


## IMAGES OF PALMAS: cultural consumption in profile @descubraotocantins<sup>1</sup>

IMAGENS DE PALMAS: Consumo cultural no perfil @descubratocantins

IMÁGENES DE PALMAS: Consumo cultural en el perfil @descubratocantins


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### ABSTRACT:

This article seeks to analyze the cultural consumption of the image of Palmas, capital of the state of Tocantins, from the institutional dissemination of images of the city published in the Instagram profile @descubraotocantins managed by the Agency for the Development of Tourism, Culture and Creative Economy of the State of Tocantins. The research was carried out based on the collection of images of the capital posted on the profile. Critical and content analysis of the images was carried out in order to propose reflections on the cultural consumption of images. The analysis pointed to a limited and often repeated selection with alternating angles, randomly selected from third parties. It can be said that the absence of image production inherent to the profile limits the diversity that the city offers and that could present tourism potential.

**KEYWORDS:** Palmas; Image; Cultural Consumption.

## Introduction

This article aims to reflect on the cultural consumption of the image of the city of Palmas disseminated on social networks, from the dissemination of its images in the institutional profile of Tocantins' State Government on Instagram entitled @descubraotocantins, managed by the Tourism Development Agency, Culture and Creative Economy.

It becomes necessary to address the relationship between culture and consumption. The discussion of the term "culture" is relevant to the understanding of how human beings communicate their way of life and their social relationships that occur in urban spaces and, increasingly, in virtual spaces.

The notion of culture is polysemic, complex and mutant, and its constant semantic

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<sup>1</sup> The article is the result of the research carried out for the dissertation "Images of Palmas: confluences between cultural consumption and urban space" defended in the Graduate Program in Communication and Society of the Federal University of Tocantins in July 2021.

resignifications are a reflection of the historical transformations that societies are going through (VIEIRA, 2013). The characteristics and specificities of the experiences and practices of a people, their knowledge, their ways of transmitting culture, form a set of ways of production, ranging from the intangible to the tangible - cultural patrimony of a people.

Many studies seek to elucidate characteristics that distinguish culture in the context of globalization, the globalization of capitalism, markets and the technological revolution.

This culture, unlike what it used to have that name, ceased to be elitist, erudite and excluding and became a genuine "mass culture": "In total opposition to the hermetic and elitist vanguards, mass culture wants to offer the wider public as possible accessible novelties that serve as entertainment to the greatest possible number of consumers (VARGAS LLOSA, 2013, p. 15).

Mass culture, in this sense, is born with the predominance of image and sound over the word, and in this way the images broadcast on social networks acquire a strong appeal to their consumerism.

The images, within the logic of the new culture, although they can be immortalized in the virtual environment, many of them are consumed in a matter of seconds and only once by the citizens of the Internet. Canclini (1997) mentions that the opening of geographical boundaries of society was generated by internationalization, in the sense of incorporating the material and symbolic goods of others. The product generated by society is consumed by itself, however, the world's production was added to its territory, making it difficult to identify what was proper.

Tocantins' state government created the profile @descubraotocantins on Instagram to disseminate images of tourist attractions spread across the 139 municipalities in Tocantins, and the images of Palmas have been highlighted in this profile, which motivated his choice to analyze the cultural consumption of institutional images of Palmas on that profile.

Public policies for tourism have intensified investment in showing tourist attractions, cultural and infrastructure, especially for its citizens and visitors, including tourists from all over the country and the world. The images of cities that are in the tourist trade are displayed in order to enhance local beauty in an attempt to attract the public and arouse interest in enjoying the goods and services that the city offers, such as bars, inns, hotels, among other attractions.

In the context of the city of Palmas, the focus of this article, we propose a reflection on the production and dissemination of images by institutional channel in

order to visualize how its inhabitants and visitors consume it through these images. To develop the research, content analysis (BARDIN, 1977) of the images posted on @descubraotocantins. According to Bardin (1977), content analysis appears as a set of communication techniques, which uses systematic and objective procedures to describe the contents of messages.

The corpus of this research was composed of images collected from the profile of @descubraotocantins in the time frame constituted from its creation in the year 2015 to January 2021 referring to the city of Palmas, totaling 44 images for the research. During the collection, the posts were organized observing the following aspects: description of the image, date of posting, reach, caption and hashtags.

The discussion proposed here unfolds in the historical context of the municipality of Palmas, capital of the State of Tocantins. Next, we present the discussions and unfoldings of the consumption of Palmas' image so that, in sequence, we can proceed with the analysis. Finally, we present some considerations about the visibility and consumption of images of the capital on the @descubraotocantins profile.

### **Palmas, the capital of the State of Tocantins**

Palmas, the most recent projected city in the country, was born in a place that used to be formed by farms and today its images circulate freely in virtual spaces. The region consisted of Suçuapara Farm and Triângulo Farm, where Suçuapara House was located<sup>2</sup>, which was the first headquarter of the municipal Executive. Close to this place was the village of Canela, which was on the right of the margins of the Tocantins River. There was also the village of Taquaralto, which is located at the junction when coming from Porto Nacional to Taquaruçu.

Taquaruçu, today the district of Palmas, was the municipality that ceded its territory for the construction of the capital Palmas, the city that is the object of study of this research. Palmas is a city planned from the ideology built to disqualify the old and sustain the novelty to attract inhabitants to a new new city (REIS, 2018).

With only 32 years of existence, the capital of the state of Tocantins, Palmas, was conceived through a basic urban planning by Grupo Quatro<sup>3</sup>. The foundation stone of

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<sup>2</sup> Casa Suçuapara - headquarters of Fazenda Triângulo, a property that temporarily housed the City Hall of Palmas and was later occupied by the Brazilian Legion of Assistance (LBA), was the headquarters of the Department of Roads and Highways of Tocantins (DERTINS) and also served as a headquarters of the Cesamar Park Administration. Property listed by Decree No. 67 of March 16, 2005 – Palmas City Hall. Suçuapara was a name popularly acquired among the residents of Palmas.

<sup>3</sup> Grupo Quatro, formed by urbanist architects, having the responsible: Walfredo Antunes and Luiz Fernando “[...] decided to build a new Capital instead of choosing one of the existing cities.

the capital was presented on May 20, 1989, and the construction of the city began on January 1, 1990. On that occasion, it was installed as the provisional headquarter of Palmas` City Hall in the former house of Triângulo Farm, which is called Suçupara House.

The urban site of the capital is located between natural limits demarcated in a north-south direction, with Luís Eduardo Magalhães Lake on the west side and Serra do Lajeado on the east side. Palmas has a district division, being the districts: Taquaruçu and Buritirana. Its confrontations are: to the north with the municipality of Lajeado, to the south with the municipalities of Porto Nacional and Monte do Carmo; to the east with Aparecida do Rio Negro and Santa Tereza and to the west with Porto Nacional.

The architects and urban planners of Palmas opted for a quadrilateral in a flat area and thought about the form of occupation of the city, designing two more areas of possible expansion, taking as main references the mountain range, flanking the master plan, and the future lake with the project of the installation of the Lajeado hydroelectric plant, elements that would compose the scene of the newest capital of the country.

Regarding the location defined for the implantation of the capital, the Canela area, which was located on the right side of the Tocantins River, was chosen for the construction of Palmas. The site was located between the areas that were delimited in a "quadrilateral of 90 x 90 km in the geographic center of the state, the least developed region of Tocantins and, therefore, the one that needed greater impetus for its development" (SEGAWA, 1991, p. 95).

The city materializes in the urban space. The meeting place that was formerly the square, in post-modernity will continue to be active in other fixed places. "In the heart of metropolitan shopping malls, in the entrance halls of hotels and corporate buildings, in bars in the City or in the coffee shop in schools and offices, there will be Praça e Palco" (GASTAL, 2014, p. 44). In this context, the fixed and flows interrelate, constituting the city<sup>4</sup>.

The city is materialized in fixed elements - squares, monuments, buildings, streets, among others - that are concretely given to the senses, but also constituted by the movements that run through it: "inside the fixed ones there is a whole world in movement, where

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The support for this option was the desire to locate this capital in order to promote isolated parts of the State territory and create a new fact that would consolidate the notion of citizenship of the people of Tocantins", according to Walfredo Antunes and Luiz Fernando (BASIC MEMORY PLAN - GROUP 4, 1989).

<sup>4</sup> Thinking about the City from a semiotic point of view supposes an approximation that requires deepening the concepts City and Urban, understanding the first as the physical space and the sociocultural and economic interrelationships performed there; and, the second, implying a way of life, a sensibility and a culture, experienced as imaginary (HARVEY, 1992). The Urban was born in the City, but has spread beyond its limits, so that, today, "beyond the city, it is still city" (ARGAN, 1992, p. 222), cited in (GASTAL, 2014, p. 44).

people, goods, social relations, cultural manifestations circulate, beyond the simple transit of individual or collective vehicles (GASTAL, 2014, p. 44).

In this sense, the city show up in the landlines, becomes concrete, in the buildings, residences, shops, parks that demonstrates its spatial distribution, and will exist in the contemporaneity in different places, independent of the physical space, since these places condition the flows, the movement of people (LE GOFF, 1992, p. 207 *apud* GASTAL, 2014, p. 44).

In the construction of Palmas, they adopted certain principles not exclusively to make the architecture more beautiful, but for the urban planning of the city to be viable, considering aspects that were outlined with the intention of providing the city with an adequate space for the implementation of urban equipment.

After occupation of the city, even with planning performed in accordance with the precepts of urbanism and architecture, the movement of people and exchanges take place in specific places, with no urbanity that can be characterized in all sectors of the urban environment. It was noticed that many workers live in neighborhoods far from their place of work, which is usually in the central sector, these people live in more distant neighborhoods such as Taquari, Capadocia, Aurenys and Taquaralto.

However, there are still blocks in the city center with numerous empty lots or an entire block without occupation, which promotes real estate speculation, which in turn acquires a rise in dominance of the civil construction and real estate market. It is understood that the revision of the master plan should foresee situations like this and propose a dialogue that comes to deal with the occupation of the center for its surroundings, even with the 32 years of the implantation of the capital.

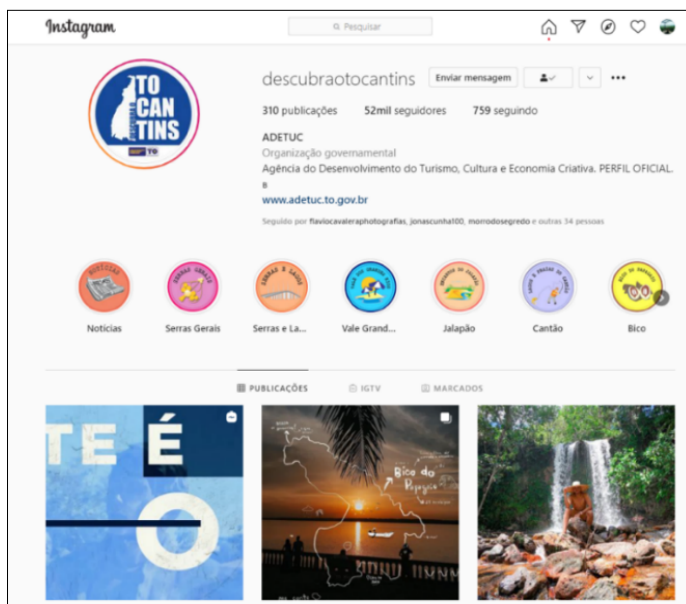
The place of the city can become a reference of itself, as a phenomenon of urban space, which will depend on how this scenario is composed, how facts and events choose it to become a living and distinct space, configuring "a memory that transforms the place into the institutionalization of the event and the past incidents that had the place as a scenario or that made it remarkable" (FERRARA, 2002, p. 17).

### **Discussions and developments in the consumption of the image of Palmas**

Instagram is a social network, mainly visual, in which a user can post photos and videos of short duration and interact with other people's publications, through comments and likes. The social network allows the user to follow another user to be able to follow their posts and their activities within the network. The number of followers favors profile visibility.

One of the principles of institutional communication is to place the public interest and the citizen as a central base and channels created on Instagram have acted within these principles. Thus, the present research sought to analyze the images of Palmas released by an institutional channel in the state of Tocantins on Instagram, @descubraotocantins, which is a profile managed by the Agency for the Development of Tourism, Culture and Creative Economy and in the first months of the year 2021 had 52 thousand followers.

**Figure 1** Official Instagram page of the profile @descubraotocantins.



Source: Instagram - screenshot on 10 Apr. 2021.

The aforementioned Instagram profile was created in 2015, and in 2019, @descubraotocantins was promoted to publicize, promote and highlight the tourist and cultural potential of Tocantins. As it is a wide-ranging digital platform, it is also used to disseminate government actions related to the sectors of the Tourism, Culture and Economy Development Agency (Adetuc)<sup>5</sup>.

In 2020, the profile was given a new look based on the idea of creating a more participatory and modern platform. To analyze the images, five categories were created that allowed grouping the images by themes. They are: Architecture and Urban Space, Natural Landscape, Adventure and Sport, Cultural Expressions and Fauna and Flora. For the construction of the categories, the Strategic and Operational Marketing Plan of the

<sup>5</sup> Information provided by email by the technician who manages the @decubraotocantins profile, Lucas Ferreira Gomes on July 22, 2020.

Palmas Tourist Pole, by Adetuc, was also consulted<sup>6</sup>, as it offered a cataloging of themes similar to the *corpus* of this study. Below we present the table of categories.

**Table 1** Categorization of Images by Thematic.

Item	Images by theme/category	Description	tourist segment
01	Architecture and Urban Space	images referring to architecture, contemplated by public and private buildings implanted in the city of Palmas, which can be understood as material heritage	Cultural Tourism
02	adventure and sport	captured images of sports and adventure activities,	Nature and Adventure
03	Cultural Expressions	Imagens representativas de comidas típicas da região. Images that portray festivals or cultural manifestations that refer to intangible heritage, popular and traditional festivals. Representative images of typical foods of the region.	Cultural Tourism
04	Fauna and Flora	Images of photographs that bring animals and birds captured in Palmas and images of native trees, flowers and fruits typical of the region	ecotourism
05	Natural landscape	images captured from nature such as waterfalls, lake and boating and stand up paddle	Beach and Sun and Nature

Source: Prepared by the authors.

In this study, we present the critical and content analysis of the images of Palmas published by the profile @descubraotocantins. The content analysis of the images provided the basis for carrying out a critical analysis, and for reflections on the cultural consumption of images, on the capacity that an institutional profile in a social network can have to promote such images, and on the level of proximity that the images released present with the daily reality of the capital in a dimension that goes beyond a postcard proposal.

<sup>6</sup> Strategic and Operational Marketing Plan for the Palmas Tourist Hub available at <https://www.to.gov.br/adetuc/plano-de-marketing/6m1aw6igoeep>. Accessed on: 5 Jun. of 2021.



Considering that the images emit meanings that can result in identification and recognition in the eyes of those who contemplate them, making a critical reading of the images released in an institutional way makes it possible to understand how the "Postal Card" of Palmas has been built and distributed in the universe. "Instagrammable". (emphasis ours).

For Leite and Silva (2017), postcards create an atmosphere that can activate powerful dialogues between the one who exhibits and the one who observes or contemplates, and who does not see it to "conceptualize the truth about the city's landscapes, in the opposite direction, also puts the drifting spectator opens the way to a time" and mentions Deleuze (2009)<sup>7</sup>, who contextualizes, leading to the "time of gaze, eternity or how long the stare on a postcard lasts".

Through the postcards we also travel in time, between landscapes and visual narratives. And as if they were talking to the interlocutor, they still describe the impact that it causes between the image, the text and the observer.

When we send a postcard to someone, we invite another person to venture out, to cross. What happens in this drift? The moment we travel through the landscapes of a postcard, we shift our body, our mind, our senses. We aim without purpose and we are affected, crossed, we remember things we have experienced, we (re)create stories, we make connections. A postcard (in the overlapping of images and texts) can provoke infinite readings and narrative (de)composition. What do you see? (LEITE; SILVA, 2017, p. 1).

Leite e Silva's reflections lead to countless readings about the posting of images and texts that allow the composition of narratives, and even instigate the reader to question what he sees. A sense that leads to the perception of the public, to whom it is directed, how this consumption is revealed to the observer.

For Sontag (2014), when something is photographed, it becomes part of an information system that includes the technical classification, cataloging and storage, captation chronology, how to follow strict and meticulous archiving regulations, and may have a different purpose for its use, from weather forecast records, family albums, microbiology, medicine, police reconnaissance, military and also in art history studies.

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<sup>7</sup>[4] Aion time is an incorporeal time that crosses the actual time with the virtual time. "Aion is the place of incorporeal events, unlimited like the future and the past, but finite like the instant [...] populated by effects that inhabit it without ever filling it [...] it extends in a straight and limited line in both directions [...] past and eternally to come." (DELEUZE, 2009, p. 170 *apud* LEITE; SILVA, 2017, p. 1).



Photos do more than redefine the nature of ordinary experience (people, things, facts, everything we see – albeit differently, often inattentively – with natural vision) and add vast amounts of material that we never get to see. Reality as such is redefined – as a piece to be exhibited, as a record to be examined as a target to be watched (SONTAG, 2014, p. 173).

Technological progress and advancement confirm the value that the photo has on the thing photographed, both in terms of control, as well as recording and capturing unimaginable things; in this case, both small and distant things – depending on the equipment used – the distances between the photographer and the object of his work become accessible, and surprising results can be obtained.

Any photograph, or other type of imagery record, presupposes the existence of an enunciative look, as it represents a cut of reality, a point of observation for taking the image that determines, therefore, the result of the action (OLIVEIRA, 2017).

From the collection of images, a table was generated for better interpretation of these data. The table below presents the tabulation of the data and pointed out the scales of behavior of the consumption of the image of Palmas, and how the relationship of the "internauts" with the images posted on the profile @descubraotocantins was established, also presenting the occurrences of hashtags that will be discussed next.

**Table 1** Percentage representation of Images of Palmas in the @descubraotocantins profile.

Category	Image	%	Identification Image				reach	%	Comments	%	Hashtag	%
			Yes	%	No	%						
Arquitetura e Espaço Urbano	12	27,3	10	22,7	2	4,5	2408	29,2	58	37,2	318	28,8
Aventura e Esporte	8	18,2	7	15,9	1	2,3	1214	14,7	11	7,1	176	15,9
Expressões Culturais	2	4,5	2	4,5	0	0,0	333	4,0	6	3,8	51	4,6
Fauna e Flora	5	11,4	3	6,8	2	4,5	764	9,3	12	7,7	139	12,6
Paisagem Natural	17	38,6	15	34,1	2	4,5	3517	42,7	69	44,2	421	38,1
<b>TOTAL</b>	<b>44</b>	<b>100,0</b>	<b>37</b>	<b>84,1</b>	<b>7</b>	<b>15,9</b>	<b>8236</b>	<b>100,0</b>	<b>156</b>	<b>100,0</b>	<b>1105</b>	<b>100,0</b>

Source: Prepared by the authors.

Table 1 indicates an average of 25 hashtags per image published on the Instagram profile. Of the compiled images, only 15.9% did not attribute authorship to the author.

In the tabulation of the hashtags of @descubraotocantins, with a cut above 3%, which presents 24 hashtags, representing 27.9% of the total of hashtags used in the images published on Instagram.

The hashtags were consolidated to verify the occurrence of the dissemination of images, generating a variation from 0.1% to 3.6%, it is observed that the one with the highest occurrence appears from 3%. The incidence of Palmas attractions, based on the images posted, presents occurrences between 0.2% and 01%, demonstrating that the strategy can be better explored, considering the interest of more frequency.

It is observed that the best-known tourist destinations in the state and in Palmas have their dissemination impaired, as they are not reinforced with great frequency. In this interpretation, it was evidenced that there is a large gap between the dissemination of the State and the natural attractions, and it is observed that adventure tourism or ecotourism, which is on the rise around the world, does not appear in the initial selection by frequency of hashtags.

The simple average reach per image is approximately 187 likes. Images related to adventure and sport; fauna and flora and cultural expressions are slightly below this average. It is possible to observe a higher rate of likes in the images of the architecture, urban space and natural landscape categories. This data can be confirmed by the most used hashtags such as #nature, #visiteotocantins and #DescubraOTocantins.

The prominence and distribution of the published images is quite uneven, indicating the lack of a more cautious planning, because what is sought is to promote tourism in the State of Tocantins, and to make it a desirable destination for internet users.

The association of specific hashtags for local attractions would value them and contribute to their dissemination. The average used in each publication was 25 hashtags per image. Next, the images per block<sup>8</sup> in each defined analysis category will be analyzed.

In the **Architecture and Urban Space** category, the set of images presented the urban space with architectural equipment that makes up the scenario of the central sector of the capital Palmas, mainly belonging to the state government. The photographs were captured by several authors. From the images explored, it was possible to have a panoramic view of the first commercial and institutional constructions, the verticalization of buildings, not foreseen in urban planning for buildings larger than six floors, in these 32 years of the Capital, many changes have occurred since its implementation. Notably, some facilities in the urban space were more evidenced by the profile being repeatedly inserted between three and nine times at different angles, such as Memorial Coluna

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<sup>8</sup> All images are available for consultation in the dissertation "Images of Palmas: confluences between cultural consumption and urban space" (RAMOS, 2021).

Prestes, Ponte de Palmas and Praça dos Girassóis having a strong appeal to display the sunset.

This exhibition of images presents frequency and repetition of the same object photographed and demonstrates the interest in giving more visibility to an attraction of interest to the manager of the social network. The selection of images brings out the “postcard”, which appears in some captions of posted photographs, emphasizing the feeling of importance of the image for those who posted, liked or commented.

“Postcards illustrated with images of landscapes and monuments built in cities are called tourist postcards by scholars” (ANDRADE, 2017, p. 66). It is considered that postcards are important image generators, as Santos says (2007, p. 17) “Postcards are sources of images, temporal and spatial records to support the reading and understanding of the history of cities”. At the same time, it allows the perception of “dynamic movements that configure the complexity of the urban”.

The **Urban Space and Architecture** category occupied 27.3% of the images posted on @descubraotocatins. The consumption of images of Palmas in this category reached the second place with 29.2%. The 58 comments obtained reached 37.2% of the total comments in the survey. According to the tabulation, the hashtags consolidated for this category were 318 and for the dissemination of images, 28.8% were observed.

In the **Adventure and Sport** category, the images present an exhibition of photographs that reveal the diversity of possibilities for sports, adventure and leisure activities offered in Palmas, so that the population, tourist or visitor can enjoy. This category represents 18.2% of the total of images posted on @descubraotocatins. Of these photos, only one photo was not identified. With a total of 1,214 likes, the eight photos indicate that the consumption of Palmas images, in this category, reached third place with 14.7%. As for the 11 comments computed, it meant a reach of 7.1%. According to the tabulation, the hashtags consolidated for this category were 176, with an occurrence of 15.9%.

In the **Cultural Expressions** category, the images show a representation of traditional festivals and regional gastronomy. The published photos were from the Carnival Festival in Palmas with a sequence of nine photos and a photo of dried meat paçoca, a local tradition, much appreciated in Palmas and in the State. The Cultural Expressions category represents 4.5% of the total of images posted on @descubraotocatins, with two photos, whose authorship was not identified. With a total of 333 likes, the photos indicate that the consumption of Palmas images in this category reached the last place, with 4.0%. With only 6 comments obtained, a range of 3.8% was

obtained. According to the tabulation, the hashtags consolidated for this category were 51, with an occurrence of 4.6%.

In the **Fauna and Flora** category, the images as a whole bring the representation of birds, flowers, fruits and the ipê, which is a typical tree of the cerrado. This category was little explored considering that the city offers much more to show. The Fauna and Flora category represents 11.4% of the total of images posted on @descubraotocantins. Of the photos that compose this category, three were identified and two were not. With a total of 764 likes, the photos indicate that the consumption of Palmas images in this category reached fourth place with 6.8%. With 12 comments obtained, it reached 7.7%. According to the tabulation, the hashtags consolidated for this category were 139, thus presenting an occurrence of 12.6%.

The **Natural Landscape** category showed images that present an exhibition of photographs that represent the plurality of natural attractions in Palmas. In this category, the sunset is highlighted in six photographs that show the lake of Palmas. The attractions of the district of Taquaruçu presented correspond to three waterfalls of the place, it has a greater predominance with nine photographs, with alternate angles. Only two photos are not contemplated with the human presence. A significant check is that the images depict the water element in most images in this category.

From the images in the Natural Landscape category, Buritis beach also appears, located in the southern region of the Capital, in a peripheral neighborhood, which visibly has less public investment in its infrastructure. The Natural Landscape category represents 38.6% of the total of images posted on @descubraotocantins. Of the photos shown, 15 were identified with authorship. With a total of 3,517 likes, the photos indicate that the consumption of Palmas images, in this category, reached the first place with 42.7%. As for the 69 comments computed, it meant a reach of 44.2%. According to the tabulation, the hashtags consolidated for this category were 421, with an occurrence of 38.1%.

The Instagram profile @descubraotocantins brought many images that reveal a little about Palmas, when repeating, even from different angles, some equipment and places, it is clear that these posts have meaning for the manager of this media.

Palmas has other places that are representative in the construction of the capital's postcard, due to the diversity of places that the city offers. The posting method still leaves a gap as to the objective of highlighting tourism and creating a dialogue with the population.

The dynamics of tourism tends to explore and maximize the benefits of the potential of its territory, transforming it into good business, working to minimize impacts

on the communities where actions are carried out. Tourism appropriates local productions, making use of native attractions to subsidize itineraries and disseminate the identified potential, which is where, in fact, the city lives and presents itself in its authentic way of expressing itself, in art, culture, urban, rural and natural environment. The city's image gains importance and becomes part of the attractiveness of the packages, which can also be accessed through the city's hotel websites, and many other services that are offered to potential customers.

The city, as a recipient, becomes essential to present the attractions that make it capable of offering a good stay. In the case of Palmas, among other aspects, it is worth exploring the natural landscape, places between the river and the mountains that offer a differentiated experience for the visitor or tourist, of great cultural and environmental value; as well as the diversity of attractions and products, from its history, flavors, artistic expressions, trails, waterfalls to the local landscape, inns and restaurants with regional menu.

We live in the age of the image. The image has an influence on the spectator, on who looks at it, who sees it. However, its interpretation depends on some aspects inherent to its knowledge, its memory, the recognition and the meanings that it impacts on itself, on the place or on what is observed.

The spectator's relationship with the image generates perceptions, judgments that are constructed with each consumption of a particular image. Dondis (2007) explains about levels of visual messages for understanding what is representational, what is abstract and what is symbolic and explains that: all levels of information are interconnected, they are liable to establish distinctions that allow them to be analyzed in terms of value and potential of the creation of the message and process quality of the perceived vision.

The effects of the visual message fall on the universe of experience and culture of the person in the environment, the attribution of meanings subjectively relates to their experiences, with the synergy with the visualized object, with the impact that the image causes to the receiver and can involve feelings and emotions.

From the total set of images and the continuous repetition of places, one can see a lack of creativity and a reductionist view of the tourist potential of Palmas. For the Palmas profile, it is summarized in the Fernando Henrique Cardoso Bridge, the Coluna Prestes Memorial and the Taquaruçu waterfalls.

Some cultural assets and urban equipment were left out and were not contemplated with publications of their images on the profile @descubraotocantins. Considering these aspects, some places with significant value to the cultural heritage of

the city are listed, the urban landscape that can compose the offer of attractions, being able to be observed by the historical, cultural, artistic, architectural, natural and landscape context.

For example, Cesamar Park is one of the postcards of the city that, due to its urbanity, a post would certainly offer feedback to managers. In no post, during the research period, a photo of this urban space was identified, which is equipped with infrastructure for numerous sports and leisure activities. It is a place that houses the Casa Suçupara, well listed by the municipality, a place of memory for having been the headquarters of the City Hall of Palmas, working from January 1, 1990 to May 19, 1990.

The shore of Praia da Graciosa has not been explored in this medium; the bridge was shown, which is also considered a postcard, but does not show the waterfront infrastructure, an environment that offers leisure, entertainment and that glimpses the quality of life of society.

JK Avenue is an important road in the city, representing the east and west of the capital. It has a view of the Lake, Ponte FHC and Serra do Carmo, which also presents other views of the landscape and city scenes. A view of Serra do Carmo provides a perspective of the constructive dimension of the city.

The Cultural Space of Palmas is a centralized urban facility that occupies a significant place in the city, seen as a postcard for its location and architecture, a place with a diversity of activities such as library, cinema, theater, art exhibition room and courses in the various artistic languages.

Another place of great urbanity is the 304 Sul fair, trade of food, crafts, containing a diversity in culinary that represents the local regionalism, with opening hours at night and in the morning, on Tuesdays and Fridays, it is a place of people meeting. Feira do Bosque, located in Bosque dos Pioneiros, is another place for the exhibition of handicrafts and regional foods, which is promoted on Sundays by the City Hall of Palmas, a space with great movement of people that has become a tradition in the capital.

The Historical Museum of Tocantins – Palacinho, also did not have its image published and explored due to the historical and cultural value of this listed property, which was the first headquarters of the State Executive of Tocantins. It is possible to list many more places in Palmas that can be characterized as a postcard of the city.

Therefore, for a dissemination policy using Instagram as a means of propagating institutional images, the reposting or repetition of publications of photos of the same places can configure a reductionism in the possibilities of viewing Palmas tourist offers, limiting possibilities that the city offers to tourists.

Through a critical analysis of the images of this institutional profile, we sought to propose reflections on the ability to promote the cultural consumption of images that an institutional profile can boost, as well as the level of proximity that the images released present with the daily reality of the city. capital in a dimension that goes beyond a postcard proposal.

The analysis of the images of Palmas and the reading of how it is consumed brought some insights extracted from the images explored, by the way they were posted and by the possibilities that this virtual instrument interacts with the internet user to effect the consumption of the city's image by the public. It is added that through the virtual navigation, the visit to the @descubraotocantins profile, the act of liking and commenting on the post, can cause the unfolding of the reach to the face-to-face universe where the experience can become real of what is visualized.

The images of Palmas that were studied show some aspects that identify the prioritization and selection of the photos that were posted. As an example of the 44 images published, it is noteworthy the recurrences of the same location, nine photos show the sunset in Palmas, with the lake as one of the elements that make up the photograph. Palmas Lake was extensively explored, Palmas Bridge appears in four publications with nine images of the sunset showing its beauty, expressed between the lake and the sky of Palmas.

It was noted that the edge of Praia da Graciosa was not contemplated at any time, even though it represents a place that has an important infrastructure, where there is a concentration of people and considerable public visitation at all times of the day. The waterfront has a variety of bars and restaurants, handicraft fair, children's playground, structure for sports activities, pier for access to boats and for transfers to Canela Island and the beach for those who want to enjoy the waters of the lake.

There was a concentration of postings of images from the central region of Palmas, highlighting elements that compose Praça dos Girassóis, which appears not in its fullness, but through the elements that compose it, such as the Coluna Prestes Memorial, which appears in three publications, the luminous fountain, the Araguaia Palace and the event promoted in the square of 2019 Carnival.

### **Final considerations**

The profile @descubraotocantins seeks to spread the potential and tourist attractions of Palmas. The image of the city in that profile gained importance and became a wide-reaching imagery attraction for its more than nine thousand followers.



The effects of the visual message fall on the universe of experience and culture of the person who consumes the image, the attribution of meanings subjectively relates to their experiences, with the synergy with the visualized object, with the impact that the image causes to the receiver and can involve feelings and emotions.

From the analyzed images, it is possible to infer that the dissemination of images (mostly captured by third parties) in an institutional way is not effective because it does not meet the main objective of the profile itself, which is to boost business and promote tourism, because the tourist itineraries of the agency itself were not highlighted in the profile, which once again reinforces the importance of the agency's own production of images to enhance its main objective.

A reflection that is established is that the consumption of images from a selection of random photos from third parties on the institutional profile of @descubraotocantins, presented a diversity of angles of the same place, sometimes becoming unattractive and thus discarding other places that could have tourist potential.

In view of the analysis performed on the consumption of the image of Palmas from the set of images collected, in the defined time frame, it can be said that there is a confluence between the reading of the analysis and the posts, in this context, it reverberates in a positive image of the capital, which is a place recognized by citizens and its visitors for its tourist and cultural potential. "Each photograph transforms the simple observation of documentary visuality into a descriptive or narrative text that organizes a logic that is not necessarily linear and causal, but perceptive and cognitive, capable of producing information about the city" (FERRARA, 2000, p. 61).

However, the consumption of the image could have another visibility and appropriation if the scripts themselves were used and/or creating others that can be fully explored on the @descubraotocantins Instagram profile and that the profile can produce its own photographs from studies and prior preparation of photographic guidelines.

This analysis does not end the possibilities of other research, other interpretations or other scopes and other perspectives on the study performed.

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**RESUMO:**

O presente artigo busca analisar o consumo cultural da imagem de Palmas, capital do estado do Tocantins, a partir da divulgação institucional das imagens da cidade publicadas no perfil do *Instagram* @descubraotocantins gerido pela Agência do Desenvolvimento do Turismo, Cultura e Economia Criativa do Estado do Tocantins. A pesquisa foi realizada a partir da coleta de imagens da capital postadas no perfil. Foi efetuada análise crítica e de conteúdo das imagens com o objetivo de propor reflexões sobre o consumo cultural das imagens. A análise apontou para uma seleção limitada e muitas vezes repetida com alternância de ângulos, selecionadas de forma aleatória de terceiros. Pode-se afirmar que a ausência de produção imagética própria do perfil limita a diversidade que a cidade oferece e que poderiam apresentar potencial turístico.

**PALAVRAS-CHAVE:** Palmas; Imagem; Consumo Cultural.

**RESUMEN:**

Este artículo busca analizar el consumo cultural de la imagen de Palmas, capital del estado de Tocantins, a partir de la difusión institucional de imágenes de la ciudad publicadas en el perfil de *Instagram* @descubraotocantins gestionado por la Agencia de Desarrollo del Turismo, Cultura y Economía del Estado de Tocantins. La investigación se realizó a partir de la recopilación de imágenes de la capital publicadas en el perfil. Se realizó un análisis crítico y de contenido de las imágenes con el objetivo de proponer reflexiones sobre el consumo cultural de las imágenes. El análisis apuntó a una selección limitada y a menudo repetida con ángulos alternos, seleccionados al azar de terceros. Se puede decir que la ausencia de producción de imagen inherente al perfil limita la diversidad que ofrece la ciudad y que podría presentar potencial turístico.

**PALABRAS CLAVE:** Palmas; Imagen; Consumo cultural.