

Contributions of audiovisual production at school to digital education

Contribuições da produção audiovisual na escola à educação digital *Contribuciones de la producción audiovisual escolar a la educación digital*

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Abstract: This article analyses the transformations that a video production workshop causes to the students who take part in it and to the school where it is held, based on questions about what may be seen and what “may be made seen”. What seems to be in line with the theoretical approach of audiovisual production in schools? It is assumed that reflections on an institutionalized and permanent audiovisual production activity at school, although specific and contextualized, can guide other ways of incorporating the audiovisual in everyday school life. Hypotheses about the contributions of this type of activity to the National Media Education Policy guidelines are formulated in the article.

Keywords: audiovisual, school, media education.

Resumo: O artigo analisa os deslocamentos que uma oficina de vídeo provoca para os estudantes que dela participam e para a escola onde é promovida, a partir de indagações relativas ao que pode ser visto e ao que pode “se dar a ver”. O que parece vir ao encontro do que preveem as lentes teóricas sobre a produção audiovisual na escola? Parte-se do pressuposto de que as reflexões acerca de uma atividade institucionalizada e permanente de produção audiovisual na escola, ainda que específica e contextualizada, podem orientar outras formas de incorporação do audiovisual no cotidiano escolar. Formulam-se hipóteses acerca das contribuições desse tipo de atividade ao que orienta a Política Nacional de Educação Midiática.

Palavras-chave: audiovisual, escola, educação digital.

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Resumen: *El artículo analiza los desplazamientos que un taller de video causa en los alumnos que participan y en la escuela donde se celebra, a partir de preguntas sobre lo que puede verse y lo que puede «darse a ver». ¿Qué parece estar acordado con el planteamiento teórico de la producción audiovisual en la escuela? Se basa en el supuesto de que las reflexiones sobre una actividad de producción audiovisual institucionalizada y permanente en la escuela, aunque específica y contextualizada, pueden orientar otras formas de incorporar el audiovisual a la vida cotidiana escolar. Se formulan hipótesis sobre las contribuciones de este tipo de actividad a las directrices de la Política Nacional de Educación en Medios.*

Palabras clave: *audiovisual, escuela, educación digital.*

INTRODUCTION³

Cinema and the use of films for educational purposes were born almost at the same time. After the initial astonishment that moving images provoked in their first spectators, cinema began to be seen as an artifact that could be used to educate, in view of how it may be understood without the need for prior learning. It first arrived in schools through the popularization of gadgets (TV, DVD, Data Show, etc.) and, currently, with the internet, is affirmed as an art-technique that teaches, improves visual sensibility and favors empathy. It has ceased to be an art of fruition exclusive to cinemas and has occupied other spaces and formats, “only” requiring the gaze of someone who wants to experience it. In school, it is seen as a teaching-learning practice, another way of teaching, more thought-provoking and motivating. As it is art, its possibilities in educational settings are limitless.

To regulate the use of National films in schools, going beyond teaching practices, in 2014 Law No. 13,006 was enacted⁴, which modifies art. 26 of the Law of Guidelines and Bases of National Education (BNCC), establishing that: “§ 8º The screening of nationally produced films will constitute a complementary curricular component integrated into the pedagogical proposal of the school, at least 2 (two) hours a month being mandatory.” (Brazil, 2014, p. 1). Although Brazil is a country with considerable audiovisual consumption, few schools comply with the law, for various reasons, including the absence of more precise guidelines from public policy.

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4 From Bill No. 185 of 2008, by Senator Cristovam Buarque, which was enacted by President Dilma Rousseff in 2014. In the justification of the project, the senator raises benefits for both the film industry, arguing that the training of audiences in school would create a mass of cinephiles, and for pedagogical issues, anchoring himself in the ease of bringing cinema to schools and stating that a lack of art in schools reduces student training (Brazil, 2008). Such justifications were discussed and generated debates and research among film and education scholars (Fresquet, 2015), which, even after the enactment of the law, continue to provoke reflections on it and its effects on national education.

An article published in the newspaper *Metrópoles*, on November 5, 2023, informs that Brazilians maintain a subscription to eight streaming channels (paid or free) on average, a growth of 72% in the number of subscribers nationally in 2023, compared to the largest markets in Latin America (Matos, 2023). It is reported that “the annual growth of CTV [connected TV] users was 34% in 2023, reaching about 200 million people. In Brazil alone, there are 66 million users” – which makes up almost a third of this market. This data draws attention to the strong presence of audiovisual elements in Brazilians’ daily life and to possible contributions of audiovisual alphabetization to the choice of and critical evaluation of the products available on online platforms.

With technological and cultural changes and the expansion of communication “from everyone to everyone”, audiovisual production has arrived at schools in the form of small records of everyday life, which try to “imitate” television content, Youtube video lessons or new dances released on TikTok. Progressively, it is included in study tasks, in the production of documentaries and fiction narratives, and in artistic exercises. Teachers make use of the tools, spaces, possibilities, and ideas they have to bring different proposals, renew their pedagogical practices, win over their students and “deliver messages”. Much more than great technical and technological devices, making films at school demands willpower from those who are interested in promoting other ways of learning and unlearning (Fresquet, 2013).

To learn with/through/about cinema (Fresquet, 2013), it is not necessary to be guided by fixed methodologies and didactic manuals. With regard to the results achieved in these practices, research identifies potential contributions of audiovisual language in school: in learning about teamwork (d’andrea, 2018; Garbin, 2011; Marinovic, 2012); in the active participation of students (Costa, 2014; Miranda, 2015; Silva, 2017); in the development of autonomy (Nogueira, 2014; Toledo, 2014), among other aspects related to the development of cognitive and socio-emotional skills (Fonseca, 2019). These pieces of research show that making films at school can contribute to the development of critical capacity (Faria, 2011; Dall’agnol, 2015; Oliveira, 2015), promoting changes in educational processes (Oliveira, 2011), building new literacies (Nogueira, 2014; Pereira *et al.*, 2018), expanding ways of producing knowledge/culture/art (Duarte, 2009; Lima, 2015) and acquiring familiarity with the equipment and grammars of audiovisual language (Kearney; Schuck, 2005; Norton, 2013). Audiovisual production seems omnipresent in the cultural consumption of a huge part of Brazilian society, especially among younger audiences, allowing us to assume that acquiring knowledge about the production of meanings in audiovisual language is a fundamental condition for digital literacy.

In January 2023, Brazil instituted the National Digital Education Policy (PNED), through Law No. 14,533, viewing the implementation of governmental, federal, state, and municipal programs and actions aimed at improving internet access, implementing educational strategies for digital inclusion, and qualifying students to use these technologies (Brazil, 2023). Inclusion; School Digital Education; Training and Digital Specialization; Research and Development in Information and Communication Technologies. The axis that makes provisions for school education includes an “insertion of digital education in school environments, at all levels and modalities, beginning with an encouragement to pursue digital and informational literacy” (Brazil, 2023). The law establishes the need to promote technical knowledge and personal skills acquisition among students and teachers, such as research in digital environments, search and production of reliable information, use of digital technologies in classes, citizen participation, self-diagnosis of digital skills, among other practices regarding the use of digital environments for educational purposes.

Audiovisual education is not explicitly described in the law, probably because the legislator assumed that the access alone ensures literacy, which is not evident in the research on media education. Research on media education understands that the comprehension of the grammar of audiovisual language is fundamental in a society in which this language is widely used in the dissemination of ideas and arguments about complex themes for social life, being a condition for citizen participation. According to Fresquet and Alvarenga (2023, p. 9) it is necessary to “propose and diversify ideas in the perspective that cinema and digital education contribute to making this world into something normal and that can be appropriated”.

To address this topic, this article analyzes a video workshop held in a school as a specific audiovisual production process, focusing on how the transformations it causes are perceived and integrated into the school’s daily life. It also analyzes the potentialities of this activity for the students who participate in it, for the school, and for a better understanding of the relationship between audiovisual and school education.

The analytical structure of this article uses dense description as a reference. A perspective defended by Clifford Geertz (2008, p. 24), which foresees an “expansion of the universe of human discourse” and provides “the understanding of the structures of signification involved in the observed social act, which first needs to be apprehended and then presented” (Talamoni, 2014). Although the research reported was not an ethnography, the way it was constructed – through incursions into a school in weekly visits throughout a school year, with participant observation, written and photographic records and interviews with students of the workshop, with the teacher who promotes it, with managers, and other teachers from the school – in addition to the willingness to listen and to understand the practice from the point of view of

those who experience and take part in it, justify the adoption of this type of analytical report. In this sense, it describes what was observed and recorded in the context of fieldwork, considering how these records can be linked to the reference literature.

According to Rockwell (2009), the product of analytical work is, first and foremost, a description. When completing analytical work, one cannot forget that the focus is on the noun of the expression and that the “description” is always subject to interpretations (Weiss, 2017), since the researcher enters the field with theoretical conceptions about what he seeks to observe and with prior knowledge about that environment and what happens there. This, therefore, influences observational records. Therefore, “conceptual lenses and networks” (Kelle, 2005) on film production at school guide the description, since without a theoretical framework we would not be “able to perceive, observe and describe continued significant events” (Kelle, 2005, p. 3).

The article describes what was recurrent and significant in reading/interpreting the records produced in the fieldwork, from inquiries about what was “seen” and what was “made visible”, using as a measure the predictions of specific theoretical lenses on audiovisual production in school, observing if these predictions have been met or not. The field journals are the privileged source of dense description presented here.

This report has the additional intention of subsidizing teachers who intend to (re)elaborate their own methodologies to start/continue producing audiovisual works in educational contexts. In professional activity, knowledge from previous experiences always helps us make decisions about the activities we plan. Thus, the reflections presented here about an institutionalized and permanent audiovisual production activity at school, although specific and contextualized, can suggest new forms to incorporate audiovisual production in everyday school life.

THE VIDEO WORKSHOP AND ITS PARTICIPANTS

Research was conducted in an elementary level school, located in the West Zone of the city of Rio de Janeiro. When I arrived at the school, after consulting the management and the teacher who organized the workshop, I presented my authorization to conduct research on campus, granted by the Municipal Department of Education, my research objectives, and the risks and benefits involved, in addition to guaranteeing anonymity and reliability. All adults signed the terms of Informed Consent, including the parents of the students.

During the school year⁵, I observed a video workshop held with students enrolled in the 7th and 8th grade, who were participating for the first time in this type of activity. The workshop was offered as an extracurricular activity, open only to certain grades; students enrolled at the beginning of the year, the teacher analyzed the applications and divided applicants into classes.

The teacher who organized the workshop had been carrying out this activity in this school for about 15 years and, at the time of the observations, the school had already participated in several events and festivals with the videos produced. That year, the video workshop was divided into five classes of new students, each of which had 10-15 participants. The classes were formed according to the enrollment of the students, organized in groups by the teacher, considering the student's grade (7th to 9th grade) and their shift (morning and afternoon).

The meetings, which took place once a week, began with a proposal to write a script for the subsequent production of a video. With this purpose, the teacher promoted discussions and activities to stimulate individual and group writing, which culminated in the choice of a story to be recorded by the group, with a view to everyone's performance in tasks in front and/or behind the camera. After that, the schedule for performing the tasks was presented. The following table summarizes the general structure of the workshops, promoted annually, and records the moments in which the activities occurred throughout the year I observed:

Table 1 - Summary of activities and proposals and the moments in which they were carried out

Bimester	Period	Proposed activity	Moments
1st	March	Screening films made by fellow students in previous years' workshops	(Indicated that it was done, but not observed)
1st – 2nd	Apr. 12 to May 24	Choosing a story for the film	Surveying ideas Choosing a story Character composition
2nd	May 30 to Jul. 4	Script writing	Explanatory lesson on the parts of a script Writing proper
3rd	Sep. 5	Audiovisual language	Video introducing the syntax of cinematic storytelling
	Sep. 5 to Sep. 12	Division of roles and activities for filming and rehearsals	Choice of actors and tryouts
3rd – 4th	Oct. 17 to Dec. 5	Filming	Internal and external filming

Source: Produced by author.

⁵ The visits were conducted during the school year of 2017. The workshops were offered on Tuesdays (morning) and Wednesdays (afternoon), however, with the decrease in classes, I began to visit the school only on Tuesdays.

As a large part of those enrolled did not attend the first meetings, the three initial classes were grouped according to the number of participants and the workshop ended in December with nine 7th grade students, four girls (Vanir, Keyla, Carla and Sueli⁶) and five boys (Leo, João, Igor, Vítor and Márcio), between ages 12-14 years.

In the room where the activities were held there was a panel with posters of the last 13 films produced at the school, in addition to the plaque of an award received for one of the films made, which indicates a certain pride and recognition of these productions by the school community.

Figure 1 - Frame in the room where the video workshop takes place



Source: Research Archive.

As this activity had occurred for many years in this school, the expectation was that many students would apply, and, further, that they would remain until the end of the workshop, as the videos made in previous years demonstrated a significant audiovisual production by students in that school. However, the observations recorded an abandonment of the workshop by some students throughout the year and a certain lack of interest on the part of those who stayed, expressed in delays, unjustified absences and non-fulfillment of previously agreed upon tasks. Often, the fact that they did not bring the printed script caused inconvenience at the beginning of the recordings, causing disagreements, as this was seen by the teacher as a lack of commitment to the workshop. It should be noted that, during the research period, the workshop often ceased to occur due to teacher strikes or administrative meetings.

The lack of commitment to the tasks involved in audiovisual production at school seems to be of little visibility in the reports of research or experience. Generally, they mention the production of videos as a stimulating and challenging activity for all involved and also for the schools where the activity occurs (Pimentel, 2013; Machado, 2017; Norton, 2013) and, for this reason, such actions multiply (Bentes, 2014; Pires, 2014; Menezes, Adrião; Rios, 2017). But, in the observed workshop, it was impossible not to notice a certain disinterest or lack of engagement on the part of the students, which may have been influenced by the context. The research implies making a cut in the flow of the observed phenomenon and the results are always impacted by the context and the moment in which the data are produced. These should therefore be incorporated into the analysis.

THE COMPUTER ROOM IS EVERYONE'S

The video workshop meetings took place in the computer room, which was also used for other activities or by other classes and people, often at the same time as the workshop took place:

[...] I notice that there is a technician repairing one of the computers in the room. A short time later, the teacher arrives and the students come to the room. A school employee arrives and sits at the computer with the technician. The two continue there for quite a while solving computer problems as the workshop begins. At a certain point in the class, the two employees who are at the computer, talk loudly and disrupt the workshop, to the point that the teacher asks them to speak more quietly. (Field Journal – visit 4.1).

Near the end of the class, a school employee enters the room without asking for permission and fiddles with some things that were in the back of the room. Then, he starts sawing wood right there, inside the room, while the workshop was still in progress. He makes noise and disrupts the class, which then ends. (Field Journal – visit 5.2).

The teacher always showed discontent in these occurrences, making it clear that they indicated a lack of commitment by the school towards the video workshop. He questioned, sometimes, if in an “ordinary classroom” there would be this kind of interference. In fact, the interruption of classes for administrative reasons is a recurring practice in school, as indicated by Sá (2016), in a research report on history teaching. In the discussion of the results, the researcher mentions many external interferences that interrupted the teacher’s execution of what she had planned for the class. Calls to report to management, updates on events and administrative decisions, and other teachers handing back evaluations to students often made the continuity of activities unfeasible.

In the school where this research was carried out, the computer room was used as a master key. All extracurricular activities, meetings, courses, or lectures took place there, as it was the only large and air-conditioned space in the unit. As a place of socialization and an agglutinator of the local community, the school ends up having to “account” for numerous requests that come from outside – either from the community or from local secretariats – or from its own actors. According to Merlo (2014, p. 291):

Public schools are the stage of many expectations and are required to fulfill different social functions – from traffic education, environmental issues, food, healthcare; to discussing issues of gender, sexuality, ethnicity, religious plurality; to respecting diversity and differences, to being the place of expression of various arts and cultural policies; just to name a few among many.

In major disasters in Brazil and other countries, it is usually public schools that receive those in need. In addition to sharing knowledge and expertise, public schools welcome their community in their festivals, traditions, and cultural events. It is the heart of Brazil, scattered in every neighborhood, riverside communities, *quilombos*⁷ and tribes where children, youth and workers meet.

During the days I was in this school, I recorded the use of this room for students’ eyesight exams, for group studies, meetings and lectures, and even as a dressing room. These activities took place simultaneously with the video workshop, or even in its place, postponing the activities scheduled for that day’s meeting. In addition, it also functioned as a warehouse for old equipment and used materials or food collected in competitions and parties.

In the case of the video workshop, the lack of a dedicated classroom raised issues for both student and teacher engagement. Could the lack of a dedicated space for the workshop influence student perception, making this activity seem less relevant to their training? Did the place’s disorganization, the lack of basic equipment for script writing, such as computers with keyboards and mice, indicate that this activity had less importance and legitimacy than the others in/for the school? This may help to explain the dropout of some of the students enrolled, since the interruptions and interferences due to the recurrent use of the classroom to please other demands that arose in daily school life could suggest that video production activities were in the background or “could wait”, giving way to more urgent but less frequent ones.

7 Translator’s Note: A *quilombo* refers to Brazilian settlements of African origin, often established by escaped or freed slaves during the slavery regime that reined in Brazil for nearly 300 years. These settlements still exist and are made up of their descendants.

Although institutional actions could lead to the belief that the school might not recognize the importance of video workshops, the teachers and the principal interviewed in the survey described this activity as relevant, since they believed that it improved students' self-esteem and autonomy, especially helping those seen as "problematic":

There is a glaring difference in the before and after, when they enter the workshop, you know? There was a student who caught my attention a lot – I used to joke with the teacher of the workshop and say “so-and-so...” they couldn’t even speak properly. And they managed to make an anti-smoking advertisement. [...] they participated in everything from the beginning of the creation of the anti-smoking campaign, in short. I think it’s very good! [...] Even considering other subjects, their cognitive skill improves, I think it’s because of their concentration, their unity, the way they delegate, in short, I think it is excellent for several things. (Teacher 2).

They have very good growth, verbally, they begin to express themselves better, their self-esteem improves absurdly. Development improves a lot after they start participating in these workshops. We are always careful to indicate some students and when there is a student that we feel has a problem, in socializing, in isolating himself, we ask the teacher of the workshop to invite them. (Principal).

Based on what was reported by the teacher and the manager, it is evident that the school noted the importance of the workshop and, probably, the lack of a specific room and the necessary equipment was beyond the scope of the management. This suggests that, despite being well-received in schools and by education departments, audiovisual production requires policies that address the obstacles usually present in daily school administration, which cannot always be resolved by the will of management. Therefore, despite being a very welcome activity, the real conditions in which it is carried out do not attend its needs. Although teachers are willing to put this type of work into practice, it is essential that the school, as an institution, ensure appropriate conditions for it to occur, understanding its contribution to literacy and school learning in general.

THE WHOLE SCHOOL FITS IN THE FILM

It is relevant to highlight the way in which audiovisual production has interwoven, impacted and integrated itself in day to day school life. Several times, during filming, workshop participants called upon their classmates, who were at recess, to participate in the recordings and the students joined in as though it was something “natural”, normal, something that has usually been done there:

Elementary level students, who are now in recess, are interested in the recordings and ask the teacher if they may participate in the film. The teacher adds some of them in as extras, joking during the filming. (Field Journal – visit 18).

Today there is an exam. Activity is a little different, because students who finish the test are let out of the classrooms, but not from school. So they hang around the courtyards, talking. Outside, where they are recording the scene, it is, little by little, getting more crowded and noisier. Some students watch the recording, but this seems to be something normal for them: some play, others talk, others take *selfies*, while the scene is being recorded. (Field Journal – visit 22).

Figure 2 - Workshop team organizing the scene that will be filmed



Source: Research Archive.

Figure 3 - Filming with workshop students and volunteers



Source: Research Archive.

The relationship between the school and the video workshop ensured that even students who once were part of the classes and dropped out, participated as extras:

The teacher decides to make a general simulation of a classroom and for this he needs more students on scene. Leo and Keyla leave to pick up some classmates to star as extras. They even bring students who participated in the workshop and dropped out earlier that year. After they are seated, Leo explains to his classmates what is going to happen and what they need to do. The students cooperate as extras and help a lot, following Leo's and the teacher's orders. They are silent at the right time and the teacher explains that they cannot speak during the recording, but should pretend that they are talking. This seems to be something simple for them and soon they join in and play their part as "students". Afterwards, the teacher thanks the extras, who leave the room, but return soon after, interested in participating in the filming again. (Field Journal – visit 19).

The interest of the other students and even the participation of other teachers in the filming is something reported by Pimentel (2013), who calls the performance of people who are actually from the place being filmed as "naturalism", following a conceptualization by Pasolini:

We used Pasolini's naturalism for the extras as well. The students of the school, for some time, had already followed the movement of our production team and were ready to act as extras. In the filming of the sequence "Teacher Fatima's class", there was a class available at that time and we decided to invite students to participate. All of them accepted, which shows the low rejection of young people to act collaboratively in projects of this nature. (Pimentel, 2013, p. 83).

Filmmaker Abbas Kiarostami usually involved residents of the villages where he was recording in his films, as he reported in an interview with Alain Bergala (L'eden Cinema, 2002):

But this is a real teacher from this village. I believe I have never made the mistake of taking someone completely alien to a certain context and putting them in a different context than their own. [...] I understood from that moment something that came to be a principle of my films, which is to get people from the very place where the film takes place, or even pick up someone who happens to pass by, instead of bringing in someone from outside. (Excerpt from interview with Alain Bergala, 2002).

Referring to Kiarostami's films, Ishaghpour (2008, p. 100) understands this availability of people, as a desire for visibility, which we can also transpose to the reality of the school:

[...] for Kiarostami, it seems that everyone has only one desire: to be photographed, to see themselves in a movie, to appear on screen. To such an extent that it would be necessary to transform Descartes' formula to the revised "I have an image, therefore I exist" which, in this context, concerns not only the problems of spectacular image and narcissism. [...] Having one's own image perhaps allows one to escape the uninterrupted flow, the anonymous magma of which we are a part, to be chosen, distinguished, different from the mass of the nameless of this earth. Just as each thing, it is said, expects a poet to name it so that, finally, it really exists, it is possible that it also expects its own image. And if everyone wants to be photographed in order to have a visible proof that they exist, at least for themselves, what higher existence, what prestige will not find them if they become visible to everyone, appearing on the screen, in the cinema.

The input and participation of the school's student body with the recordings is relevant to reflect on how this activity has interwoven itself in that space and how it is seen by the school community. Several times, when there was filming on the street and parents or teachers passed by, they reacted naturally, without paying greater attention to the recording, which indicates that these activities are integrated into the school routine.

“PUTTING IN THE WORK”

Before moving on to filming, the class had to choose a student to play a secondary role, since there were many applicants for this. The selection process took place with filmed tests, in which the students acted out a brief scene from the script created by the class. The scenes were shot with a professional camera on a tripod, a semi-professional audio recorder and a stick microphone. While the girls rehearsed the test scenes, the teacher taught the boys how to handle the equipment. Here we can already see the gender issues that, in general, become apparent in activities of this type.

This became a preparatory activity for the start of filming that would take place soon. Some students were interested in certain equipment, but there was no rigid division of tasks, neither for characters nor director. This class was very lively and the students were euphoric, solving acting problems, discussing how the scene would be made, where the character would enter, among other issues.

During the activity, I realized how much that experience mobilized them. Some of the less assiduous students made themselves readily available for specific tasks, wanting to participate. Although they were always present, a student who was not very involved in the activities handled the microphone that day, helped to mount the camera tripod and move the tables away to organize the scenario.

While the students rehearse, the teacher assembles the material for filming the tests. Some boys are with him, handling camera and recorder, in addition to the microphone, filming what is taking place in the room. Leo is attentive and coordinates everything. During this rehearsal, João takes the microphone and, although it is not on, handles it, pretending to be recording, rehearsing as though it were. (Field Journal – visit 15).

The part that the students took for the production of the test – with girls rehearsing roles and putting on makeup and boys testing the equipment – gave the tone for the division of roles by gender. This model was repeated during the filming, with few variations, as the only time that a female student was responsible for the recorder, was because her classmate, responsible for this function, was absent. It is a structure that was organized spontaneously and that indicates the need for mediators of audiovisual production in school to be attentive to the division of tasks guided by supposed “prior skills” and “pre-established places”, especially between boys and girls. In this context, it is also desirable to question the social roles established according to gender, seeking to break barriers and expand possibilities of creation (Fresquet, 2013). Generally, the promoters of workshops let the roles be freely established, as occurred in the observed workshop, however, other possibilities can only be created if the problem is explained and the topic is adequately addressed.

In this workshop, two students acted as extras throughout the recording and did not heavily involve themselves with technical issues. At the end of the year, one of them commented that she would have liked to have played a character:

Keyla and Sueli continued watching the footage from afar, where I was. Keyla commented to me that it was bad she didn't have a role in the film, as there were only roles for two girls and they were already filled. I commented that she should have volunteered and she replied that it was the boys who chose who would do the characters and they did not choose her. (Field Journal – visit 23).

Keyla even auditioned for the role of the friend of the main character, but, as she said, she was not chosen by her classmates. She is taller and overweight compared to the other students. Perhaps this interfered in the view the group took for who would be the most interesting fit for the role. The student was present in all of the workshops, but always participated as an extra in the scenes and only at the end showed her dissatisfaction at not having played a more prominent character. She also hid from my camera, when moments from the workshop were recorded for research. Her “desire to appear” may have arisen only after contact with the filming.

This situation, if brought to the discussion with the group at an appropriate time⁸, could serve to discuss stereotypes in the modes of representation adopted by audiovisual productions, also promoting changes in the gender division patterns adopted at school. Being aware of the unsaid and the veiled nuisances is important to help us escape from situations like Keyla's.

As indicated by Fresquet (2013), another view can be taken when dividing tasks among students, for example. As it is a “simulation” of the process of creating a film, you do not have to follow a model to succeed in the final product.

Discovering new interests and skills can contribute to reconfigure students' self-esteem, the way they are seen by teachers and peers, and even by their own families. Deconstructing “favorite roles”, which correspond to personality traits already known by the group, can mean losing the chance for a shy student to prove themselves a great actor or director, for example, as well as a natural leader, avoiding them to accept in silence and be obliged to wait during another's turn. (Fresquet, 2013, p. 61).

8 The research proposal was not to interfere in the activities and situations that occurred during the filming, but to observe and record the events.

The author questions the clichés present in the practice of making films at school. It is much easier to think it unnecessary to prepare students to be the main characters, since there is a small group of extroverted students that are already ready for this. To experiment with roles, Fresquet (2013) proposes a rotation of students in different functions in the pre/per/post-production phases of the film, emphasizing that:

[...] cinematographic creation in the school context would have its pedagogical potential compromised if the class leader always became the director, the student considered most beautiful acted as the protagonist, and shy students avoided all exposure. The displacement of subjects is central to Bergala's proposal, permeating the individual and collective challenge in filmmaking. (Fresquet, 2013, p. 61).

To find new ways to consider audiovisual production as a mobilizer of discussions beyond the construction of the filmic narrative itself, we must be open to other possibilities of storytelling.

FINAL CONSIDERATIONS

Although school audiovisual production in Brazil began in the 1970s, with the creation of Cineduc and the Popular Video Movement, this activity usually arrives at school as a great novelty. Perhaps for this reason, most of the methodologies used in audiovisual production with students invariably seek to repeat the processes and choices of the film industry (theme choice, script writing, scene recording, editing, among others).

When we manage to look at video workshops as innovation strategies for teaching-learning relationships and spaces for creation, experimentation, trial and error, daring to narrate the same stories in different ways (Fresquet, 2013), new stories or no story at all, we may be greatly surprised by the power of audiovisual language in school. Audiovisual production requires changes in pedagogical practice, in the curriculum, in the organization of time, in teacher/student relationships and in those between peers that, certainly, can also promote changes in approaches to curricular content.

Even though the engagement and commitment of the students was lower than that registered in other studies, the workshop observed was full of discoveries and learning, with the potential to mobilize the school as a whole and promote important reflections. This is justified in the way the school embraced it, in the way the various subjects of this community transitioned in this recording environment – wanting to be part of it, offering to help in the production – and in the reports of teachers and managers about the benefits it has brought to the school for years. The

experience promoted important interactions between participants and none of them went through it without being affected by the experience or without learning from it. The proposal worked within the possibilities given in that particular year, in that specific space, with those participants, in view of the real conditions available for the workshop to take place.

Producing audiovisual objects at school takes work and requires teachers' time and observation to understand the class, its dilemmas and what can be transformative for the group in regards to audiovisual production (technically, artistically, aesthetically and politically) or not. All the changes that promote greater engagement of everyone in the process are relevant to the final result – and here I am not only referring to the film, but to everything that the workshop produced from affections, meetings, dialogues, exchanges etc. – be even more positive than expected and thus escaping from the script.

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