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Reflections on ethnocommunication: an audiovisual produced from a perspective

Reflexões sobre a etnocomunicação: um audiovisual realizado de forma perspectivada

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ABSTRACT: *In this article, we propose reflections on the ways in which ethnocommunication is conceived and developed by Indigenous communities, highlighting specific features in contrast with the hegemonic audiovisual model of Westernized society. Based on a theoretical-conceptual approach and the analysis of the work carried out by the Ororubá Filmes collective — a communication vehicle of the Xukuru do Ororubá people — supported by participant observation within an ethnographic context, it was possible to identify, describe, and analyze the specificities of the audiovisual process within this ethnic group. The concept of perspectivized communication is proposed, articulated with Indigenous worldviews and Latin American decolonial thought. It refers to a mode of communication realized through each people's worldview, becoming singular in its conception and execution, and acting as a tool for resistance, identity affirmation, and the decolonization of the imaginary.*

Keywords: *ethnocommunication; Indigenous; perspectivist; worldview; decoloniality.*

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RESUMO: Neste artigo propomos reflexões sobre as formas pelas quais a etnocomunicação é concebida e desenvolvida por comunidades indígenas, evidenciando particularidades em contraste com o modelo audiovisual hegemônico da sociedade ocidentalizada. A partir de uma abordagem teórico-conceitual e da análise do trabalho do coletivo Ororubá Filmes — veículo de comunicação do povo Xukuru do Ororubá —, com base em observação participante no contexto de uma etnografia, foi possível identificar, descrever e analisar as especificidades do processo audiovisual na etnia. Propõe-se o conceito de comunicação perspectivada, articulado às cosmovisões indígenas e ao pensamento decolonial latino-americano. Trata-se de uma forma de comunicação que se realiza por meio da visão de mundo de cada povo, tornando-se singular em sua concepção e execução e atuando como ferramenta de resistência, afirmação identitária e descolonização do imaginário.

Palavras-chave: etnocomunicação; indígena; perspectivada; cosmovisão; decolonialidade.

Introduction

The communication practices of Indigenous peoples have gained increasing visibility in recent decades, particularly through audiovisual productions that articulate distinctive modes of narrating, existing, and resisting. These productions do not merely reflect the adoption of Western technological tools; they also embody singular forms of thought and expression, deeply rooted in ancestral worldviews, territorial connections, spirituality, and community. As these narratives emerge in the media, they not only compete for symbolic space but also challenge the hegemonic structures of modern communication and its presumed universality.

This article proposes a reflection on these forms of communication through an analysis of the work produced by the collective *Ororubá Filmes*, belonging to the *Xukuru do Ororubá* people, located in the Agreste region of Pernambuco. The research adopts a theoretical-conceptual framework that engages with community communication, ethnocommunication, and Latin American decolonial thought, combined with participant observation in an ethnographic context. Its objective is to examine how audiovisual media conceived and practiced within this community highlight elements that diverge from Western logics of image production and circulation.

Based on this approach, the concept of perspectival communication is proposed, defined as a form of communication constructed from each people's worldview and characterized by its uniqueness in conception and execution. This practice integrates multiple dimensions (spiritual, ancestral, political, and aesthetic) and functions as a tool for identity affirmation, cultural resistance, and the decolonization of both image and imagination.

Community communication: crucial for the visibility of indigenous communication

According to professor and researcher Cicilia Peruzzo (2009a, p. 2), community communication is "developed democratically by subordinate

groups in communities, neighborhoods, and online spaces, for example, according to their interests, needs, and capabilities. It is done by and for the community." Community communication has been strategically employed by various categories of social movements to demand rights, promote citizenship, and foster social transformation. In addition, it "plays an important role in the democratization of communication and society" (PERUZZO, 2009b, p. 41). This form of communication encompasses political, educational, popular, and participatory dimensions, establishing a genuine contest of meanings with mainstream media. Cicilia Peruzzo (2009b, p. 42) underscores the importance of exercising the right to communication in advancing citizenship: "Citizenship advances in proportion to the awareness of the right to communication and the capacity for action and articulation of those for whom it is intended."

Because production is self-managed and carried out by the community itself, it can be regarded as an active expression of communication. In this sense, subjects participate directly in the communicative processes that surround them, producing new meanings and reclaiming their own identities. This mode of communication also encompasses a socio-educational dimension that fosters a sense of belonging and enables the development of skills capable of influencing the world. Such characteristics point to political theses that challenge the maintenance of collective norms and promote profound social transformations. In agreement with these observations, the author states:

> Active citizen participation in communication, that is, in the creation, systematization, and dissemination of content, as well as in other mechanisms inherent to the communicative process is also educational because it allows individuals to feel like agents, and, as such, to develop intellectually, learn to better understand the world, and become capable of influencing their surroundings and society as a whole, aiming to ensure respect for human rights (PERUZZO, 2009b, p. 42).

Radio Sutatenza, founded in 1948 in Colombia, is regarded as a pioneer of the community radio model in Latin America and perhaps the

earliest example of its kind. Created by Father José Joaquín Salcedo, the station promoted popular education in rural areas, addressing topics such as literacy, health, agriculture, and citizenship. It formed part of the Popular Cultural Action (*Acción Cultural Popular* – ACPO) project, which sought to improve the lives of rural populations through accessible communication. By employing simple language, Radio Sutatenza became a reference in the use of media for inclusion and social transformation. Community communication, however, only began to gain momentum in the 1970s with the emergence of social movements.

Cicilia Peruzzo (2009b, p. 38) argues that the right to communication "is placed as a third-generation right, as it moves from the notion of an individual right to a collective right." The recognition of communication as a human right represents a significant advance in the conception of citizenship, given that it was previously imperceptible within the classical dimensions of citizenship.

The debate on the right to communication gained prominence in the second half of the 20th century. In 1976, the First Intergovernmental Conference on Communication Policies in Latin America was held in Costa Rica, while newly independent African and Asian countries also engaged in discussions centered on human dignity and diversity. These developments, however, occurred within a context marked by control over international information flows and by the social and technological inequalities exacerbated by globalization. In this scenario, the worldview and lifestyle of the United States and European countries were disseminated as a form of cultural domination, while the global circulation of information from Latin American, African, and Asian sources — and even exchanges among countries within these regions — was simultaneously hindered (PERUZZO, 2009b, p. 37).

The Universal Declaration of Human Rights, adopted in 1948, had already guaranteed the right to communication in Article 19. However, it was not until 1980 that the United Nations Educational, Scientific, and Cultural Organization (Unesco) established the International Commission for the Study of Communication Problems, chaired by Sean

MacBride. The commission's three-year work culminated in *Informe MacBride* (1980), or *Um mundo, muitas vozes*[1]. The document promotes reflection on the principles of democracy in communication through reciprocity, while emphasizing that true democratization cannot be achieved without active participation and dialogue in decision-making related to media programming.

From the 1990s onward, the right to communication officially became a demand of Indigenous peoples (MÁRQUEZ, 2019, p. 165), who increasingly recognized alternative and community media as a means of circumventing the invisibility imposed by hegemonic media. These outlets provided a tangible and effective opportunity to communicate their demands while simultaneously advancing their citizenship. Such media have also been employed to strengthen the cultural identity of these communities.

Discussions on Indigenous communication predate by several decades the visibility gained in the 1990s through United Nations (UN) negotiations on the Declaration of the Rights of Indigenous Peoples. Although the debate achieved international prominence during this period, these demands had already been expressed more subtly within sacred territories. Indigenous peoples in Brazil developed their own forms of communication to convey struggles, identities, and grievances, often with the support of organizations such as the Indigenous Missionary Council (*Conselho Indigenista Missionário* – CIMI). The 1988 Constitution marked a milestone in recognizing Indigenous rights and expanding the space for their voices. The emergence of Indigenous media as political actors reflects a process that began at the grassroots level, long before achieving global recognition.

Indigenous communication thus gains visibility through community communication, recognizing the specific need for contextualized audiovisual media. In line with the objectives of community communication,

1 Document titled in Brazil as *Um mundo e muitas vozes: comunicação e informação em nossa época*, published by the Getúlio Vargas Foundation Press in 1983.

such as demanding rights, promoting democratization, and serving as a tool of struggle, decolonial and ancestral forms of communication require particular attention in both their conception and execution. This approach emphasizes the importance of autonomy: speaking in one's own language, representing the world on one's own terms, addressing one's own needs, and shaping one's own image, rather than being depicted through the lens of the colonizer. As Indigenous sociologist Elisa Garcia Mingo (2016, p. 125, our translation) observes, "Indigenous peoples, like social movements, have challenged the forms of social organization, thought, and sensibility of mestizo modernity."

Fundamentals of ethnocommunication

The history of Indigenous communication in Abya Yala[2] is one of decolonizing images, audiovisual language, and the communicative processes themselves. Its task, directly or indirectly, is to gradually dismantle the regime of audiovisual domination imposed by colonization, a regime shaped by unilateral voices and perspectives — that are now being deconstructed by the very subjects once represented. This history has unfolded through the progressive consolidation of rights and communicative spaces, built upon episodes of popular struggle and resistance — efforts aimed at sustaining resilience in the face of adversity and preventing setbacks.

This type of communication can occur and achieve its objectives through the unique ethnic processes of each people, processes grounded in the category of *ethnicity*. Gersem Baniwa (2006) defines this category as a historically and socially constructed process that involves the affirmation of collective Indigenous identity in dialogue with ancestral memory, cultural values, and relationships with the surrounding society. According to the author, Indigenous ethnicity is not limited to fixed cultural traits; rather, it is expressed in the capacity of Indigenous peoples to recognize

2 *Abya Yala* is an expression from the Guna (or Kuna) people, one of the Indigenous peoples of Panama/Colombia, meaning "Living Land" or "Mature Land," and is used to refer to the American continent as a whole.

themselves, and to be recognized, as distinct collective subjects, particularly in the context of struggles for territorial, linguistic, educational, and political rights. Ethnicity is therefore understood as a dynamic construction, characterized by strategies of resistance, identity reaffirmation, and the pursuit of autonomy in the face of the hegemonic and colonizing structures of the State and national society.

Among the multiplicity of Indigenous peoples, *ethnogenesis* is understood to occur when shared interests, a history of resistance, and the ongoing struggle for recognition are identified in one another (BARTOLOMÉ, 2006). It is a process of recognizing common cultural, historical, and social elements among different Indigenous peoples, which enables the construction of a shared collective identity.

The recognition of a shared collective identity can be observed, for example, in the Brazilian Indigenous Movement through Indigenous Assemblies (historical gatherings held in different regions of the country since the 1970s) that bring together diverse peoples in the struggle for rights. Initially centered on territorial issues, these assemblies gradually broadened their discourse to encompass the distinct interests that constitute this diversity. Such initiatives contributed to the consolidation of the largest Indigenous mobilization in Brazil and Latin America: the Free Land Camp (*Acampamento Terra Livre* – ATL), held annually in Brasília since 2004, which brings together leaders from multiple ethnicities around a national agenda of struggle and rights advocacy.

Ethnocommunication refers to the application of these ethnic processes in an integrated and coordinated manner. Anápuáka Tupinambá, one of the founders of Rádio Yandê[3] (*apud* ITAÚ CULTURAL, 2017), defines ethnocommunication as a practice that goes beyond the technical use of media, encompassing the production of content rooted in ancestral knowledge, original languages, and Indigenous cosmologies.

3 Founded on November 13, 2013, by Renata Tupinambá, Anápuáka Tupinambá, and Denilson Baniwa, it is Brazil's first Indigenous streaming radio station. Available from: https://www.youtube.com/watch?v=HfekM1zoq5E. Accessed on: Apr. 04, 2025.

In this sense, ethnocommunication constitutes an instrument of identity affirmation, cultural resistance, and political self-determination, as it enables Indigenous peoples to occupy the media with their own voices and perspectives.

According to Bryan da Costa and Vilso Santi (2019, p. 16), the concept of ethnocommunication is defined by the "general principles of ethnocommunication practiced by the Indigenous Peoples Movement through three pillars: a) Ethnicity as an essential component; b) Territoriality as a regulatory element; and c) Recognition as an end."

> From this perspective, ethnocommunication emerges as a foundation for the process of building not only an identity but also a shared framework of identification, based on preexisting or (re)constructed cultural traditions — essential for supporting collective actions. The communication practiced by Indigenous Peoples and their Movement is, therefore, philosophically guided, geographically situated, and politically purposeful — aimed at establishing a new individual, willing to assert themselves as Indigenous and be recognized as such (COSTA; SANTI, 2019, p. 16).

Therefore, by employing an epistemological framework detached from the Western imagination, it is possible to identify a distinctive communication model within the cultural practices of Indigenous peoples: ethnocommunication. Such productions contribute to dismantling the extractivist mentality, thereby reducing the risk of appropriation and erasure of traditional knowledge by both academia and mainstream media, which often decontextualize and depoliticize this knowledge.

From this delimitation of ethnocommunication, the concept of *perspectival communication* can be introduced, as will be discussed later.

Decoloniality and communication

The connection between the decolonial debate and the field of communication is not new; in this article, the analysis adopts a primarily Latin American approach as its starting point.

Colonialism, as defined by sociologist Aníbal Quijano (1992, p. 12) — one of the foremost exponents of decolonial thought —, is characterized by European territorial expansion through violent military domination beginning in the 15th century. The concept of *coloniality*, also proposed by Quijano, refers to the "colonization of the imaginary of the dominated" (QUIJANO, 1992, p. 12). Building on this argument, Quijano (2020) underscores the persistence of the *coloniality of power*, a central concept in his work, which designates the structures of domination and social classification imposed during colonization and still operative in contemporary societies, even after the formal processes of independence. According to Quijano (2020), modernity cannot be dissociated from coloniality, as the latter constitutes its hidden and constitutive dimension. Coloniality organizes the world through racial, epistemic, and economic hierarchies that legitimize the supremacy of European thought while marginalizing the knowledge systems and ways of existence of non-Western peoples. From this perspective, racism, labor exploitation, and cultural inferiority are not merely remnants of colonialism but structuring mechanisms of capitalist modernity. This is perhaps the first pattern of global power (QUIJANO, 2020).

Decoloniality, in turn, is proposed as an epistemological and political rupture with this hegemonic logic. Quijano (2020) advocates for the *decolonization of knowledge*, that is, the overcoming of the *coloniality of knowledge*, a key concept that exposes the imposition of Eurocentrism as the sole criterion for validating knowledge. He calls for the reexistence of alternative ways of knowing, being, and living, grounded in ancestral, Indigenous, Afro-descendant, and popular knowledge.

Thus, decoloniality seeks not only to denounce persistent colonial structures but also to construct multi-epistemic alternatives that recognize and value the diversity of human experiences. While Quijano (2020) remains primarily in the theoretical domain, focusing on the macrostructural aspects of global relations, Brazilian anthropologist Jose Jorge de Carvalho (2018) similarly emphasizes the need to challenge and dismantle colonial structures that perpetuate inequalities, particularly in

the Latin American context. Carvalho seeks to apply these concepts in practice — especially within academia — by promoting the inclusion of diverse and traditionally marginalized epistemologies through initiatives such as *Encontro de Saberes*.

> We can, therefore, qualify the current movement of the *Encontro de Saberes* as epistemic quotas, as it promotes the inclusion of the masters and teachers of our traditional peoples — Indigenous, Quilombola, Afro-Brazilian communities, and other traditional popular cultures — as university instructors in regular courses, with the same authority as PhD faculty. Thus, we currently operate with a dual form of inclusion: that of young Black, Indigenous, and *Quilombola* students, enabling them to enter public higher education; and that of the masters and teachers from these communities, granting them the right to teach their traditional knowledge to all university students, serving as professors in our universities (CARVALHO, 2018, p. 89).

Latin American decolonial thought differs from other movements in an important way: intellectuals simultaneously act as social activists, and their concepts are shaped and applied by the politicians who embrace them. This dual engagement distinguishes the movement, situating it within a generation of individuals who both theorize processes and participate in them. In the field of communication, theoretical and practical dimensions have progressed along parallel paths. Erick Torrico (2019), a sociologist and decolonial communicator, describes the concept of *centered communication* as a framework that has become the *dominant paradigm*, continuously taught, learned, applied, and reproduced both in communication schools and in research, arguing that

> theorization was initially structured based on the conditions, concerns, and needs of the social, economic, political, and technological realities of the United States, as well as Western Europe, since these two geocultural spaces were its places of origin (TORRICO, 2019, p. 94).

This logic of knowledge production has a universalist character, valuing the maintenance of colonial hierarchies among individuals

and peoples and legitimizing only the knowledge produced in countries that have traditionally dominated the sphere of knowledge production. In response, the author proposes "thinking from the margins," bringing to communication a meaning "related to the creation of social fabric and the building of community and consensus" (TORRICO, 2019, p. 96). At this juncture, the participation and democratization of the media, attention to the public interest, and engagement with development demands become more pressing. In the academic field, *liberation communicology* (TORRICO, 2019, p. 98), which combines "*la protesta con la propuesta*" (the protest with the proposal), addresses the latent need to examine epistemological foundations and "to deconstruct the logic of the historical and epistemological mechanism whose core is subalternity" (TORRICO, 2019, p. 100).

An idea introduced in 2021 by Luciana Oliveira, Julio Figueroa, and Bárbara Altivo (2021), which has evolved into a practice that extends beyond critique to constitute a political-epistemic project, is *interworld communication*. The authors propose a concept of communication that transcends message transmission or interaction between isolated subjects, emphasizing instead an encounter between distinct epistemic worlds, that is, between different ways of knowing, existing, and relating to the world. Interworld communication is grounded in the notion of *interepistemic dialogue*, facilitated through *cosmopolitical forums* as privileged spaces for such exchange. These forums recognize the existence of multiple rationalities (not only Western scientific) such as those of Indigenous peoples, Afro-diasporic communities, *quilombolas*, and other historically subalternized groups. From this perspective, communication entails connecting heterogeneous worlds without allowing one to dominate the other. Listening, hospitality, and openness to the unknown therefore become central elements. This approach challenges the colonial logic of universality and proposes a plural, situated, and ethical communication practice committed to pluriversality and epistemic justice.

Perspective communication

In post-colonial social relations, particularly in the relations of production, the superstructure that shapes the collective imagination — the so-called common sense — of prevailing social organizations is reinforced through contracts imposed by the interests of the ruling classes on subordinate groups. Capitalism, a legacy of European colonialism, established dynamics of predatory exploitation of both nature and humanity. Centuries of cyclical crises and unsustainable resource exploitation have generated an increasingly urgent need to rethink development paradigms, a need that continues to be deferred by the major bourgeois powers that benefit from these abuses.

Amid contemporary social and climate crises, characterized by conflicts over scarce resources and irresponsible exploitation, the voices of Indigenous peoples, particularly in Latin America, and their demands for respect for nature cannot be ignored. Brazil exhibits extensive ethnic, cultural, and linguistic diversity, with more than 305 Indigenous peoples and 274 languages, according to the Brazilian Institute of Geography and Statistics (*Instituto Brasileiro de Geografia e Estatística* – IBGE, 2022). This plurality reflects not only cultural richness but also diverse and complex ways of knowing and interpreting the world. Although their worldviews are not homogeneous, they share elements preserved through a history of struggle, resistance, and reverence for nature as a sacred entity, an expression of ethnogenesis.

Indigenous worldviews are distinguished by the absence of colonial ideologies that originated in modern Europe. Modernity was characterized by an ethical framework centered on a rationality focused on the "self," giving little consideration to the relationships that this "egoic self" establishes with others. In contrast, the elements that constitute the worldviews of Indigenous nations express a language of solidarity between peoples and nature, in which the human subject is understood as merely one component of the earth as a vast living organism.

This set of elements, inseparable from Indigenous worldviews, manifests across the diverse spheres of daily life. These perspectives permeate all decision-making processes, both objective and subjective; material and spiritual; economic and political; philosophical and social; and, crucially for this work, communicative. They represent the fullest expression of Indigenous models of "engagement" (KRENAK, 2020)[4], operating in intrinsic convergence with nature. A sustainable model.

In this context, perspective-based communication is constructed upon the understanding that the worldviews of different peoples are inseparable from their audiovisual production models and the diverse manifestations of these elements in their communicative practices. The entire decision-making process for producing images and sounds is informed by these perspectives. Standards derived from this approach are often considered unfeasible, or even inconceivable, within media outlets that adhere to Westernized audiovisual production norms.

The reflections that informed the discussion of perspectival communication emerged from ethnographic research conducted between 2021 and 2023 in collaboration with *Ororubá Filmes*, an audiovisual collective of the *Xukuru do Ororubá* Indigenous people. This research aimed to understand the processes influenced by communication through this medium within the community. Participatory observation, employed throughout the ethnography, enabled direct engagement with specific situations in which community members produced images and sounds for particular purposes, including practices deeply intertwined with their culture and characterized by religious, spiritual, and sacred elements.

The *Xukuru do Ororubá* Indigenous people reside in the rural Agreste region of Pernambuco, within the municipalities of Pesqueira and part of Poção. Their sacred territory, the Serra do Ororubá, is located 215 km from Recife, the state capital. According to the National Health

4 From Ailton Krenak's perspective (2020) on the concept of development, (dis)developing is to distance people from natural values, making them perceive economic advantages in everything around them. Striving for people's engagement with their surroundings is the most effective way of ensuring preservation.

Foundation (BRASIL, 2025), the ethnic group comprises approximately 12,000 individuals distributed across 24 villages, in addition to urban residents in Pesqueira, primarily in the "*Xukurus*" neighborhood, and in other cities.

Chief Francisco de Assis Araújo, known as "Chief Xikão," became the principal leader of the *Xukuru* people, overseeing their political organization and national recognition. His work gained prominence during the 1980 constitutional campaign, in which he advocated for the inclusion of Indigenous peoples' rights. On May 20, 1998, following numerous threats from landowners opposed to the reoccupation movement, Chief Xikão was assassinated in Pesqueira. His death provoked international attention due to his leadership in Indigenous struggles. He was planted[5] in Pedra D'Água village, leaving a legacy of mobilization alongside Shaman Zequinha, a legacy now continued by Chief Marquinhos.

From this generation of young people who lived alongside Xikão and witnessed territorial conflicts, the audiovisual collective *Ororubá Filmes* emerged. Since 2008, the group has functioned as a communication channel for the *Xukuru* people, involving individuals such as Diego, Micaele, Kleber, Ruan, Guila, Mirellyane, Everton, and others, who assume various organizational roles within the community. The initiative aims to engage youth and promote a distinctive form of communication aligned with the social and cultural concerns of the people.

Ororubá Filmes maintains a YouTube channel (5.6 thousand subscribers); a Facebook page (8.8 thousand likes); an Instagram profile (13.4 thousand followers); and the podcast "Ororubá Cast: Smoke Signals from the Xukuru People" (*Ororubá Cast: um sinal de fumaça do povo Xukuru*), a metaphorical adaptation of the traditional smoke signal as a symbol of Indigenous communication. The community's objective is to construct its own narrative, strengthen its culture, and decolonize representations

5 For the *Xukuru do Ororubá*, Chief "Xikão" is planted, not buried, so that new warriors may arise from him. This expression was used by Dona Zenilda, the leader's wife, during the funeral (ARAÚJO, 2021, p. 78).

of itself. Its motto encapsulates this mission: "using what is modern to strengthen what is ancestral."

In the methodological details of the field study conducted by Quintero (2023), the use of participant observation is highlighted, including the description of a ritual "where it is customary, out of respect, at the beginning of any activity that expresses their spirituality, be it written, auditory, or visual, to ask for strength and good guidance from Father Tupã and Mother Tamaín, protectors of the *Xukuru*, as well as the enchanted ones[6]" (QUINTERO, 2023, p. 43). Observing this specific practice of the *Xukuru* people during the production of images and sounds reveals a process deeply permeated by the community's culture, encompassing elements that can be identified as religious, spiritual, and sacred.

We reflect on how negotiation manifests differently in Western audiovisual production and ethnocommunication. The discussion begins with the notion of perspectival communication to identify where, in practice, the differences between these models emerge. In the Western format, the primary focus is efficiency, understood as the ability to achieve objectives within defined deadlines and budgets, which directs the entire production process. For instance, in a film shoot, a pre-established number of scenes is planned per day, and any deviation from the schedule is regarded as a loss.

In the Indigenous context, the process is guided by a relationship of permission, shaped by worldviews, spirituality, leadership, and the forces of nature. The pace of production is not determined by financial logic but by respect for the community's time and knowledge. Recording occurs only with spiritual and collective authorization, revealing a distinctive model of organization and meaning in audiovisual production.

This is why the concept under discussion aligns with perspectival communication in the context of ethnocommunication, as it is guided by a worldview and manifests uniquely in audiovisual production.

6 Sacred spirits that inhabit the forest and watch over the sacred territory. Every person who dies becomes enchanted and returns to the territory to grant strength to their siblings.

But what does this "perspective" signify in the construction of the concept? The notion of perspectival communication presented in this paper is grounded in and developed through a form of communication that seeks the decolonization of words and images. It fosters media productions based on one or more Indigenous worldviews, attentive to their particularities, and capable of addressing the ethnicity of communication in the collective formulation of media discourses.

The implementation of perspectival communication presupposes the incorporation of what Boaventura de Sousa Santos[7] (2019) describes as "own artisanal knowledge," that is, the use of ancestral knowledge in service of the objectives of the struggle.

> The trust placed in this knowledge stems from its potential, real or imagined, to strengthen the struggle at hand. This radical potential generally involves two ideas. On one hand, the knowledge in question belongs to the groups themselves; it is part of their respective past-as-present. Through this knowledge, groups in struggle become cognitive subjects rather than objects of external knowledge that has been used to justify their subjugation and oppression. From subjugation to subjectivity — this is the path of hope against fear that their own knowledge allows them to follow. On the other hand, this knowledge is often reinvented to refer to a past time of dignified life, a life that can now be recovered under new conditions; it is therefore crucial for claims to dignity. Ancestral knowledge has a performative dimension; it entails imagining a past that asserts itself as a project. Knowledge that is ours means representing the world as our own. In other words, the authorship of knowledge is a prerequisite for the authorship of the world (SANTOS, 2019, p. 197).

Within this framework, Indigenous peoples develop ways of thinking, producing, and presenting audiovisual material based on structural processes that would likely never have been conceived outside their cultural contexts, as certain communication practices may appear alien

7 Note: We express our repudiation of the allegations of harassment and abuse of power involving the sociologist Boaventura de Sousa Santos, made public in April 2023, which contradict the principles he advocates in his work. We believe that forgetting deepens violence by denying justice and transformation. We continue to use his texts selectively, while seeking other references.

to non-Indigenous cultures. João Paulo Lima Barreto (2023), an Indigenous anthropologist from the *Yepamahsã* (*Tukano*) people, provides an example through the *Tukano* understanding of the relationship between humans and fish. He introduces the concept of *wai-mahsã*, the "invisible humans" who inhabit natural environments such as rivers and lakes and are considered the true owners of fish and aquatic territories. For the *Tukano*, fish (*wai*) are not merely a source of food but entities with which social and spiritual relationships are maintained. Consequently, any audiovisual recording conducted in water must be approached with extreme respect, care, and attention.

These experiences highlight the need to reconsider Western paradigms. As Mingo (2016) notes, the emergence of non-Western audiovisual cultures provides a unique opportunity to deconstruct hegemonic perspectives and foster epistemological reorientations in the handling of audiovisual materials. The concept of perspectival communication thus arises as a proposal grounded in Indigenous worldviews: a distinctive approach to thinking, producing, and presenting audiovisual content, structured around symbolic and sociocultural principles that challenge conventional logics.

This formulation aligns with the notion of cultivating a unique epistemology, grounded in the history and needs of each people, as advocated by Latin American decolonial thinkers. The purpose of disseminating this proposal is precisely to stimulate critical reflection, allowing it to emerge through the encounter of diverse worldviews.

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