

Network of discourses

Monitoring of the discourses on the social networks concerning the 33rd Bienal between September 18 and October 8, 2018. Research carried out by the Laboratory for Studies on Image and Cyberculture (Labic) of the Universidade Federal do Espírito Santo (UFES)

The reach of the Bienal: Analysis of the last three weeks of the 33rd Bienal de Arte de São Paulo – Twitter and Facebook

Milena Mangabeira, Ivan Criste, Fábio Goveia

Laboratory for Studies on Image and Cyberculture (Labic – UFES)

In continuity with the report “A Bienal for Whom?” we searched the main social networks (Facebook and Twitter) for discussions about the 33rd Bienal de São Paulo. While the first analysis showed us an effective political participation in the space of the Bienal, the three last weeks, with collections made between September 18 and October 8, revealed a falling off in regard to the main themes found previously.

The period analyzed spanned the runup to the first round of the nation’s elections, which, this time, did not influence the findings. In regard to the search for the “nonspecialists,” and which contents they “reverberate,” we separate this analysis into two parts. The first refers to the data extracted from Twitter, between September 18 and October 8, in which time frame we obtained a total of 466 tweets; for the second part, we used as a basis the Bienal’s official Facebook page¹. We analyzed 827 comments made in 38 postings, from January to September, 2018.

Twitter – what we observed there

The data set collected² includes tweets from three weeks, in the period from

¹ Due to algorithmic and privacy difficulties of this social network site, it was not possible to search the content of group and personal profiles.

² The collection was made using the Ford Parse collection script developed by Labic, and has a collection limit corresponding to 7 days.

September 18 to October 8. Considering this period, we arrived at the following quantitative findings:

Category	Subcategory	Considerations	total	Total per category
Information	Invitation	Calling people to participate, invitation to visit, "let's do it?"	15	193
	Recommendation	Suggestion to other people to participate or visit the Bienal, means of transportation	21	
	News	Repercussion in the traditional or alternative media, or focused on art and entertainment	157	
Perception	Political stand	FreeLula, left, right, Brazil, Bolsonaro, three powers, judiciary, Marielle	14	170
	Artistic vision	Art is life, expression of the soul, positive or negative view of art, descriptions of artworks	59	
	Emotion	I love it, beautiful, I liked it, I didn't like it, expectation, sensations	97	
Others	Blank	Referring to the other category	103	103
			466	466

Table 1 – Thematic analysis of the period between the days September 18 and October 8

We identified politics as a theme with less repercussion than in the previous analysis. While in the first research we categorized 918 tweets as political stand, this time we classified only 14 in the segment. Among them, we highlight two main issues: the presence of criticisms of the extreme right-wing candidate of the PSL party Jair Bolsonaro, representing the movement #EleNão based on appropriation of the painting The Scream by Edvard Munch, and the defense of the cultural incentives law known as the “Lei Rouanet.”



Fig. 1 Image on an Instagram posting critical of the presidential candidate.

The subcategory emotion appeared in lesser intensity compared to in the previous analysis. While in the first collection we found 86 tweets in 14 days, in the second collection there were 97 tweets in 21 days. In this analysis, we identified the curiosity of the users about the visits and the artworks, the invitation to contemplation, to silence and to disconnecting ourselves from automatic mode as the main factors for adhesion to the 33rd Bienal. In the subcategory outlook on art, the description of the art and its perception are seen as discursive strategies,

which can be considered as the main pillars of this subcategory of analysis.

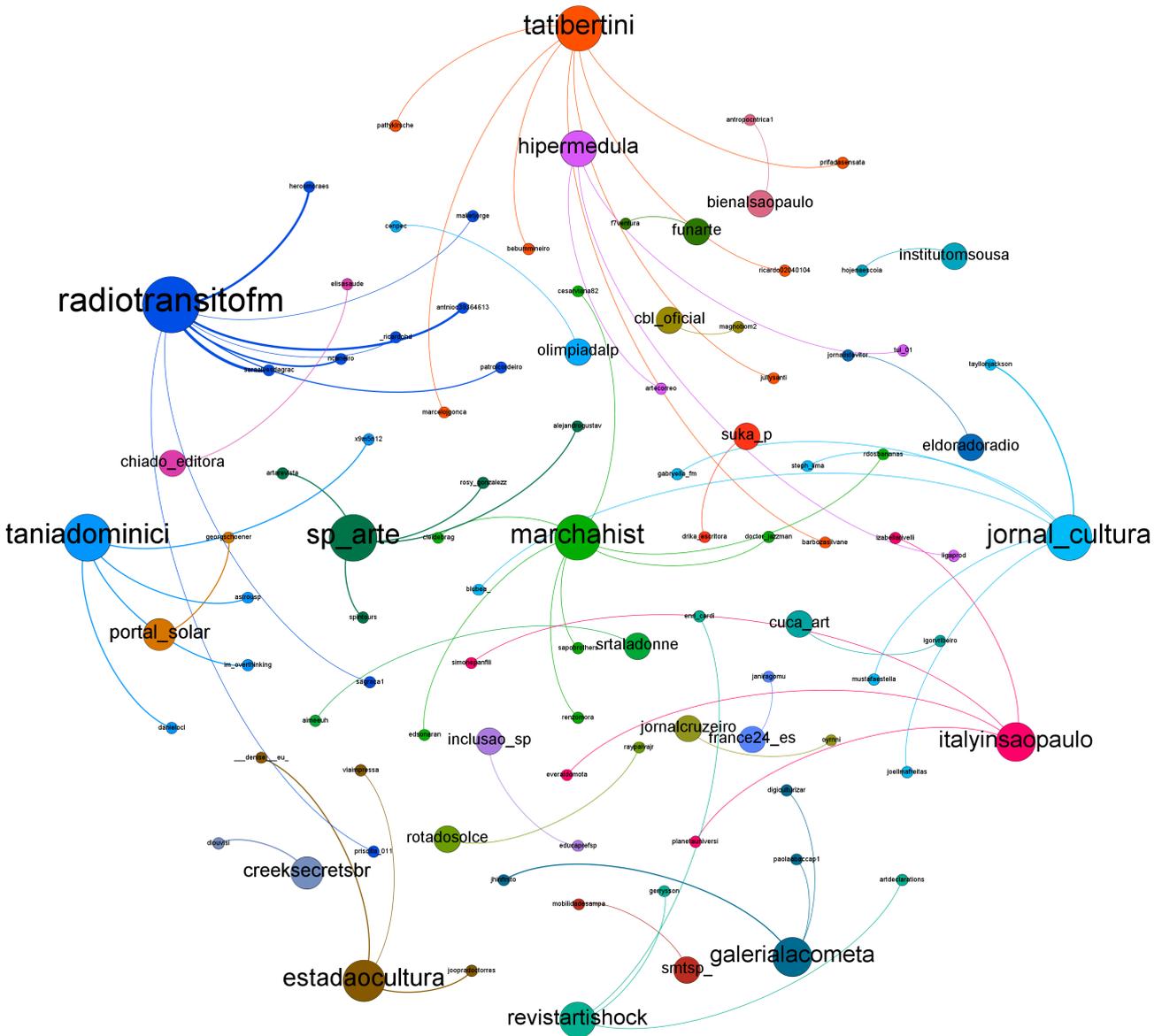


Fig. 2 - Graph of the visualization of profiles based on the collection of data about the Bienal. The larger node (profile) size denotes a greater number of retweets on the network

In this second analysis, we found a greater movement of media specialized in art, while the traditional media appears with lesser frequency. We have as main actors the profiles @hipermedula, @bravonline, @artebrasileiras and @RevistArtishock.

Facebook – A more consistent space of reverberation

Even in light of the limitations imposed by Facebook for the collection of data, we strove to identify in the official profile of the Fundação Bienal what the discursive collaborations of the “nonspecialists” would be. To this end, we collected on September 28 the last postings of the Bienal’s Facebook page and their respective comments. There were 38 postings and a total of 827 comments. The categorization and analysis formed the following table:

Category	Subcategory	Considerations	total	Total per category
Information	Invitation	Calling people to participate, invitation to visit, “let’s do it?”	145	178
	Recommendation	Suggestion to other people to participate or visit the Bienal, means of transportation	34	
	News	Repercussion in the traditional or alternative media, or focused on art and entertainment	0	
Perception	Political stand	FreeLula, left, right, Brazil, Bolsonaro, three powers, judiciary, Marielle	4	376
	Artistic vision	Art is life, expression of the soul, positive or negative view of art, descriptions of artworks	0	
	Emotion	I love it, beautiful, I liked it, I didn’t like it, expectation, sensations	371	
Others	Blank	Referring to the other category	273	273
			827	827

Table 2 – Thematic analysis of the 38 postings on Facebook and 827 comments

Within the subcategory invitation, we grouped comments that used phrases such as “let’s go,” “let’s ...,” “we’re going,” “sign up,” “take me,” “on the way” “do it” and “go together.” In this set, 145 comments were categorized.

Next, the subcategory recommendation included 34 comments that had as a main factor the information of dates, places, times and access to materials distributed in the Bienal building and on Internet. For its part, political stand comprised just four comments, two of which mentioned candidate Jair Bolsonaro (one positive, one negative), and another two comments related to the burning of the National Library, which occurred in September 2018. One of the comments said “have strength Brazil!” while the other classified Brazilian politics and Brazil as “failed.”

We classified as emotion comments that expressed feelings and adjectives such as “I love,” “more perfect,” “I loved it,” “beautiful,” “I love you,” “sensational,” “excellent,” “eager,” “incredible,” “interesting,” “thankfulness,” “sad,” “no one is going,” “it was awesome,” “I’m thrilled,” “lame.” At the same time, there were users who formulated their opinions considering the role of art, its importance and their critical view of the event, whether positive or negative.

Comentário
<i>“Bienal de pedreiro”</i>
<i>“Eu amo arte! não sei explicar como me fascina tanto, não sou formada em arte mas, acredito que nunca somos os mesmos depois de admirar uma obra de arte”</i>
<i>“Meu nível de cultura deve ser muito baixo Desde quando um monte de fio pendurado é arte?”</i>
<i>“Minha cueca pendurada na asa de um penico foi rejeitada !!!!!!!”</i>

Table 3 – Examples of comments found on the Bienal’s Facebook page

Final considerations

We came across two distinct scenes on two different social network platforms. On Twitter, which allows us a little more freedom in the proposal of collecting and processing the data, we identified few interactions and more evidence of the circulation of information by the press; on the other hand, on Facebook, even with its privacy limitations, we used the profile of the Fundação Bienal to seek the perceptions, and we managed to get a little closer to the proposal that seeks to understand what the “nonspecialists” are saying, and also “what reverberates” from this set of actors.

As we read the messages, we perceived that points of view about the role of art are placed in discussion and wind up generating reflections. And there are still various spectrums about the function of art and its faults in relation to society. Despite the criticisms, we understand the commentary as a constructive way of understanding and producing the Bienal as a structure accessible to the lower-income segments of the population, where the language and expression of the artworks are also conceived considering the public that is neither a critic nor specialist in the art field.

Here, we have various faces of how the Bienal is seen. It is seen as the expression of art, the difficulty of art to arrive at the lower-socioeconomic segments, the

dimension that is characterized as art, if money classifies what is art, and the outlook of the general population on artistic productions. We are maintaining our focus.

References

CAMINADA, Thiago; CHRISTOFOLETTI, Rogério. "O erro anotado: um estudo dos comentários de leitores no Facebook sobre falhas jornalísticas." *Estudos em Comunicação*, Curitiba, n. 22, pp. 51–66, 2016.