



# Cultural public policies and the production of audiovisual narratives: collaborative ethnographic experiences in the Marajó archipelago

*Políticas públicas culturais e a produção de narrativas audiovisuais: vivências etnográficas colaborativas no arquipélago do Marajó*  
*Políticas públicas culturales y producción de narrativas audiovisuales: experiencias etnográficas colaborativas en el archipiélago de Marajó*

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**Abstract:** The projects developed by the Visual and Image Anthropology Research Group (Visagem) in the Marajó archipelago have in common the use of collaborative ethnographic practices inspired by Jean Rouch's Shared Anthropology. Photographic and film production have been taking place since 2018 in Melgaço and, subsequently, in the municipalities of Breves, Soure and Salvaterra. The educational aspects were based on the method developed by Paulo Freire. The financial support included subsidies provided by the Aldir Blanc Law (2020), and other institutional contributions from universities and local governments. The importance of public policies aimed at audiovisual production were highlighted. Currently, with the creation of the regulatory framework for the National Culture System, there will be budgetary resources allocated to public cultural policies that may guarantee the promotion of the arts.

**Keywords:** Marajó, anthropology, cultural policy.

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**Resumo:** *Os projetos desenvolvidos pelo Grupo de Pesquisa em Antropologia Visual e da Imagem (Visagem) no arquipélago do Marajó têm em comum os usos de práticas etnográficas colaborativas inspirados na Antropologia Compartilhada de Jean Rouch. A produção fotográfica e fílmica ocorre desde 2018 em Melgaço e, posteriormente, nos municípios de Breves, Soure e Salvaterra. Os aspectos educacionais foram fundamentados no método desenvolvido por Paulo Freire. O aporte financeiro contou com subsídios advindos com a Lei Aldir Blanc (2020) e outros aportes institucionais de universidades e dos governos locais. Evidenciou-se a importância de políticas públicas direcionadas à produção audiovisual. Atualmente, com a criação do marco regulatório do Sistema Nacional de Cultura, haverá recursos orçamentários destinados às políticas públicas de cultura, garantindo o fomento às artes.*

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**Palavras-chave:** *Marajó, antropologia, política cultural.*

**Resumen:** *Los proyectos desarrollados por el Grupo de Investigación en Antropología Visual y de la Imagen (Visagem) en el archipiélago de Marajó tienen en común el uso de prácticas etnográficas colaborativas inspiradas en la Antropología Compartida de Jean Rouch. La producción fotográfica y cinematográfica se realiza desde 2018 en Melgaço y, posteriormente, en los municipios de Breves, Soure y Salvaterra. Los aspectos educativos se basaron en el método desarrollado por Paulo Freire. El apoyo financiero incluyó subsidios previstos por la Ley Aldir Blanc (2020) y otros aportes institucionales de universidades y gobiernos locales. Se destacó la importancia de las políticas públicas dirigidas a la producción audiovisual. Actualmente, con la creación del marco regulador del Sistema Nacional de Cultura, se asignarán recursos presupuestarios a las políticas públicas culturales, garantizando la promoción de las artes.*

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## INTRODUCTION

The Marajó Archipelago is located in the state of Pará, in the Brazilian Amazon region, and is characterized by remarkable socio-environmental diversity. Through various initiatives, the Research Group on Visual Anthropology and Image (Visagem) has sought to contribute to the implementation of projects that promote greater participation of local populations in audiovisual artistic production, drawing on elements of local culture. In this article, we propose to analyze the actions supported by public policies and other institutional resources mobilized by the Visagem Group, specifically those carried out in the Marajó Archipelago. In this regard, we were motivated to understand how extension activities are made viable through institutional support from diverse sources, with the aim of promoting the dissemination of scientific production. At the same time, we were interested in how the promotion of cultural production by Marajó residents is expressed through these Visagem projects. What assumptions best suit the teaching activities that contribute to the effective autonomy of the individuals involved in the group's projects? Based on these questions, we aim to present the projects carried out by Visagem in municipalities across Marajó.

This qualitative research is grounded in the analysis of project reports, information shared on the social media profiles of individuals involved in the activities, as well as bibliographic research related to the topic of this study. We observed that Visagem's recurring practice is based on an attempt to understand aspects of local identity through field immersion, employing photography and other visual arts techniques. In this sense, the group proposes actions (primarily workshops) focused on the use of technological tools for audiovisual production in Marajó, carried out by and for Marajó residents.

In the various projects conducted in this archipelago, a form of Public Anthropology emerged, given that the academic knowledge produced was in constant dialogue with the lived experiences of individuals, regardless of their educational background, gender, generation, or ethno-racial identity. The project's increased engagement with local residents was grounded in a dialogical approach inspired by the ideas of Paulo Freire (1983; 1998). Thus, beyond the restricted universe of the university, it became evident that including the realities of those living in the municipalities of Melgaço, Soure, Salvaterra, and Breves was a vital element in the development of film and photographic productions.

Besides this introduction and the conclusion, the article is divided into two sections. The first presents the origins of the Visagem Group's activities in the Marajó Archipelago and how the projects are interwoven with cultural policies or government actions that support artistic and cultural productions and local narratives, reinforcing the agency of groups and individuals who possess ancestral knowledge. With a brief presentation of the Freirean educational perspective, the article reveals the group's commitment to an approach that fosters the autonomy of those participating in these projects. The second part of the article begins with a characterization of Marajó and a detailed description of the projects carried out by Visagem in the region's municipalities.

## **VISAGEM ON THE "ISLAND": THE STORY OF AN ENCHANTMENT**

The Visagem Group has been active in the Marajó Archipelago since 2017 through the extension project "Ethnographic Incursions in Melgaço of Marajó – Brazilian

Amazon." Since then, projects have been carried out continuously, even during the pandemic period, when cyberspace and virtual collaborative practices were utilized.

Visagem was created in 2013 and it may be defined as a research group that aims to develop teaching, research, and extension activities that contribute to the expansion of the interdisciplinary use of Visual Anthropology, involving undergraduate and graduate college students and . Specifically, the group aims to conduct research and productions in Visual Anthropology, reflect on the experiences of researchers who use images in their investigations, and systematize reports of extension and teaching practices in colleges from Higher Education Institutions (HEI) in the state of Pará, as well as from other regions and countries that are part of collaborative networks, among other goals.

With the projects proposed to Marajó, the Visagem team drew inspiration from research developed within the field of Anthropology, whose main point of convergence lies in aspects inherent to island environments. Examples include the works *Islands of History* by Marshall Sahlins (1990), *A Ilha Encantada* by Raymundo Heráldo Maués (1990), and the classic book by Bronislaw Malinowski ([1922]1984), *Argonauts of the Western Pacific*. Enchantment, magic, and elements that go beyond material culture highlight the multiple dimensions that make up this place, as described by Zeneida Lima (2002).

Visagem takes as the generative theme of its projects the lived experiences of the people themselves, drawn from their daily lives, thereby avoiding the transmission of specific content rooted in elitist and exclusionary education. The pedagogical approach of the projects was therefore inspired by a Liberating Pedagogy as proposed by Paulo

Freire. In this regard, the reading of Freire's work as interpreted by Tozoni Reis (2006) is also one of our references, from which we highlight the following:

[...] the form of educational work is the discussion group, which guides the educational process by seeking out problem-posing content, conducting discussions, sharing discoveries, and defining activities and generative themes as a starting point for the decoding of syllables and, more importantly, the decoding of the social, historical, political, and cultural world in which the oppressed live in unequal societies (Tozoni Reis, 2006, p. 104).

The influence of libertarian pedagogy is evident in Visagem's projects, as they aim to foster discussions around the content, story, and lived experiences of the individuals themselves. Based on this principle, the activities planned by the group included: workshops, talking circles, filming sessions, and ethnographic incursions in the municipalities of Marajó, according to the generative themes. In addition, participants were encouraged to engage in all stages of the process, whether through photography or video.

The relationship between science and arts in Gaston Bachelard's perspective (1972) was also an inspiration regarding the possibilities that interdisciplinarity enables in extension projects of this nature, with emphasis on the anthropological approach. Certainly, the interdisciplinary team — with extensive experience in field research with youth, collaborative practices, ethnographic work with images, involvement in teaching and extension projects aimed at high school and university students, as well as productions focused on incorporating and valuing different epistemologies — contributed to the achievement of the goals and objectives proposed in the extension projects. This constitutes an important public action (Teisserenc; Teisserenc, 2016) that combines research, teaching, and extension aimed at fulfilling academic requirements and fostering collaborative and participatory experiences in projects focused on local realities.

The ethnographic practices of Jean Rouch are grounded in Shared Anthropology (Ribeiro, 2007) and are present in all projects and events promoted by Visagem, becoming one of the main inspirations in terms of field immersion and filmic and photographic production with the participation of people involved in planning and technical guidance. The research model introduced by this filmmaker and anthropologist is based on encouraging the protagonism of the local population, with their active participation in production through the sharing of audiovisual knowledge.

It is well known that the prevailing model in academia is one that is reproduced through written language and the rigor of standard grammar, formatted according to specific technical norms and standards. When other forms of presenting debates and research findings are included among models of scientific production, extension, and teaching activities, it becomes possible to broaden participation and incorporate alternative perspectives. In this regard, the work of the writer from Pará, Vicente Cecim (1946–2021), stands out. He sought to fulfill his demand for a new form of writing in which the word, the silence of the blank page, and the image are interwoven. Certainly, this less elitist perspective is noticeable in Visagem's activities, which aim at cultural democracy.

This leads to the observations made by Luciana Lima, Pablo Ortellado, and Valmir Souza (2013) regarding cultural policies. According to these authors, there are distinctions between types of cultural policies, inasmuch as they allow for greater or lesser degrees of democratic participation. Thus, it is worth mentioning that there are:

The policies of cultural democratization and the policies of cultural democracy. The former sought to expand access to elite cultural activities and products, with the aim of democratizing them. The latter, predominantly “theoretical,” based on a “socio-anthropological” conception of culture, sought to value and support popular cultural practices as well (Lima; Ortellado; Souza, 2013, p. 2).

In summary, we can say that between these two types of cultural policies, the one that most closely aligns with the theme of this study refers to policies of cultural democracy, insofar as Visagem mobilizes public resources from institutions that promote access to cultural goods in order to enable autonomous cultural development.

In addition to funding from the Aldir Blanc Law<sup>4</sup> and the Proex Award for Art and Culture<sup>5</sup>, the activities were supported by the Melgaço City Hall, local public schools, and partnerships with the Breves and Soure campuses (UFPA), for the implementation of photography and audiovisual workshops.

The institutional support from the Melgaço city government and the coordination of the Breves campus was important both for publicizing the workshops and for mobilizing residents of these towns and university students living in the region to participate collaboratively in the proposed activities.

Public policies such as the Aldir Blanc Law, state cultural department calls for proposals, and municipal government support operate at different levels. At the national level, the Aldir Blanc Law provides resources to promote cultural production, while local calls and municipal support play a fundamental role in regional and local encouragement.

These mechanisms not only ensure the funding and sustainability of the group’s projects but also promote inclusion and strengthen communities by broadening access to cultural expressions and valuing local knowledge.

For the communities, the impact, in our view, lies in the increased visibility of their histories, the strengthening of sociocultural identity, and the stimulation of local protagonism in various areas of engagement. In turn, the university and the Visagem group demonstrate how the convergence between public policies and academic research can result in transformative actions, expanding the social relevance and reach of the knowledge produced.

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4 Law No. 14,017 of June 29, 2020 – the Aldir Blanc Law for cultural support. Initially referred to as the Aldir Blanc Emergency Cultural Law, it was approved as an emergency measure to mitigate the impacts of the pandemic on the artistic and cultural sectors.

5 Through the Office of the Pro-Rector for Extension, the Federal University of Pará launched a specific call for proposals in 2019 aimed at selecting and funding Extension Programs to address socioeconomic demands in the Marajó Archipelago. In this call, the Visagem Group was selected to carry out extension activities in the municipalities of Soure and Salvaterra.

## MARAJÓ AND VISAGEM'S ACTIONS IN THIS ARCHIPELAGO

Marajó is an archipelago composed of two micro-regions: the Arari region, which includes the municipalities of Cachoeira do Arari, Chaves, Muaná, Ponta de Pedras, Salvaterra, Santa Cruz do Arari, and Soure; and the Furo de Breves region, comprising the municipalities of Afuá, Anajás, Breves, Curralinho, São Sebastião da Boa Vista, and Gurupá. It is worth noting that Marajó's natural landscape can be characterized in two aspects: the fields area and the forest area (Schaan; Martins, 2010; Lisboa, 2012). According to the characteristics pointed out by these authors, the Furos de Breves microregion differs from the Arari micro-region as the former is marked by dense forest cover, while the latter is dominated by open fields and an extensive coastal strip.

It is important to emphasize that the various islands comprising the Marajó Archipelago are characterized by more than their geographic environment, by territorialities constructed and reconstructed over millennia, by biodiversity, and by economic potential. Marajó's locales reveal an undeniable socioenvironmental diversity, as its fourteen municipalities are marked by different landscapes and social groups with culturally diverse expressions evident, for example, in dietary customs, in the cosmologies of Indigenous and quilombola people, and in a religiosity marked by syncretism.

The sound and rhythm of music and dance forms, such as *Carimbó* and *Lundu*, contain elements of ancestral heritage from Indigenous peoples and quilombola communities. In this particular regard, some studies indicate that the region's proximity to the Caribbean has significantly influenced musical styles and dances such as *lambada* and *kúmbia* (Costa, 2015; 2012).

In the coastal region — also known as the *Campos Marajó* — the municipality of Soure is home to the Marine Extractive Reserve (Resex-Soure). In the same region, in the municipality of Salvaterra, the expansion of large-scale rice production has threatened local ecosystems. Moreover, the impacts of monoculture have generated tensions and conflicts with local quilombola communities due to the encroachment of rice farming in their territories.

In the forested region — known as *Marajó das Florestas* — there is the Caxiuanã National Forest (Flona), where the Ferreira Pena Scientific Station, belonging to the *Museu Paraense Emílio Goeldi*, is located. This national forest lies at the border of the municipalities of Melgaço and Portel and contributes to studies on climate, vegetation, human populations, and other species. Breves is a key municipality, as it serves as a riverine access point to the vast region of the Lower Amazon and the state of Amapá, which borders Brazil's northern frontier.

The Visagem Group carries out interdisciplinary actions involving the uses, practices, and knowledge of Visual Anthropology in the Marajó Archipelago, seeking dialogue with people and communities from the state of Pará, other regions of Brazil, countries of the Amazon region (Pan-Amazonia), and other continents. As it is a border region, the processes of migration and interaction with people from various places and countries are common, making our audiovisual workshops an opportunity for intercultural dialogue in northern Brazil.

Through different languages — especially photography and film — as well as various visual media, the activities described in this article contribute, to some extent, to the construction of new narratives shaped by the perspectives, voices, affections, and knowledge of the people who experience the different “Marajós.” Indeed, the numerous difficulties and challenges faced by residents of Marajó’s municipalities, when presented through audiovisual formats, reinforce their demands for multiple public policies.

Based on the elements presented in the article, the following synthesis was developed to facilitate the understanding of the diversity of initiatives and how they are interconnected.

**Chart 1 - Demonstrative Summary of the Projects**

Title / Period	Support Policy	Location	Partnership
Ethnographic Incursions in Melgaço do Marajó (2019–2021)	Melgaço City Hall	Melgaço	Federal University of Goiás; AO NORTE Association (Portugal)
Audiovisual Ethnographies in Soure – Marajó – Brazilian Amazon 2019–2020	Proexia Marajó Call – Proex/UFGA	Soure Salvaterra	UFGA Soure Campus; Salvaterra Municipal Department of Education; Tambores do Pacoval Association
Cinema in Marajó 2020–2021	Secult/PA Aldir Blanc Law	Breves Melgaço Salvaterra Soure	UFGA Breves Campus; Melgaço City Hall
Enchants Marajó 2020	Proex Award – Art and Culture 2019	Soure Salvaterra	Soure and Salvaterra City Hall

Source: prepared by the authors based on reports from the Visagem Group.

As observed in this synoptic table, within the context of the project Ethnographic Incursions in Melgaço do Marajó – Brazilian Amazon (carried out in Melgaço), the actions included photography and audiovisual workshops, ethnographic incursions, and the production of visual biographies, with the support of the local City Hall.



The project *Cinema in Marajó*, developed in the municipalities of Melgaço and Breves, brought together audiovisual workshops, documentary screenings, and training initiatives, supported by calls for proposals from the State Secretariat of Culture of Pará (Secult/PA) and resources from cultural policies at both state and national levels. The project *Audiovisual Ethnographies in Soure – Marajó – Brazilian Amazon*, carried out in Soure — with the participation of young people from both urban and rural areas, including Salvaterra — focused on audiovisual workshops and ethnographic incursions. It was supported by local and regional public policies that promote social inclusion and cultural dissemination, articulating various initiatives and levels of support, thereby placing the Group in a broad role in fostering and transforming local realities. With the aim of describing the activities carried out in these projects, what follows is a detailed account according to the location and the dynamics involved. Among these projects, *Enchants Marajó* had its activities suspended in 2020 due to restrictions caused by the pandemic. The other proposals, initiated in 2019, had their actions carried out during the year. In some cases, they were conducted virtually or concluded personally in 2021.

## **PROJECT “ETHNOGRAPHIC INCURSIONS IN MELGAÇO DO MARAJÓ – BRAZILIAN AMAZON”**

The project *Ethnographic Incursions in Melgaço - Amazonas* aimed to carry out collective ethnographies of events and settings in the municipality of Melgaço, in the state of Pará, using various media: photography, audiovisual, writing, cartography, illustration, etc. The initial proposal envisioned collective ethnographic incursions in public spaces of Melgaço's town center, addressing its multiple dimensions.

This project was launched in 2017 with the aim of establishing connections and partnerships among different Higher Education Institutions through the field of Visual Anthropology. It also sought to foster relations between Melgaço do Marajó, in Brazil, and Melgaço in the Minho River region of Portugal. Among the project's goals was the promotion, expansion, and dissemination of an image, audiovisual, and iconographic archive — still under construction — of the homonymous municipalities. The project was expected to culminate in the collaborative creation of a multimedia exhibition open to the public, based on the materials produced during the incursions in Marajó. It also included participation in a scientific-artistic-cultural event in Melgaço (Portugal), namely the MDOC Festival, which indeed took place in 2018.

The project involved members from the Federal University of Pará, the Federal University of Goiás, and the AO NORTE Association, in addition to the Pará State Cultural Foundation, totaling around 11 persons in the 2019 Expedition. There was also a partnership with the Melgaço City Hall. That year, photography and children's and youth film workshops were held, along with the *Melgaço Youth Film Showcase*, where short films were directed, filmed, and scripted by the children and young participants of the workshops.

As a development of the proposal, research was conducted on the ways of life of residents of this municipality, by members of the Visagem Group and the institutions partnering in this project. As a result, two visual biographies were produced: one of Dona Maria, a midwife from Melgaço, and one of Miguel Cassiano, a mathematics teacher in the town and in the surrounding riverside regions. In addition, filming resulted in the production of a documentary featuring young women from Melgaço who are part of a futsal team, as well as a young riverside student.

**Figure 1 - Project team activity, 2018**



Source: Visagem Archive.

The research on the life trajectory of Maria da Silva was based on a narrative developed through the use of audiovisual resources. Motivated by the idea of producing a video about her biography and her work as a midwife in a municipality of the Marajó Archipelago, Maria presented herself in a narrative that involves oral storytelling, memories of different moments in her life, and a description

of her midwifery knowledge. The aim of this work was to reflect on the use of autobiographical narrative, also referred to as first-person narrative, in the context of anthropological research. Specifically, we proposed a reflection on the uses of Visual Anthropology based on the ethnographic experience of a midwife's practices in the municipality of Melgaço.

Do audiovisual devices used as research tools facilitate or hinder fieldwork? How do the possible limitations, challenges, and advantages presented by the use of these tools affect the field immersion process? These and other questions led the team to reflect on the use of this methodological framework. Regarding first-person narratives, it became clear that this approach has been very fruitful, as Maria da Silva effectively presented her work as a midwife. She recounts that she began at the age of twenty-five, when an aunt needed her help during a childbirth. Alone, they had to assist each other at that moment of bringing a child into the world. From then on, she was gradually sought out by other women, while still living in the municipality of Breves. Since then, she has come to develop what she now considers “a gift, a gift from God.”

What resulted from this study with Maria da Silva was the editing of a documentary from fragments of memory — both recollections and forgettings — and a scientific article published in an academic journal.

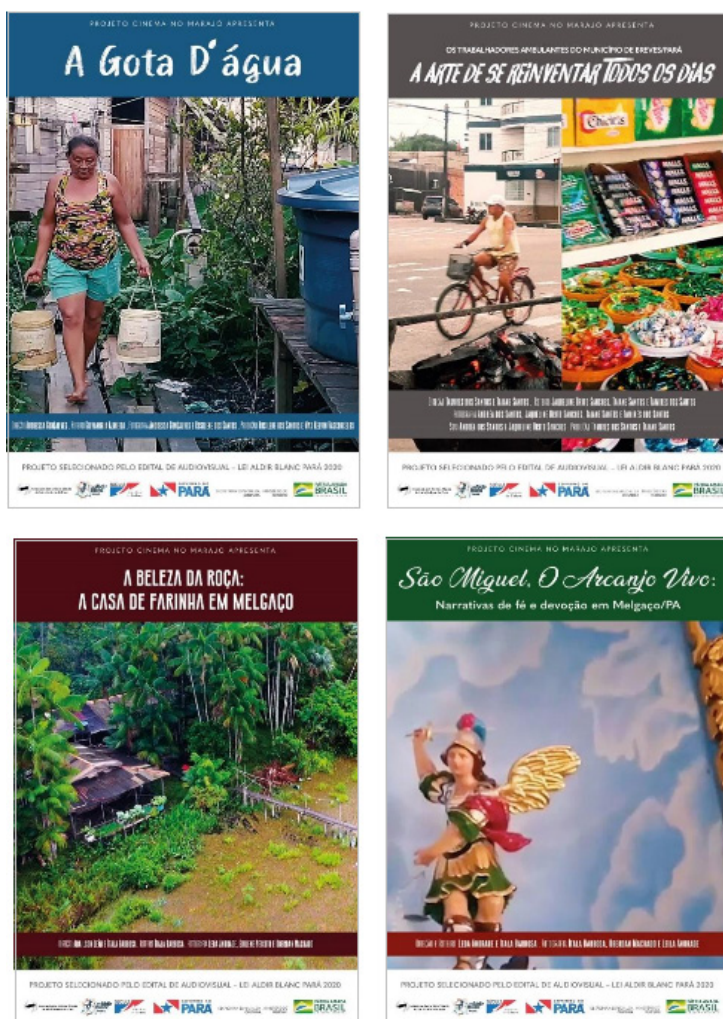
## PROJECT CINEMA IN MARAJÓ

The *Cinema in Marajó* Project intensified the actions already initiated in Melgaço in 2018 and expanded them to the municipality of Breves in 2021. As in previous projects, the activities were carried out through audiovisual workshops using smartphones, with cyberspace serving as the locus of the activities due to the circumstances imposed by the pandemic.

*Cinema in Marajó* was approved through a public call by the State Secretariat of Culture of Pará (Secult/PA) under the Aldir Blanc Law, as an audiovisual project to be developed in the Marajó municipalities of Melgaço and Breves. With the aim of bringing the riverside populations of these two cities closer to filmmaking and photography, we organized a Documentary Showcase and two workshops (Photography and Introduction to Audiovisual), encouraging production especially among young people so they could discover new opportunities and understand other contexts of their surrounding reality through audiovisual media.

The results of this project were presented at an academic event and published as a chapter in a scientific book. Regarding the execution of the activities, the entire program (Talking Circles, Workshops, and the Documentary Film Showcase) was conducted using online platforms: Zoom (for meetings and workshops) and Amazônia Flix — a streaming platform focused on promoting audiovisual productions from Amazonian countries (for the film screenings). The following images contain the promotional posters of the films produced in the project's workshops.

**Figures 2 to 5 - Posters of the filmes**



Source: Visagem Archive.

The challenges brought about by the pandemic were significant in many ways, but they did not entirely cease the continuation of the proposals presented by Visagem. With the support provided through funding as public policy for the cultural production sector, cultural practitioners were able to engage in projects financed within the framework established by the Aldir Blanc Law, among others.

## PROJECT AUDIOVISUAL ETHNOGRAPHIES IN SOURE–MARAJÓ– BRAZILIAN AMAZON

The project carried out in Soure was part of a broader set of initiatives in municipalities of the Marajó Archipelago, aimed at conducting audiovisual workshops, notably the production of films using photographic cameras and mobile phones. The audience involved in this project also included, primarily, young residents from both urban and rural areas of the municipality, as well as some youngsters from Salvaterra, a neighboring municipality. In this way, individuals living in areas of fields, farms, beaches, backroads, and quilombola communities were included.

The activities in Soure were conducted as ethnographic incursions. Ethnographic style incursions are those based on the principles of fieldwork practice consolidated within Anthropology, since the earliest field research experiences of the discipline. However, it is important to emphasize that the proposal to “enter” spaces aims to become acquainted with other realities and to offer different perspectives on these same realities. Specifically, audiovisual languages were included, allowing for the creation of narratives that emerge from local knowledge and lived experiences — knowledge enriched by collective memory, shared perspectives and expressions, and actions that reveal the diversity of interpretations about the people and things of the place.

As in previous projects of the same name, the proposal to carry out audiovisual ethnographic incursions in Soure was based on earlier experiences in Belém do Pará during the *Círio de Nazaré* period<sup>6</sup>, starting in 2016<sup>7</sup>. In addition to this, the Visagem Group had prior experience with an extension project in Melgaço (Marajó), in which the incursions resulted in audiovisual workshops, in 2018 and 2019, for children and young people living in the town center of that municipality.

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6 According to Vanda Pantoja and Heraldo Maués (2008), the expression *Círio de Nazaré* can be broadly understood as a series of events and celebrations that take place in Belém/Pará during the month of October. The Festivity of Our Lady of Nazaré begins before the main procession, held on the second Sunday of October, and continues for several days after that celebration. This festivity encompasses all the fundamental elements of an Amazonian regional identity.

7 This first audiovisual ethnographic incursion organized by the Visagem Group proved to be highly fruitful, even receiving the VI Proex Award for Art and Culture (Proex/UFPA–2017).



In this way, and according to one of Visagem's members, the group aimed to contribute to: the recognition of local knowledge within academia; the dialogue between local knowledge and academic knowledge; the involvement of society (individuals, groups, communities) in addressing their own problems and engagement in processes of change; the training of anthropologists, social scientists, filmmakers, and artists; scientific, artistic, and cultural production; the epistemological, ethical, and aesthetic foundations of these practices; and the transition from Instrumental Rationality to the Rationality of Values. As previously mentioned, it is worth highlighting the collaboration among different subunits of Ufpa, as occurs in other projects — particularly the partnership between the Ufpa Faculty of Social Sciences and the Academic Coordination of the Soure Campus, notably represented by the coordinator at the time, Professor Luiz Marcelo de Lima Pinheiro, in carrying out interdisciplinary experiences with audiovisual media and other expressive forms.

## CONCLUDING NOTES

The Marajó Archipelago has been, predominantly, the site of the social engagement initiatives developed by the Visagem Group. The use of audiovisual media (photography and documentary films) through mobile devices (cell phones) has proven to be an important tool for professional artistic training and social inclusion. Photography, linked to cinematic creation, has been adopted by amateur and professional filmmakers and photographers, through the expanded use of communication tools connected to the Internet.

Visual Anthropology – or the anthropology of images, or audiovisual anthropology, takes place as a collective endeavor and, in this project, has been sustained by the collaboration and participation of people from various social groups. The narratives emphasized emerged from local histories, everyday experiences, challenges imposed by socio-environmental issues, poetics embedded in the world of labor, and imperceptible aspects of the microcosm of the Amazon region. Ultimately, the themes of the films and photographs reflect the desire to narrate things that, to many, may seem irrelevant.

The selection of themes, scriptwriting, filming, and other aspects were conducted from the perspective of those who live in the region, of those who live in Marajó. In this sense, carrying out audiovisual workshops, providing technical training integrated with aesthetic considerations and ethical discussions, had as its central element a pedagogy that fosters autonomy, freedom, and protagonism, as indicated by Paulo Freire. Certainly, this experience provided mutual learning in the

practice of audiovisual production. The gazes, listening, and awareness of visual and soundscapes are imbued with the perceptions and lived experiences of the Marajó residents involved in this project.

It is clear that the themes relate to everyday issues that demand public policies geared toward local infrastructure. A notable example is the interest, in Breves, in producing a film about the precarious public service of potable water supply — a public good tied to basic health, sanitation, and food security. In times when climate issues bring urgency to debates on the use and conservation of water, the populations living in Marajó have much to question. The contradictions are evident when people demand specific public actions for access to quality water while living in riverside areas amid the islands of this archipelago.

As an illustration, the films produced by children and youth address issues such as school transportation and the challenges of studying in riverside schools. This is a reality lived especially by those in this as well as in other Amazonian communities but is little known in other regions of Brazil. They also explored film production on the realities of the world of work, particularly informal labor — a theme highly relevant to the lives of young people and adults across the “Marajós.”

Over the years and through various projects, Marajó has become, for Visagem, more than a site of ethnographic experiences through audiovisual media; it has become a place where networks, bonds, and knowledge have been expanded and strengthened through the reciprocity made possible by affective exchanges. The loving approach of the educational activities in the workshops — and in other opportunities afforded by the field — permeated the anthropological practice, with undeniable inspiration from Paulo Freire (1983, 1998).

The support for carrying out the projects came from institutional policies promoting university extension, as the projects were awarded funding through UFPA calls for proposals. Regarding support from cultural policy resources — such as those from the Aldir Blanc Law — state-level calls made it possible for activities to include specific social groups and expand access to technical knowledge for the creation of visual narratives related to local realities.

This technical support for the workshops resulted from research and activities conducted within Visagem’s academic environment, which were brought to the field with the aim of promoting actions based on dialogue and participatory, collaborative activities with the people of Marajó.

The implementation of broad initiatives and the rapprochement between the university and the communities, the articulation between public and academic interests, do not always align harmoniously. However, the projects analyzed showed

that funding through calls for proposals aimed at the democratization of culture, and the outcomes of the workshops and related activities promoted by Visagem fulfilled those objectives.

Among the positive aspects of these projects, we stand out: the expanded, though still limited, access to audiovisual technologies; the increasing valorization of local knowledge; the strengthening of cultural identity; and the promotion of civic participation. On the other hand, challenges such as bureaucratic hurdles, differing expectations, and difficulties in articulating collaborative practices in such diverse contexts can lead to mismatches, thus limiting the projects' impacts.

In times when topics such as climate emergency, climate justice, environmental racism, and related issues are at the forefront of debate, it is crucial to involve Amazonian populations in projects that promote the protagonism of social groups through their own narratives. And this, undoubtedly, was achieved by Visagem's initiatives in Marajó.

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