mostra's* second edition. It is a cultural online magazine that reunites multidisciplinary content, including visual arts, scenic arts, fashion, design, and music, “with texts of partners from Santa Catarina, as well as projects and art concerning the regional scenario” (NUMMA Project, 2023).

According to the Numma Project (2023), the choice for building the magazine toward digital platforms considers the greater access they offer since, not only does it allow content to reach more people, but it also enables those with eyesight difficulties to amplify the information, a digital tool available on Issuu,⁷ the platform was chosen to host the magazine.

⁷ Issuu - A Swedish term **meaning** “the man who represents interests”. In: <https://issuu.com/docs/edicao-96>>. Accessed on: July 17, 2023.

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Although its development focuses on the digital format, the magazine has a conventional internal structure, based on content linearity and ordinance but employs typical digital tools, for example, the use of *hyperlinks* to enrich the navigation experience. Moreover, not only is the content structure close to the physical experience of reading, but the Issuu platform simulates the act of flipping through pages in its documents, exploring this proximity.

The magazine's second edition is still in the process of being drawn up, as the Numma Project (2023) points out, and has not yet been published. The first edition, developed in 2019 and published on the Issuu in 2020, goes through a moment of instability on the platform, which hinders access to it. Therefore, it is essential to consider that although it enhances access, it relies on the host platform when using the virtual environment to conduct initiatives. If the platform experiences instability or goes down, the initiative loses its accessibility.

Furthermore, the second initiative developed was the audiovisual showcase titled *Relato* [Report, our translation]. The showcase resulted from a call open to the community, which aimed to contribute to audiovisual, imagery, and artistic

projects within the theme of “Memory,” using the concept of time to guide the assignment. The submissions were open to artists from the whole country, focusing on the south axis, and the only selection criteria was the alignment with the theme.

Accordingly, the submitted projects came from the whole country, publishing orks from *Florianópolis, Joinville, Criciúma, Curitiba, Santa Maria*, and other distant locations like *Sorocaba* and *Belém*. This displays how the virtual environment enables reuniting partners from different places, effectively diminishing geographical distances and facilitating access and exposure to distinct perspectives and voices.

The last initiative, in 2022, was “building the project’s social media” as collaborative platforms for content about fashion, media, and art. The platforms used were YouTube, Instagram, and the website. It also holds a link for Twitter, now titled X, but the page hasn’t been updated since 2021.

Each platform is used differently, and they are complimentary, exploring the language and potential of each one. YouTube is used for third-party content curation through playlists, and the channel has three playlists that approach the theme of the Black and LGBTQIA+ communities.

The playlists bring educational content about the themes, reuniting documentaries, vlogs, experience exchange, and lectures of people from these communities, therefore, acknowledging their voices and life experiences.

The Instagram platform is used to produce a variety of content, from promoting cultural events at a local and national level to endorsing the works of international and national artists. Additionally, it publishes debate posts, bringing content that contextualizes current trends. Scholarship recipients develop the posts, identifying in the post who's responsible for the art, text, and curatorship. Thus, the students have the autonomy to construct narratives and content and become protagonists in the platform. At the same time, they aim to create space to strengthen discourses.

The project also has a website with various longer reports, approaching subjects like cinema and fashion, analyzing music albums through a cultural stance, and discussing communication and distribution mediums, such as podcasts and streaming. On the website, they examine the debate themes introduced on Instagram more profoundly, thus connecting both social media platforms.

Considering this basic knowledge about the project's initiatives, it was possible to develop a board that comprises the characteristics of each action in comparison with the university extension guidelines, divided into I and II, as exposed below on Board 2 - Comparing extensionist initiatives of the Numma project with university extension guidelines I and II.

Board 2 - Comparing extensionist initiatives of the Numma project with university extension guidelines I and II.

	Dialogical interaction	Citizenship training of students
Development of the Mostra Magazine second edition	The magazine's content production is based on the community's collaboration.	Scholarship recipients were protagonists while producing the magazine, interviews, editing, and editorial design.
Virtual exhibition of the <i>Relato</i> audiovisual showcase	Enabled the showcase's collective construction, recognizing the participant's voices and perspectives.	The information about the student's role in this process is unclear. Some of them submitted their personal productions.
Collaborative platform of fashion, media, and art in social media	<p>"Dialogue platform for the external community"</p> <p>Propagates previous discourses and content, giving voice to the most qualified/connected to the context.</p> <p>Offers a space for dialogue with the community through the comment sections and direct messages.</p>	<p>Scholarship recipients curate and create content published on social media platforms.</p> <p>Their proficiency with the platforms became easier in the process, which allowed a better exploration of the activity.</p>

Source: Developed by the authors (2023) considering the 2022 Extension Activities Reports.

In that sense, we can observe that the virtual environment not only hosted these initiatives, it also enabled a bigger interaction with the community, in addition to the student's protagonist. It was used to reverberate existent discourses and shared incidents, events, and artists, thus exploring the project's journalistic element and giving the community a voice. Moreover, the students' actions were fundamental in fulfilling these initiatives, validating their protagonist and autonomy in the process.

Final Considerations

This analysis allowed for a more comprehensive panorama of how adopting the virtual environment in extension programs impacted the university extension guidelines I and II. We could point out how these guidelines were still fulfilled in this new environment while taking advantage of new dynamics.

In this context, the community is no longer just local, as it expands to include others, leveraging the distance-reducing feature that the online environment allows. At the same time, this access finds barriers, considering only those with

an internet connection can access the virtual environment, representing a particular portion of the Brazilian population. Furthermore, the virtual environment already holds a space dedicated to dialogue and exchange, the post's comment sections, or direct messaging. The tool can be harnessed to strengthen the notion of sharing on which the university extension is based.

The student, that is, the scholarship recipient involved in the extensionist activities, has the opportunity to develop new abilities, whether it is editing a magazine or creating social media content, in addition to encountering distinct voices, and listening to and amplifying them. This new contact elevates the dynamic between conventional teaching and learning, enabling a formation focused on social reality and different life experiences.

Extension projects geared towards 100% online initiatives demonstrate themselves as a new opportunity to operate extensions but also display a series of restrictions that must be taken into account in their creation and implementation. This type of initiative depends on the host platform, thus, it becomes hostage to the platform to maintain itself fully operational. Therefore, when developing extensionist actions in the virtual

environment, it is important to think about storage and updating formats to guarantee posterior access to the maximum.

Finally, when thinking about the extension projects of the Udesc Department of Fashion, it is possible to observe how the hybrid format remains unexplored and is utilized in the minority of the initiatives. Thus, it is interesting to reflect on the development of extensionist action that crosses the face-to-face aspect and integrates digital and analog environments, aiming to take advantage of different spaces and get around its restrictions.

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