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Science communication and the decolonial perspective: a study of science museums' activities on instagram

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RESUMO

The study investigated how Museums in Pernambuco adapted their Science Communication activities during the Covid-19 pandemic and the growth of social media, with a focus on the social network Instagram, covering Decolonial themes. The research, using netnography, analysed nine institutions and revealed a significant increase in the use of the Instagram platform to discuss Decolonial themes, linked to allusive days and thematic weeks, such as National Museum Week, Women's Day, Indigenous Peoples' Day, Black Awareness Day and Environment Week, in alignment with the current trend of valuing individual identities in Science Education researchers. The qualitative analysis showed that Instagram has become an effective tool for expanding scientific dissemination, using photos and videos to reach different audiences and discuss relevant topics. The results highlight the adaptation of museums to new digital demands, promoting the democratisation of access to science and valuing individual identities, highlighting the importance of digital presence in Science Education and Culture.

KEYWORDS: Science Museums; Science Communication; decoloniality; Social media; Instagram.

Divulgação científica e a perspectiva decolonial: um estudo das atividades dos museus de ciências no instagram

ABSTRACT

O estudo investigou como Museus em Pernambuco adaptaram suas atividades de Divulgação Científica durante a pandemia de Covid-19 e o crescimento das redes sociais, com foco na rede social Instagram, abarcando temas Decolonias. A pesquisa, utilizando Netnografia, analisou nove instituições e revelou um aumento significativo no uso da plataforma do Instagram para discutir temas Decoloniais, vinculados a dias alusivos e semanas temáticas, como: a Semana Nacional dos Museus a Semana Nacional dos Museus, o Dia da Mulher, o Dia dos Povos Indígenas, o Dia da Consciência Negra e a Semana do Meio Ambiente, alinhando-se à tendência atual de valorizar as identidades individuais nas pesquisas de Ensino de Ciências. A análise qualitativa mostrou que o Instagram se tornou uma ferramenta eficaz para expandir a Divulgação Científica, utilizando fotos e vídeos para alcançar diferentes públicos e discutir temas relevantes. Os resultados destacam a adaptação dos museus às novas demandas digitais, promovendo a democratização do acesso à ciência e valorizando identidades individuais, evidenciando a importância da presença digital na Educação e Cultura Científica.

PALAVRAS-CHAVE: Museus e centros de ciências; divulgação científica; decolonialidade; redes sociais; plataforma do Instagram.

INTRODUCTION

The Museums present a diversity of typologies and ways of constructing their identities, which is reflected in the constitution of their collections and in the ways of conserving, communicating and creating culture and memory. When it comes to Science Museums in specific, Narloch and Granato (2021) point out, these institutions are currently considered instruments of strategies for memory, transformation and socialization, acting as instances of social representation. This leads us to reflect on its criteria for valuing, classifying and hierarchizing knowledge and practices, contributing to a (re)definition of a more inclusive and humane Science.

With its collections and exhibitions, Science Museums seek to provide visitors, in face their personal narratives, a dialogical experience, enhancing the collective perspectives of these environments. In this way, they promote to the public differents experiences, including an Educational and training perspective. To this end, they develop their activities covering objects, modules and apparatus, as well as contemporary, controversial and Decolonial themes, including the valorization of women in science, ethnic-racial relations and climate change, which require debate.

In this way, these places encourage the creation of ideas, not by stipulating standards or linear thinking, but incorporating the characteristics and identities of the different audiences into their actions, making this environment an increasingly participatory meeting place (Carvalho, 2022). In addition, with the advances in Digital Technologies from information and communication, the possibilities for approaching scientific knowledge and their practices have significantly expanded (Santos et al., 2018).

The Science Museums allow to understand the relationship between history and Science, offering their public a critical analysis of society's cultural and scientific heritage, making the perspective of these spaces as only as collection deposits become outdated. For this reason, they perform actively in scientific dissemination, aiming to promote the formation of citizens who can deal with science in their daily lives in a critical way (Jacobucci, 2008).

The Museum Institutions are considered multifaceted environments that offer the possibility of research and exhibition interlaced with Science Communication through educational methods, while also highlighting the commitment to the democratization of access to science, as well as the inclusion of different audiences in the dialogue about scientific topics. The Science Museums broaden the concept of Science Teaching by expanding into different sociocultural spaces, contributing to Non-Formal Education and complementing School Education with exhibitions of scientific objects and artifacts, experiments and interactive modules, which are generally absent in the school environment (Gruzman & Siqueira, 2007).

It's important to highlight that the actions of Science Divulgation (SD) conclude a diversity of interpretations in academic discussions, often referred to by different terms, such as vulgarization, diffusion, dissemination and popularization of science. In this context, there’s a consensus that, regardless of the terminology used, the central objective is to provide the scientific knowledge accessible to the

population, not restricted to the academic scope. SC initiatives aim to promote public understanding of science, including its development and inquiries, aligning with the Decolonial approach (Nascimento Filho, Pinto & Campos, 2019).

It's valuable point out that science's activities are permeated by Western cognitive dominance, through processes of the colonial perspective, creating a dichotomy between knowledge that is considered legitimate and traditional knowledge, making people and their forms of cognition unviable (Martinelli & Euzebio, 2022). Therefore, even in the face of modernity, the relevance of Western man's epistemology to the detriment of groups that do not share this identity continues to be a problem. This invisibility constructs not only a historical injustice, but also the power to legitimize the cognitive delineation of other groups, characterizing them as either relevant or not (Grosfoguel, 2016).

It is crucial to think insurgently about breaking away from the coloniality. Thus, the Museums, considered spaces of memory, through their exhibitions, regardless of their typology, are linked to the construction of individuals' identities, through their theoretical and technical contribution to the elements conceived as coming from society itself (Loureiro, 2003).

Thus, Museum Institutions, especially after the colonization process, in which they were characterized as scientific institutions in Brazil in the mid-1800s, still in the colonial period, are tied to the foundations of that historical and political moment in the country (Considera, 2011). Linked to Eurocentrist forms of submission, they start to provide opportunities for discussion about the role of subjugated peoples and their representations in these places. In the same way, Decolonial Museology considers these environments as potentials spaces for building an egalitarian narrative, providing opportunities for representation and prominence to the productions and knowledge of historically excluded groups (Reis, 2021). It is becoming increasingly common to implement lectures, events, debate sessions and educational practices that collaborate to achieve the objectives of Decolonial perspective (Cocotle, 2019).

Through the mediation of the Internet, Museum Institutions began to develop institutional websites in the 90s. Initially, the use of these Information and Communication Technologies was incorporated as a way of disseminating contacts, witch later expanded to the dissemination of collections and activities (Henriques, 2004). In this context, the Museums started presenting themselves in digital format, enabling other forms of access to Culture and Science (Sabbatini, 2003), thus constituting the concept of the Virtual Museum. Making possible a transposition from physical space to cyberspace, sharing content on a larger scale, as well as reaching people geographically distant from such spaces (Carvalho, 2008), which brought the possibility of making Museum objects accessible in online exhibitions at any time (Muchacho, 2005).

Currently, the social media platforms like Facebook and Twitter to communicate their purposes, using the available tools from these platforms, as well as analyzing the public who access these social media, in order to devise strategies to achieve their goals and interact with the public (Carvalho, 2013) and it was essential to enable to continue its activities, during the Covid-19 pandemic, when institutions needed to close. This context ended up accelerating the insertion of Museum Institutions on Instagram, one of the social media that stands out in

communicating with the public. The challenge in Brazilian museology is to incorporate a reflective experience within the virtual environment, based on the social interactions that occur around the objects in physical space (Silva, 2021).

Currently, this social media is very popular with users, transforming their way of consuming information through its tools and functionalities, reaching around one million downloads in 2012 (Oliveira, 2014). Thus, Instagram has become a wide space for meeting people and share events, information and opinions, contributing to the construction of debates on different topics. As a result, Museums use cyberspace to present their ideas in order to establish a dialog with the public. At the same time, this social media provides Museums with a means of promote their actions, activities and themes (Moraes, 2021).

In this scenario, the use of Information and Communication Technologies by Science Museums retraces the ways of communicating and activities performed by Museums, particularly intensified through the use of social media during the Covid-19 pandemic. According to UNESCO reports (2020), approximately 90% of Museums were closed, resulting in financial issues and a loss of public science divulgation and cultural activities. The interactions between society and Museums began to occur more frequently, as a possibility of continuing to offer services, through social media, including Instagram.

As Museums are active learning environments, based on "Science, Technology and Society" that focus on scientific literacy among the public, for this reason, the optimized analysis of these spaces and their objects of knowledge is extremely important for a better exploration of the environment (Palmieri, Silva & Lorenzetti, 2017). Therefore, this study aims to analyze the Science Communication activities developed by Museums in Pernambuco, embracing Decolonial themes on the Instagram Social Media Network.

THEORITICAL FRAMEWORK

Over time, Museum Institutions have introduced pedagogical perspectives into their spaces, with their educational function being of great relevance as well as expanding access to these places in a more democratic manner (Gomes & Cazelli, 2016). Therefore, Museums have become an environment not only for recording and collecting humanity's past, but also to connecting society with cultural heritage, considering visitors' perspectives. Consequently, with the promotion of Non-Formal Education, the public's participation does not occur in a neutral way, which presents the possibility of constructing debates about the interaction between Science, Technology and Society, in addition to helping Scientific Literacy beyond School Education (Marques & Marandino, 2017).

In this context, Scientific Literacy in Museums grants visitors a character beyond that of an observer, allowing them to develop a critical sense from the experience lived within. It is shown to be a process in which knowledge is acquired, analysed and evaluated, making it possible to build an opinion about scientific processes (Cerati & Marandino, 2013).

Furthermore, the dissemination of topics from the scientific community to different audiences reciprocally expanded by breaking away from the "deficit

model", prioritizing dialogue and recognizing society's knowledge face the new objectives in Science Communication that are present in Museums, as described by the National Institute of Public Communication of Science and Technology (2020).

Likewise, in order for the popularization of science to occur, recontextualizations of information are necessary to make this process effective and to bring scientific production closer to the general public in an accessible manner (Souza, 2012). In addition, Sampaio and Oliveira (2013) emphasize that Museums, by discussing history through their collections, preserve cultural expressions through the construction and reconstruction of collective memory, which can act critically in these spaces.

Considering that the focus of this work is on the popularization of science on Instagram, a state-of-the-art review on the use of social media by Museums was conducted. Thus, it was possible to observe a larger concentration of studies in the year 2021 causing movement and inquiries on the subject, pointing to the relevance of a mapping that promotes organization and reflection on the object of study. Additionally, there were identified activities carried out by Museums through different social media actions, with the use of Instagram identified in six of the works surveyed.

With the survey conducted, we can broaden our understanding of how much Museums are expanding beyond the physical realm by embracing communication networks with a variety of users (Aquino & Vargas, 2021). The analysed studies show that the use of Social Media by Museums helps to the decentralization of their activities and, at the same time, results in a more horizontal relationship with the public (Henriques & Lara, 2021). In this sense, as the articles researched point out, sharing content online provides greater interactivity.

The survey sought to understand the use of social media by Museums, highlighting the objectives of nine articles collected from the online portal of the Journal of Museology and Interdisciplinarity, affiliated with the University of Brasília. The search was conducted in June 2022 using keywords such as Instagram, Social Media, and Facebook; as shown in table 1

Table 1

Articles selected to compose the study.

Article/Year	Objective
1 (2021)	Identify and problematize the actions of museum communication, specifically, the educational and cultural proposals developed by the institutions of the capital, focused on social media such as Facebook, Instagram and YouTube.
2 (2021)	Intended to raise reflections and considerations about the transformations and complexities of the museal field in face of the multiple possible expressions in the contemporaneity of musealization and curation processes, especially when permeated by cyberculture and cyberspace.
3	Presents the possibilities of interaction with the public made by a virtual

(2021)	museum, but that also has face to face activities.
4 (2021)	Describe the interactions and shares found in the Museum of Tomorrow Facebook page, in Rio de Janeiro, and its virtual audience, before and after the closing of the institution as a result of the Covid-19 pandemic.
5 (2021)	Discuss the virtual forms of memorialization that manifested themselves in the context of the pandemic of covid-19.
6 (2021)	Reflects about the uses of Information and Communication Technologies applied to museums and the construction of digital culture.
7 (2020)	Present some of the strategies selected by museums to art works and exhibitions, as well as a number of museum practices that extend the meaning of the exhibition beyond its presence in built spaces.
8 (2017)	Discuss the conservation of net art works; Problematizes the political instances that have turned the Internet into a surveillance environment.
9 (2015)	To evaluate whether critical thinking could be assessed in virtual conferences and the extent to which it could be stimulated.

Source: Onw authors (2024).

In the set of works researched, it is evident that before the pandemic, social media was frequently used unilaterally by Museums as a support tool before the visits (De Uzeda; Ferreira; Da Silva, 2021). The studies by Morige and Chaves (2021), Oliveira (2020), Beiguelman (2017) and Rubino et al. (2015), show that there are currently wider perspectives on the use of these networks, reducing the distance between the activities developed in physical and digital spaces, including lectures, exhibitions, polls, and more, which contribute to the popularization of science.

Furthermore, virtuals interfaces have the capacity to allow dialogue between history and the current day, promoting the construction of memories in an accessible, deterritorialized and collaborative way (Bezerra & Oliveira, 2021). This makes it possible quickly update on cultural and artistic contexts. However, there are limitations to accessing virtual spaces, as well as the need for training professionals in order to effectively promote this service (Moraes, 2021).

DECOLONIALITY THROUGH THE SCIENTIFIC COMMUNICTION OF SCIENCE MUSEUMS

It is important to recognize the historical context in which the Museums are built, as scientific production has been predominantly male, white and elitist. During the mid-20th century, Science was an inappropriate environment for women, including people from different social realities, who were denied any possibility of scientific production (Heerdt, 2019). In addition, it is important to emphasize that even with minimal opportunities, there were already individuals who broke away with hegemonic narratives, such as Marie Curie (1867-1934). However, it is essential to reflect on why so few figures who do not represent the colonial standard are relevant in current debates.

According to Quijano (1992), territories that have gone through periods of colonization still reverberate these structures even after achieving political independence, thus impeding the manifestation of identities that do not correspond to the Eurocentrist idea. As a result, the invisibility of this part of the

population is constructed, and the knowledge produced by these subjects is still denied by science.

Moreover, Decolonial Studies emerged with the purpose of analyzing how power relations occur in contemporary times. Initially focusing on Latin American issues, the Decolonial thinking is insurgent to modernity/coloniality (Quintero; Figueira; Elizalde, 2019). In this context, a critical thinking is proposed about the relations of domination that occur between individuals and their respective experiences in the modern world (Ballestrin, 2013). However, it does not ignore the context in which these problems occur, but making it necessary to not let them to prevail.

Therefore, it is necessary to recognize that the paradigms of coloniality still require social movements to block forms of hierarchization, as Mignolo (2003) points out when discuss about border thinking, in which affirms that modern thinking should not be ignored, but not subjugated to it either.

In the perspective of Science Teaching, Decolonial Studies make it possible the questioning of colonial issues present in our daily lives, such as racism, sexism and economic inequalities, through dialogue and the visibility of inferiorized groups (Orozco Marin; Cassiani, 2023). Thus, although Scientific Education reaffirm and reproduce forms of domination, in the mid-1990s, the urgency of debating sociocultural issues enabled a process for an ethical Science Teaching, based on the decolonization of knowledge (Barzano & Melo, 2019). Therefore, over time, this context has reverberated in the practices of Science Museums, through the tendency to value marginalized groups, highlighting their scientific knowledge to give them the opportunity to have their productions recognized (Reis, 2021).

THE INSTAGRAM'S USE BY SCIENCE MUSEUMS

In the face of a globalized world, the virtual environment has become relevant for critical debate about Science, Technology and Society through the increasing educational activities promoted by Museums. Therefore, the concept of Digital Literacy is pertinent to a society linked to cyberculture, as it introduces new ways of consuming scientific information aimed at generating knowledge, since users can search, share and interact with the content available on this resource (Loureiro & Rocha, 2012).

With the increase in internet access, the use of platforms in different social spheres has become commonplace. Consequently, this movement extends to the educational context, notably with the publication of educational videos on YouTube, the use of WhatsApp groups to mobilize interactivity between teachers and students and the creation of Instagram profiles for sharing scientific content. It is common use social media as a pedagogical tool through the available features, although the incorporation of these resources face some issues, including unequal internet access and technological devices (Lima, Costa & Pinheiro, 2021).

In this context, the advent of Museums in cyberculture breaks not only territorial barriers, but also provides an opportunity to expand learning and the involvement of society, including the fact that individuals already use social media in their daily lives, making it possible for the social function of these institutions to

continue beyond physical boundaries (Drotner & Schrøder, 2013). In addition, this perspective contributes to overcoming the challenges posed by Brazil's territorial extension and the weaknesses of public politics, as well as the barriers imposed by the Covid-19 pandemic, which led to the closure of the institutions.

However, it is important to point out that the virtualization of cultural institutions should be made through a critical process, as the transformations affect all of the Museum's spaces, including the curatorial team and the relationship with the public. To this end, it is important to point out the counterpoints to this process, including the poor democratization of internet access and technological devices. In addition, the fact that the face-to-face experience enables learning through interaction with the collection, installations and contextualization. It is essential to view the Virtual Museum as an extension of the physical Museum, which cannot be replaced (Pereira-Silva, Sá & Santo, 2022).

Given these adversities, the use of Instagram has become a pertinent alternative for the continuity of the actions promoted by Museums, as well as maintaining contact with the public. Instagram is a digital platform created back in 2010 which has a huge impact by promoting the interactivity among million users who can share, like and comment on post, thus building sociocultural relationships (Oliveira, 2014). In this context, the use of this social media enable the dissemination of ideas, observations and studies focused on educational perspectives, no limited to the point of view of time and space in the posts of profiles, providing users with ways of reaching information that has repercussions on learning through multimedia in the face of the individual's cognitive organization (Sousa; De Oliveira; Silva, 2023).

Thus, Instagram allows the SC promoted by Museums, being used beyond entertainment and can be characterized as a form of social constructivism of learning, which through multimedia support allows studies and research to pass through several users innovatively (Monteiro et al., 2020). The use of this platform provides interdisciplinary learning, as well as using current language, which empirically attracts the public and strengthens the construction of scientific knowledge (Pereira; Da Silva Junior; Da Silva, 2019).

METHODS

This research is qualitative, as it seeks to explain the characteristics and meanings of the actions carried out by Museums, not restricting itself to quantifying data, but expanding the understanding of the object of study (Minayo, 2012). In terms of the construction of the research data, it is based on Netnography, a method described as a form of ethnographic research, which analyzes the social interactions occurring through cyberspace, considering it a socially and culturally relevant medium for scientific research (Kozinets, 2012).

In addition, ethnographic research is already characterized by comprehending the effects caused on social relations by technological advances, and understanding the relevance of these changes in virtual spaces (Martínez; Alcará; Monteiro, 2019). In the education area, authors like Vargas; Carboni e Ferrarro (2023), have developed studies using Netnography, stating that with the advent of technologies, ethnographic research has been influenced making this

methodology an alternative for getting closer to the object to be investigated in the face of the virtualization of social relations.

The choice of the Museum Institutions included in this research is based on the study carried out by França, Acioly-Régnier and Ferreira (2011), which characterizes Science Museums in the Metropolitan Region of Recife from an educational and communicative perspective of thirteen institutions. Based on this, Museums with no activity or did not have an Instagram profile were excluded. Therefore, this study involved nine institutions, which are: *Museu de Ciências Nucleares*, *Museu de Arqueologia e Ciências Naturais*, *Museu de história natural Louis Jacques Brunet*, *Museu de Minerais e Rochas*, *Espaço ciência*, *Museu Histórico de Igarassu*, *Museu do homem do Nordeste*, *Jardim Botânico do Recife* and *Parque Estadual Dois Irmãos*;

The period from March 2020 to April 2022 was used to analyze the profiles of the institutions on the Instagram platform. Taking into account the information in the profiles' biography, a tool designed to briefly describe the profile, the descriptive information provided by the institution was collected, as well as the year of the first post on the page, an accounting of how many posts were made before the declaration of the pandemic and after the start of activities exclusively on Instagram and the identification of the content of these posts.

As for the analysis of posts related to the allusive days and thematic weeks, which occurred between November 2022 and June 2023, we counted how many posts were made on the institutions' Instagram profiles regarding National Museum Week 2023, Women's Day, Indigenous Peoples' Day, Black Awareness Day and Environment Week 2023, determining the number of comments and how many of the Museums in the study made a post on their profile.

RESULTS AND DISCUSSION

CHARACTERISATION OF SCIENCE MUSEUMS'S INSTAGRAM PROFILES

It was possible to characterize the Instagram profiles of the institutions, highlighting the year their activity on Instagram began, the description present in their biography and a comparative of the types of content published before and after the Covid-19 pandemic, as shown in table 2.

Table 2

Comparative mapping of content[1] *on Instagram from Science Museums in the RMR, in relation to the Covid-19 pandemic.*

Museum's name/ Year started on Instagram	Description in the bio	pre-pandemic COVID-19 contents	post-pandemic COVID-19 contents
*Museu de Ciências Nucleares-UFPE/*2018	Operating hours and link to other social media	Curiosities, records of face-to-face activities.	Commemorative dates, online events, interactive content, collection.

Museu de Arqueologia e Ciências Naturais - UNICAP/2018	Operating hours and hashtags used.	Registration of visits, promotion of face-to-face events, commemorative dates.	Registration of visits, post of events online, videos, collection, information content.
Museu de História Natural Louis Jacques Brunet/2019	Year the museum was created and contact link.	Collection, Registation of visits.	Collection, videos, commemorative dates, publicising events online, informative content.
Museu de Minerais e Rochas - UFPE/2018	Year of creation of the museum and link to institutional website.	Collection, Registation of visits.	Collection, interactive content, videos.
Espaço Ciência/2015	Short description of the museum and link to bookings.	Collection, in-person visits, curiosities, commemorative dates, events.	Commemorative dates, videos, interactive online activities, informative posts, collection.
Museu Histórico de Igarassu/2018	Date of foundation and composition of the collection.	Date of foundation and composition of the collection.	Historical photos, publicising events, videos.
Museu do Homem do Nordeste/ 2016	Operating hours and links to other sites.	Register of visits, publicising face-to-face events, commemorative dates.	Collection, publicising online events, commemorative dates, informative content, videos.
Jardim Botânico do Recife/ 2016	Operating and link to institutional website.	Schedule, publicising face-to-face events, records of visits, commemorative dates.	Collection, information content, commemorative dates, online events.
Parque Estadual Dois Irmãos/ 2018	Opening hours, prices and links to other digital spaces.	Schedule, visits, collection.	Collection, videos, events and online content, commemorative dates..

Source: Own authors, (2024).

A broader range of published content was observed, which previously focused mainly on institutional communication, promoting an informative educational approach, disseminating scientific facts in addition to the use of various technological tools, such as lives that trigger an immediate response to the content, boosting the act of liking and commenting. In addition, it is possible to understand that the use of the digital platform is aimed at disseminating ways of Interdisplinary learning, since it is easy to perceive the use of current language, attracting younger publics, composing personal relationships through the construction of scientific knowledge (Pereira, Silva Junior & Silva, 2019).

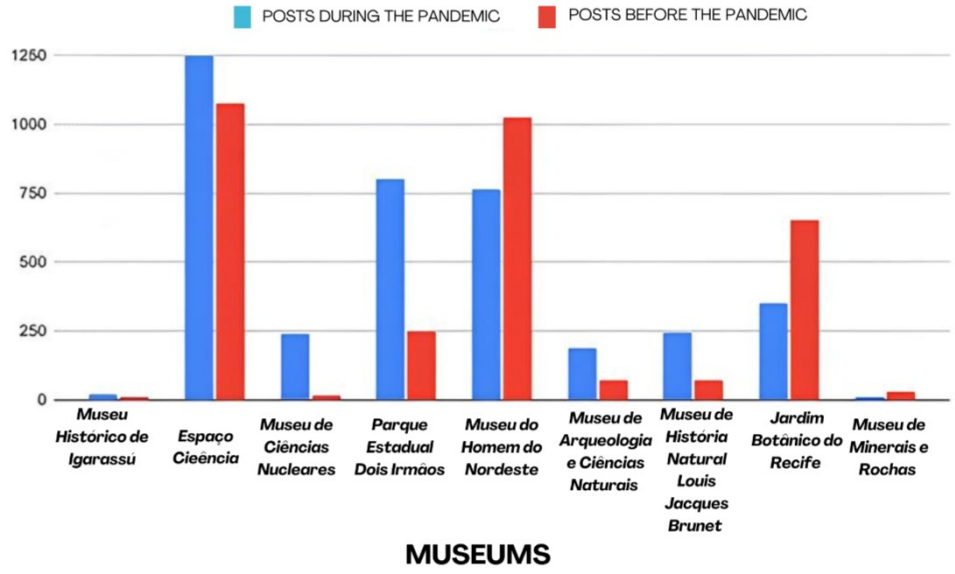
Furthermore, it must be emphasized that the process of adapting to fully operating on social media consists of planning by the curatorial and management teams, in order to connect the institution's intended audience with the

phenomenon of online content consumption, facing the problems of methodological recreation while communicating approaches that used to be carried out in a face-to-face perspective (Schenkel, 2020).

With the data obtained on the Museums' profiles, a comparison of the number of posts was made. Therefore, posts that occur before the closure of the institutions in the period between March 2020 and March 2022 were considered, as shown in figure 1.

Figure 1

Comparative analysis of the amount of content on Instagram from Science Museums in the RMR, in relation to the pandemic



Source: Onw authors, (2024).

The majority of the Museums surveyed began to publish more on Instagram, demonstrating that after the pandemic, the actions carried out by Museums in the virtual environment were expanded. The impact of the pandemic and the new ways of using the internet generated a process of adaptation underscoring that a higher frequency of posts recurrently provides the public with relevant information (De Souza & Prezoto, 2021).

In order to illustrate what we point, we present below a screenshot of the profile of the two most active Museums (figure 2). Where it is possible to see the profile icon, which are the logos of the institutions, the number of posts, followers and followed profiles, respectively. In addition, it includes the bio with some information about visitation, highlights, a link for more information and the latest posts on the profile.

Figure 2

Espaço Ciência's and Parque Estadual Dois Irmãos's Instagram Profile

Source: Onw authors, (2024).

In this way, *Espaço Ciência* and *Parque Estadual Dois Irmãos* stand out, as they showed the highest activity on their profiles after the outbreak of the pandemic. However, there was no increase in the number of posts from the *Jardim Botânico do Recife, Museu do Homem do Nordeste* and *Museu de Minerais e Rochas*, showing that these institutions already had a pre-established frequency before the pandemic.

THE INSTAGRAM'S USE BY THE MUSEUMS RESEARCHED AND THE DECOLONIAL THEMES RELATED TO INSTITUTIONS'S THEMATIC CALENDAR

Although the debate on Science, Technology and Society originated in capitalist regions that did not turn their perspectives towards social well-being, over time, there has been a redirection of this area, turning towards a more democratic perspective on social issues, including in the educational context (Auler, 2013). In this context, the educational activities carried out in non-school spaces, such as Museums, aimed to promote knowledge related to identity of individuals, bringing them closer to social themes, which can be referred to as transversal themes, when established a dialog with school curricula (Cascais & Terán, 2014).

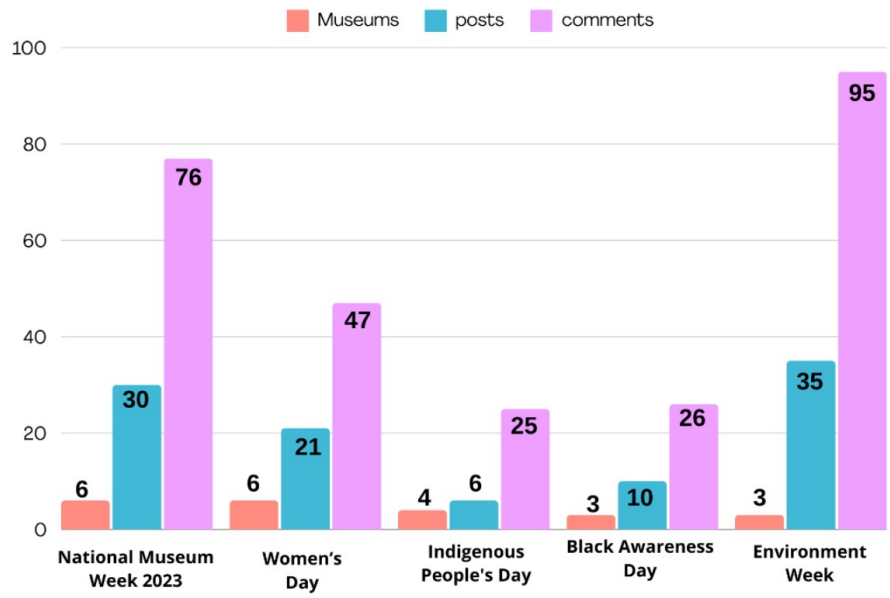
Establishing a dialogue between School spaces, which are approaching the social function - which is characteristic of Museums - which in turn can present a school audience. in this context, it is relevant to mention the transversal and integrating themes present in the Pernambuco Curriculum (2020), which may relate to legislative aspects or educational demands and promote the integral formation of the individual, such as Environmental Education, Education for Ethnic-Racial Relations and Teaching Afro-Brazilian, African and Indigenous History and Culture and Gender Relations.

As a result, it is appropriate to analyze the presence of these themes, which make up the allusive days and themed weeks included in the event calendars of Museum Institutions and as presented on their Instagram profiles. The use of social media presents itself as a tool for promoting discourse on science, contributing to the continuity of the educational and communicational role of museums, mainly because Instagram is a popular tool in the community's daily life, managing to combine social contexts with the promotion of critical thinking to users (Handayani, 2015; Bik & Goldenstein, 2013).This approach also contributes to bringing society closer to its cultural and scientific heritage (Chaves, 2020), and may also encourage visits to the Museum's physical space.

Therefore, as shown in figure 3, it was analyzed the number of institutions that made posts related to the themes present in the research, as well as the number of posts and comments on their Instagram profiles.

Figura 3

Quantity survey of posts, comments and museums on Decolonial themes.



Source: Onw authors, (2024).

In this way, more institutions participated in National Museum Week and Women's Day, totaling six of those surveyed. In addition, due to the higher number of posts related to National Museum Week and Environment Week, there was a greater interaction through comments, totaling 30 and 35, respectively.

Regarding interactivity, 97 posts were analyzed, accounting for 269 comments, which suggest the construction of a debate with significance engagement among the involved parties, also enabling feedback, such as a like or typed response to what was posted (Costa, Junior & Oliveira, 2021). In addition, it is important to highlight that the variation in the number of comments on each institution's Instagram can vary according to the number of followers and engagement each profile has, and that the platform's metrics are indicative of

public reach and impressions and do not necessarily characterize the quality of the SC activity (Gesteira; Antunes; Bezerra, 2023).

The analysis highlighted National Museum Week 2023, promoted by IBRAM, with the theme "Museums, Sustainability and Well-being," suggested by ICOM. The aim is to connect museums to sustainable development practices through exhibitions, research and educational activities. The programme is developed in four dimensions: cultural, social, economic and environmental, allowing museums and science centres to contribute to social well-being in a comprehensive way. To take part, institutions must sign up and register their activities using an online form available on the websites of the Ministries of Culture and the Science, Technology and Innovation.

As for Environment Week associated to Science Museums, it provides an opportunity to offer the public theoretical insights not tied to a curriculum, in addition to the presence of a collection, which, together with Educational Actions, promote awareness of socio-environmental issues and solve these problems in a critical way (Lamim-Guedes, 2018).

The necessity for the Gender debate is encompassed in the historical context of Science, since Women has never been seen as a place of power, where the subject involved in Science is Male. Especially after the advent of the Scientific Revolution, women positioned themselves in this space, raising questions about the Educational Deficits imposed by Gender Issues and the invisibility of their studies, initiating movements that reverberated in the Modern Science scenario (Tosi, 1998).

In the same way, the trajectory of the Museum field in relation to indigenous peoples has been through modifications, not only in terms of ethnographic collections from these communities, which become museum holdings, but also in terms of representation and perspectives on this group, which promotes the affirmation of identities and the breaking of colonialist concepts (Grupioni, 2008).

In addition, it is possible to identify that the colonial thinking tied to racism makes it impossible and erase the Scientific Knowledge produced by black people, configuring itself as a framework with the power to destroy the intellectual production of black people (Nascimento, 2012). Therefore, promoting actions of this nature is essential for the discourse on Science.

ABOUT THE CONTENT PRODUCED BY THE RESEARCHED MUSEUMS

As discussed above, an analysis was conducted on the material produced by the Instagram profiles of institutions that were most active on the social media in terms of posts related to Decolonial themes, which is highly relevant to this research as it allows for observation of the content.

In this way, as illustrated in Table 3, *Espaço Ciência, Museu de Ciências Nucleares, Museu de Arqueologia* e Ciências Naturais, *Museu do Homem do Nordeste, Jardim Botânico do Recife* and *Parque Estadual Dois Irmãos* were considered for this analysis, highlighting the content present in the posts and the format of the posts used to disseminate it to the public.

Table 3

Analysing the content produced by Museums on Instagram, regarding Decolonial themes.

Museum	Content	Post format
Museu de Ciências Nucleares	**National Museum Week:** Post with the objectives and importance, publicising lectures in person and virtual broadcast. **Women's Day:** Informative post highlighting the contribution of women in Science and Technology, especially in the nuclear area.	Post in carousel format; Illustrative post;.
Museu de Arqueologia e Ciências Naturais	**National Museum Week:** Publicising the agenda and recording the activities that occurred. **Women's Day:** Publicising the action "Girl does science at UNICAP" and publishing photographic records. **Indigenous People's Day**: Publicising face-to-face events. **Black Awareness Day:** Publicising live events.	Illustrative post with caption; Photographs; Videos; live;
Museu do Homem do Nordeste	**National Museum Week:** Dissemination of the events and their exhibitions and posts of photographic records of actions during National Museum Week. **Indigenous People's Day**: Post highlighting the relevance of the debate.	Illustrative post with caption; Photographs; Videos.
Espaço Ciência	**National Museum Week:** Publicising and recording activities carried out. **Environment Week:** Recording the activities carried out. **Women's Day:** Description of the professional career and lines of research of four female personalities in Science. **Indigenous People's Day**: Dissemination of an in-person programme, informative videos and live.	Photos; Videos; Post in carousel format; Lives
Jardim Botânico do Recife	**Environment Week:** Event calendar and record of activities. **Women's Day:** Post of its collection related to the topic.	Illustrative post; Photographs.
Parque Estadual Dois Irmãos	**Environment Week:** Publicising face-to-face activities. **Women's Day:** Post about the figure of Branca Dias. **Indigenous People's Day**: Dissemination of in-person programmes.	Illustrative post with caption; Photographs.

Source: Onw authors, (2024).

The posts related to the themes are in accordance with the discourse of Science Divulgation pointed out by Cunha and Giordan (2009), aiming to engage the community with Scientific and Technological production. Although, as Silva (2021) notes, a more interactive than reflective link is built, this communication attracts the public and offers a greater visibility to the themes debated by these institutions. In addition, they include a way of adapting Scientific Knowledge through expository transposition, enabling Museums to communicate more effectively with their public (Marandino, 2004).

Furthermore, these posts are related Foucault's (2008) idea, who argues that subjects produce and affirm their identities based on open discursive practices with other subjects, considering the space and time in which they are inserted. Since the use of these resources enables online sharing, they build social interactions that are unrestricted to face-to-face contact (Mowat, 2018).

In addition, the use of resources such as lives streams, the public's engagement with Science Communication in the virtual space, reaching audiences from different regions, as well as the possibility of interaction between the institution and its followers (Freitas & Rocha, 2021). As well as the use of photographic records through Instagram, which is configured as interaction through symbols, building aspects of sociability, especially when associated with the use of captions and hashtags that complement and enrich the meaning of the message (Lemos & Pastor, 2018).

FINAL CONSIDERATION

Em As a result of the analyses conducted, an increase in the use of Instagram by six of the nine institutions surveyed was identified, as well as they have recognized the use of Instagram as a means for engaging with the public. In addition, it was identified that the Museums with the longest time on Instagram are *Espaço Ciência* (2015), *Jardim Botânico* (2016) and *Museu do Homem do Nordeste* (2016). Furthermore, it was noted that museums are more active in relation to National Museum Week, as it is an event proposed annually by the Brazilian Institute of Museums.

In addition, the relevance of using Instagram to approach and give visibility to Decolonial themes was revealed in the activity of Science Museums, by making it possible to highlight the themes and enhances the public interaction with these institutions, thereby broadening their social perspective through the Public Science Communication promoted by this platform (Silva, 2021). As Oliveira and Carvalho (2023) note, the repercussions and visibility of these institutions have increased, especially after the pandemic. However, it is important to note that Museum Communication needs to be better structured in the context of Instagram, investing in action strategies that make it possible to go beyond interaction.

In this way, the changes in communication processes are not only a process of adaptation to the atypical period of the pandemic but also present a new model of communication with the public without losing its teaching-learning character. Therefore, we conclude that the use of Instagram proves effective in contributing to the continuity of the actions promoted by the institutions as a physical space, reflecting on engagement and SC.

NOTES

1. The term content is used because it is the terminology used on the Instagram platform to refer to posts made on the social network.

2. Translated by Micaias Severino da Silva. Email: micaias.silva@gmail.com

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