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Dossiers

Introduction to the Production Dossier, circulation and consumption of jointly produced images and the collective fabulation

Gabriela Almeida

Angelita Bogado

Guest Editors

In light of the technological advancements that have radically altered audiovisual production models and, consequently, the modes of circulation and consumption of images, we find ourselves facing a hyper saturated media landscape that calls for a meticulous reflection on the relationships between aesthetics, politics, the sharing of the sensible and the meanings of shared, community and collectivity in the face of neoliberal advancement. In the context of the so-called post-industrial audiovisual production, such erasures occur at the aesthetic, discursive and institutional levels: Black people, women, indigenous peoples, migrants, peripheral communities, and people of gender and sexual dissidence - with possible intersections among these groups - now occupy various spaces with their images imbued with a desire for social intervention, a struggle for visibility and the overcoming of outdated imaginaries that have historically contributed to perpetuating positions of subjugation and reification of structural violence.

These productions are situated within a broad media spectrum, resulting in very distinct records and composed of a myriad of ethical and aesthetic convocations at the interface of communication, media and symbolic consumption: amateur videos published on social networks to disseminate political struggles; films produced by

collectives; Black cinema; Indigenous cinema; Women's cinema and audiovisualities produced by social movements within the scope of community communication constitute some of the materialities and possible readings for the phenomenon this dossier seeks to investigate.

The urgency of the proposed debate is evident in the large number of submissions received in response to the call. The articles that make up the dossier, which has been divided into two volumes and will be published in issues 62 (September-December 2024) and 63 (January-April 2025) of the journal *Comunicação, mídia e consumo*, discuss how different modes of production articulate notions of shared, community and collectivity, exploring a myriad of methodological procedures and theoretical contributions aimed at addressing issues such as activism on social networks and images of violence, Black cinemas in Brazil, collective memories in universities and the relationship between archive and power.

The text *Neither imprisoned nor dead: Visualities of Feminist Activism as an Instagram Carousel post*, by authors Angie Biondi and Rita Maria Radl -Philipp, makes a significant contribution to thinking about the relationship between the performativity of images and feminist activism. The article shows how the production, circulation and consumption of images aim to enable tactics of claim and protest, considering not only the visibility of bodies and their demands in the network of political conversations, but also the creation of a type of visibility that dialogues with connected mobile technologies, the intense use of digital social networks and the exposure of collective alliances made and remade in the streets.

In *Brazilian black cinema: identity as a place for inventing new communities*, Natasha Rodrigues and Gilberto Sobrinho, through Cultural Studies, especially Stuart Hall's contributions, mobilize racial identity as a fundamental political notion for the processes of fabulation and elaboration of transnational communities in black cinemas produced in Brazil in the 21st century. They focus on the short films *Freedom* (2018, by Pedro Nishi and Vinícius Silva) and *Aurora* (2018, by

Everlane Moraes). The article results from research that won the award for best Master's dissertation in the 2024 Socine - Brazilian Society for Cinema and Audiovisual Studies – Thesis and Dissertation Award.

The article by researchers Daniela Matos and Tais Lima Gonçalves Amorim da Silva, *Narratives of the self and the mise-en-scène of collective memories in the university: an analysis of the documentary Caminhos Abertos* (Clear Paths), proposes the study of audiovisualities as producers of memories collective. Through a sensitive analytical approach to bodies, the research aligns with a field that is important to contemporary research interested in producing another perspective on processes of social reparation and remembrance, traversed by media contributions and the dimension of symbolic consumption, and marked by specific territorialities.

Francine Altheman, with the work *Scenes, fabulations and bricolages: a decolonizing theoretical-methodological bet for research in Communication*, seeks to offer one theoretical-methodological path for research in Communication. Starting from the methods of equality and scene, proposed by the French historian Jacques Rancière, the author invests in a kind of bricolage, reconstructing scenes with the various pieces available, which involves a reframing of the gaze and a poetics of knowledge so that the scenes unfold through an anti-hierarchical and decolonizing process.

In *The excluded from the archive: fabulation and potentials life fabrication*, Nuno Manna, Italy Maria Mota Gomes, Valéria Vilas-Boas and Thiago Emanuel Ferreira dos Santos propose to conduct an essay of radical contextualization of the notion of archive to think about the indigenous-authored documentary *NŨHŨ Yăg Mũ Yog Huh: This land is ours!*. The researchers reflect on issues of non-neutrality and non-universality of the archive and its relationship with the context, in order to understand the extent and meanings of the relationship between archive and power.

This dossier is the result of an interinstitutional partnership between the Postgraduate Degree in Communication and Consumption Practices

at ESPM and the Postgraduate Degree in Communication at the Universidade Federal do Recôncavo da Bahia (UFRB), which resulted in the project Bodies in the scene/on the scene: aesthetic-political images produced collectively in Recôncavo da Bahia and Grande São Paulo, funded by the 2021 CNPq Universal Call. We hope that the set of texts brought by the researchers/collaborators of this issue of the journal *Comunicação, Mídia e Consumo* will provide important contributions and reflections on the production, circulation and consumption of images produced collectively. As for the field of Communication, we hope to have offered, with this issue, an epistemological formulation that relies not on the sharing of content and/or messages, but on the sharing of different ways of experiencing the world. Enjoy your reading and see you in the next issue!

Neither imprisoned nor dead: visualities of feminist activism as an Instagram carousel post

Nem presa, nem morta: visualidades do ativismo feminista como carrossel de telas no Instagram

Angie Biondi

Rita Maria Radl-Philipp

Abstract: *In recent years, we have observed how images participate in the dispute over feminist agendas, no longer as a representation of groups of women or a historical record of their actions, but as constituent resources of the political agenda itself. Photographs and videos gain even more prominence as they are associated with the media emergence of everyday facts and episodes that circulate in journalistic coverage and profiles on social networks engendering a particular form of consuming images. This text proposes a theoretical and critical exercise on two recent audiovisual reports about the demonstrations for legal and safe abortion in Brazil on Instagram. In both, we observe how images guide the discursive and affective formations that link visibility and consumption.*

Keywords: *legal abortion; consumption; feminism; image; Instagram*

Resumo: *Nos últimos anos, temos observado como as imagens adentraram a seara de disputa pelas pautas feministas não mais como representação de grupos de mulheres ou registro histórico de suas ações, mas como recursos constituintes da própria agenda política. Assim, fotografias e vídeos têm ganhado protagonismo conforme se coligam à emergência de certos fatos e episódios cotidianos que passam a circular intensivamente entre coberturas jornalísticas e perfis nas redes sociais digitais engendrando uma forma peculiar de consumo de tais imagens. Esse texto propõe um exercício teórico crítico sobre duas reportagens audiovisuais recentes acerca das manifestações pelo aborto legal e seguro no Brasil a partir do*

Instagram. Em ambas, observamos como as imagens conduzem formações discursivas e afetivas que enlaçam visualidade e consumo.

Palavras-chave: *aborto legal; consumo; feminismo; imagem; Instagram*

Introduction

In recent years, several Latin American countries, such as Brazil, Colombia, Chile, and Mexico, have concentrated efforts on countering the continuous setbacks brought about by conservative political movements that change laws and legal norms previously implemented as a public right. In Brazil, the recent vote on Bill 1904/2024, which proposes to amend the Penal Code to equate abortion with homicide, an initiative fast-tracked by the president of the Chamber of Deputies in response to the demands of some political groups, has sparked significant protests and mobilizations across the country in the final weeks of June.

Protests organized by women's groups and collectives advocating for public policies that ensure the right to legal and safe abortion in the country have always been part of the Brazilian political scenario. Photographic exhibitions, artistic interventions, cultural activities, and various feminist political acts have been constantly documented and observed over the years, at least since 1960 (BONAN; FERREIRA, 2005).

However, we currently observe that the primary objective of these images is not merely to constitute a documentary record but rather to play an essential role in the activist strategy of advocacy and protest, positioning the visual field as a constituent element of public debate—particularly with the widespread adoption of mobile technologies and the intensive use of digital social networks.

In this regard, we note that the production and circulation of these images are not limited to the composition of historical archives or documentary records, but function as mobilizing resources within feminist actions, operating as a form of sensory and discursive potentiality that constitutes an intrinsic dimension of contemporary political experience (CALDERÓN, 2020; NORONHA, 2019). As these images enter the realm of communication devices—particularly digital social networks, platforms, and applications—they seek to expand the visibility of their repertoire and political struggles, establishing specific

visual modalities that shape a recognizable and consumable image of feminist activism.

Subjective processes lead to certain consumption practices from which mediated desires, ideals and values are extracted, producing meanings and also representing the lives of individuals, as they connect with other spheres of social and cultural experience (BARBOSA, 2004, p.45), blurring the boundaries between activism, citizenship, ethics, and attributing other qualifiers to consumption, such as ethical, sustainable, activist, conscious (PEREIRA; BRAS; RODRIGUES, 2023; CANCLINI, 1999). Hence, photos and videos participate as important communicative materials in the development of visual signs that reinforce presumed values of engagement, democratic participation and political struggle, engendering subjectivity and consumption.

The lack of a strong identity between young people and formal democratic representation institutions has led to the creation of new arenas for mobilizing the political energy of young people. In this regard, I point to the generation of a new atmosphere in the advanced stage of consumer society: that of responsible consumerism and the politicization of freedom of lifestyle choices — in the sense of using different signs of material culture. (MACHADO, 2011, p.12).

Thus, this text aims to reflect on how recent actions by feminist movements advocating for sexual and reproductive rights have developed a specific form of political visibility through the use of digital social networks, focused on two central media-communicative functions: a) shaping visibility of feminist actions in order to produce new dynamics of confronting violence and the biopolitical control over girls' and women's bodies; b) modulating an attention economy in order to promote interactions based on image sharing in *stories*, which has prevailed as an aspect of social bonding characteristic of image consumption in network culture.

We argue that images of feminist actions for the right to legal and safe abortion, particularly when produced and disseminated through Instagram, are not limited to representing an activist discourse, although

they compose it within a broader historical framework. Instead, they seek to portray lifestyles and subjectivity of institutionally violated bodies to be (re)positioned and (re)viewed in the public sphere, now mediated by a communication device that establishes its own qualifiable scene space. To this end, we propose a preliminary exercise of theoretical-critical analysis on a small series of images comprising two recent audiovisual reports in Brazil: one on the Catarinas Portal profile, denouncing the impediment to the legal abortion of an 11-year-old girl, a victim of rape, in the state of Santa Catarina, in 2022; and another on the G1 portal profile, reporting on protests against the voting of PL 1904/2024, between May and June of this year, in Brasília. In both cases, we observe that the materiality of the images resorts to the association between media events and symbolic references, including those of a popular consumer culture, promoting a continuous movement of recursion that sustains the viewers' attention to the united bodies, in assembly, sliding between different screens as in a carousel.

Image and visibility of feminist activism on digital platforms

According to Facioli; Gomes (2022, p.07), the popularization and increasing use of digital social networking platforms and websites indicate a new arrangement of disputes surrounding Brazilian feminist activism. The way images and emotions are managed in order to mobilize people, proposing arrangements and negotiating values aims to compose a legitimate framework of struggle and recognition of rights that challenge the everyday social imagination.

Political disputes are also intensely ideological, moral, and affective, occurring in symbolic and semiotic terms replicated in the form of texts, hashtags, and memes (FACIOLI; GOMES, 2022, p. 05). Thus, the researchers affirm the relevance of considering the participation of digital technologies in the mobilization of feminist actions today, whether for the circulation of their content or for the formation of a political repertoire, as all aspects are systematically mediated.

The use of online platforms by activists is central to mobilizations for specific protests and, more than that, we argue that they are built as a way to ensure visibility for demands and political agendas. In these terms, the media fill a historical gap left by weaknesses in democratic processes for spaces of speech, listening, rights claims or denunciations. In Brazil, this phenomenon builds an intimate relationship between individuals and these technologies, which are not limited to digital ones. The expectation placed on the media for the resolution of individual problems is an example, in neighborhoods and cities. Programs such as “Aqui e Agora”, aired in the 1990s and hosted by journalist Gil Gomes, with the slogan “a vibrant newspaper, a weapon of the people, showing life on TV as it is”, were characterized by receiving amateur videos of everyday situations, with a denunciation character of various problems. (FACIOLI; GOMES, 2022, p.08).

As a first investigative step, we delimited the observation of audiovisual reports whose images were broadcast by two well-known Brazilian news portals: one specialized in feminist activism, the Catarinas portal, and the other by the G1 Portal, from the media conglomerate Grupo Globo. In the first example, Catarinas, we noticed that it is through the gender focus that the portal creates, elaborates, formulates and composes its journalistic work. “This perspective that differs from the masculinist perspective, but is not journalism specialized in women, seems to indicate an attempt to bring other points of view to the construction of reality and, with regard to journalism, from different practices” (GUSTAFSSON, 2018, p.134).

It is worth mentioning that Catarinas is an independent feminist journalism collective, created in 2016, subsidized by crowdfunding (a collective fundraising campaign, through Catarse) and currently receives support from UN Women. On its Instagram profile, it frequently presents images with coverage of mobilizations, protests, campaigns and the like organized in the story format, created to portray, among other topics, the agenda of sexual and reproductive rights.

With greater visibility on social networks, the portal gained notoriety in the traditional press when it published, in 2022, in partnership with

Intercept Brasil, a report on the case of an eleven-year-old girl, a rape victim, who had the right to abortion denied by the Santa Catarina justice system. Since then, the portal has intensified the production of content on sexual and reproductive rights in the country so that the monitoring of the actions includes various communication and media resources, among them, audiovisual materials (images, videos, illustrations and texts) that are widely used on platforms and social networking sites, both from the portal itself and passed on as sources to other news agencies.

In 2021, the portal formalized a partnership with the Gabo Foundation, from Colombia, further intensifying the production of audiovisual material in order to expand the distribution of specialized content in Latin America. In this article, we chose to select an audiovisual report entitled “Maternal death: the State’s omission in access to legal and safe abortion”, written by journalist Kelly Ribeiro.

Figure 1 – Women protest to guarantee the right to legal and safe abortion in Brazil



Source: Portal Catarinas, 2022, captured by the authors.

The report is comprised of a small set of twenty visual frames, the slides, among which the first displays the title and the last, the signature with the logo and the website address of the portal. The chosen format was the story, a feature provided by Instagram, on the Catarinas profile. Story is a format of visual, dynamic and interactive content, with slides linked in a linear sequence that can be “swiped” side by side, popularly known as a “screen carousel”, composing a brief narrative; the telling of a story about a specific topic.

The use of this format, created in 2011 by Snapchat, was soon adopted by other platforms and social media sites, and today it is the largest type of visual content consumption (JASTI, 2021), because it is done quickly and in views that allow for various modes of interaction, especially the sharing of images, defining a specific type of visual consumption. In the first two slides of the series, the title of the report appears prominently overlaying the photograph of a gathering of women carrying the green scarf, an emblematic symbol for legal and safe abortion originally used in feminist claims in Argentina, but which has been adopted by various women’s movements in other countries. On the raised green bandana, one can read the slogan of the main campaign: “legal abortion to not die”.

In the following slide, a group of women walking through the streets is seen more clearly, some with raised arms, clenched fists, faces in speaking expressions, carrying signs with catchphrases. The foreground is occupied by two women with their faces painted black and white, whose eyes, nose and mouth appear as dark cavities similar to the design of a stylized Mexican skull. Both appear with signs hanging on their chests declaring that they would have already been “killed by the State”, whose bodies, although still alive, are condemned by a political government that not only regulates women’s sexuality and reproduction, but sentences them to violence and death; therefore, they would be a kind of walking skull. Below the photograph, a colored box reveals a brief text explaining that unsafe abortion is the main cause of maternal

death among girls and women in the country and that only a public policy that ensures access to legal abortion would prevent deaths.

In the sequence of slides, from the first to the fifth, as well as to the tenth, we see the same visual structure; a photograph of women's bodies wielding the green scarf occupying the central part and, just below, a brief text summarizing statistical data, institutional documents about the number of deaths and public policies to be guaranteed by the State. Initially, we observe that these materials serve to impact a quick and objective reading about the Brazilian reality that still conditions abortion to death. In this sense, they act as a resource that intensifies the pedagogical content, expanding the repertoire of public debate among platform users. However, their materiality is not limited to this, since the images soon link and associate with other circulating signs, values and affections, producing new meanings to political imagination. Observing the movements of images that are activated in a context of constant re-elaboration, because they can be cut, copied, pasted, mixed, repainted, modified and shared again, as in platforms and digital networks, allows us to point out the emergence of visualities that enhance sensitivities and discourses around the theme.

In the photos of the series, women who appear united in protests spread across various cities in the country, wielding the green scarves and disputing public space for legal abortion, are seen in a process of multiplication. It is not just a story or a portrait of a girl or a woman; it is all the girls and women who appear vulnerable to the violence of the laws and norms that condemn them and sentence them to death. "Expanding access to legal abortion is a fundamental part of addressing this public health issue," declares the blue box on the second slide.

The recognition that the claim does not apply to one, but to all girls and women is part of the emergence of a politics of exposure of subjects allied in a common claim, that is, of a "scene of appearance" of bodies and lives in precarity, in vulnerability, as Butler (2018, p.34) states. And here it is necessary to highlight that, from the author's perspective, the scenes of appearance that are formed from exposure to precarity do not

seek to reaffirm this state, but to start from it to change the imposed conditions of violence and thus transform the social experience of injury. Precarity, according to Butler, would function as a mediating term that operates as a place of alliance between groups of people who otherwise would not have much in common. Therefore, by coming together, by constituting a collective and common body to the images, girls and women produce a challenging form of visibility that destabilizes realities and norms, considering the right to appear “on stage” as a coalition framing of people who share the same subjection and erasure. What do these groups need to claim in order to exist (Butler, 2018, p.34)? According to the content of the series, only the implementation of public policies that ensure sexual and reproductive rights would break the framework of violence and mortality in the country.

In our broader research, we found that the latest Epidemiological Bulletin from the Health Surveillance Secretariat of the Ministry of Health (Brazil, 2022) indicated an increase in the number of women’s deaths. According to the main index recorded by the Maternal Mortality Ratio (MMR) factor, in 2019, the rate was 57.9 maternal deaths per 100,000 live births, but this number rose to 74.7 in 2020. The latest National Abortion Survey (DINIZ; MEDEIROS; MADEIRO, 2021) also indicated that 52% of women were 19 years old or younger when they had their first abortion. The highest rates were detected among respondents with lower education levels, Black and indigenous women, and those living in poorer regions of the country.

Furthermore, on the Catarinas portal itself, there are more detailed data on a survey conducted in partnership with the Gênero e Número agency and the AzMina portal, indicating that, between 2012 and 2022, 483 women died from abortion in public health hospitals in Brazil (PORTAL CATARINAS, 2023). The organization analyzed over 1.7 million hospitalizations recorded in the Hospital Information System (Sistema de Informações Hospitalares do Sistema Único de Saúde - SIH-SUS) as pregnancies ending in abortion. According to the survey, hospitalizations for miscarriage, abortion for medical and legal reasons,

other types of abortion, unspecified abortion, other abnormal products of conception, failed abortion attempts and complications resulting from abortion and ectopic or molar pregnancy were taken into consideration. Of this total, more than half of the hospitalizations were recorded as miscarriage. “However, proportionally, the highest number of deaths occurred in cases of failed abortion attempts. These are incomplete abortions, in which hospitalization occurred to complete the procedure” (PORTAL CATARINAS, 2023).

We understand that this cross-referenced data set provides a more accurate and objective overview regarding the actual number of deaths of women and girls resulting from abortion procedures in the country, in addition to identifying who the main fatal victims are. However, this expanded reading would be unlikely to reach a larger population of different social and age groups. This model of organizing content as stories, mixing texts, photos and illustrations in each slide connected to the next and passing side by side by sliding fingers across the screen, coordinates the gesture of hands and eyes for quick reading, also favoring a specific mode of attention to the social problem.

“The politicization of subjectivity is the greatest hallmark of new generations” (Machado, 2011, p. 13), states the researcher, when analyzing the close link between democratic ideals and advertising brands among young people. Thus, it is not expected that there will be an effective mobilization resulting in the adoption of political street struggles, for example, solely based on content created and disseminated on platforms, but that there is an indication of a certain notion of connection and political awareness then negotiated by feminist political ideals that circulate, among others, as signs of consumption on screens and networks.

In this context, the summary, the objectivity of the data and the visualization of content in images and illustrative photos developed by Catarinas can provide social media users with the formation of a certain minimum repertoire about abortion as an effective public health problem and, crucially, without medicalizing or objectifying the female

body. Furthermore, we also note that there is a shift in the way the topic is framed, which is correlated to the positioning of the characters in question, this arrangement being explored by other profiles on digital platforms when developing this type of content, as it reinforces the importance of the lives of girls and women, their collectivity and their living bodies in struggle, constituting scenes of appearance that summon crucial meanings to the modes of struggle for rights.

On the other hand, it is worth emphasizing that in this visual model expressed in the report, there is no greater complexity regarding abortion, health, and sexual and reproductive rights as structural problems that victimize millions of women and girls every year in the country (BARBOSA; MOTA, 2020). The circulating images found focus the discussion on the performance or not of medical intervention, even creating an opaque zone about other possible complications of legal abortion itself, such as physical suffering, family support, psychological care, support from traditional knowledge, among others, as it is centered in favor of an institutionalized medical hospital discourse and model (RADL-PHILIPP, RM; CRUZ, Z. V, 2019).

Attention and consumption in images of feminist protests circulating on Instagram

Another aspect worth highlighting from this set of images is that all the slides emphasize women as central subjects of the content; they are the ones who show their faces and bodies, speaking out and carrying the messages with the demands required to ensure their survival. What we emphasize is that the photos used intentionally centralize the presentation of women in situations of public protest, in action. Therefore, they are subjects endowed with agency. United, they march, shout, gesture, face the lenses, use their bodies to occupy the space in which they find themselves to mark their predominant presence while they themselves are turned into images.

In the second visual report analyzed, we also observed that most of the photographs used by Portal G1 to cover the protests against the voting of Bill 1904/2024 emphasize women as central characters. In this sense, they are not composing content just to prove that these events occurred, nor to illustrate them, but to mark the political specificity of the gathering of bodies, each with its singularity, its experience, its way of understanding and thinking about its position in the public space.

Hence, the photos highlight the exhibition of all together, welcomed, united in a powerful relational arrangement that makes the protest and the right to appear in the streets effective, breaking the institutional spaces that usually restrict and normalize the control of their bodies, from circulation to behavior, such as churches and other spaces of appearance that normally function as articulators of acceptable and consumable gender visibilities, as analyzed by Casadei; Mendonça (2021, p.118).

Figure 2 – Women protest against the voting of PL 1904/2024



Source: Portal G1, 2024, captured by the authors.

In Figure 2, a group of women is depicted wearing the attire of handmaids, reminiscent of a fictional character from the work *The Handmaid's Tale*, created by the writer Margaret Atwood. This story also inspired the series broadcasted by HBO in 2017, becoming emblematic among young people. In the dystopia, still fertile women are enslaved, raped and forced to give birth to children for noble families who, due to high levels of toxicity, pollution and disease, need to maintain the reproduction of their species to ensure the status quo in a country under a fundamentalist and totalitarian regime that falls into civil, political and economic ruin. The story, however, is told from the perspective of one of the handmaids, June, who presents subtle and everyday ways of resistance and storytelling that weave new collective bonds between the women until the final outcome with the overthrow of the government.

By presenting themselves in front of the Chamber of Deputies, the protesters wearing the red handmaid outfits aim to denote that the reference to the character is part of an enunciative strategy that mixes fact and fiction, texts and bodies, reactivating a scene that emphasizes resistance and refusal to a destiny of imprisonment, slavery and death. Under a specific temporal and fictional management, the protest questions the State's participation in forced reproduction when conducted by lack of access, prohibition or, in this case, by the criminalization of legal and safe abortion, if there were a vote and eventual approval of PL 1904/2024.

It is also worth noting that the reference to the fictional character of the handmaid is often contrasted with another character from the same story, Serena, the lady in blue, when the demonstrations are of a conservative nature, titled "pro-life", and support the prohibition of abortion under any circumstances. This kind of image duel based on references from a media pop culture (MISKOLCI, 2021) could also be seen in the streets and on the networks. In the images that make up the content of feminist actions put into circulation, the association between the media, the fictional and the concrete reality come together as in a playful game typical of a performative language that does not neglect a

generation that is much more accustomed to the consumption of cultural signs. In this perspective, it is worth remembering, consumption is not understood as a practice solely related to the act of purchase, but in adherence to modes, appearances, experiences and lifestyles immersed in an active cultural field (FEATHERSTONE, 1987).

However, we emphasize that this disruption of the state of things (fact and fiction, present and future) that appears in the image is instigated by political protest. It is not the women themselves, but the collective group in protest – subjects in a relationship of encounter and action, in assembly – that is the central agent that articulates texts and bodies, real and fictional. In a complementary manner, Marques (2022, p.12), when analyzing the developments of the concept of scene in Rancière (2005), points out that images capable of disorganizing or disrupting meanings, perceptions and visibilities can materialize a contraposition of forms of manifestation and enunciation before others. This productive relationship between fiction and politics, therefore, is underlying the field of images, specifically those observed here, because they seek to constitute a scene of appearance articulated to feminist action.

As Calderón (2020, p.35) points out, depending on the context, images do not respond only as a plane of representation, reproduction or projection, but as a plane of connections, of operations that open, articulate, relate, creating other configurations between elements (signs, sensibilities) not previously seen. Fiction and image are important to the production of a scene that is intended to be political, because they put into circulation other frames of thought, imagination and meaning, interrupting the consensual media flow that insists on framing facts and events (CALDERÓN, 2020, p.104).

The images observed in this small set of visual reports propose being together, suggesting that there is a plural flow of shared affections that permeates feminist actions regardless of each individual story. As Calderón (2020, p.85) highlights, images today need to be thought of as events within a broader cultural field, which also implies necessarily seeing what does not explicitly appear in the exhibition and, for that

very reason, provoke other arrangements to perception, meaning and political imagination.

Images of women exposing their bodies in public actions, often naked, offered as canvases or posters written with slogans, drawings and symbols seen in marches, protests and occupations, have also frequently circulated in different media outlets, through the press and social networks. For Paula Sibilia (2013; 2015), this form of manifestation can also be understood as a type of performance, particularly used by contemporary feminist activism. In her research, she discusses how the nudity of female bodies, in these cases, is handled as a poetic, aesthetic and political resource in the formal composition of most of the actions that comprise current feminism. Although nudity is no longer something unprecedented, displaying the naked body in support of a cause still shows a certain effectiveness due to the way it draws attention, especially through the media.

Reinforced more by the unusual situation in which it can be exposed, the body presented as a living canvas still resonates, in the media, with different feminist agendas. Hence, public demonstrations such as the free nipple, topless protests, baring witness, among other examples, are still phenomena with a certain attentional force, as they function within a specular regime, that is, modeled for a gaze that consumes, putting into discussion the acceptable, consumable, qualified and/or legitimized modes of seeing in society. Through a genealogical approach, Sibilia (2015) discusses how the exposure of real women's bodies, contrary to the idealized and regulated bodies by advertising, fashion, among others, when they emerge in feminist claims in the public space, generally assume a mobilizing political configuration, since it becomes difficult to accommodate them in the historically constructed visual schemes of stereotype, cliché or objectification. This type of phenomenon of performed gender visibility is called "de-pornification of the gaze" by the author.

In this search, an eventual de-pornification of the gaze seems to be insinuated, as a promise of important changes that could affect the

current regime of visibility. This opening would be capable of reversing – towards new, still unthinkable horizons – that trend initiated at the dawn of the modern era: the pornification of the gaze that has spilled over naked silhouettes after the ‘disenchantment of the world’, with the consequent sexualization and medicalization of body images in the midst of the secularization process. (SIBILIA, 2015, p.196).

The play with united and exposed female bodies in protests seeks to break sociocultural schemes by negotiating different relationship with the public gaze. The bodies in assembly seen in the two reports aim to produce new counterpower images, breaking hegemonic moral and political orderings. As Gago (2020, p.194) highlights, the assemblies manifest a popular sovereignty that challenges state faith as a monopoly of politics; they are insurgencies that renew the dynamics of decision and autonomy, care and reproduction, self-defense and collective knowledge. Thus, what is emphasized as images are bodies in action, agent bodies endowed with power and will, seeking to establish another arrangement with the public gaze, breaking schematism. This is an eminently visual political operation; a set of images understood here in a *broad sense*.

According to Judith Butler (2018, p.31), the intensity of these bodies that are now seen in alliance and evoked in images of protests would also operate a negotiation with another type of right: the right to appear. As a performative exercise, Butler says, the right to appear emerges from the expression of a joint bodily demand, even if it is under improvised or non-institutional forms of a collectivity, “*the bodies in assembly speak*” (2018, p.32). For her, this right is established because it presumes the recognition of an induced, normalized, and, mainly, shared precarious condition by certain social groups. Thus, the performative in this encounter of appearing bodies, says Butler (2018, p.35), would be related to the power that language has to produce a new situation or to trigger a set of effects through the way it names or enunciates things. In the images presented here, the collective appearance of women is not restricted to the mere representation of a protest because it inscribes,

from the bodies in alliance, the materialization of a socially produced, vocalized demand. In agreement with Butler, we argue, then, that there are two intertwined dimensions of the performative: the alliances of bodies and the images of bodies in alliance.

Women who gather in protests, whether characterized as handmaids or waving green scarves for legal and safe abortion, recognize that their bodies are daily subjected to structural violence and oppression, to a condemnation that can effectively result in their deaths. Therefore, we see in both visual reports that the use of their bodies even displays their own catchphrases as a kind of embodied voice that stamps the posters: “A child is not a mother,” “A daughter is not a girlfriend,” “My body, my rules,” “Neither dead nor imprisoned.” For Butler (2018, p.31), this aspect is a cultural mark of the political practice of certain contemporary groups that centralize, in bodies and images, their ways of claiming the right to public appearance; by gathering together in public to be seen and heard as a political presence and as a plural force, women in assembly perform a bodily demand for a set of more livable lives.

“So, let us assume that performativity describes both the process of being the object of an action and the conditions and possibilities for action, and that we cannot understand its operation without these two dimensions” (BUTLER, 2018, p. 70). It is worth observing how it reverses the sense of the relationship between appearing and exposing to, by its reverse, argue that the complementarity between these aspects is assumed negatively by a ruse of the hegemonic power that imposes cultural norms in a patriarchal and heteronormative society that tries, at all costs, to capture its signs and demands. In practice, only those who consider themselves exposed to conditions of inequality, precariousness, discrimination and violence claim their appearance.

If we accept that there are norms that condition who is recognizable in public space, we can question how the unrecognizable can constitute themselves as a group developing ways of becoming visible to others so that this common appearance can become the basis for resistance in political action (BUTLER, 2018, p.45).

Following the author's thought, we understand that in our Latin, Westernized society, the field of appearance is regulated by recognition norms that are hierarchical and exclusionary, so that the image composes an element of performative language that is linked to the differential ways in which subjects become recognizable in the public space. Thus, oppressed groups are left with the production of a kind of embodied statement or an embodied speech act, properly political, so that they can appear publicly and thus affect, engage, suffer, move other bodies, promoting new dynamics of dispute, rupture, solidarity, and joy under the constant risk of disappearing. "It is not just a matter of needing to live in order to act, but of having to act, and act politically, in order to ensure the conditions of existence" (BUTLER, 2018, p. 65).

In the context of images that aim to condense body, word and feminist action, we understand that, conceptually, speaking and acting constitute language operations whose performative character is realized in interface. Both require presenting linguistic and discursive forms as well as material and corporeal, affective, and aesthetic forms.

Final considerations

Ana Maria Mauad (2016), when analyzing the trajectory of one of the few Brazilian photojournalists between the 1980s and 2000s, highlighted how much Cláudia Ferreira's immense collection constitutes a fundamental work to understand the importance of political protests led by women in the democratic reconstruction of the country. According to her, observing these images also establishes a dialogue with the constitutive diversity of class, race, gender, religion and ethnicity, which complexified the feminist demands and agendas present in a country rediscovering itself as Latin American, with a colonial, Eurocentric and patriarchal matrix. In addition to creating a visual record of their time, Mauad (2016, p.272) states that Ferreira's photos present a diversity of women who strained the public space with the emergence of their bodies in protests. And today, how and which images are capable of challenging the space of the gaze and the feminist political public imagination?

When confronting images that are not historical archives circulating in albums and galleries, but that circulate daily on digital platforms and social networks of various agencies, institutions, and collectives, often even setting the agenda for the mainstream press, we inquire what happens with images of feminist actions today. If, from Mauad's (2016) perspective, archival images compose the cultural and historical legacy of feminist actions, to what extent could we consider that today the circulating images on digital platforms and social networks constitute a certain dimension of the feminist political experience? What implications does this new nature of circulating images bring us?

As we have seen, images still put the trajectory of these struggles into perspective; "which calls us to think of images as subjects, as agents of historical transformation" (MAUAD, 2016, p.273). Thus, we understand that thinking about the field of visual culture also means understanding the participation of media images in the array of social struggles, particularly feminist ones. Photographs and videos of demonstrations and protests are not elaborated for documentary cataloging or for the historical record of a political theme, but for the configuration of a recognizable image of feminist activism.

Observing the active images that circulate between platforms, on different pages and profiles, is a way of analyzing a possible mode of access to understand the articulation of a feminist performative language that currently operates between the dimensions of affection, voice, body, reality and fiction. The images aim to reveal how the scene of appearance of vulnerable groups has been articulated both from the performativity of alliances (of their bodies exposed under the risk of violence) and from the performativity of images.

Finally, the relationships between communication and gender issues in Brazil have expanded the scope of their analyses on stereotypes, social roles and representations of women to audience/reception/consumption studies and the gradual inclusion of themes about LGBTQI+ identities in the media; about the use, especially, of forms of alternative and independent press in promoting feminist struggles to an emerging attention on activism, particularly of young people in the media and on digital social networks, engaged [...] (ESCOSTEGUY, 2020, p.137)

When examining the content of Catarinas' visual report, we saw that the journalism portal with a gender focus turns its images into a subsidy for the thematic discussion of sexual and reproductive rights, which is important for the reflection of the social and epistemic category. It is a political perspective on the pedagogical treatment of images that constitutes the practice of the specialized journalism portal. It is known that journalism participates in the mediation of chains of affections that validate lifestyle and the delineation of the field of discursive possibilities (CASA DEI, 2017, p.22). However, in the other case, even without coming from a specialized portal, we noticed that, in G1's visual report, a similar strategy appears, as it is also related to the association and reference to feminist action when carried out in the public space to draw attention to an everyday event on the same topic. In both, the images appear less related to the composition of a record or document of the actions, because they are more focused on the constitution of a visuality consistent with the conditions of production and circulation of the platform that become part, extensively, of feminist protests. In this context, we cannot affirm that the use of images would precisely guide political, participatory engagement, as they are intertwined in media and communicative practices.

There is an urgency to rethink ways of sensitizing young people to the conventional political process, making it go through arguments that contribute to strengthening institutional spaces of democratic participation, spaces that currently remain in progressive distancing from youth cultures in Brazil. (MACHADO, 2011, p. 219).

In both cases, however, we saw that, in the images of the protests, the female body appears as a great spokesperson that resists the State's regulatory practices regarding the right to reproduction and sexuality. Resistance and claim are two expressions of a performative language, specifically visual and affective, as Butler (2018, p. 14) states, and which are increasingly used as a resource in the visual translation of these bodily battles for recognition of rights today.

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Black Brazilian Film: identity and the invention of new communities

Cinema negro brasileiro: identidade como lugar de invenção de novas comunidades

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Abstract: *Black Brazilian Film has grown significantly in the 21st century, expressing itself in a plural way and internally comprising distinct disputes over visibility and recognition. The creation of moving images based on the discourse of racial identity produces representations that go beyond national borders and imagine new communities. Based on the studies of Stuart Hall and the film analysis of the short films Liberdade (2018, Pedro Nishi and Vinícius Silva) e Aurora (2018, Everlane Moraes), this article sets out to recognize the fabulation and the use of identity as a pair in the political project of self-affirmation and reinventions of the self in filmmaking.*

Key words: *cinema; identity; fabulation; Black film; Brazilian film*

Resumo: *O cinema negro brasileiro cresce significativamente no século XXI, se expressa de modo plural e compreende internamente distintas disputas por visibilidade e reconhecimento. A criação de imagens em movimento apoiadas no discurso da identidade racial concebe representações que avançam os limites das fronteiras nacionais e imaginam novas comunidades. A partir dos estudos de Stuart Hall e da análise fílmica dos curtas Liberdade (2018, de Pedro Nishi e Vinícius Silva) e Aurora (2018, de Everlane Moraes), este artigo se propõe a reconhecer a fabulação e o uso da identidade como pares no projeto político de autoafirmação e reinvenção de si no fazer cinematográfico.*

Palavras-chave: *cinema; identidade; fabulação; cinema negro; cinema brasileiro*

Introduction

The ethnic-racial composition of Brazilian cinema players has changed in recent decades. Although research shows that this market is still mostly made up of white men¹, historically marginalized social subjects compete for leadership roles in the construction of narratives. In the 21st century, Brazilian Black cinema, supported by public policies in the fields of culture and education, is constituted by social activism and the cinematographic actions of Black people in distinct roles and conceptual reflection. Organized by and evolved from internal debates and repositioning, contemporary Black cinema is a living cultural movement, in which agents occupy and face different spaces in the chain of production, research, training, curation, criticism, and dissemination, among others.

Although identity discourse in artistic practice risks essentialism, Stuart Hall's studies allow us to observe that identity, used strategically, centralizes the agency of historically marginalized subjects and, above all, recognizes its narrative and fictional character. The temporary attachment position to which the identification process refers also includes the decoding of gaps and erasures and the creative appropriation of these gaps in official history, which allows us to conceive of identity as a place of self-invention and plural expression. To achieve this feat, the exercise of storytelling becomes a fundamental and inevitable tool in cinema.

In the mix of documentary and fiction, resistance to racism and the plurality of Black existences become temporary sutures that overcome national identities and project new community ties. From the reworking of ancient fables into unique images, short films such as *Aurora* (2018, by Everlane Moraes) and *Liberdade* (2018, by Pedro Nishi and Vinícius Silva) articulate, through the fabrication of elements of racial identity, memories and communities that overcome the Afro-Brazilian experience

1 The 2017 GEEMA (Multidisciplinary Study Group for Affirmative Actions) newsletter – Race and gender in Brazilian cinema: 1970–2016 – points out that, of the mass-market feature films released between 1970 and 2016, 85% were directed by white men, while 71% of the scripts were written by people belonging to this ethnic-racial group.

and direct these issues towards a new global order. Exploring racial issues through language, this contemporary Black cinema becomes artistic, political, and conceptual avant-garde.

Black cinema in the 21st century

The beginning of the 21st century presents fundamental transformations for Black people in the audiovisual sector. The Manifesto do Dogma Feijoada (Feijoada Dogma Manifesto)², in 2000, and the Manifesto do Recife (Recife Manifesto)³, in 2001, constitute the first public demands of Black authors in national cinema. These actions result, firstly, from the historical struggle of Black people for new representations and are anchored in the effects of public policies from the end of the last century, namely, the Rouanet Law, of 1991, and the Audiovisual Law, of 1993 in Brazil. The creation of the Audiovisual Secretariat (Secretaria do Audiovisual, SAv - 1993) and the National Cinema Agency (Agência Nacional de cinema, Ancine - 2001), responsible for issuing affirmative call notices⁴ for audiovisual content (LIMA, 2022), supports the increase in Black people in the field from the 2000s onwards. Furthermore, the publication by researcher Noel dos Santos Carvalho (2005), *Esboço para uma história do negro no cinema brasileiro* (Outline for a history of Black people in Brazilian cinema), includes the contribution of different Black people to the Brazilian cinema and presents Black cinema as an object of analytical and scientific interest, expanding the reflective potential of this field.

Still in the first decade of this century, new paths opened for Black cinema, with the contribution of filmmaker Zózimo Bulbul. With

- 2 Manifesto read by director Jeferson De at the 11th São Paulo International Short Film Festival and created by Dogma Feijoada, a group of Black filmmakers in São Paulo: Ari Candido, Jeferson De, Lilian Solá Santiago, Daniel Santiago, Rogerio de Moura, Noel Carvalho, Luiz Paulo Lima, and Billy Castilho.
- 3 Manifesto signed by the artists Joel Zito Araújo, Thalma de Freitas, Antônio Pompêo, Milton Gonçalves, Ruth de Souza, Luiz Antônio Pillar, Zózimo Bulbul, Maria Ceíça, Antônio Pitanga, Maurício Gonçalves and Norton Nascimento, read during the 5th edition of the Recife Film Festival.
- 4 They are the Affirmative Short Film of 2012 and 2014, the Affirmative Feature Film of 2015 and the Afro-Indigenous Documentary of 2018 (Lima, 2022).

a career that began as an actor in the 1960s, Zózimo is recognized as the first Black protagonist in a Brazilian soap opera (*Lives in Conflict* (*Vidas em Conflito*), 1969, written by Teixeira Filho and directed by Henrique Martins), in addition to important performances in acclaimed films, such as *Five Times Favela* (*Cinco Vezes Favela*) (1962, by Leon Hirzman), *Zumba Ganga* (1963, by Carlos Diegues), *Earth in Trance* (*Terra em Transe*) (1967, by Glauber Rocha), *Waiting Time* (*Compasso de Espera*) (1970, by Antunes Filho), among others. His first work as a director, the short film *Soul in the Eye* (*Alma no Olho*) (1974), represents his discomfort with the roles reserved for Black people in cinema, a dissatisfaction that guides his subsequent production⁵.

His biggest generational deviation was to pursue film authorship, an unprecedented choice, almost forbidden for a Black man of his social background. Even with just a few movies, he opened a new perspective on the racial issue. The first of his feats was to avoid the left-wing nationalism common in films from the Cinema Novo generation. In this, the Black person is frequently an allegory of the nation as the people, the peasant, the favela dweller, the social outlaw, etc. The second was to experiment and invent new forms of representation of the Black person, and his history corresponds to what many Black artists around the world were producing (CARVALHO, 2012, p. 20).

Committed to the demands of social movements, the filmmaker's work has a strong link with the affirmation of racial identity. The activist nature of Bulbul's work is embodied in the founding, in 2007, of the Centro Afro Carioca de Cinema, in Rio de Janeiro, with the main objective being to promote training, debates and events in the audiovisual field aimed at black people and to hold the annual Encontro de Cinema Negro (Black Cinema Convention), to date, the largest festival in Brazil on the subject.

5 Aniceto's *Manumission Day* (*Aniceto Dia de Alforria*, 1981); *Abolition* (*Abolição*, 1988); *Samba on the Train* (*Samba no Trem*, 2000-2001); *Little Africa* (*Pequena África*, 2002); *Tiradentes Republic* (*República Tiradentes*, 2004-2005); *Carioca Harbor Zone* (*Zona Carioca do Porto*, 2006); *References* (*Referências*, 2006); *African Renaissance* (*African Rebirth*, 2010).

The thesis defended by Souza (2013) positions the birth of Brazilian Black cinema through the hands of social activism. The author contributes to the extent that she includes and makes visible the participation of Black female filmmakers in the formation of this Black cinema and proposes the investigation of a “Black female cinema” (p. 84). Interested in consolidating this Black female cinema proposed by Souza, Oliveira (2016) understands Black cinema as a “work in progress”, which aims to achieve the basic right to self-representation and strives to build a trajectory for this production with a focus on the work of Black women. Coming from different regions of the country and working mainly in the production of short films, the new generation of this cinema is composed mostly of women, according to Oliveira.

In addition to the affirmative call notices for film production, it is possible to identify the influence of the Quota Law (Lei de Cotas)⁶, which, in response to the demands of Black movements, expanded opportunities of higher education to more Black people. For Oliveira and Cohen (2020), the generation that emerged in the 2010s took on the legacy left by Zózimo Bulbul and expanded it to broader frontiers, which allowed us to recognize Black cinema as a consolidated movement.

Therefore, to understand the female protagonism in black cinema in the Brazilian scenario, it is necessary to open the scope of interpretation to encompass some events in the country’s recent history, such as, for example, the expansion of access to university and to training/qualification courses that occurred (such as, for example, actions in Pontos and Pontões de Cultura, which are accredited entities backed by the Ministry of Culture offering cultural and socioeducational activities in communities), in the last 15 years as a result of global education policies (OLIVEIRA, 2017, p. 23).

Regarding the work of Black female filmmakers in documentary production, [AUTHOR (year)] states that this creative participation has radicalized the representation of Black people in Brazilian cinema;

6 The Quota Law states that “federal higher education institutions (...) will reserve, in each college entrance exam (the Brazilian ‘Vestibular’) for undergraduate admissions, by course and shift, at least 50% (fifty percent) of their places for students who have completed their entire secondary education in public schools” (BRAZIL, 2012).

however, this contribution is usually invisible. The distancing of Black female directors from mainstream fiction feature films is part of the strategy of occupying and recognizing the vast and diverse production of Black women (FERREIRA; SOUZA, 2017), present particularly in short films and documentaries. The exhibition *Black Female Directors in Brazilian Cinema* (*Diretoras Negras no Cinema Brasileiro*)⁷, curated by Paulo Ricardo Gonçalves de Almeida and Kênia Freitas, held at Caixa Cultural (Brasília, in 2017, and Rio de Janeiro, in 2018), highlights this. The exhibition reveals the effervescence of a new generation of Black filmmakers, showing forty-six films, of which only two are feature films.

Curation and film review activities are also areas of dispute in this context. In 2015, Caixa Cultural, in Brasília, curated by Kênia Freitas, received the exhibition *Afrofuturism: Cinema and Music in an Intergalactic Diaspora* (*Afrofuturismo: Cinema e Música em uma Diáspora Intergaláctica*)⁸, with twenty-one movies and a catalogue with texts on the subject. In the same field, as curator of the special exhibition *Black Cinema: Chapters of a Fragmented History* (*Cinema Negro: Capítulos de uma História Fragmentada*), held in the 20th Belo Horizonte International Short Film Festival⁹, film critic Heitor Augusto presents twenty-five short films by Black filmmakers, made between 1973 and 2018, to compose a family tree of sorts of the Black Brazilian cinema.

Regarding dissemination, the number of festivals and affirmative exhibitions throughout the country is growing, such as EGBÉ - Sergipe Black Cinema Showcase, in Aracaju (SE). With screenings in the state's capital and in the countryside, EGBÉ shifts the concept of contemporary Black cinema away from the southeast axis, centralizing the northeastern experience of racial identity. It is also worth mentioning the Rio de Janeiro film club initiative of filmmaker Clementino Junior, the

7 Available at: https://issuu.com/tj70/docs/catalogo_cinema_diretorasnegrasnoci. Accessed: Jul. 2024.

8 Available at: https://edisciplinas.usp.br/pluginfile.php/7965556/mod_resource/content/0/Afrofuturismo_catalogo.pdf. Accessed: Jul. 2024.

9 Available at: <https://www.festcurtasbh.com/catalogos>. Accessed: Jul. 2024.

Cineclube Atlântico Negro (CAN), created in 2008, which aims to make visible and discuss works by Black filmmakers. Founded in 2016, there is also the Association of Black Audiovisual Professionals (Associação dos Profissionais do Audiovisual Negro, APAN), promoting festivals, training and discussions and playing a significant role in defending the rights of these professionals in proposed laws and call notices for the audiovisual sector. Finally, Socine – Brazilian Society of Cinema and Audiovisual Studies (Sociedade Brasileira de Estudos de Cinema e Audiovisual), approved a Thematic Seminar on Black cinema in three consecutive periods¹⁰, thus becoming a qualified academic space for presentations of Brazilian academic research, at the largest congress in the field of cinema and audiovisual in the country.

In addition to the actions mentioned above, the scope of this cultural movement stands out in terms of the inclusion and recognition of the work of Black LGBTQIAPN+ people in cinema. Organized into community, academic or political groups, these individuals move away from the role of mere filmed objects and become the focus, centralizing their narratives, their memories, and their bodies [AUTHOR, year]. These initiatives represent the intention to acknowledge the latent plurality of Brazilian Black cinema and, mainly, the different directions towards which the productions and disputes are pointing. Made up of thought collectives (CARVALHO, 2020), Black cinema encompasses particular origins and trajectories. With external and internal disputes, milestones, references, conceptual tensions, founding myths and, finally, artistic innovations, a cinematographic field is identified whose identity affirmation makes it one of the most pertinent and innovative cultural movements in contemporary Brazilian cinema.

- 10 2021-2022 “Black cinema: aesthetics, narratives and audiovisual policies in Africa and the Afro-diasporas”, coordinated by Janaína Oliveira, Gilberto Alexandre Sobrinho and Jusiele Oliveira; 2023-2024 – “Black cinema: aesthetics, narratives and audiovisual policies in Africa and the Afro-diasporas”, coordinated by Janaína Oliveira, Kenia Freitas, and Morgana Gama. 2018-2019 – “Black African and Diasporic Cinema - Narratives and Representations”; 2021-2022 “Black Cinema: Aesthetics, Narratives and Audiovisual Policies in Africa and the Afro-Diasporas”; 2023-2024 – “Black Cinema: Aesthetics, Narratives and Audiovisual Policies in Africa and the Afro-Diasporas”.

Cinema, Identity and fabulation

The composition of a Black cinema raises discussions about the proposition of artistic practices linked to identity discourse. Often accused of essentializing the concept of Black, this cultural movement, as well as others of a similar nature, has its creative value reduced in the name of the political issues to which it is linked, namely, the fight against racism and the protagonism of Black people in decision-making roles. However, interest in the identity creation in Brazilian cinema is not old and, at this moment, it is expressed towards the plurality of ethnic-racial existences. From national identity to post-globalization identities, its contingent and discursive character encompasses the decomposition and recomposition of signs in culture, as well as the openness to invention and fabulation.

The main source of the subject acknowledgement – and of homogenization of internal differences –, the Brazilian culture, as a reflection of globalization, is being now understood as a “structure of cultural power” (HALL, 2006, p. 59) that has control over discursive media. Under this concept, as contrary to a fixed and permanent idea, identity becomes reflexive and contingent; the multiplicity of representations results in the inference of an agency in the process of identification with the interpellations, an active and political stance, in short, on the part of the individuals. However, the author states that the term should be seen as a tool for perceiving the process of identifying discursive practices. Questioned in different directions and with a transitory connection, identity, from this reflexive approach, is conceived “as a construction, as a process never contemplated” (HALL, 1996, p. 106).

I use the term “identity” meaning the meeting point, the suture point, between, on the one hand, the discourses and practices that attempt to “interpellate” us, speak to us or summon us to assume our places as social subjects of specific discourses and, on the other hand, the processes that create subjectivities, that make us subjects to whom one can “speak”. Identities are, therefore, points of temporary attachment to the subject

positions that discursive practices construct for us (Hall, 1995). They are the result of a successful articulation or “fixation” of the subject to the flow of discourse (...) (p. 111-112).

Far from evoking common origins or established traditions, appealing to identity implies highlighting power relations in culture, understanding the appropriation of memories and their editions, and distinguishing gaps and deletions from official history. Therefore, affirming racial identity is not about questioning “who we are” or “where we come from,” but rather about asking the culture “how we have been represented” and “how this representation affects the way we can represent ourselves” (p. 108). Once again, the subject’s agency is centralized and positions him as the author of his own discursive connections, injecting his desires and projects into the gaps of the national imaginary.

They [identities] arise from the narrativization of the self, but the necessarily fictional nature of this process does not in any way diminish its discursive, material or political effectiveness, even if the feeling of belonging, that is, the “saturation to history” through which identities arise, is, in part, in the imaginary (as well as in the symbolic) and, therefore, always, in part, constructed in fantasy or, at least, within a fantasmatic field (HALL, 1996, p. 108-109).

It is therefore noted that identity is configured as a place of creation, of articulation between memory and its edition. Narrativity and fictional character constitute the identity of subjects and reach them not only as those being questioned, but also as narrators of themselves, since “it is only through the way in which we represent and imagine ourselves that we come to know how we constitute ourselves and who we are” (HALL, 2003, p. 346). In this sense, in addition to the demand of social movements for new representations and visibilities, the affirmation of identity in film production configures itself in the political act of being able to tell stories and narrate its own self and the world: the right to self-representation.

Committed to making modes of existence visible and combating prejudices, Black cinema thus understands internal tensions regarding the articulation between themes, Black representations, and the power of free creation (BARROS; FREITAS, 2018). When talking about Black cinema, it is interesting to know “(...) what are the (im)possible/ existing tradeoffs between autonomous Black authorial creation and the racialized political, epistemological and ontological contexts of this creation (...) [and] how creative expressiveness and aesthetic/narrative reflections on Black works are permanently modulated by each other” (FREITAS, 2018, p. 161). In this way, the creation of films in the field of Black cinema is dedicated to reflecting on the editions about Black memory, to admitting its role as narrator and inventor of itself, rearticulating images, and sutures, shuffling and attaching imagination and desire to the narrative gaps of official history.

Unlike universally representing a culture or integrating subjectivities, fabulation responds “only to the strategic need to save a culture from alienation, to allow the flourishing of a subjectivity, to wrest a language from silence” (PELLEJERO, 2008, p. 73), that is, it removes from the hegemonic and homogenizing narrative at least one voice, which expresses itself in “an excess of possibilities” (p. 66). In the hands of these players, fabulation represents the expansion and blurring of the imaginary limits of Black subjectivities, of the incorporation of specific forms of life, not conditioned by stereotypes. As it constructs fables about racial identity, contemporary Black cinema imagines communities¹¹ connected by experience and resistance to racism, crossing national borders and dismantling homogeneous and exclusionary representations of national identity. A common element in many works in this scenario, the mix between documentary and fiction becomes a recurring strategy for identity narration, which eclipses the illusory fixity of Black identity and germinates the appropriation of the fictional character of self-narration and racial affirmation.

11 Here, the concept coined by Benedict Anderson (2008) of imagined community is used to talk about a nation.

Before moving on to the case studies, it is worth mentioning that the cinematographic fable is designated, according to Jacques Rancière (2001), by the lack of distinction between reality and fiction, by open and directionless constructions, by the launching of stories into voids and by assuming their own movements, without dramatic function, just as life moves. This mode of expression is achieved through the “work of disfiguration,” the removal of old fables and their repositioning and linking, generating new fables, which do not serve the art of action and reaction, of verisimilitude or of cause and effect, and which find their representative characteristics blurred. Through the fog existing between fiction and reality and the disfiguration of old fables, contemporary Black cinema moves towards the creative appropriation of memories, the constitution of new subjectivities, the politics of expression as a form of racial identification, the overcoming of national identities and the imagination of new community ties.

The plurality of productions by Black people in the field of short films suggests that inventive forms of racial representation can be identified in this film format. Therefore, we have chosen two works with wide circulation and recognition outside the affirmative circuit - namely, exhibitions and festivals dedicated to Black filmmakers -, demonstrating their potential beyond the racial debate and projecting an Afro-Brazilian director and a Nipo-Brazilian director, from different regions of the country, as highlights of contemporary Brazilian cinema. The short films *Aurora* (2018, by Everlane Moraes) and *Liberdade* (2018, by Pedro Nishi and Vinicius Silva) feature the recognition of outdated fables about Black bodies and the insertion of creative images that contemporary Black cinema points to. The analysis of the works seeks to highlight them as examples of the exercise of fabulation, in which one can recognize the active stance of the authors in the process of racial identification, the appropriation of memories and the narrativization of oneself as an identity constitution, the highlighting of power relations through cinematographic language, achieving sutures of racial identity that overcome national borders and imagine new communities.

Autora and Liberdade

Directed by Everlane Moraes, with her background linked to Bahia and Sergipe states¹², the location of the short film *Aurora* was Cuba in 2018, and its duration is approximately fifteen minutes. Straddling between documentary and experimental, the film presents, on an abandoned theater stage, three Black women of different ages, who reinterpret their stories and memories. Filmed through open, static shots, the spectator can see where the characters find themselves. Frontal shots centralize the characters who, in actions contained in a shot without cuts, look directly at the camera.

The setting offers large empty spaces, generally the same for the three actresses, which do not, however, present spatial continuity in narrative terms. The social actresses (NICHOLS, 2016) do not interpret fictional actions, on the contrary, they act out their own experiences and perceptions, fictions of themselves. The moving bodies in the scene transform subjective aspects of each character's life condition into performance. The slow action, looking at the camera and the emptiness of the space reinforce the solitude of these women's presence on this stage. In photographic terms, lighting works with Black and white and the sharp contrast of light and shadow, which highlights nuances of different skin tones and the marks on their faces, resulting in a contrasted and voluminous portrait. The close-ups of the characters' faces highlight the expression lines and their gaze, demonstrating the passage of time and their memories.

12 Some of the director's films: *Caixa d'água* (Water tank): *Qui-lombo é esse?* (2013); *Conflitos e abismos: a expressão da condição humana* (Conflicts and Abysses: The Expression of the Human Condition) (2014); *Allegro ma non troppo: la sinfonia de la belleza* *Allegro ma non troppo: the symphony of beauty* (2016); *La santa cena* (The Holly Supper) (2016); *Monga, retrato de café* (2017); *Pattaki* (2019); e *A gente acaba aqui* (We end here) (2021).

Figure 1 – Frame of Aurora (2018, by Everlane Moraes)



Figure 2 – Frame of Aurora (2018, by Everlane Moraes)



With little sound intervention, the short film favors silence, which helps focus attention on the characters' actions. With no cuts and with slow performances, time expands, motionlessly observing the beginning and end of each action. Beginning and ending with a direct gaze into the camera, the image creates a clash between contemplative observation of

the actions and the intense mobilization of the spectator, challenged by the characters' gaze. The montage keeps open the nature of the bond between the women represented. Unity is achieved through the great voids, the centrality of the characters in the shot, the close-ups, the contrasting light, the volume of expression lines, the black and white portrait, the look into the camera.

In opposition to the frayed representations of Black women in the history of Brazilian cinema, in which subordination and objectification are observed, in *Aurora* these women occupy a central position and are proud when facing the camera. The choice of lighting that makes Black skin a narrative and poetic surface reveals, together with the aforementioned elements, the reconfiguration of obsolete images of Black women, generally obscured by the inability to recognize dark skin in films during the 20th century.¹³ This strategy highlights the film's interest in recognizing and remodeling power relations expressed in cinematic language. Although speech is a place of dispute in the anti-racist struggle, silence is used to expand the characters' discourse. As we do not know what they are saying, it is up to the spectator to formulate what the experiences that these women expose in their actions and views are about. In this sense, if speech could provide possibilities of existence, silence, in turn, exceeds them, since it depends on the active stance of the public in the construction of meaning.

Overriding the strength of the documentary, in which interviews and testimonies are almost indispensable strategies for social indexing, the quality of indiscernment between reality and fiction that the work presents positions racial identification in the place of narrativization, reinforcing its fictional and, therefore, active, and political character. The experience of sexuality and loneliness comprise the threads that connect Afro-Cuban women to other Black women around the world;

13 The Shirleys, as they were called, were photographs of light-skinned women that served as a parameter in photographic laboratories from the 1940s onwards to calibrate the skin colors to be recorded on film. Defined by cultural issues, this choice represented the difficulty in recognizing the nuances of dark skin, negatively affecting the visibility of Black bodies in the images (Roth, 1926).

the dimension of nationality does not interfere in the recognition of shared experiences. Racial identity is constructed through intimacy, remodeling outdated images and manufacturing collective Afro-diasporic memories. In the opposite direction to the frayed representation of hypersexualization, subalternization and marginality, Aurora creates images of Black women with depth, expressing their desires, limits, and subjectivities.

Figure 3 – Frame of Aurora (2018, by Everlane Moraes)



As in *Aurora*, in which the reality of the characters is translated through acting, in *Liberdade* the documentary merges with fiction, resulting in a nebulous narrative. Directed by Pedro Nishi¹⁴ and Vinicius Silva¹⁵, from São Paulo, the short film is approximately twenty-five minutes long and was completed in 2018. Highlighting the memories of the

14 Some of the director's films: *Retratos para você* (Portraits for You, 2017); *Tempo de ir, tempo de voltar* (Time to Go, Time to come back, 2018); *Livro e meio* (A Book and a Half, 2020, co-directed by Giu Nishiyama); *Contos da família Pu* (Tales of the Pu Family, 2020); *Você Pode Mais* (You Can Do More 2021); *Doadores Sem Fronteiras* (Donors Without Borders, 2021); *Extinção é para Sempre* (Extinction is Forever, 2021); *Parques Naturalizados: Paisagens para o Brincar* (Naturalized Parks: Landscapes for Play, 2022).

15 Films by the director: *Deus* (God, 2017); *Quantos eram pra tá* (How many were supposed to be, 2018); *Galho de Arruda* (Branch of Rue, 2020); and *00:17:35, ZL*, 2020).

Liberdade neighborhood in São Paulo, the film interweaves the lives of three characters: Abou, a Guinean artist; Satsuke (Cristina Sato), the ghost of a Japanese woman; and Sow, Abou's cousin, recently arrived in São Paulo. Abou lives in a boarding house in Liberdade with other immigrants and relies on Satsuke's help to welcome his cousin.

Filmed predominantly in open, static shots, the film shows streets and squares in the region, the boarding house where they live, their backyard, their rooms, and the interaction between the characters; the ghost and the protagonist communicate in Portuguese. The use of archival images informs about their past, presenting black and white photographs of the Japanese family and color photographs of the Guinean family, which demarcates the temporal distance between the records. The photographs do not explore Abou and Satsuke's memories, on the contrary, they offer a similarity of experiences between them, reinforced, mainly, in the use of songs in the mother tongues of both characters.

Figure 4 – Frame of *Liberdade* (2018, by Pedro Nishi and Vinicius Silva)



The voice in off by the narrator-character Abou, in French, reveals the history of slavery in the territory and informs the project of invisibility of black memory in the neighborhood. The character talks about the

early 20th century immigration of Chinese, Japanese and Koreans to Brazil and reinforces the current immigration movement of Guineans, Congolese, Angolans, Haitians, and Togolese, whom he refers to as “us”. In this plural pronoun, Abou sets aside the specificities of the nationalities and ethnicities that comprise them to privilege the convergence between the different immigration experiences, highlighting especially the connection with the Africans brought to Brazil for the purpose of slavery. This “we” is, therefore, configured in the identification and memory intersection of identity reformulation and life project.

The invisibility of such memories and connections is reflected in the shot through the boarding house’s African and Haitian residents, centered in the image under a shadow. As the film progresses, their faces light up and you can see these characters looking at the camera, with the city in the background, marking their presence and subjectivity in the neighborhood’s memory. Again, this memory does not correspond to the recovery of an erased past, but rather to the forging of the presence of these individuals on this new ground, their ancestral recognition as ancient Africans and, once again, the deletion of their contribution to Brazilian identity.

Figure 5 – Frame of *Liberdade* (2018, by Pedro Nishi and Vinicius Silva)Figure 6 – Frame of *Liberdade* (2018, by Pedro Nishi and Vinicius Silva)

Finally, it is worth mentioning that Satsuke presents herself as a welcoming and supportive figure for the protagonist and her ghostly nature is only revealed at the end of the film. Living with the spirit does not generate panic or surprise. The characters of the boarding house

are also found in these layers of reality, fiction, and fantasy since the film addresses social actors and actresses acting out their own daily experiences. The fog that forms from this interweaving of experiences creates a fabrication of racial identity, highlighting national identities and then blurring them, soon after, in the recognition of immigration. The identity in *Liberdade*, therefore, appears in the memory that is drawn from the blurred interrelationship between many pasts and the current black presence in this neighborhood.

As in *Aurora*, the adequate skin lighting also becomes an element to question the white hegemony in the identity construction used by cinema until then. In the same way, looking at the camera reclaims the pride and protagonism of narrating one's own story; instead of talking heads, static shots construct portraits of subjects who speak without words. Silence, in this case, is superimposed on the voice-over narration of the history of the neighborhood and recent migratory movements, relating official memories to collective and invisible experiences. The confrontation of racial power relations expressed in cinematic language is articulated in the constitution of new fables, which appropriate and re-edit old symbols.

In the difficult task of representing these individuals in terms of identities, the work combines the fiction of the self, the self-narrative through the performance of social actors and actresses, with the recognition of previous migratory processes, thus enabling identifications and recognitions of different origins - Eastern, African and Haitian - in the constitution of Brazilian identity. The free movement between fiction and documentary fosters openness to new signs and, consequently, new sutures, so that racial identification goes beyond the boundaries of identities fixed in national cultures. Far from the essentialist identity mobilization, *Aurora* and *Liberdade* propose perspectives of Black identities that highlight power structures in language, trigger and disfigure old fables, re-edit memories and fictionalize real experiences, stitching together new recognitions and communities.

Final Considerations

Brazilian Black cinema, in short, consists of a mosaic of different initiatives and paths. Its activist and political character, practical interventions from Black authors in distinct roles in this chain, and, finally, reflective disputes in the field of research reinforce the field and meaning of the images in these productions. In defense of the political and aesthetic contribution of this cultural movement to Brazilian cinema, the aforementioned trajectories reposition the works of these filmmakers in the study of contemporary cinema, to recognize them as artistic vanguards. This movement is growing in number and quality, women and Black LGBTQIAPN+ people substantiate their existence and contribution in the field and pluralize representations; the frontiers of Brazilian Black cinema expand, and its projects point in multiple directions.

The creation of images based on questions of identity, in this contemporary scenario, tears apart the boundaries of national identities, outlining subjects who identify themselves through the recognition of racial experiences. The concept of identity centralizes the power structures behind representations and the strength of interpellations on subjects. This understanding makes the terrain of identity an unstable, yet creative place, in which one acts on what is possible to imagine and invent based on outdated fables. *Aurora* and *Liberdade* are examples of a cinematographic exercise that addresses racial issues and that, at the same time, traverses language as an expressive and political form, in which the boundaries between real and imaginary, documentary and fiction, Afro-Brazilian and Afro-diasporic, between identities are tested.

From the dissociation of symbols and meanings, new fables are extracted from old fables, tracing singular territories of subjective existence and conceiving an infinity of possibilities of oneself and the world. The alternative of fabulation finds in the gaps of memory the power to connect political activism to creative strategies, committed to the fictionalization of oneself as resistance: aesthetic activism. As a political and artistic avant-garde, Black Brazilian cinema therefore deserves extensive investigation and due recognition in the context of contemporary cinema.

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Filmography

00:17:35, ZL (2020, de Vinícius Silva)

Abolição (1988, de Zózimo Bulbul)

A gente acaba aqui (2021, de Everlane Moraes)

Allegro ma non troppo: la sinfonia de la belleza (2016, de Everlane Moraes)

Aniceto Dia de Alforria (1981, de Zózimo Bulbul)

Aurora (2018, de Everlane Moraes)

Caixa d'água: *Qui-lombo é esse?* (2013, de Everlane Moraes)

Cinco Vezes Favela (1962, de Leon Hirszman)

Compasso de Espera (1970, de Antunes Filho)

Conflitos e abismos: a expressão da condição humana (2014, de Everlane Moraes)

Contos da família Pu (2020, de Pedro Nishi)

Deus (2017, de Vinícius Silva)

Doadores Sem Fronteiras (2021, de Pedro Nishi)

Extinção é para Sempre (2021, de Pedro Nishi)

Galho de Arruda (2020, de Vinícius Silva)

Ganga Zumba (1963, de Carlos Diegues)

La santa cena (2016, de Everlane Moraes)
 Liberdade (2018, de Pedro Nishi e Vinícius Silva)
 Livro e meio (2020, de Pedro Nishi e Giu Nishiyama)
 Monga, retrato de café (2017, de Everlane Moraes)
 Parques Naturalizados: Paisagens para o Brincar (2022, de Pedro Nishi)
 Pattaki (2019, de Everlane Moraes)
 Pequena África (2002, de Zózimo Bulbul)
 Quantos eram pra tá? (2018, de Vinícius Silva)
 Referências (2006, de Zózimo Bulbul)
 República Tiradentes (2004-2005, de Zózimo Bulbul)
 Renascimento Africano (2010, de Zózimo Bulbul)
 Retratos para você (2017, de Pedro Nishi)
 Samba no Trem (2000-2001, de Zózimo Bulbul)
 Tempo de ir, tempo de voltar (2018, de Pedro Nishi)
 Terra em Transe (1967, de Glauber Rocha)
 Vidas em Conflito (1969, novela escrita por Teixeira Filho e dirigida por Henrique Martins)
 Você Pode Mais (2021, de Pedro Nishi)
 Zona Carioca do Porto (2006, de Zózimo Bulbul)

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Self-narratives and the *mise-en-scène* of collective memories at university

Narrativas de si e a *mise-en-scène* de memórias coletivas na universidade

Taís Lima Gonçalves Amorim da Silva

Daniela Matos

Abstract: *This article addresses the study of aesthetic-political audiovisualities as producers of collective memories, observed empirically through the documentary film Caminhos Abertos, the result of a collective, pedagogical and training process within the scope of the Federal University of Recôncavo da Bahia. Through a sensitive analytical approach to bodies in the scene (Bogado, Alves Junior and Souza, 2018), we analyze how the conception, staging and stylistic choices marked in audiovisual production leave transformative traces in/ of the university environment. In this way, we understand that these tensions produce a mise-en-scène that dilates temporalities and reconfigures black bodies, memories and experiences of quota students.*

Key-words: *documentary cinema; memories; self-narratives; black youth; university*

Resumo: *Este artigo aborda o estudo de audiovisualidades estético-políticas como produtoras de memórias coletivas, observadas empiricamente por meio do filme documental Caminhos Abertos, fruto de um processo coletivo, pedagógico e formativo no âmbito da Universidade Federal do Recôncavo da Bahia. Por meio de uma abordagem analítica sensível dos corpos da cena/corpos em cena (Bogado, Alves Junior e Souza, 2018), analisamos como a concepção, encenação e escolhas estilísticas marcadas na produção audiovisual deixam rastros transformativos no/do ambiente universitário. Desse modo, compreendemos que estes*

tensionamentos produzem uma mise-en-scène que dilata temporalidades e reconfigura corporeidades negras, memórias e experiências de estudantes cotistas.

Palavras-chave: cinema documental; memórias; narrativas de si; juventudes negras; universidade

Introduction [opening paths and weaving memories]

This article examines the study of aesthetic-political audiovisualities as producers of collective memories, empirically observed through the documentary film *Caminhos abertos: Ingressar, permanecer e concluir, vivências e encruzilhadas de jovens em universidades públicas do interior da Bahia* (2023). The documentary is the result of a collective, pedagogical, and formative process within the scope of the Federal University of Recôncavo da Bahia (UFRB) in an institutional partnership between the Youth Studies and Research Group (GEPJUV) of UFRB and the Trajectories, Culture and Education Group (TRACE) of the State University of Feira de Santana (UEFS).

The documentary *Caminhos Abertos* resonates with Carrano and Brenner's (2017) proposal of a "research film", which aims to investigate social reality in some way linked to a systematic knowledge production process and to represent it to promote the expansion of debates around the issues raised. When reflecting on this proposition, the authors comment that,

The film summarizes the research issues in the form of scripted and edited documentary images and sounds. We feel this work allows a more direct and simple way of communicating research results to different audiences, facilitating the creation of a field of reflexivity between researchers and research participants. The documentary thus becomes, simultaneously, a means of observation, documentation, provocation, and increase of the reflection levels of all those involved in the investigative process. (CARRANO E BRENNER, 2017, P. 443)

In the case of *Caminhos Abertos*, the collective dimension that marks the conception of the product, its condition of being the result of teaching-learning processes (Pibic and TCC), the authorial marks of the director and screenwriter - explicit both in the conducting of the interviews and in the stylistic marks of visual production, sound, and editing - as well as the director of photography and editor are amalgamated in the final result that makes explicit forms and agencies that move between the individual and the collective about what it is like to go to

university, based on the self-narrative of four young black men and women and their life trajectories.

By self-narratives, we mean ways of narrating oneself that open up to otherness and offer interlocutions with forms of lived experience on the subjective or factual dimensions. Therefore, they are ways of saying what it is like to be in the world. That implies the intertwining of ordinary life, memory, and experience as possibilities for legitimizing forms of life. Given this, we assume that the relationship between narrative and memory repositions the gesture of looking at the past, always incomplete, to insert the subject in a moment of sharing that has the potential to disorganize linear temporalities of past, present, and future, disputing and reorganizing memory in the present.

The audiovisual narrative construction uses the bodies and voices of young university students in their family, intimate, and community environments as a “reparative practice” (Almeida and Marconi, 2023). According to Leda Maria Martins, it is through the body and the voice that memory, as a concept in dispute, is inscribed in a continuum whose repertoire is given by the lived and by what reminiscence preserves. In this sense, the filmed subjects produce and create memories as experiences of/in the body, establishing communication and remaking visibilities. From this perspective, the vocal and corporal dimensions are characterized by thresholds of intimacy and community experiences that are specific to the filmed bodies but also common to other bodies, especially when considering the experiences of students from lower-income backgrounds. These scenes comprise a specific form of communication practice — a collective practice. This concept finds dialogue in the thinking of author Jean-Louis Comolli (2008), who calls for reflection on those we film, subjects who, before becoming characters in a film, are individuals who already exist in their *mise-en-scène*:

Listening to the people we intend to film at the very moment of filming suggests they position themselves according to the simple fact that we are listening to them. The camera listens. So, let them act based on their words, heard, accepted, welcomed, and captured by us. Not my words,

but theirs. [...] From that appropriation, the work is constructed. Those we film are, above all, taken at their word, and it is with these words, with their language and speech, that they know they are captured by the camera” (Comolli, 2008, p. 55).

In other words, the conception and stylistic choices position the camera at the service of young university students to capture the subjectivity of those who are filmed in front of themselves, through their personal and everyday staging in relation to the university. That approach enables us to reflect on what it means to be in the academic environment, its implications and disputes, drawing from the narratives of young people subjugated by certain hegemonic media discourses. Furthermore, listening becomes central in this process by functioning as a metaphor for the encounter with otherness.

Hence, the interpretative perspective on the film can also be located according to how our bodies are strongly marked and crossed by the territory of the Recôncavo Bahiano in an intense relationship with UFRB. This also occurs from visual, aesthetic, and political points of view articulated in knowledge and the production of Afro-referenced knowledge. That articulation serves as our starting point for analyzing the documentary *Caminhos Abertos* as a possibility that reveals transformative traces in/of the university environment through collective memory-making. The qualitative methodological strategy employs a sensitive analytical approach to the bodies in the scene or on the stage (Bogado, Alves Junior and Souza, 2018). The analysis looks at the audiovisual production through the elements of stage direction, framing and visual composition, art direction and sound effects, and editing as audiovisual and aesthetic elements of the bodies on the stage. We will also analyze on and off-stage arrangements and movements between directors, characters, and spectators experienced in spectatorship as on-stage bodies.

Establishing communication via *mise-en-scène*

The cinematic experience revealed by the documentary *Caminhos Abertos* shows us that the camera is positioned according to the narrating subjects and not the other way around. Although the audiovisual product was scripted, including a semi-structured interview constructed collectively to provide answers for the ongoing research, a space of intimacy emerges between the interviewer/director, the interviewees, and the camera in a horizontal and listening relationship. Comolli (2008) highlights this space of familiarity that the camera, those who are filmed, and those who film produce:

You have to film from very close, like an ear, more than a gaze. The camera has to be within reach of the hand (of the person being filmed) so it can be touched, so it belongs to the space of the people being filmed, so it participates in their zones of equilibrium, in their territory. (COMOLLI, 2008, p. 55)

Just as Comolli (2008) emphasizes the metaphor of listening as the power of an encounter with the other by placing the camera in favor of those who are filmed, Bogado, Alves Junior, and Souza (2018) highlight this gesture when mentioning the beauty of documentary cinema by “recovering the freshness of the first images in which aesthetic experience and ordinary life were not compartmentalized” (p. 4). In this approach, subjects produce themselves by establishing a performance based on their own experiences, where art is intertwined with/in the experience of everyday life (Dewey, 2010).

In this sense, self-narratives establish an aesthetic and political dialogue, which are creative narratives that inscribe the subject in a moment of sharing and, therefore, of communication. The staging strategies and conceptual choices blur the boundaries between life and the scene by portraying the daily actions of the four young black men, juxtaposing their academic routines with their other everyday roles.

Figure 1 - Alisson's testimonial at her home



Source: a frame from the documentary *Caminhos Abertos*, 2023.

Hence, a cinematic experience emerges through the unpredictability of the construction of reality, creatively portraying the entry and permanence of young Black men and women in university. This produces what we call a mise-en-scène of collective memories through political imagination. In this regard, researcher Lina Cirino (2023) helps us understand imagination as a form of producing visualities that can erase hegemonic scenarios and destabilize the landscapes of the sensitive, establishing a common ground.

In Cirino's understanding (2023), under the aegis of author Denise Ferreira da Silva, imagination has the quality of sabotaging "the regimented knowledge governed by universal reason" (p. 8-9). At the same time, it creates sensitive images "capable of leading to the emergence of new forms of knowledge" (p. 11). Through this critical positioning, it is possible to think of the documentary *Caminhos Abertos* as a possibility of producing other forms of epistemes, by moving away from the dichotomy of reason/vision, objectivity/subjectivity, identity/otherness that are the foundations of Eurocentrism, placing the performances and the arrangements of the scene as sensitive experiences that (re)invent other ways of constituting memory.

Given this, the plots of memory and imagination appear as the raw material of narratives of the self. Memory and imagination, in these terms, are different from each other. Memory functions as a guide for our paths, reinforcing our social cohesion, belonging, and identity production

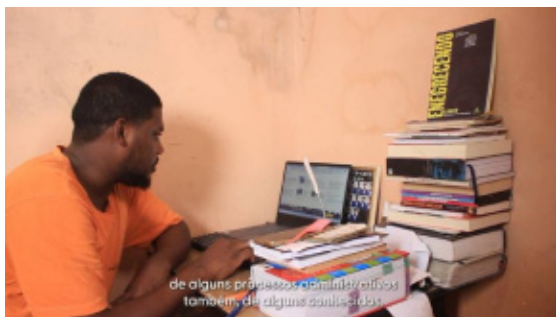
by creating traces and vestiges from our practices and knowledge. Imagination, on the other hand, is the capacity to give form to these practices, making it possible to imagine and reposition the future based on a gaze toward memory — it is worth saying, an Afro-indigenous and pluriversal future.

According to Sarlo (2007), the discourses of memory undertaken in marginal subjects' modes of narration are endowed with subjectivity, presenting themselves as a way out of the modes of subjectivization. The narratives of the self, in this sense, reconstitute the complexity of existence and the possibilities of remembrance through experience, valuing the first-person perspective and claiming the importance of the subjective dimension. This quality of remembrance, in the present, will interfere with the way we apprehend the past and project the future, implicitly bringing the idea of the invention of oneself inscribed by the body and the voice.

When referring to the *mise-en-scène* of documentary cinema, Comolli (2008) exposes a set of audiovisual strategies that include gestures, framing, and camera and scene movements. However, in the context of this work, the concept of *mise-en-scène* shifts a little to also rest on the characters' performances established by the positioning and displacements of the bodies on/in the scene and intertwined by a fictional performance in resonance that expands the narrative of itself to a collectivity (Gonçalves, 2023).

According to Bogado, Alves Junior, and Souza (2018), the bodies on stage are the elements that constitute the staging, like sets, costumes, lighting, and sound, and composing audiovisual and aesthetic aspects. The bodies on stage are the actors, performers or characters, and spectators who occupy this space and interact with the elements of the scene to create an aesthetic experience, generating a third body, that of the “existing relationships between cinema, directors, and characters experienced in spectatorship” (p. 12), encompassing the audiovisual narrative. It is this aesthetic and juxtaposed movement of the bodies on stage/in stage (fig. 02) that we can see in the creation of *Caminhos Abertos*.

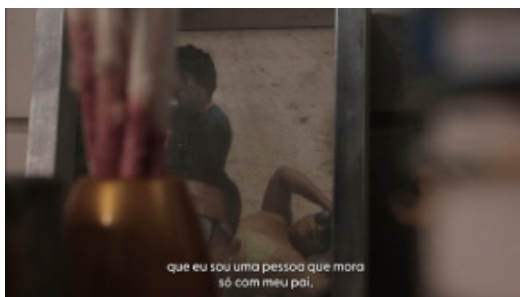
Figure 2 - Matheus Vinicius working and studying at his home



Source: a frame from the documentary *Caminhos Abertos*, 2023.

The framing and visual composition are elements that provide texture to the documentary. The framing, for example, is the play between what is inside and outside the frame, present/absent, visible/invisible, foregrounding the objective of the film direction. In the moments when the young adults narrate their experiences in higher education, the director chooses the medium shot, generally framing from the waist up, while mixing between the detail shot to highlight a family photograph (fig. 03) and the close-up to highlight a facial expression, privileging the faces and features that should be seen, while others are out of focus or cut out.

Figure 3 – A photograph of young Alisson with familiar decorative objects



Source: a frame from the documentary *Caminhos Abertos*, 2023.

In the spatial scenic constitution, the emphasis on the use of visual and sound elements that relate to the daily life spheres of the four young university students stands out. The study spaces, which also function as workplaces, are portrayed in detail, as is the living room of student Marla Silva, her personal and decorative objects and study material. In this scene, we have the book “Enegrecendo o Direito” (fig. 02) arranged to become visible on top of a pile of technical books and legislation in Matheus’ house or the star symbolizing the Workers’ Party (PT) in the Agronomy student’s room (fig. 04) next to a rainbow and the word love, marking a position taken in the face of a context of evident political dispute, given that the material was recorded in 2022, in the middle of the electoral campaign.

Figure 4 - Marla, in her living room, preparing her material before going to the university



Source: a frame from the documentary *Caminhos Abertos*, 2023.

Figures 5 and 6 below display the household utensils and decorations in the family environment of student Ana Carolina while she narrates her routines as a housewife, university student, and mother. The documentary skillfully intersperses the visual narrative with scenes of proximity to the young woman’s routine, which echo the sounds of animals, such as roosters and guinea fowls, bringing to the stage her life in the rural space, which tends to appear in social imagination as distant from university life.

The narratives of self, undertaken by the young adults, inhabit the scenic spaces as they highlight their experiences beyond academic routines. The strategy, which creative group meetings and the on-set filming crew developed, resonates with the concept of “plural youths” that the documentary showcases and constitutes a fundamental axis in the research groups’ field of studies.

This concept is developed by several authors, including Juarez Dayrell (2003, p.42) when he mentions, “Thus, the young people studied construct certain ways of being young that present specificities, which does not mean, however, that there is a single way of being young in the popular classes. It is in this sense that we emphasize the notion of youths, in the plural, to emphasize the diversity of ways of being young”. What we can expand on and say is that there is also no single way of being a young university student.

Figure 5 - Ana Carolina in the kitchen at her home



Source: a frame from the documentary *Caminhos Abertos*, 2023.

Figure 6 - Ana Carolina with her daughter on her lap



Source: a frame from the documentary *Caminhos Abertos*, 2023.

In this context, filmic poetics, while producing images aligned with a resistance project as a “reparative practice” (Almeida and Marconi, 2022), denounce, albeit carefully, the need for more qualified public policies in the context of ethnic-racial and socioeconomic demands related to permanence policies. Thus, film direction reveals a movement that turns the filmed subjects into filmmakers, naming their existence and producing a once denied life.

From this point of view, Comolli (2008) argues that “They decide whether to move or not to occupy the space in one way or another, to endure the duration, to establish their breathing” (p. 56). Therefore, the performances of the bodies on stage are produced by the filmed subjects, who employ their creativity to decide their interventions in their on-stage bodies, while the cinematographic director frames and cuts the scene.

The audiovisual performances in cinematic language reveal a *mise-en-scène* of memories that go beyond individual memory. By manifesting an aesthetic-political production through imagination, these self-narratives expand to a collective body, creating a social and collective memory that is constructed through the presence and listening of the other, recognizing the intimacies and community relations that extend to other peripheral and popular bodies and subjects. The audiovisual

staging, therefore, is based on the communicability of the bodies on stage and in the scene, establishing a relationship with these bodies, not on top of them.

In the argumentative vein, the collective memory uses the stage space to reinforce social cohesion between young university students, spectators, and the filmmakers. That is visible in the performances of the bodies on stage, which externalize the potential of audiovisual performances with resources from everyday life. These elements capture the challenges of being young and a university student in minority contexts, revealing a transformative double meaning linked, first, to the expansion of access to higher education for Black, Quilombola, Indigenous, LGBTQIAP+, and peripheral people and, second, to the dimension of the university environment, struggles, and tensions based on the life trajectories of these marginalized bodies and their experiences.

Through the audiovisual staging, life, work, and characters are intertwined and imbued with a want for the other without ceasing to reaffirm their identities. Identities, here, are synonymous with otherness. As Comolli (2008) states, “The mise-en-scène is a shared fact, a relationship. Something that is done together and not just by one person, the filmmaker, against the others, the characters” (p. 60). When stylistic, poetic, and aesthetic choices are designed to welcome and listen to the bodies on stage and in the scene, operating a work of proximity that films the other as close and as possible, an enchantment bursts into the cinematic experience of the documentary, awakening the desire for images and to know the stories of these speaking and whole subjects.

Records of a university in transforma[c]tion

Figure 7 - Ana Carolina, Matheus Vinícius, Alisson, and Marla



Source: a frame from the documentary *Caminhos Abertos*, 2023.

We begin at the end to talk about beginnings because, as the intellectual and Quilombola Nêgo Bispo rightly pointed out, we are a people of “beginning, middle, and beginning again” (Santos, 2023). The image above (fig. 07) is one of the last frames of the documentary *Caminhos Abertos*, which represents what we consider to be the memory of the future in the present, a present that is continually disputed, transformed, and reconstructed according to life trajectories like those of these four characters and so many other young Indigenous people, Quilombolas, and gender and sexuality dissidents who choose and see public universities as possible horizons.

Like fleeting moments of light and flashes of memories, these young Black people resist the atmospheres of oblivion as a colonial legacy of control and domination. They are like firefly memories (Didi-Huberman, 2011), despite the entire process of denial and death, illuminating the path of those who once dreamed of joining higher education and still do. Access to, permanence, and completion in public universities are issues of dispute, especially for people from minority backgrounds who demand access to quality public education as a common and collective good. Entering a higher education institution and moving through its

environment in the symbolic, material, social, and knowledge dimensions not only represents the possibility of social mobility, the cultural and economic development of society, considering the success of the educational process, but in particular, it can symbolize a way of defending life, the possibilities of existence, and the territory.

For Iriart and Matos (2023), the meaning of going to university for new students — referring to the entry of people from the lower-income classes — means a relationship of “ambiguity experienced in the university student experience” (p. 64), sometimes with feelings of belonging, sometimes of estrangement, when facing socioeconomic, infrastructural, and symbolic barriers. As the authors explain, the lack of institutional support is a key point affecting these feelings of well-being and discomfort. In this reflection, we can also affirm that the lack of affective engagement contributes to the feeling of ambiguity, which emphasizes the need to create an affective ecosystem among students, teachers, and the university environment.

The self-narratives of the four university students in the documentary *Caminhos Abertos* (Open Paths) highlight the extent of the lack of institutional support, including insufficient scholarship programs, low financial aid, and inadequate student assistance policies, which make it even harder to maintain enrollment. However, as Iriart and Matos (2023) state, the presence of individuals from the lower-income classes in the university environment points to new paths and possible worlds of pluriversity, inhabiting the borders as a place of conflict, encounter, and transformation.

According to Iriart and Matos (2023), from an ethnic-racial and socioeconomic perspective, the entry of new university students has diversified public universities, promoting new ways of thinking and producing knowledge. Even though this insertion happens precariously, it “points to new futures” (p. 43–44). Therefore, we believe that the presence of these subjects enables the qualification of these spaces that, by recognizing their historically marginalized and subjugated position, begin to question the structures of power and with these displacements,

as Kilomba (2019, p. 69) points out, constitute a “becoming as a new subject”.

In this way, we understand that the audiovisual staging of Caminhos Abertos positions itself from the edge as a place of creative inscription, erasing the hegemonic landscapes of the sensitive while claiming the right of subjects at the margins to self-narrate and tell their own story as policies of the body, life, and memory. The repositioning of young, peripheral, and dissident subjects in the spaces of power and knowledge is situated in opposition to social-historical processes and dominant narratives, favoring alternative positionalities for their bodies.

The option defined in the collective conception stage to have the four protagonists on stage without the presence of teachers and researchers, for example, puts pressure on a hegemonic logic that still considers young people as incomplete subjects in formation who need to be tutored or explained to by an adult voice as a reference. It is a choice that aligns with reflections that underpin the field of youth studies and youth political movements, which seek to highlight the condition of young people as integral subjects. This positioning becomes even more forceful when it comes to the subjects/bodies of young Black people, those from the periphery, and dissidents since their bodies continue to be associated with and portrayed as violent and causing social panic.

By sabotaging the limits and challenges that belittling processes impose on the bodies of Black, poor, and peripheral people, the documentary seeks other ways of reinvention, drawing from practices of knowledge production through the daily dynamics of plural existences. This construction of new symbolic narratives, through productions and references based on our lives and ways of life, signals collective political practices against the process of erasing our memories and ways of existence.

From this perspective, it is also important to reposition the margin as a vibrant space of inventiveness and imagination of the everyday experiences of Afro-indigenous, queer, and Quilombola communities, producing other agencies and places of dispute in the spaces of power and knowledge. This dimension is very well addressed by author

Saidiya Hartman (2022) when she uses critical imagination to reverse the stereotypical and pejorative representations that tend to portray Black community spaces as places of death and devoid of life.

By recognizing the cultural vitality present in Black communities, Hartman (2022) adopts a critical approach to fight against the perpetuation of the stigmatization of Black subjects, offering a counter-narrative of the enchantment “defined by tumult, vulgar collectivism, and anarchy” (p. 24). The margin or, as Hartman (2022) calls it, the ghetto, is taken as a frontier of encounter and conflict, marked by the improvisation of forms of existence that use scarcity as a gesture of creative and inventive power, (re)making and (re)creating themselves in other lives, via political imagination. Geographer Milton Santos also establishes a relationship with the dimension of scarcity when he discusses how it is central to the production operated by the popular classes or, in his terms, the “classes from below”, based on territory, work, and everyday life. In his words, “Together, people create the culture and, parallel to it, create a territorialized economy, a territorialized culture, a territorialized discourse, and a territorialized politics. This neighborhood culture values at the same time the experience of scarcity and the experience of coexistence and solidarity” (2001, p.144).

This poetic writing appears in the staging of the bodies on stage and in the scene of Caminhos Abertos. The documentary aims to tell other once-denied stories in response to Hartman’s question: “Who would dedicate an afternoon to reflecting on the history of the universe seen from nowhere?” (2022, p. 363). Given the conditions of an anti-Black, anti-indigenous, and anti-LGBTQIAP+ culture in Brazil, the film re-signifies the meanings of being a young Black person and attending university, opening a portal to think about other possible worlds in youth trajectories and educational processes.

Given the above, the transformative dimension of the university environment becomes manifest in the claim to spaces of power and knowledge, as well as in the dispute over the production of life and other symbolic narratives. That stems from a critical reading of the world and

the imaginative capacity to position oneself in the face of the processes of denial historically experienced in Brazil.

Constructing the future in the present

If memory and imagination constitute self-narratives, we assume the past and the future are not given but continuously constructed in the present through interactions and experiences and how we constitute ourselves culturally and socially. In this sense, we consider that the gesture of remembering and the imaginative condition enhance the interface with the future as we understand that those who have access and the right to memory policies exercise the right to choose.

In this conception, the choice is to confront a discourse constructed in the face of the white racial paradigm in which the Black body is abstracted from its humanity, no longer considered in its concreteness and complexity. Therefore, the construction of a memory in front of oneself is fundamental for the processes of self-determination and cultural changes as well as the pulse of Black resistance. According to Cirino and Bogado (2022), “Imaging the present is a way of creating the future, and the future of Black people’s narratives is a web of possibilities that summons enchantment” (p. 303). These enchantments mark the audiovisual staging of Caminhos Abertos, energized by the trajectories of young people, their transformations, and their permanencies. Ana Carolina, Alisson, Matheus Vinícius, and Marla reconfigure their Black subjectivities, projecting the future from the perspective of building a collective through stories of uncertainty, insecurity, disputes, self-recognition, and success at university.

Repositioning the Afro-Indigenous and pluriversal future always transgresses the symbolic processes and imaginaries that society imposes when it fixes the body of the Black, Indigenous, Quilombola, and queer person before any reference or place of power that this body is capable of occupying or that is out of tune with the prerogative of the discursive. What is at stake in the constitution of the future of young Black, Indigenous, Quilombola, and LGBTQIAP+ communities in the present is the

movement of rewriting the narratives of oneself based on contact with the communities' memories, ancestry, and the imaginative capacity to reinvent oneself, weaving a network of exchanges by claiming the right to narrate oneself.

With their bodies on stage, the young adults Ana Carolina, Alisson, Matheus Vinícius, and Marla inscribe the future in the present, shuffling and disputing the multiple temporalities. Observations indicate memory discourses are a fundamental part of technology development and life maintenance since, as Sarlo (2007) argues, the right to remember includes the rights to life, justice, and the production of subjectivities.

The author states that "the past becomes present" (Sarlo, 2007, p. 10) because the past lurks in the present as the possibility of a memory bursting unexpectedly. Based on this assumption, the future is fundamental in the present when projecting and envisioning another life between the desire for change and the demand for a future. In *Caminhos Abertos*, we glimpse the web of life possibilities and the future created in the now, discontinuing the linear sense by producing a tear in the historical temporality of modernity. They are images of resilience and resistance, of past, present, and future, creating worlds in the face of impossibilities since we are a diverse people, of circularities and crossroads.

Beginning, middle, and beginning again (Considerations)

The reflections developed here shed light on aesthetic-political audiovisualities produced collectively as constructions of collective memories through the sensitive analysis of the bodies on stage and in the scene in the documentary film *Caminhos Abertos*. The results point to a cyclical and transformative movement in/of the university environment, mediated by concepts, aesthetics, and audiovisual conceptions of the filmmakers in not essentializing their narratives but rather letting the four young students tell their stories, revealing the multiplicity of experiences of being and going to or staying out of university.

The *mise-en-scène* of collective memories seeks to portray a performance amalgamated by aesthetic and poetic visualities, including sensitive experiences shared through the youth trajectories of the characters in the documentary film. The scenic device in its elements of everyday life and the collective agencies in self-narratives and audiovisual production recover the vivacity of the intersection between cinema and ordinary life as well as the transformative potential of the spectral zone in articulating filmmakers, those who are filmed, and spectators, engendering other ways of experiencing and relating to audiovisual experiences from a territorialized positioning.

Audiovisual creation presents another contemporary configuration of Black youth trajectories, different from those conveyed by traditional and hegemonic media. *Caminhos Abertos* breaks away from the current order of control and subjection by standing against forgetfulness, often used as a colonial policy of subjection that imposes a silencing mask (Kilomba, 2019) over Afro-indigenous, queer, and Quilombola people's voices, memory, and lives.

According to Kilomba (2019), the mask represents the colonial barbarity itself that prevents us from pursuing memory in search of completion (Sarlo, 2007). On the contrary, it imposes a sense of muteness, determining who can speak and what is authorized to speak. It is precisely the opposite sense that the audiovisual staging produces, placing at the heart of its issues the narratives of these young people, their life trajectories, and disputes for visibility.

Therefore, we emphasize the importance of producing guerrilla instruments, especially in the field of visualities, for the anti-racist struggle and the recovery of existences and memories that shape the fabric of remembering and forgetting in dialogue with the memories of Black, Indigenous, and Quilombola communities. Remembering and understanding appear as resources in the reconstruction of the past, especially in the production of discourses taken as truths, as Sarlo (2007) explains.

Black corporealities, drum sounds, gestures of solidarity and collectivity, sharing on the threshold of intimacy and beyond, listening,

changes, and permanence make up the disputes for the future. The four young students from Caminhos Abertos have been involved in these disputes for their benefit and that of others from the popular classes, especially for other young Black men and women, demanding different positions of existence for their Black bodies.

The cinematographic conception displays loyalty to its characters, imprinting a way of seeing and listening to understand the trajectories of Ana Carolina, Alisson, Matheus Vinícius, and Marla in their configurations and everyday routines in a performance that moves close to the bodies on stage and in the scene organized by imagination. Hence, we observe that the production of the documentary builds other social expectations for these subjects by moving in a horizontal relationship with these young people, their stories, victories, and challenges.

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Scenes, fables and bricolages: a decolonizing theoretical-methodological approach for research in Communication

Cenas, fabulações e bricolagens: uma aposta teórico-metodológica descolonizadora para pesquisas em Comunicação

Francine Altheman

Abstract: *This article proposes a reflection that seeks to organize a theoretical-methodological path for research in communication, especially those that are configured around images, collectives and aesthetics, correlating the methods of equality and the scene, proposed by Rancière, as well as his fables and emancipatory experiences. To this end, I bring the observations arising from research that explored this approach and the preliminary aspects that involve this commitment to a research process that allows itself to be affected by the object being researched. Thus, the proposal is to invest in a kind of bricolage, reconstructing scenes with the various pieces available to the researcher, which involves reframing the perspective and a poetics of knowledge so that the scenes can be revealed, formulated from an anti-hierarchical and decolonizing process.*

Keywords: *Method of the scene; method of equality; fabulation; bricolage; aesthetics and communication*

Resumo: *Este artigo propõe uma reflexão que busca organizar um caminho teórico-metodológico para pesquisas em comunicação, especialmente aquelas que se configuram em torno de imagens, coletivos e estética, correlacionando os métodos da igualdade e da cena, propostos por Rancière, bem como suas fabulações e experiências emancipadoras. Para isso, trago as observações ensejadas em pesquisas que tatearam essa abordagem e os aspectos preliminares que envolvem*

essa aposta num processo de pesquisa que se deixa afetar pelo objeto pesquisado. Assim, a proposta é investir em uma espécie de bricolagem, reconstruindo cenas com as diversas peças disponíveis ao pesquisador, o que envolve um reenquadramento do olhar e uma poética do conhecimento para que as cenas se descortinem, formulada a partir de um processo anti-hierárquico e descolonizador.

Palavras-chave: Método da cena; método da igualdade; fabulação; bricolagem; estética e comunicação

Introduction

Considering research methodology is a formal process for anyone who wants to venture into the academic world, and reflecting on the method often becomes an agonizing exercise, especially for those just starting to do research, whether during their undergraduate studies or as part of a project to enter a master's degree. The formal formats of methodologies aimed at Humanities studies, especially my research area, communication, have always caused me some discomfort. Scientific methods, rigid procedures, instruments, and even specific software have become a technical part of the research that does not always account for the power of the researched object. Research objects, especially in the fields of communication and applied social sciences, are complex, mutable, dissenting, and unpredictable. This process of reflection has already resulted in a thesis and a book (ALTHEMAN, 2020, 2022). However, I still see a path to make some considerations clearer and more objective for students who are beginning to take a research interest. Thus, it is worth considering a de-hierarchical research method in which the researcher is involved with the object from the start, vibrating together around a methodological proposal informed by the experiences glimpsed during this journey.

Reflecting on the methodological perspective, I started from the principle that composing a research method requires, first, letting oneself be affected by the object, as proposed by Moriceau and Soparnot (2019). Inspired by the idea of the blind empiricist by Foucault (2003, p. 229), who feels and manufactures “instruments designed to make objects appear”, I understood that more traditionalist and less flexible theories could not capture some research objects and that walking alongside the object under research can lead to the discovery of theories and methods.

Moriceau and Soparnot (2019) explain that defining a methodology that constitutes qualitative research in the social sciences, whether in communication, philosophy, literature, arts, or another area, requires a process of openness, elaboration, and self-invention, like a bricolage process, and, often, denial of what does not fit, which starts with researchers

breaking with deep-rooted ideas, which involves them in three main moments, which are exposing themselves, roaming, and reflecting.

By exposing themselves, researchers are available to the research object for questions. They establish contact with the research corpus, which involves affections, imaginations, performances, and so forth, and let it guide them along the way. The researcher who roams builds the method during the journey. The path defines the research via constructions and deconstructions, bringing methodological innovations and new positions and movements. This entire process also involves reflexivity, thinking about the theoretical framework and method. That is a challenging path, as it leads us to question the assumptions that guide our research and our approach as researchers, ultimately defining our methodology. Why did we choose a given object? What is the influence of the theme on our lives? What is our research position? What is the effect of our political, cultural, gender, class, and racial orientations? (Moriceau and Soparnot, 2019).

We are creating the possibility of allowing ourselves to be affected, of transforming ourselves, of at least getting into motion, of beginning a path of learning that could even be a path of formation. It is embracing what presents itself as an enigma, which can take us where we never imagined (MORICEAU E SOPARNOT, 2019, P. 11).

It was during this research that I came across the scene and equality methods formulated by Jacques Rancière, and I began to pursue them and my object, betting on a theoretical-methodological interweaving. This interweaving has been fruitful in some research projects that I have supervised in recent years.

Thus, the purpose of this work is to present a methodological proposal for studies in communication, especially those prompted by an event, scene of dissent, or insurgency, composed of diverse materials, such as images, and via aesthetic experience. To this end, I present the epistemological proposals that are the basis of this research, showing how we can empirically employ such concepts through two research projects

that I supervised and that used the methods of scene and equality as methodological approaches, one on the uprisings surrounding the death of Marielle Franco and the other on plays written by women during the military dictatorship in Brazil.

Rancière (2016) emphasizes in his book *The Method of Equality* that he does not intend to compose a method as a required how-to protocol. Nor do I aim to do that. The proposal is to work with the methods of equality and the scene as possible ways to research objects in communication, aesthetics, and politics, trying to open space for a more flexible theoretical-methodological proposal that can be worked on in the dimension of affection for the object, in the sense of allowing oneself to be affected.

The scene method and the equality method

To understand the scene method, I assume that a controversial scene, in the sense used by Rancière (2009, 2018a, 2021), is composed of two movements: a fabulation of time and space in which the actors “appear” and make themselves seen and heard, and a montage operated by the one who reports the singularities that make the scene unique, but, at the same time, connected to several broader events and processes. The scene has the following two essential meanings for Rancière: it is the synthesis of his method of equality and, at the same time, the locus of the performative constitution of the political subject and the political sharing of the sensible.

Working with the scene means rejecting the logic of evolution, of the long term, of explanations based on a set of historical conditions, or referring to a reality hidden behind appearances. The choice of the scene is the choice of a singularity with the idea that a process is always understood by delving deeper into what is at stake in this singularity rather than by an infinite statement of conditions (Rancière, 2021, p. 77-78).

It is necessary to assume here that, in this way, the researcher is the one who assembles the scenes, through various scenes identified in the

events, in a temporal and sensitive discontinuity, in a cut in uniform time and in the naturalized modes of perception, which allow another presentation of the political legibility of the subjects and bodies. It is the researcher who highlights the transformation promoted by the scene is not radical or immediate but allows the identification of singularities through which one can consider a series of changes that may occur in the long term. “I am the one who constitutes the scene” (RANCIÈRE, 2021, p. 86). It is the researcher who assembles the scene, traces an articulation, and elaborates an assembly between major events and a multiplicity of sensitive micro-events (among them, the transformation of the gaze), which “expose the different ways in which the same thing can be perceived, configuring a moment in which things can waver, be shaken.” (Rancière, 2018a, p. 31).

For me, a scene is never fundamentally isolated. A specific event is not yet a scene; it is my job to transform this or that event into a scene. The scene exists through the discursive and sensitive *mise en scène* that I construct between the words of commentators and the sensitive events they strive to capture. The scene is never simply an empirical event that I set out to recount and analyze. Each time, a set of connected threads, resonances, and harmonics constitute it. I constitute the scene, keeping in mind the possible reference to other scenes. (Rancière, 2018a, p.121).

I understand, therefore, that the reconstruction of the scene involves more than the mere description of the event (ALTHEMAN, 2022). The process is permeated by scenes within scenes, discursive intertwined webs, the perspectives of the documents and narratives used for this fabulation, the speeches and texts of the actors involved in this movement, and the researcher’s perspective. In other words, it is a network of discursive and communicational bundles that intertwine in the reconstruction of the scene, which automatically links to the method of equality.

The scene is a theoretical entity peculiar to what I call the method of equality; it simultaneously destroys the hierarchies between different levels of reality and discourses, and the usual methods for judging whether a phenomenon is important. The scene is the direct encounter between the

most particular and the most universal. In this sense, it is the exact opposite of statistical generality. [...] I construct the scene as a small machine, which condenses the maximum number of meanings around a central question, the question of sharing the sensible world. From this basis, I construct the scene and consider it as such, as a function of its capacity to challenge all concepts or discourses, all fictions that deal with the same issues, that is, what relationship exists between the fact of having or not having time, and the fact of being able or not to think (RANCIÈRE, 2016, P.74).

In explaining his method of equality, understood and reflected upon over the years after the publication of the book *Proletarian Nights*, released in 1981, Rancière (2016) first clarifies that the equality of speaking beings intervenes in the consensual division of the sensible as a supplement, an excess, a rupture with the “natural” laws that organize and coordinate the gravitation of social bodies. At the same time, he states that equality is not only related to political or economic power but also refers to the potential for parity that exists in the practices carried out by subjects.

Rancière began his studies by questioning the communicative process that erases conflicts, differences, and resistance. When researching the texts produced by French workers between 1830 and 1898, he took the opposite approach to what researchers usually do: he did not think about any methods but rather the object to be researched. To produce his research that gave rise to the book, Rancière spent some time (from 1972 to 1973) studying workers’ texts. His interest was in the speeches, texts, and feelings of those people who, despite the entire context (and precisely because of it) marked by the Industrial Revolution, the advent of communism, and the oppression of that historical moment, showed through their texts that their lives were not limited to that isolated and unique scenario. In *Proletarian Nights*, Rancière (1988) understands that we must approach the misery experienced by workers through their perspective. The book brings to life the stories of those who, for the most part, spent their lives anonymously. More than bringing to life the stories of oppression, the book tells the story of nights taken away from

work, the moments of fabrication, and the experiences that suspend the hierarchy in which they found themselves every day.

To do this, Rancière (2016), drawing from readings of the texts of the proletarians, had to reframe or carry a true work of montages and collages of that material that he spent days and nights reading in the premises of the old Bibliothèque Nationale de Paris to reconstruct the scenes experienced by the characters in the book. There was no a priori method for reading these texts; he consolidated the method throughout the process of roaming with the object.

The word brought onto the scene from other ways of speaking, seeing, writing, and reading can give visibility to that which remains anonymous in the police distribution of the sensitive¹.

What immediately struck me were these texts written by workers who no longer wanted to be workers, who did not care the slightest about traditional working-class culture, about folk festivals, but who wanted to appropriate what had until then been the language of the other, the privilege of the other (Rancière, 2016, p. 25).

When explaining his method based on the work *Proletarian Nights*, Rancière insists on showing that he did not read those texts as documents that expressed the condition or culture of the workers (that is, it was not a question of collecting documents that detailed problems in the language of the people). Instead, he sought to read them as literary and philosophical texts, marks of a struggle to cross the boundaries between languages and worlds.

In *Proletarians Nights*, I needed to remove the workers' texts from the status that social or cultural history attributed to them: a manifestation of a particular cultural condition. I looked at these texts as inventions of

1 For Rancière (1996), politics is questioned based on what he calls the distribution of the sensible. There are two types of distribution that, according to Rancière, interconnect through constant tension and do not aim at mutual suppression. They are the police distribution of the sensible (police order and ethics), which defines the unequal distribution of social bodies in their sharing and capacity as speaking beings, and the political distribution of the sensible (aesthetic order), which reconfigures the relations of the parts and those without parts, producing new visibilities and new legibility.

forms of language like all others. The search for their political valence lay in their claim to the efficacy of literalness, in the egalitarian powers of language, indifferent to the status of the speaker (RANCIÈRE, 2000, p. 116).

For Rancière (2009), social history is full of narratives worth appreciating not only as documents of a given regime of truth but as statements about how the imaginative work of the “as if” produces changes in the police distribution of the sensible. In other words, the method of equality helps to reconstruct the scene of the event without erasing conflicts, differences, and resistance. In this sense, it is essential to understand that working with such a method means placing the leading role in the subject of oppression and in their productions, which help to reconstruct the scene.

Thus, Rancière’s method of equality consists of searching in people’s narratives for the insurgent outburst, the muffled cry that subverts inequality, that is, their fabrications. In the construction and writing of their sensitive experiences, oppressed subjects reframe their situation of oppression, which does not cease to exist but is transformed by new perceptions or openness to new interpretations (ALTHEMAN, 2022). Therefore, the idea here is not to use communication or art as instruments of liberation or revolution but instead allow a new conception of freedom, an emancipation of the subject.

Images and fabrications

As we have seen, images and fables are fundamental elements that formulate the scenes and narratives that are also part of this research process. Thus, it is necessary to understand how these concepts shape Rancière’s thinking and how he uses images to capture moments that are essential to the construction of scenes.

In this sense, it is worth returning to the method of equality as a proposal that requires the researcher’s effort not only to focus on the pieces (documents, images, narratives, etc.) that make up the scene but also to prevent the narratives of the subjects involved in the scene from

becoming hierarchical. Rancière always emphasizes that his method is anti-hierarchical, meaning the interlocutors must have a preponderant role in the research, on an equal footing with other theoretical contributions, which requires the researcher to make an effort to decolonize the perspective.

The researcher must, therefore, position himself as “equal” to the interlocutor of the research. This interlocutor must be seen as an emancipated subject and not a mere object to be observed and analyzed. Therefore, the method can be seen as emancipatory.

Social emancipation, in fact, meant the rupture of the agreement between an “occupation” and an “ability” that meant the inability to conquer another space and another time. It meant the dismantling of that working body adapted to the occupation of the artisan who knows that work does not wait and that the senses are shaped by this “absence of time”. The emancipated workers formed for themselves, *hic et nunc*, another body and another “soul” of that body – the body and soul of those who are not adapted to any specific occupation, who put into action capacities to feel and speak, to think and act that do not belong to any particular class, that belong to everyone (RANCIÈRE, 2012, p. 43).

In this excerpt, Rancière is referring to the workers who were his interlocutors during his research in the 1970s. At this point, we can talk about Gauny, one of the workers that Rancière (1988) describes in *Proletarian Nights*. When examining Gauny’s texts and experiences, Rancière realizes the worker experiences something that leads him to transgression and promotes emancipated knowledge, not academic or scientific, but that unsettles what is given in the sensible. “The poet’s lie is not in ignoring the pains of the proletarian but in speaking of them without knowing them” (Rancière, 1988, p. 30). No one knows more about their pains than the workers themselves.

Rancière does not place Gauny as an object of research but as a subject who fabricates his story, producing images with his fables that also constitute the scene. Gauny dialogues with Rancière as an interlocutor, even though they are in different times.

Reclaiming time means transforming this succession of hours in which nothing should ever happen into a time marked by a multitude of events. In the story of the parquet floor layer Gauny, everyday work is a time in which, every hour, something happens: a different hand gesture, a look that deviates and makes the thought drift, a thought that appears unannounced and changes the rhythm of the body, a play of affections that makes the palpable servitude or the experimented freedom translate into diverse gestures and contradictory chains of thoughts. Thus, a whole series of positive gaps are produced with the normal time of reproduction of the worker's being. And these gaps can be brought together in a deviant temporal chain. Through all this dramaturgy of gestures, perceptions, thoughts, and affections, it becomes possible for the parquet floor layer to create a spiral that initiates amid the constraint of working hours, another way of inhabiting time, another way of sustaining a body and a spirit in movement (RANCIÈRE, 2018A, P. 34).

Gauny's texts are his moment of fabulation, it is the moment of any day, the reverie, it is his "as if", it is what he imagines as his emancipation, his rapture, which makes the poetics of knowledge emerge, in the sense of Rancière (2000), that is, a poetics of excesses, of the subversion of the modes of circulation of words and statements, of the forms of their distribution and legitimization. Ângela Marques (2022), who has dedicated herself to studying Rancière's texts, emphasizes that the exercise of fabulation destabilizes the chain of causes and effects, the relationship between prediction and what happens, creating an experimental and dissenting narrative unfolded by the controversial scene.

Gauny's imaginative reverie is not an operation of escape from an oppressive reality but a work of fabulation established by the opening of an interval in space-time, dedicated to questioning the determinism that fixes the destiny of individuals and their significance (MARQUES, 2022, p. 17).

Thus, fabulation is a way of producing new statements and imaginaries that challenge the current order, highlighting hegemonies, injustices, and hierarchies. Rancière (2009) understands that fabulation creates a kind of disassembly of the gaze, which occurs in what he calls

“any moment” or an immeasurable moment (RANCIÈRE, 2018b), and the images are produced in this interim. Thus, he rejects the representative regime of images by proposing his aesthetic regime.

By conceiving images as an intervallic and imaginative operation of de-hierarchization, Rancière sought a way to nullify a consensual and hierarchical mode of thought and production of intelligibility based on the political work of art (MARQUES, 2021, p. 68).

Thus, there is an emphasis on the scene as never being isolated; it is performative and composed of several pieces like a bricolage process. Drawing on these conceptions, I propose experiments according to the method presented below.

Scenes, arrangements, and possible fabulations

To work with the methods of the scene and equality and their possible arrangements and fabrications, it is first necessary to constitute the scene that reorders the hierarchies of speeches and events, questioning the ordering proposed by the distribution of the sensible.

What I seek each time is to find singular cases through which we can experience a given articulation, a consistency of notions, of relations that allow us to say that there is politics, that there is literature, or that we are in one type or another of art regime, or a given figure of power, for example (RANCIÈRE, 2021, p. 87).

The second movement is to consider the interlocutors that make up the scene as equals and their expressions as equivalent to any other texts and speeches, just as Rancière did with the texts of the proletarians. This movement also foresees the reconstruction of the scenes in montages and collages that poetically and performatively reconstitute the images. Marques (2021) already highlights this process of assembling scenes as a kind of bricolage, which involves several overlapping images and narratives. Images reconfigure the experience and the event that reconstruct the scenes, but they are not just any images. They are images produced

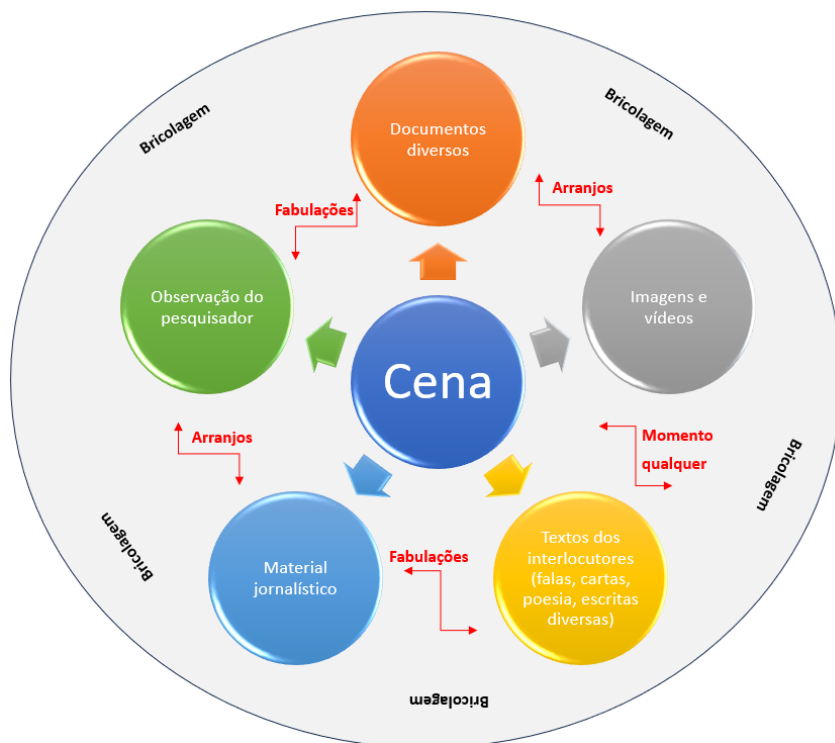
during the act of political dispute; that is, they are conflicting, performative images in which the one who captures the moment is also part of that event.

Altheman, in research carried out with Hernández, Marques, and Jesus, also understands that bricolage has two dimensions: one, the construction of political autonomy, and the other, the production of forms of resistance considered minor but sustained by experimentation and the invention of statements (HERNÁNDEZ et al., 2018). That implies reworking the language and signs, searching for the language itself, and reframing the scene to configure a new statement about the event.

Bricolage alters the forms of existing statements and reinvents their coordinates of enunciation. In this sense, bricolage frees objects, words, images, and signs from their usual functionalities, allowing them the opportunity to be something else or an integral part of something else that did not exist before. This movement enables the classificatory relationship “one thing, one name” to give way to an excess of names and, with this, causes a short circuit in the relationships of control and ordering (HERNÁNDEZ et al., 2018, p. 253).

The third movement, linked to the first, redefines the fabrications, the random moments, and the arrangements that constitute the interval moments of the images. Thus, I propose an infographic to restructure the bricolage of the scene reconstruction process. The infographic serves to help organize the diverse and multiple pieces that constitute the scenes, not stifle the process of scene reconstruction. Therefore, I aimed for an open and flexible infographic, letting other pieces compose the scene according to the research object.

Image 1 - Infographic: bricolage for scene reconstruction



Source: produced by the author

The first case I propose to demonstrate the relevance of this process is the research carried out by Vitória Lima Sanches in 2019 entitled “Marielle Presente: Processos Comunicativos nas Narrativas Insurgentes e na Cobertura Jornalística da Mídia Ninja”. Following the murder of Rio de Janeiro councilwoman Marielle Franco and her driver Anderson Gomes in March 2018, Sanches (2019) began to participate in the Marielle Presente movements, analyzing their communication processes, especially the constituent elements of such events, such as bodies, speeches, posters, and videos with a focus on the demonstration of March 15, 2018, which took place on Avenida Paulista.

Besides investigating the resistance movements that arise from dissent (Rancière, 1996), she observed the journalistic coverage of the Marielle

Presente movement by the independent media website Mídia Ninja, considering that journalists from independent media outlets have a deeper participation, experiencing the protests and causes present there and inviting their audience to participate in the public debate. Thus, one can combine the methods of the scene and equality with other methods, for instance, news analysis, to present the Mídia Ninja reports as one of the pieces of the scene.

To reconstruct the scenes, Sanches looks for the communicative processes that involve the resistance movement around the Marielle Presente cause, such as the bodies, speeches, and posters that appear during the demonstrations.

Image 2 – Mosaic of pieces that constitute the scenes of Sanches' work (2019): publications in the press (Mídia Ninja), interview with Marielle's friend (leader of PSOL), images produced by the author during the demonstrations, and narratives of the participants in the demonstrations.

“O que eu me pego pensando é como a gente luta, se está pensando primeiro em como se manter vivo”, conta o estudante, Guilherme Marcelino.

“É importante destacar que o fato de Marielle ser uma pessoa mais conhecida merece barulho. Mas o que aconteceu com ela representa algo maior, que é o racismo. Se não atacamos diretamente o racismo, o jogo não vira”, afirma Paula Santos.



Fonte: Mídia Ninja, 2018.²⁰

14/03/2018 @ 13:04

Uma SP de silêncio e grito: todos por Marielle

POR NINJA

Milhares de pessoas marcharam no centro da capital contra o assassinato da vereadora carioca

13 de março de 2018. Nessa data, o calendário escorre sangue. Estes números estão borrados pelas lágrimas. Esse dia será lembrado para sempre. 13M. 13 Marielle. 13 mil corpos. 130 mil vozes. Infinita a dor.

Fonte: Mídia Ninja, 2018.¹³

*Lutamos juntas contra as tropas
Que assassinam nosso povo
E somos todas Marielles
Tropas do Rio não passarão*

Os gritos também trazem críticas à Polícia Militar:

*Não acabou
Tem que acabar
Eu quero o fim da Polícia Militar
Polícia racista! Polícia racista!*

Figura 23 e 24 - Manifestantes pintam em seus rostos a Vênus, símbolo do feminino também utilizado pelo movimento feminista, em manifestação do 8 de março.



Fonte: Vítória Sanches, 2019.⁵¹

Source: produced by the author from Sanches' (2019) work

Sanches (2019) anchors her work in an event, the murder of Marielle, which gave rise to scenes of insurgency and dissent. In this mosaic that contains some of the pieces of the scene reconstructed by the researcher (the scene contained other pieces, but it was not possible to include them all in this article), it is possible to perceive the fabrications that occur in this interval between images, besides highlighting the appearance of the insurgent bodies performing their pain with the murder of yet another of their own. It is possible to identify the arrangements in the demonstrations, in the speeches and posters produced by the protesters in the heat of the urgency of an event, in the cries of Black people who feel the effect of racism in Marielle's death, among other factors pointed out in Sanches's text (2019). The researcher experienced this moment with the protesters, being part of the scene and conceiving them as interlocutors.

On the other hand, by appropriating this painful event, which marks their lives, the protesters create a new symbolic production, giving rise to the poetics of knowledge in the sense of Rancière (2000), that is, a poetics of excesses, of the subversion of how words and statements circulate, of the forms of their distribution and legitimization. The protesters reorganized and recreated the way of knowing and learning about the object in question through language, narratives, and the body itself, which generates countless images to compose the scene. Letícia Denoni's (2022)

research reconstructs the scenes of three Brazilian playwrights in 1969, during the Brazilian military dictatorship, which she could not have experienced.

The work consisted of observing the narratives and productions of three women involved in the artistic theater world during the military repression, an extremely turbulent period of authoritarian repression that affected the paths of Brazilian art. The playwrights chosen for this analysis were Leilah Assumpção, Isabel Câmara, and Consuelo de Castro due to their importance in the context of theater, feminism, and resistance to the military dictatorship.

The work observed the productions and trajectories of the playwrights, who were very prominent at the height of the counterculture period, and the repercussions of their main plays, staged in 1969, in the press of that time, through the analysis of journalistic texts published in that period, especially the reviews of the plays. These women are relevant because they marked the 1969 season as the “most expressive” in our theatrical history, with texts that broke with classical ideas and sought modern ones in a climate of repression.

Image 3 – Mosaic of pieces that constitute the scenes of Denoni’s (2022) work: press publications of the time (1969), theatrical images, excerpts from the plays and poems written by Isabel Câmara.

ra 14 - O corpo enquanto meio de manifestação, durante o ato do 8 de março de 2019



Fonte: Vitória Sanches, 2019.³²



Fonte: Vitória Sanches, 2019.³⁸

Source: produced by the author from Denoni’s (2022) work

Although the author of the research did not have the opportunity to observe the communication process of the time in person, since the period of the chosen scene does not allow the presence of the researcher, it is possible to reconstruct the scenes through other images, identifying the arrangements, especially those made by the playwrights themselves, who managed to stage extremely controversial plays during a period of censorship of artistic expressions. The three playwrights observed were concerned with discussing in their plays issues of feminism, female sexuality, and lesbianism, among other subjects considered controversial during the period of repression in which they lived.

Moreover, it is in the fiction created by the scripts of the three plays and even in the poems written by Isabel Câmara that any moment becomes evident, and the fables stand out. The images and narratives that constitute the three plays, which premiered in the same year, at the height of the military dictatorship, written and starring women, form a network of meanings around the scene.

According to Rancière (2018b), any moment, such as a kiss between two women at the end of one of the plays, is an interval that tears apart the continuum of the story told according to parameters that tend to separate subjects from their forms of living. Any given moment is a moment selected from a chain of events and often takes the form of a narrated experience that takes on aesthetic and political contours.

Isabel, for example, has a fable-like experience when writing about being a lesbian woman and all the prejudice that she faces in her life. It is a way of breaking what was considered hegemonic at the time while subverting the logic of repression of that period.

Final considerations

This work begins with the assumption that research in the communication field often requires a more flexible methodological approach linked to the affective dimension in which research objects affect researchers. Thus, I propose a theoretical-methodological perspective based

on Rancière's (2016, 2018a, 2021) scene and equality methods, focusing on the fabulations and poetics of knowledge that permeate scenes.

As this article shows, the methodological proposal developed empirically in other research objects. I understand, based on the research carried out, that the reconstruction of scenes involves a complex process of affectation, "cooking", and reflection. Therefore, scenes are not only moments of performances but rather the entire process of bricolage. I understand scene reconstruction (Altheman, 2022) as a jigsaw puzzle with over a thousand pieces that make up the scenes – images, documents, articles, narratives, etc. – and fit together, often perfectly and sometimes a little loosely. Some of these pieces are lost, so the puzzle is never fully assembled. It is not possible to see the whole scene, but it is possible to glimpse its powers and resistances, its fabrications, through what is not always visible in the reconstruction. It is necessary to disassemble the gaze, de-hierarchize it, and do an exercise in fabrication. Ângela Marques (2021, p. 60-61), when presenting the translation of the book *La Méthode de la Scène*, comments on this process of assembling and reassembling scenes. "Thus, it would not be wrong to say that Rancière's method, his poetics of knowledge, is close to bricolage, to reframing through the shifting of the gaze and the choices that lead to it."

The pieces to reconstruct the scenes reveal a reframing that acts as decolonizing devices by producing emancipations in which the confrontation with the forces and agents of institutional power is not offered transparently to the spectator, as an interpretative continuum, which does not allow the shuffling of temporalities because it preserves the causal articulation that constitutes historicity devoid of gaps, intervals, and symptoms. For Didi-Huberman, one of the strengths of the image of insurgency is to "create, at the same time, symptom (interruption in knowledge) and knowledge (interruption in chaos). One must see in the images the place from which suffering occurs, the place from which symptoms emerge, a "secret signal", an unappeased crisis" (2012, p.214). That is what we intend to do with the various pieces that make

up the scenes: to observe what is unclear and what is not given in the image of the puzzle, which also means to see the missing pieces. To do this, it is necessary to allow oneself to be affected and gradually move forward with the research object.

In this way, the methodological proposal I present here is an attempt to indicate possible paths for research in the field of communication rather than turn Rancière's thought into a protocol or a "box". The idea is to "think outside the box" or even break the box and enable more reflective approaches in the field of communication.

Therefore, the proposed infographic can and should be reformulated whenever necessary, according to the needs of researchers and objects of study, inserting more pieces into this puzzle of scene reconstruction whenever the researcher considers it relevant. It is necessary to create escape routes for what is given and break with preconceived definitions to move forward on this research path.

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Those excluded from the archive: fables and life-making powers

Os excluídos do arquivo: fabulação e potências de fabricação da vida

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Abstract: *The article carries out a radical contextualization of the notion of the archive, understood as a historical and therefore political phenomenon, in order to draw attention to lives that refuse to be erased by worldviews that are imposed as universal. By problematizing the relationship between history, fabulation, the archive and those excluded (from history and the archive), we investigate the power relations involved in the constitution, organization and access to archives in order to understand the power to manufacture life. The documentary «Essa terra é nossa!» allows us to explore the relationship between images and Brazilian indigenous collectivities in their struggle to take part in history, while proposing the production of a negative or inverse archive that is produced from the absence of images and documents from the past.*

Key words: Arquivo; comunicação audiovisual indígena; contextualização radical; fabulação.

Resumo: O artigo realiza um ensaio de contextualização radical da noção de arquivo, entendido como fenômeno histórico e, logo, político, para colocar a atenção sobre vidas que se recusam a ser apagadas por visões de mundo que se impõem como universais. Através da problematização das relações entre a história, fabulação, o arquivo e os excluídos (da história e do arquivo), investigamos

relações de poder implicadas na constituição, organização e acesso aos arquivos para compreender as potências de fabricação da vida. O documentário “Esta Terra é nossa!” permite explorar as relações entre imagens e coletividades indígenas brasileiras em suas lutas por tomar parte na história no mesmo movimento em que propõe a produção de um arquivo negativo ou inverso que se produz a partir da ausência de imagens e documentos do passado.

Palavras-chave: Arquivo; comunicação audiovisual indígena; contextualização radical; fabulação.

Introduction

This essay proposes the radical contextualization of the notion of the archive as a historical, procedural, and, therefore, political phenomenon. We follow Ariella Aïsha Azoulay, for whom the archive is not just a walled place or a set of practices for organizing, preserving, and storing documents. On the contrary, she says, the fable of the archive conceals its operation as a regime of power and knowledge and “is at the basis of the fusion of ontological violence with epistemological violence” (2019, p.171) that it engenders.

We propose articulating, disarticulating, and rearticulating the notion of the archive as a regime, technology, and practice. As a regime, archives are devices for classifying and differentiating times and, thus, worlds. As such, they classify people and objects (documents, works, images) and inscribe them as “outside of time” or belonging to the past. As a technology, the archive carries constitutive violence against other ways of engaging with documents, works, and images and, therefore, against worlds and lives that refuse a temporal linearity that assumes progress as the exclusion of other non-modern, non-Western worlds. As a practice, archives manage objects, documents, and images and regulate who can have access to them, implying practices of dispossession, racialization, and the destruction of worlds. Thus, as an institution shaped by processes of colonization, the archive constitutes itself as “a great force of racialization and, therefore, of destruction of the world.” (Azoulay, 2019, p. 29).

As a system that differentiates and classifies people, objects, and worlds, the archive is a technology that controls which sources are valid and if documents have value. Furthermore, as institutions, archives regulate who has access to them. Here, we take as a metaphor the large, heavy doors that give access to the National Archives in Rio de Janeiro, the doors that block access to that institution. It seems significant that the current headquarters of the institution occupies a building originally constructed for the Casa da Moeda (Mint), located in a city that is central in terms of the country’s cultural and political hegemony. Classifying

and differentiating are ways of articulating power. The archive is far from a neutral storage, preservation, and documentation institution. One can only claim this neutrality when other archives are obliterated, especially those that imply different temporalities (Azoulay, 2019, p. 42). Decontextualizing/disarticulating the archive, in this case, implies focusing our attention on lives that refuse to be erased by worldviews that impose themselves as unique and welcoming worlds as diverse as the human condition (Arendt, 2020; Azoulay, 2019; Escobar, 2008). We seek the making of life where the archive sees the past, the inconvenient, the out of place. We seek the space of streets, bars, and taverns where the archive encloses its documents and images and regulates access to them. We seek the historical experience of the excluded, while the archives offer us only their echoes and traces (Perrot, 2024). We seek the bodies whose existence is a resistant archive of the relationship with the land.

Hence, it is a matter of investigating the power relations implied in producing, organizing, arranging, and accessing archives in a movement that observes those excluded from the archives as a way of entering context and, thus, radically contextualizing the notion of archive. This movement, which we understand as an exercise in radical contextualization, a method of cultural studies (Grossberg, 2010), understands that context is not something given, a backdrop, but something that is constructed from analyses that aim to answer a given question, referring to the articulation and study of the situation. We propose to articulate, disarticulate, and rearticulate the notion of archive, seen as a regime, a technology and a practice, drawing inspiration from authors such as E. P. Thompson, Michelle Perrot, Saidiya Hartman, Luiz Rufino, and Ariella Azoulay. We seek research methods and treatment of archives to understand the history of those “frow below” and read the sources of historiography backwards to make other readings of the available archives. From the disarticulation of the notion of archive, we take the Brazilian documentary *Esta Terra É Nossa!* [This Land is Our Land!] to explore the creation of a negative or inverse archive produced from the absence of images and documents from the past.

Examining the archive from its radical contextualization

From a certain point of view, we can say that cultural studies are context oriented. The emphasis on context marks its fundamental need to examine cultural practices from the point of view of their articulation with and within power relations. In this sense, culture is both a resource of hope (Williams, 1989) and the terrain where different groups live and oppose resistance to the multiple oppressions that pervade us. This perspective that constitutes the basis of cultural studies develops in the argument that the specificity of cultural studies lies in its effort to do radical contextualism, as defined by Lawrence Grossberg (2010). As an analytical practice of cultural studies, radical contextualism refers to the articulation and analysis of the situation. It refers not only to the way of considering the phenomenon of investigation, but also to its theoretical and political position against all scientific and epistemological universalism and against relativism. Therefore, we present both a refusal of crystallizations, essentializations, or definitive solutions and a relativism that would deny any structure or stability of power relations. In our view, context is an analytical operation; it is the result of our view of the phenomenon, of what the products call forth. In this sense, we can say that it is our view that ‘triggers’ the context.

From that perspective, contexts are open, changeable, and, above all, strategic constructions, which leads us to emphasize that radical contextualism is a transformative intellectual, political, and analytical practice. Grossberg (2010) emphasizes the transformative practice of radical contextualism. If a context is understood as the relationships constituted as a field of forces in the interest of certain positions of power, changing a context implies fighting to map these relationships and, if possible, disarticulate and rearticulate them, mapping and establishing other connections. Articulation demands movements of deconstruction and reconstruction because it is necessary to deconstruct the presentation of contexts as harmonious wholes without fissures and to highlight their contradictions, the diverse and diverging parts that constitute them. Destabilizing these parts would be the very definition of a radically contextualized analysis in cultural studies.

A central reference in the field of History offers us a key to trying to destabilize the notion of archive. When examining the formation of the English working class, Edward Palmer Thompson (1987), one of the founding authors of cultural studies, indicates the need to observe historical phenomena based on the cartography of the relationships they imply. For Thompson, class is not a “structure” or a “category” but something that occurs in human relationships. Therefore, one must place class in context to understand and observe it.

To observe the history of the English working and popular classes, Thompson turns his attention to prostitutes, tavern keepers, and thieves, establishing a way of studying history through the lived experiences of ordinary people. According to Thompson (1987, p. 10), “class is defined by men as they live their history, and in the end, this is its only definition.” The historian’s work is recognized for differing from a predominant class perspective in the discipline of History and for highlighting histories that is not the one told in the interest of social and economic elites, that values life on the streets and not great deeds or, in our terms, that are not the history of the colonality of power, modern Western domination, and the violence and disposessions that they operate.

Thompson inspired us to evaluate research methods and ways of dealing with archives. What E.P. Thompson describes as a method – history from below – involves going to the streets, taverns, bars and fairs, but also reading the sources “backwards” (1987, p. 60 [originally, 1963, p. 58 [“read backwards”]]). For historians, the notion of “historical logic” must be central to the researcher’s work with sources, evidence, and proof, and it is this logic that supports them in asking other questions from the same documents. Concerned with telling the story of the working class as an agent of its own formation, Edward Palmer Thompson needed to offer a perspective on archives that sought to ask different questions from those asked by classical historians of the so-called big history.

By questioning authors such as Popper, Hindess, and Hirst and their observations on the intentionality of historical actors in the production of records and archives, Thompson argues that “much historical evidence

has survived for reasons quite apart from any intention of their authors to project an image of themselves to posterity” (Thompson, 1991, p. 36). It would then be in the dialogue between this evidence – most of it recorded unintentionally – and the historian’s preparation relative to the very practice of investigation of the historical discipline, the “historical logic,” that the historian should read the archive and “in the light of the questions it poses, may derive from it (...) evidence that the authors did not intend to reveal, and some of which they (perhaps) would be horrified to know would come to light” (1991, p. 37).

By reviewing the history of a custom known in England as “wife selling,” Thompson (1998) starts from the remark of commentators who argued the practice was quite rare and offensive around 1850, even though he could still gather a significant “archive” of records of this practice. In this rereading of the records he collected and organized, the author argues that his intention “was to decode the behavior (and even interpersonal relationships) that middle-class moralists (mainly male) had stereotyped” (Thompson, 1998, p. 345), proposing this practice should not be seen as brutal but instead observed as “divorce followed by new marriage” (p. 323). In this case, we can note the composition of the archive itself is part of the rereading gesture proposed by the author.

On the streets: the history of those “from below”

The relationship between archives and context, considering the problem of exclusion from/through archives, reminds us of how Saidiya Hartman positioned herself concerning the records with which she worked to write her books. Here, we recall Hartman’s presence in 2022 at a roundtable at the Museum of Tomorrow – a museum incidentally located in a region of Rio de Janeiro that was once called “Little Africa.” The roundtable was entitled “Afro-Atlantic Fictions and Fables.” During the event, Hartman said that she often faces the problem of the scarcity of records to tell her stories about Black communities and subjects.

The work developed for the book *Lose Your Mother* had to start from this scarcity to “overcome” and “expand” these archives, “elaborating”

and “gathering” stories to “complete” an image of the violence of the transatlantic Black slavery process. She characterized this elaboration based on archives as “critical fabulation.” According to the author, she needed to deconstruct a structure of understanding history, and “the archive did not allow me to do that.” Therefore, it was necessary to create stories in the space of silence to critically restructure how we understand history in this relationship of appropriating and transgressing archives.

In the case of the book *Wayward Lives, Beautiful Experiments*, Hartman focuses primarily on a fable about images, especially photographs. In this case, the scarcity of archives is the biggest problem. In the same roundtable, Hartman comments that she found huge archives of peripheral working classes in England, France, and the Americas. However, these archives are marked by gestures of violence, whether in the project that guided the production of these images or how collections incorporated them. Photographs of urban spaces occupied by subalternate communities produced an imagined territory of the periphery, that is, a work of constructing a periphery where it did not exist yet except in images.

Hartman also highlights images of beautiful spaces and Black subjects accompanied by captions and documentation with a strong character of racism and segregation. Hartman’s work, then, was to reappropriate these archives, recontextualize these photographs, and promote other relationships between images and texts that transgressed how these archives were composed and the purposes they were supposed to serve. Hartman subverts a context of violence. “I wanted to write a book about beauty and possibility,” she says.

Thus, the discipline of attentive suspicion also seems to guide Saidiya Hartman’s foray into the archives in search of the stories of girls whose circumstances have generated few stories or stories that are not about them as subjects but about “the violence, excess, falsehood, and reason that have taken over their lives, transformed them into commodities and corpses, and identified them with names thrown around as insults and crude jokes” (Hartman, 2020, p. 15). The author argues that she intends

to retell the story of these girls without committing further violence. Given her concern with the ethics of historical representation, she approaches the records looking to represent the lives of the forgotten while respecting the limits of what cannot be known, but working, based on what Thompson might approximate to the notion of “historical logic,” with the need to make other readings of the available archives. If arresting women, especially Black women, on charges of vagrancy for being on the street had been possible, how could we interrogate the record to produce a less violent history by documenting these women’s existence? As Hartman (2020, p. 22) puts it: “If it is no longer enough to expose the scandal, then how might we generate a different set of descriptions from this archive, imagine what might have been, envision a free state from this order of statements?”

Michelle Perrot, a French historian who became famous for her history of women, highlights that writing such history implies overcoming “the thorny problem of sources (‘Nothing is known about women’, they say apologetically)” (2008, p. 9) and of power relations in the very constitution of History as a field. That involves both the discipline’s conception of time and chronology – a vision of history in phases and stages and its relationship with the notion of progress (Perrot, 2024, p. 16) – and the privilege given to public events in the construction of historical accounts, which results in a “kind of concealment of the private and everyday sphere” (Perrot, 2008, p. 14) and an emphasis on the exceptionality of women, who become subjects of history only when they stand out for their heroism or, more frequently, for their “scandalous” or harmful interventions in the public space (2008, p. 13). The centrality of the notion of women’s exceptionality in historical accounts reveals their supposed normality is “the silence that consents to order” (Perrot, 2008, p. 14).

These aspects precisely demand historical analyses of women to seek to “break the silence” (Perrot, 2019, p. 25) or hear “the echo of their words” (2019, p. 27) or “the voice in a minor key” (2019, p. 30) when working with archives. It is also what makes police and judicial archives

“the richest when it comes to women” (2019, p. 26), as, on the streets, they disturb order and remind us “that this is where conflict emerges as a power for politics” (Author et al., [2024?]). Examining archives, their institutions, and documents requires an observation that clarifies the gaps, the missing links, the reticence, and “the immensity of the unsaid” (Perrot, 2019, p. 27) to explore other possible voices. Assessing the conditions for working with archives to produce a history of women, Perrot inventories those available in France and, especially, indicates how to approach them: “We look for traces of women in the archives” (2019, p. 31).

Thus, in dialogue with the histories from below of E. P. Thompson and Saidiya Hartman’s call for creating histories in the space of silence, Michelle Perrot highlights the historian’s practice and their ways of working with archives to treat as historical subjects “those excluded from history” – the title in Brazil of an edited collection of her texts about the history of workers, women, and prisoners.

In our reflections, we seek knowledge, processes, and expressions that occur in our everyday life. Sometimes, discussions in Western modernity of what science, knowledge, memory, and the archive are disregard rites, performances, and ways of being because these fall outside the definitions of scientific practice. Based on a note by Pierre Nora, Martins (2021) argues that “the memory of knowledge is not only preserved in places of memory [...], libraries, museums, archives, official monuments, theme parks, etc., but is constantly recreated and transmitted by memory environments [...], that is, by oral and bodily repertoires, gestures, habits” (Martins, 2021, p. 40), removing from institutional spaces the exclusivity of maintaining memory.

In this sense, “the streets are also archives, true libraries of the history that I investigate, write, and am passionate about” (Simas, 2019, p. 20). They contain multiple lives that “are not objects of history. They are its subjects” (Simas, 2019, p. 20). In other words, archives are composed of documents extracted from objects and subjective actions constitutive of history, memory, and archives.

Likewise, Rufino (2019) states

the streets are like an unfinished text composed of countless forms of inscriptions and authorship. In this way, we can consider the street in connection with Exu, the orixá of communication, our interlocutor with the sacred and responsible for axé, the vital energy of creation, and the crossroads, the intersections of different knowledge and lives. From an Exu perspective, the street is like a vast field in which different practiced knowledge operates (Rufino, 2019, p. 117).

Adopting this perspective, we recognize a diversity of subjects in history, and, above all, we find a powerful movement to confront the processes of production of non-existence operated by modernity and the coloniality of power (Quijano, 2005). If the street is what escapes the projects of colonial control and civility, as a space for inventiveness in the practices of ordinary life, the place of “cunning, transgression, anti-discipline” (Rufino, 2019, p. 114), taking the streets and the bodies that pass through them as archives can prove to be destabilizing for the archive as a regime of colonial power. Again, Rufino (2019) tells us that:

Rogues, prostitutes, pimps, thieves of all kinds, murderers, excommunicated people, drunks, eternal wanderers, fugitives, bullies, and all sorts of mischiefs forge, in their bodies and practices, a tactical inventory of ways of being and practicing the street. They are body archives that encode and enunciate in practices a counterculture of colonial civics. (Rufino, 2019, p. 116).

These bodies and rites constitute archives. Together, they make up an archival inventory that ultimately forms a counterculture to the coloniality of power. There are a large number of authors — Ariella Aïsha Azoulay, Arturo Escobar, Franz Fanon, Achille Mbembe, Anibal Quijano, Leda Maria Martins, and Diana Taylor, among others — who have dedicated themselves in recent years to discussing how colonialism (a mode of exploitation of European modernity) in America and Africa unfolds its modes of domination in various areas, such as knowledge, disregarding Amerindian, Afro-diasporic, and Arab forms of knowledge

and ways of life. When considered, these thoughts become objects of research and analysis, but they seldom occupy the place of authorship and subjects who produce knowledge. Within this perspective of questioning colonialism, Simas and Rufino inscribe themselves along with the way they think about archives and the relationship they establish with the streets. Which bodies and subjects are approached as constituting archives and not just items in archival collections?

In this same direction, Martins states that “[...] rites are fertile collections of mnemonic reserves, kinetic actions, patterns, and residual cultural procedures recreated, restored, and expressed in and by the body” (Martins, 2021, p. 47). The body narrates the knowledge of a group and protects it through its gestures. Bodies that are, in this understanding, archives and devices of struggle and transformation, seeking everyday gaps in the face of colonial rule that tries to control these same bodies, archives, memories, and narratives.

Guilherme Bianchi (2019) also highlights this understanding of the body as a source of stories about Indigenous peoples. Reflecting on the relationship between archive and difference, the author draws attention to the fact that the organization of power in the colonies relied on the written word “in the form of laws, notary offices, and other instruments that facilitated the domination of natives, mixed-race, mulattoes, and Blacks in favor of a ‘literate’ minority” (Bianchi, 2019, p. 274). But in the culture of Indigenous peoples, this complex network of sources about the life and history of its people is located less in what we usually call the “archive” – the modern space for organizing materials “made to last” (texts, documents, buildings, and bones) – than in what Diana Taylor called the “repertoire,” the non-textual aspects of embodied memory (...).” (Bianchi, 2019, p. 275)

The author finds in Davi Kopenawa, for example, the report that he remembers the events of his life “from a varied range of genres: memories that are dreams, myths that are historical, shamanic prophecies that are not his” (Bianchi, 2019, p. 275). For Bianchi, the archive establishes itself

as an instance of power by highlighting the signifier of the individual or collective body, separating unwritten memory from what is “historical”.

In societies without writing, such consciousness (in the absence of a “historical form” that could give it meaning) would be reproduced not through the disembodied transmission of meaning through text or lasting marks but through an embodied presence that does not separate the act of speech: the orality of myths, ceremonial invocations, sounds, and chants, but also from non-verbal structures: body paintings, objects, ritual dances, dreams. (Bianchi, 2019, p. 275-276)

As a gesture of destabilization of this consolidated notion of the archive, we turn our attention to the Brazilian documentary film *Nũhũ Yãg Mũ Yõg Hãm: This Land is Our Land!* to observe the dynamics of recording, documentary reporting, and fabulation when the absence of an archive imposes itself.

“Nũhũ Yãg Mũ Yõg Hãm”

We can observe an interesting gesture of tension with archives in the Brazilian documentary film entitled *Nũhũ Yãg Mũ Yõg Hãm: This Land is Our Land!* Rather than undertaking an analysis of the work, here we approach it as a way of concretely glimpsing dilemmas and contradictions in the processes of constitution of the Brazilian territory in the embodied relationship with contemporary processes of dispute that make fabulation, via the production and circulation of images, a political gesture. Directed in 2021 by Suali Maxakali, Isael Maxakali, Carolina Canguçu, and Roberto Romero, the film narrates a violent process of extermination of Indigenous peoples in the northeast regions of Minas Gerais and southwest of Bahia. It deals with the usurping of their lands in the colonization cycle, which continues today. Land, of course, concerns a territoriality linked to these subjects’ existence and ways of life.

In the beginning, the film shows a sequence of old illustrations. The film’s credits will later inform us that these are drawings by Prinz

von Wied Maximilian. Von Wied Maximilian was a Rhine prince who visited Brazil in the 19th century to study nature and Brazilian Indigenous territories. These illustrations are part of the collection of the Pinacoteca do Estado de São Paulo, a prestigious art institution in Brazil. According to information from the Pinacoteca, the prince drew the images in 1822 in Paris.

Figure 1 – “Vue du rocher Jucutucuara sur la rivière près de Villa de Victoria”, Prinz von Wied Maximilian



Source: Records of the Pinacoteca do Estado de São Paulo, Brazil. Coleção Brasileira/ Fundação Estudar.

In the film, the narration accompanying the images says:

An old White man made these drawings. The Maxacali lived here on their vast lands. They made their houses out of wood and palm leaves. They were not made of cement, brick, or stone. When they wanted to move, they abandoned their homes, built another village in the middle of the forest, and stayed there. Then, the White people came and occupied the Maxacali houses. Those White people were very angry. They killed many Maxacali, who fled in fear. (Nühü, 2020)

Next, the film recovers another sequence of archival audiovisual material. The old images show scenes of everyday life in the city of

Teófilo Otoni, located in Minas Gerais, close to the border with Bahia. According to the credits, these images are excerpts from a 1930 Brazilian film called “A Walk to the City of Teophilo Ottoni,” kept in the archives of the Cinemateca Brasileira, the largest audiovisual preservation institution in the country.

Figure 2 – “Um passeio à cidade de Teophilo Ottoni”, Nelli Films



Source: Records of the Cinemateca Brasileira on YouTube

As we follow this sequence, the film’s narrator says:

In the beginning, there was only one White people’s house in Teófilo Otoni. But others came until their houses became many. The Maxacali wondered: ‘How could the White people multiply so quickly?’ The forest was large, and within it were enormous trees! But the White people took them, peeled them, and sold them to other White people to make wood planks to build their houses. But the trees are enchanted. They had spirits inside them. Today, there is no more forest here. The Whites destroyed everything. There is still forest in other lands in the Amazon. But the White people have also started to destroy the forests there. They will destroy the forest there until the day it disappears like the one here did. The long trees are gone. But their places still exist. (Nühü, 2020)

Later, in a drone image captured by the documentary's team, we see a panoramic view of this land while we hear a Maxacali chant that repeats: "We miss the long trees."

In the documentary *This Land is Our Land*, the recorded process of occupation of space by farms, villages, and cities that are predominantly White demonstrates inescapable materiality and historicity. By contrast, throughout the rest of the film, we see recent original images captured in the company of members of Indigenous communities who tell us what the contours of their lost territories are. In this sense, it is about the production and movements of circulation and consumption of images whose collective dimension is made explicit in the possessive pronoun "ours" itself, which marks the claim to a common space – physical and symbolic. This claim occurs precisely in the confrontation with exclusionary collective processes, which make the fabrication of this common a production of other visibilities and imaginaries within the coloniality's processes of subordination still underway in Brazil.

In another sequence of the film, we follow two Maxacali men showing where a White man murdered a member of their community. At the site, where there is no material evidence of what happened, they paint on the wall the statement that gives the film its title: "This land is our land". And then we hear one of them say: "May the earth be alive for us again! May our land become great again! For our children! So that we can spread out again, across these lands where the White people killed us" (Nühü, 2020).

Figure 3 – A still frame from Nühü Yăg MŭYōg Hām



Source: Nühü Yăg MŭYōg Hām: *Essa terra é nossa!*

No document or audiovisual record proves ownership of these Indigenous lands. We access a territory that does not exist in the plane of images, that does not exist except through the awareness of its impossibility. In a sense that subverts the conventional logic of the terms under discussion concerning Indigenous territories, we witness a negative or inverse archive produced in the absence of images and documents from the past. It is an archive that imposes itself to the detriment of White men, the process of imperialism, and the discourse of progress. These White men invade the film's field with a threatening tone, claiming official and documented ownership of this space, constraining the movement of the Indigenous people as they walk to present their territory.

In an essay for the film website À Pala de Walsh, Portuguese film director João Salaviza comments that *This land is Our Land!* is a film that calls us to witness annihilation while at the same time demanding that we definitively disbelieve in it. For him, the film's "life camera," treading on the ground of now and yesteryear, travels through the open veins of the earth.

Nühü Yăg Mü Yōg Hām is a breath of survival amidst the ruins; it gestures the revolution: that of retaking (the title of the film shouted and then painted in red on the city walls), the revolution of the spoken and sung word. In a moving film, the Tikmü'un collective travels through the lucrative farms, mapping the destruction and turning over the earth and its memory. It is the earth that sees. It is the earth that speaks. (SALAVIZA, 2023, s/p)

The existence of this Indigenous territory depends on the encounter between these documentary filmmakers and Indigenous bodies that constitute memories and archives. Without a formal archive, they promote a fragile and provisional image-making movement. At the same time, they are everything these people must prove their existence and history. In this context, we must recognize that the dynamics of archives or the hegemonic idea of archives is limited to speaking of subjugated cultures and histories for which the right to image and preservation is unguaranteed.

Final considerations

The archive is a technology that controls which sources are valid, which documents have value or not, and, therefore, which lives deserve to be recorded, which lives can be seen as having historical value, and which lives matter. Archives thus carry a constitutive violence against worlds and lives that refuse inscription into the temporal linearity that assumes progress as the exclusion of other non-modern and non-Western worlds, that looks at historical processes in episodes, phases, and stages, that values great public events to the detriment of everyday street life. The archive operates as a classification regime that controls which sources, documents, and lives have value.

Through dialogue with researchers who have carried out important movements to problematize the relationships between history, the archive, and those excluded them (from history and the archive), we investigate the power relations implied in the constitution, organization, arrangement, and access to archives to understand the powers of the

fabrication of life. E. P. Thompson's attention to the lived experiences of ordinary people like prostitutes, tavern keepers, and thieves, Luiz Rufino's view of streets and bodies as archives, and Michelle Perrot's and Saidiya Hartmann's approach to the scarcity of sources, documents, and archives, making the gaps explicit, listening to the echoes, searching through the traces, and fabricating stories when silence, control, violence, and exclusion prevail help us to think about the archive and the transformative powers of fabricating a history that is not that of the colonial age of power/knowledge.

In our essay on the radical contextualization of the notion of archive, we seek to highlight other ways of working with archives, documents, sources, and even the absence of archives – with the exclusion of lives, subjects, and bodies, and to highlight the power relations in the very constitution of the notions of archive and history. Decontextualizing or destabilizing the archive implies other theoretical and political conceptions of archives and other methods and practices of historical analysis, demanding other conceptions of history and those who make history, alternative fabrications for the production of politics. In this sense, the documentary *This Land is Our Land!* articulates movements of deconstruction and reconstruction of the harmonious notion of the archive and allows us to explore the relationships between images and Brazilian Indigenous communities in their struggles to take part in history, to dispute the history of colonization, violence, and the dispossession of their territories in the same movement in which it proposes the production of a negative or inverse archive from the absence of images and documents from the past.

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Artigos

“Fat”: mappings and correlations about an abject body through the Google Trends tool

“Gorda”: mapeamentos e correlações sobre um corpo abjeto a partir da ferramenta Google Trends

Carolina Dantas de Figueiredo

Juliana Maia Albuquerque Pessoa

Abstract: *The present study discusses the associations attributed to the fat body through web searches in Brazil, with the main objective of mapping searches that use the word “fat” through Google Trends. To carry out the mapping and in order to better understand the dynamics between Google users and its database, the Actor-Network Theory was used. Additionally, this article included analyses that approached the fat body from the perspective of surveillance, according to Foucault and the abject body, following Butler. It was noticed that the adjectives used in searches with the word fat imply a place of abjection towards fat women, creating correlations with other minorities also considered abject. As a main finding, it is confirmed that Brazilian searches on the web about fat women are discriminatory.*

Keywords: *Database; mapping; fat woman*

Resumo: *O presente estudo discute as associações atribuídas ao corpo gordo por meio das buscas na web em território brasileiro, tendo como principal objetivo mapear as buscas que utilizam a palavra “gorda” por meio do Google Trends. Para a realização do mapeamento, e a fim de melhor compreender as dinâmicas entre os usuários do Google e seu banco de dados, foi utilizada a Teoria Ator-Rede. Adicionalmente, este artigo contou com análises que abordaram o corpo gordo numa perspectiva de vigilância, de acordo com Foucault, e de corpo abjeto seguindo Butler. Percebeu-se que os adjetivos utilizados nas buscas com a palavra gorda implicam em um local de abjeção às mulheres gordas, criando*

correlações com outras minorias, também consideradas abjetas. Como achado principal, confirma-se que as buscas brasileiras na web sobre as mulheres gordas são discriminatórias.

Palavras-chave: Banco de dados; mapeamento; gorda

Introduction

Since emerging in the 1960s, the internet has proven to be a relevant communication tool (LÉVY, 1999), widely used and easily accessible. The first social studies on the subject saw the internet as an environment distinct from reality that would be “a heavenly kingdom for discourse and mediated society” (HALAVAIS, in FRAGOSO et al. 2011. p. 12, our translation). The existing view of the web has changed over the years, as diverse interests have been influencing its mediating nature. Research began observing communicational innovation from the perspective of reproducing social structures. The interactions proposed by the web vary, thus constructing and reconstructing representations of what occurs in social practices (RECUERO, 2017).

Free access to information is one of the best-known internet resources. Google practically monopolizes such use through a search network configured through a feedback feature (CASTELLS, 2009). As users search for terms, the company includes them in peaks of interest and suggests them to others (giving them more visibility through its search tool), causing a chain reaction. Hence, we can check the most searched terms, their associations, and how the general population feeds databases.

Through indicators of social patterns found in Google searches, one can understand the search patterns of a group of individuals regarding different subjects. In this research, we delimited an object related to a social minority (CHAVES, 1970), in this case, fat women, so that through Google Trends, a service that gives visibility to searches made on Google, we could diagnose discriminatory and exclusionary behaviors. The company defines Google Trends as a “[...] tool that shows the most popular terms searched recently. The tool presents graphs on the frequency with which users search a particular term in various regions of the world and languages”, which allows the mapping and analysis of the terms searched for.

It is worth highlighting that the object of research, the fat body, is stigmatized due to the divergence of aesthetic standards, which causes a

cycle that includes verbal violence, association of weight with diseases, and lack of visibility. The internet can reiterate the abject condition (BUTLER, 1993) of the fat body, mainly through hate speech. To better understand these issues, we mapped how Brazilian users perform searches using the term “fat,” asking what the adjectives used in the searches imply. To this end, we established to search for the word “fat” in Brazilian territory, using exclusively the Google Trends tool. By doing this, it became evident we needed to understand how the adjectives used in searches imply the correlation of the fat body to an abject body. We collected data for analysis initially from January 30, 2018, to January 30, 2019, an interval methodologically delimited based on the need to obtain a distance from the data so that they were in a static situation, facilitating the development of the analysis. As a control, we applied the same methodology throughout March 2024 without finding considerable changes, which reinforces both the stigmas and the relevance of the object of study since, in almost five years, there were no significant changes. Thus, mapping search patterns is relevant, as it allows us to understand the cycle perpetuated by Google searches on fat and other bodies belonging to social minorities.

Actor-network relationship and databases

To begin the proposed discussions, we highlight the perspective of Pierre Lévy (1999), who, when studying the expansion of the internet, alludes to two terms: cyberspace and cyberculture. According to the author, cyberspace is a “new means of communication that arises from the global interconnection of computers” (LÉVY, 1999, p. 15), determining how people use this network as an everyday communication tool. Cyberculture refers to the “set of (material and intellectual) techniques, practices, attitudes, ways of thinking, and values that develop alongside the growth of cyberspace” (LÉVY, 1999, p. 16). We guide our research by conceptualizing these terms and considering their definitions to determine the actor-network relationship (LATOUR, 2012).

Bruno Latour (2012) defines Actor-Network Theory (ANT) as focusing on interactions without fixing points for actors and delimiting the network. To understand and apply such a theory to the existing dynamics of cyberspace and cyberculture, we must include the internet user in the equation. We can initially imagine cyberspace users as actors who interact or associate, as indicated by Latour (2012). These actors are “the moving target of a wide range of entities that swarm towards them” (LATOUR, 2012, p. 75), immersed in cyberculture, constantly and actively reproducing social values and practices.

When discussing the primary terms for reflection in this work, it is necessary to understand what shapes and provides information to the network: the database. This storage system has become present in most forms of media (MANOVICH, 2015), which justifies its function as the basis of cyberspace. Here, we highlight the active interference of the actor-network relationship through the algorithms that govern databases, fostering a cyberculture that reproduces social structures through the internet (RECUERO, 2017). Regarding this problem, Lévy (1999, p. 22) points out, “The difficulty of concretely analyzing the social and cultural implications of information technology or multimedia is multiplied by the radical lack of stability in this domain.”

Here, to map the associations arising from the actor-network relationship, it is necessary to discuss the representations in the computer network that follow a feedback cycle (LÉVY, 1999) involving the alternation between actor and network, as they mix and have active roles in the uses of the internet. Thus, the mapping, or cartography, of cyberspace (limited to the research object of this work) focuses on understanding a network of forces and agencies (LATOUR, 2012), which we do here through the Google company database.

From this perspective, the observational nature of ANT allows us to reflect on the reproduction and hierarchy of social positions on the web (RECUERO, 2017) since Latour (2012, p. 109) characterizes the ANT project as a means of “expanding the list and modifying the forms and figures of the participants, outlining how to make them act as a durable

whole.”. Considering the positive and negative characteristics of social reproduction on the web, this type of analysis shows the perpetuation of stigmas or a change in the social pattern. To that effect, we must map (LATOUR, 2012) with the intention of tracing associations to understand the dynamics of the network, which actors shape while it shapes them.

We can map the relationship between the Google database and web users, given the understanding of the exchange of power that governs its visualization and exploration dynamics (LATOUR, 2012). Corroborating this point, Menezes states:

[...] virtual spaces can be read as showcases of the state of crisis we are experiencing by highlighting the sparks arising from the contact between the current episteme and those who feel, in their bodies and experiences, a relationship of maladjustment relative to the dominant ordering system (MENEZES, 2018. p. 15).

Thus, it is possible to point out that the information dissemination proposed here, which draws on the dynamics of the internet and databases, is supported by the idea that hierarchies and individuals in positions of privilege are “threatened by the emergence of this new communication configuration.” (LÉVY, 1999, p. 12).

The fat body in cyberspace

Socially, there is a need for control around bodies that deviate from the standard. This situation is part of the daily life of the most diverse social minorities (CHAVES, 1970). With the expansion of the media, the reiteration of hegemonies has generally become constant on the internet, expanding their reach. From this starting point, it is essential to discuss existing social control tools for restricting actions, ideologies, and bodies using a discipline present in societies. In this regard, Foucault argues that:

The historical moment of disciplines is when an art of the human body is born, aiming not only at increasing its abilities nor deepening its subjection but at forming a relationship that, in the same mechanism, makes it more

obedient as it is more useful, and vice-versa. A policy of coercion is then formed as a work on the body, a calculated manipulation of its elements, gestures, and behaviors; the human body enters a machinery of power that scrutinizes it, disarticulates it, and recomposes it. (FOUCAULT, 2007, p. 133)

The philosopher's formulation opens possibilities for discussion regarding how societies monitor and readjust the body through a logic of control and utility in everyday associations, which currently permeate cyberspace. Thus, the reflections made here about the internet, focusing on the interactions and reproductions present on it, find a body pressured by surveillance to make it docile:

By the logic of power, neglecting details is dangerous. Referring to the body and how power controls it, all details must accord with the logic of the discipline. That could apply to the fat body, which, by the logic of discipline, is a body inattentive to details, which increases surveillance over that body. (FOUCAULT, 2007, p. 135).

It is through this process that social minorities reach a condition defined by Judith Butler (1993) as that of an abject body, which represents a social place of exclusion through the reiteration of a normative class of its space, determining what is "the uninhabitable, the nonnarrativizable, the traumatic" (BUTLER, 1993, p. 188). The fat body is in a social position of reinforced surveillance since it does not submit, directly or indirectly, to the ideal of the docile body (FOUCAULT, 2007) that follows a logic of utility, consumption, and social functionality, thus becoming abject in its condition of social exclusion (BUTLER, 1993). The idea of reinforced surveillance indicates that adjectivizing or doubly adjectivizing bodies in combinations such as "fat transvestite", "fat woman", "fat old woman", and "fat Black woman" imposes double surveillance on them: one is not only a transvestite, but also fat. You are not just a woman; you are also fat. One is not only old but also fat. You are not just Black but also fat. That increases both the abjection of bodies and the latent need to correct or control them, taking control here in the Foucaultian sense.

Due to the divergence of standards and the rejection of a biomedical health ideal (COOPER, 2008), the fat body is in a situation of social denial of its rights. Thus, certain social constraints sometimes deny the existence of this body through the media, consumption, and accessibility and sometimes make it visible as comic relief.

How individuals deal with, feel, and perceive their body reflects a collective reality. Consequently, the body, first of all, begins to exist and have meaning within a social context that constructs it, attributing to it representations constituted of senses, images, and meanings within a symbolic universe, becoming a cultural fact. (VASCONCELOS *et al.* 2004, p. 75).

In this way, cyberculture reproduces the way fat people are treated and made socially visible. The associations arising from this reproduction constantly reinforce a stigmatized position of the fat body based on surveillance. Amidst this social dynamic, the oppression suffered by fat people is worst on women due to the need to fulfill gender roles that they transgress through the distance from a thin ideal (WOLF, 2018). The fat woman, in her dissonance with gender roles, goes against what Naomi Wolf (2018) calls the “beauty myth”:

For the dominant culture, it is inconceivable that it should respect, as a political commitment as profound as any ethnic or racial pride, a woman’s determination to demonstrate her loyalty to her age, body, person, and life in defiance of a beauty myth as powerful as the myths about white supremacy. (WOLF, 2018, p. 89).

The internet reproduces the social behavior that represses and stigmatizes fat women, and that is the focus of the present research. “The computer age brought with it a new cultural algorithm: reality → media → data → database” (MANOVICH, 2015, p. 1); that is, the Google company, one of the main databases today, has a very realistic view of how fat people are portrayed, and can provide indicators for analysis through tools such as Google Trends.

Before we continue, it is worth understanding that the current view of the fat body comes from Western culture (VASCONCELOS et al. 2004, p. 75), encouraged by the perpetuation of the “beauty myth” (WOLF, 2018). For Wolf (2018), this “myth” is related to the need for control over women and is reinforced after the third wave of feminism. At that moment, which combined the expansion of the media, the internet, and diets in magazines (WOLF, 2018), the repression of the fat body achieved greater media attention due to its divergence from the cultural and media ideal of unattainable thinness. The popularization of diets, for example, is encouraged by the biomedical ideal of health (COOPER, 2008), defended worldwide, even if refuted by fat activists during the Second Wave of the Fat Activist Movement in the 1990s.

The Fat Activist Movement emerged at the end of the 1960s in the United States and the United Kingdom (COOPER, 2008). In Brazil, the topic has been discussed since the early 2000s. However, the popularization of discussions occurs in conjunction with the expansion of social media. The repercussions on the Brazilian internet happened through the Body Positive Movement around 2015, with YouTubers producing content on the subject.

The research developed here draws from associations in cyberspace that continually reproduce and reiterate the social position of the fat woman's body. Therefore, the bibliographical review for this work focuses on the discussions of Lévy and Manovich to understand the internet and its associations, which brings our focus to Latour and Recuero. We use Foucault, Wolf, Cooper, and Vasconcelos et al. as a framework to discuss body surveillance, fat activism, fatphobia, and their variables. In this way, we seek to relate the pattern of searches on the web through the Google Trends tool with the reproduction of existing associations.

Methodological approach: data visualization and analysis indicators

Our main objective in this work is to understand the implications of the adjectives used in searches for the term “fat” in Brazilian territory by mapping the local Google search pattern. To do this, we delimited the timeframe of the analysis, deciding the research corpus would comprise queries and topics related to the word fat. First, we collected data from January 30, 2018, to January 30, 2019. In February 2024, we repeated the procedure only as a sample control. We determined the initial period (between 2018 and 2019) to establish a methodological distance from the data so that they were static over one year.

The data collected regarding the word fat during the period showed that the related queries are: 1. Fat woman; 2. Fat Black woman; 3. Fat old woman. The main connected topics were 1. Women; 2. Black; 3. Transvestite. Google Trends reveals relevant associations when we analyze terms such as “fat woman” (gender and weight), “fat Black woman” (weight, gender, and race), “fat old woman” (gender, age, and weight), and “fat transvestite” (gender with connotations linked to sexuality and the abject body). These associations point to the need to apply an intersectional perspective even in contexts that do not appear to touch on racial issues directly. That is because the intersections of race, gender, class, and body are present and shape experiences that we cannot understand separately. Intersectional studies, such as those proposed by Crenshaw (1989), help to understand how these markers intersect to create unique and complex subjectivities.

Analyzing these intersections in the case of fat women reveals how these bodies are seen and marginalized and how their subjectivities form from these intersections. The intertwining of these markers contributes to the construction of autonomous bodies and subjectivities, which are simultaneously differentiated and attributed to generalized social meanings. The fat body, when analyzed from this perspective, ceases to be just an individual body and becomes a field of symbolic and political dispute.

To understand Google Trends' labels, you need to think about the words suggested in the Google search bar. They vary according to how the search engine's thousands of users feed the platform's database through their searches. In labeling related subjects, Google Trends cites the subjects that include searches for the word fat. Thus, it is possible to understand several sets of subjects determined based on how users feed the platform. Among the searches for each term, the first results indicate those most searched for and at peak popularity. Google provides a metric informing the variation in interest in a specific term or topic over time. Google does not disclose the exact frequency of searches or number of times users searched for a term. Numerically, it is only possible to understand and study the variation of interest over time, which ranges from 0 to 100, without specifying the measure used by the company.

Based on Bardin's (2016) perspective on the word association analysis method, the relationships made by Google through the words and themes recorded in the database give rise to "spontaneous associations with the words explored at the level of the stereotypes it creates" (BARDIN, 2016, p. 58). The database we study here makes associations immediately within its dynamics and structuring, shaping and being shaped by users' views.

We carried out the data extraction process using the methodological delimitation created in this research with the tools offered by Google Trends. Google's product allows the analysis of data searched according to certain limitations, such as location ("worldwide," country, state); time (hours, days, months, years); categories (animals, arts, home, etc.), and web search, which includes image searches, news searches, Google shopping, and YouTube searches. Therefore, you need to choose a term to search for on the tool's home page (fat) and determine the location (Brazil), the analysis period (12 months), whether the search will refer to all categories (the case of the delimitation made here) to one of them or more than one, and whether it will be a web search. Google Trends shows results according to interest in Brazil in searching for the term in the metrics proposed, which vary from 0 to 100 according to interest.

The term that governs the search is the word “fat”; from it, we find others connected to the fat body in internet searches. Under this umbrella term, we chose another two on the same subject: “fatphobia” and “plus size”. We selected them to address activism and consumption within the research. The idea was to provide a broader mapping of how internet users search for issues related to the fat body and what these terms correspond to during collection.

In the case of fatphobia, the related queries are 1. Fatphobia, meaning, 2. Fatphobia is a crime, and 3. What is fatphobia? The main connected topics were 1. Movement for the acceptance of obese people, 2. Netflix, and 3. Television series (during the research period, the Netflix streaming service released a series considered fatphobic). For the term plus size, the related queries were 1. Dress, 2. Plus size dress, and 3. Plus size clothing; the main related topics were 1. Plus size model, 2. Dress, and 3. Clothes.

To carry out the mapping, we employed the Actor-Network Theory to understand the dynamics between Google users and its database. Thus, we created a map by tracing interactions, seeking to show, in a fluid way, the actor-network relationship, which did not merely have methodological delimitations in the present paper. In other words, there was a hybridization of research methods that included the social network analysis methodology (RECUERO, 2017), in its perspective of social interactions and the analysis of cyberculture (LÉVY, 1999), which is the reproduction of social actions in cyberspace.

We also had to create indicators to analyze the words obtained through data mining. Thus, the concept of content analysis became relevant for the present research. Bardin (2016, p. 37) points out that:

Content analysis is a set of techniques for analyzing communications. It is not a single instrument but a range of tools; more accurately, it is a single instrument, though marked by a significant disparity of forms and adaptable to an extensive field of application: communications. (BARDIN, 2016, p. 37).

Methodologically, through Bardin (2016), it was necessary to define criteria to classify words and interpretations. First, we must point out that content analysis goes through three phases: description, inference, and interpretation (BARDIN, 2016, p. 45). We describe the collected data to make inferences and interpretations. These steps consist of understanding and determining the importance and relevance of the results obtained through the search data. The perspective from which we interpreted the data comes from the literature on object bodies (BUTLER, 1993) along with analyses related to the fat body as a socially monitored body (FOUCAULT, 2007) pressured by beauty standards (WOLF, 2018; COOPER, 2008). Thus, we organize the implications of the associations made around fat bodies in Google searches and, through this, point out results that demonstrate the need for changes in the approach to databases, knowing that these currently participate in cycles of perpetuating prejudices.

Analysis and results

The perspective of reconstructing reality through social networks (RECUERO, 2017) guides this analysis through the possibility of creating a map of actor-network interactions. We also propose to carry out the analysis steps determined by Bardin (2016) – inference and interpretation of data, which occur after the description, using the premises of content analysis and word association testing to diagnose the nature of the actor-network interactions existing here. To build the proposed map, we had to visualize the three main results of related queries from January 30, 2018, to January 30, 2019, according to the Google Trends tool. First, we listed the data related to the first results, including the popularity measurements proposed by the website (variations from 0 to 100 without specifying the type of unit used). These were the queries related to the word fat. In the control collection carried out in February 2024, there was no change in the words listed:

1. Mulher gorda [Fat woman] (100);
2. Fat Black woman [Gorda negra] (36);

3. Fat old woman [Velha gorda] (27).

From Bardin's (2016) perspective, it is possible to conduct an empirical analysis of the results obtained through Google Trends. The most common connection in Google's database queries during the analysis period was the combination of the words woman and fat. We expected this result due to the gender attributed to the word fat (gorda) in Portuguese in our search; hence, it is understandable that users and the search platform make the association automatically. That corresponds to the criterion of the word association test postulated by Bardin (2016), which makes explicit the associations made with the word “fat” when deducing the way a woman should be (in this case, not fat, within the current beauty standards).

With regard to the second result obtained during the analysis period, it is necessary to look at the association built by the actor-network, or user-database, interaction that exists in the production of content. The second most searched word demonstrates a correlation of abject bodies that brings up problems of fatphobia and racism. Understanding that people from these social groups are categorized and stigmatized from a surveillance perspective is essential to understanding the negative connotation given to non-hegemonic bodies. We must also understand that the word association test, the logic of the Google search bar, reinforces stereotypes created in language. In this case, when racialized, the fat body becomes intersectional and the target of double prejudice.

Regarding the third most searched content, “fat old woman”, it is necessary to introduce ageism as a problem here. In this case, there is a similarity to the previous situation combining abject bodies. According to Wolf (2018), the beauty myth does not allow women to age naturally, like men, due to social surveillance exercised over their bodies. According to the author, the increase in the consumption of aesthetic procedures in the 1990s was caused by this social dynamic (WOLF, 2018), reinforcing the control over female bodies. In this case, one can also perceive a negative connotation aimed at stigmatized bodies in

our society. Here, it is possible to assume a link between aging and the existence of the fat body, following Bardin's (2016) word association test. Since the hegemonic perspective takes the elderly female body that has not undergone aesthetic procedures as decayed, fat makes it seem even more so sloppy in the stigmatized view.

To conclude this stage of the analysis, we must understand what Google Trends indicated during the collection of the following terms with their respective popularity numbers:

1. Mulher [Woman] (100);
2. Negros [Black] (24);
3. Travesti [Transvestite] (10).

Initially, we return to the argument about the relationship between adjectives and the related queries. In this case, we also expected the result of the first related topic given the gender attributed to the word fat in Portuguese (*gorda*). Thus, this association is likely carried out in the actor-network relationship developed in the search. The second related issue corresponds again to racialization, which implies proof of the abject position of both the fat and Black body, as previously argued.

The third most frequently topic associated with the word fat brings to the discussion a non-narratable body (BUTLER, 1993). Transvestite bodies are abject due to the various forms of oppression they suffer for denying the heteronormative standards in force in Brazilian society. The correlation of two abject bodies, one of which is invisible (the body of fat women) and the other not subject to mourning (the body of transvestites), according to Butler (Ibidem), clearly exposes the social reproduction of stigmas in cyberspace. Our mapping through content analysis and the actor-network relationship between Google users in Brazil and the platform itself imprints negative characteristics on abject bodies by connecting them based on prejudices against them, now reproduced on the internet.

Mappings and correlations of the words fatphobia and plus size and the counterpoint of the views of activism and consumption on the umbrella term, fat.

To further the analysis, we must observe other visibility regimes developed by the actor-network associations. The argument presented above, which builds the mapping and existing correlations of the word “fat”, highlights how users’ relationships with the Google platform database label certain bodies. Hence, we identified the need to broaden the view of the fat body in Brazilian territory. One way to study the visibility or invisibility of bodies is by determining other terms to map. It was necessary to think of a term that transcended all the stigmas related to the fat body; thus, we observed the relevance of searches for the word “fatphobia” between January 30, 2018, and January 30, 2019. To include the term, we had to enumerate “related queries” and “related topics” provided by Google Trends. Table 1 summarizes the data related to the search for the word “fatphobia”.

Table 1 – Queries and topics related to the word fatphobia.

Related queries	Related topics
Fatphobia meaning (100)	Movement for the acceptance of obese people – Topic (100)
Fatphobia is a crime (83)	<i>Netflix</i> - Company (8)
What is fatphobia (67)	Television series - Company (6)

Source: The authors.

The results obtained reinforce the issue of invisibility. Through related searches, it is clear how Google users do not delve much into the topic of fatphobia, which, from the perspective of content analysis, occurs due to the systemic oppression suffered by a body under surveillance. The questions presented in the results draw attention to the abject condition established in the figure of the fat woman. Moreover, the view of fat activism seems to be addressed timidly in the country, something the searches carried out on Google prove.

The main categorization made by Google Trends on topics related to the word fatphobia contributes to stigmatization. The reference to the fat body as an obese body appeals to the medicalization of individuals, reiterating the classification of sickness constantly given to this abject body. However, this result is relevant to the research because it is consistent with the argument developed by Cooper (2008) about the existence of a biomedical ideal of health. Drawing from our content analysis, we can see the perpetuation of that ideal through a platform that moves between fluid actor-network positions, influencing and suffering influence in the process of reiterating stigmas.

Furthermore, it is possible to analyze the interest in the theme of fatphobia generated by Netflix. The second result obtained related to three productions available on the the streaming platform that address the issue: *Insatiable* (August 2018), *Sierra Burgess Is a Loser* (August 2018), and *Dumplin'* (December 2018). The oscillation between the fatphobic cliché and acceptance is evident in the temporal order of the productions. There is the possibility that the third result refers more notably to the series *Insatiable*, which was the target of criticism due to its fatphobic nature since it sought to portray the protagonist's weight loss as something strictly positive, or to the series *Dietland*, produced by the AMC television network, which deals with the journey of self-acceptance of a fat protagonist who comes into contact with different types of activism in its various aspects, which generates a radicalization of her view on bodies.

To complement the analysis, we verified how users search for the term plus size. As a counterpoint to the previous term, which refers to a dynamic of activism, plus size also implies a dynamic of consumption inherent to the words. In the data from January 30, 2018, to January 30, 2019, we could observe the following results, obtained through Google Trends, available in Table 2.

Table 2 – Queries and topics related to the word *plus size*.

Related queries	Related topics
Dress (100)	<i>Plus size</i> model - Topic (100)
<i>Plus size</i> dress (98)	Dress - Outfit (60)
<i>Plus size</i> fashion (68)	Clothing - Topic (34)

Source: The authors.

The direct relationship with the search for clothing is clear in queries and topics. The focus is on consumption by fat people, with metrics that vary less in relation to the previous terms. Thus, the dissemination of content related to fat women's consumption is within a dynamic of greater visibility, something that is assumed empirically within the assumptions of Bardin (2016) and proven by the lack of questions regarding the meaning of plus size or its association with other abject bodies. The relationship between consumption and the greater visibility of the fat body is clear, as if fat women were valued only as consumers; in short, the fat woman, in her many abjectities, is only recognized in cyberculture when she demonstrates consumer power.

Finally, it is necessary to relate the perspectives of activism and consumption explained under the umbrella term, which governs the research and refers directly to those made invisible. A fat person is someone who does not fit into the current aesthetic standard, which subjects women to constant surveillance that seeks to tame their bodies, subject them to different forms of oppression, and confine them to a space of abjection in society. Whether in associations happening within broader social processes or strictly in cyberculture, fat women frequently undergo stigmatization, given they challenge the hegemonic model that has not changed from 2019 to 2024. The reproduction of prejudices through the internet functions as subtle or blatant reiterations of the position to which fat women should limit themselves. However, it is possible to observe a slow pattern of change that yearns for the improvement of associations made with the aim of confining the fat body to a non-narratable version of experiences.

Final considerations

In the mappings developed here, it is possible to see how the adjectives used in Google searches for the word fat imply an abjection of fat women, creating correlations with other minorities. As a main finding, we confirmed the hypothesis that Google searches conducted in Brazil on fat women are restrictive and reinforce prejudices, perpetuating the abject condition of fat women, along with Black and older women and transvestites, in cyberculture.

From an intersectional perspective, the terms “fat woman”, “fat Black woman”, “fat old woman,” and “fat transvestite” are problematic because they represent the intersection of multiple oppressions and stigmas. These markers, when analyzed together, reveal how different forms of discrimination – based on gender, race, age, body, and sexuality – overlap, creating unique experiences of marginalization and social exclusion that converse with the notion of reinforced surveillance discussed earlier in this text.

Intersectionality indicates we cannot analyze these identities in isolation, as each brings a series of social expectations, norms, and oppressions that amplify each other. The problem lies precisely in the fact that these associations of terms contribute to stereotypes and stigmas that further marginalize the individuals who occupy these identities.

Moreover, the pattern of users’ Google searches reproduces stigmas in a regime of visibility in which consumption by fat women prevails over the dynamics of activism inherent in the word fatphobia since this necessarily recognizes the existence of discriminatory behavior. This secondary finding makes it clear that awareness of the prejudices suffered by fat women, from the perspective of users of the Google search network, is low and that individuals affected by systemic oppression only show themselves to be socially relevant through their consumption power. Thus, the fat woman appears in cyberculture in a condition of abjection, associated with other social minorities, which the feedback dynamics of the databases constantly reiterate, legitimizing the place of hegemonic bodies in today’s society amidst all its privileges.

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Update of the Map of Independent Journalism in Brazil: business models in operation

Atualização do Mapa do Jornalismo Independente no Brasil: modelos de negócio em funcionamento

Stefanie Carlan da Silveira

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Abstract: *This work proposes an update of the Map of Independent Journalism of Brazil, launched by Agência Pública in 2016. Considering that the survey became a starting point for many academic researches, it is necessary to update it in order to broaden the understanding about the models of business that are proving to be sustainable for journalism. The investigation starts from the 217 initiatives present on the Map, filtering the journalistic ones and categorizing them into active, inactive and hybrid. In the end, 77 were closed and, among them, the majority were deactivated due to financial difficulties.*

Keywords: *independent journalism map; journalistic arrangements; sustainability.*

Resumo: *Este trabalho propõe uma atualização do Mapa do Jornalismo Independente do Brasil, lançado pela Agência Pública em 2016. Considerando que o levantamento virou ponto de partida para muitas pesquisas acadêmicas, faz-se necessário atualizá-lo a fim de ampliar a compreensão acerca dos modelos de negócio que estão se demonstrando sustentáveis para o jornalismo. A investigação parte das 217 iniciativas presentes no Mapa, filtrando as jornalísticas e categorizando-as em ativas, inativas e híbridas. Ao final, 77 estavam encerradas e, dentre elas, a maioria foi desativada por dificuldades financeiras.*

Palavras-chave: *mapa do jornalismo independente; arranjos jornalísticos; sustentabilidade.*

Introduction

The economic ramifications resulting from changes in the communication paradigm directly impact the journalism sector and play a crucial role in forming “new economic arrangements related to the work of journalists” (FIGARO, 2018). According to the author, “the crisis shaking the business model of journalistic companies, the elimination of jobs, and the reconfiguration of production processes challenge the profession’s future” (2018, p. 17). Therefore, whether to face the crisis or to present an alternative to traditional media, journalists and other communication professionals have invested in innovating (SILVEIRA, 2022) in products, methods, and business structures for the design of media projects. These initiatives play an essential role in understanding the current media ecosystem (JARVIS, 2014), where new logic opened possibilities for new actors and practices in the journalistic field (ZAMITH; BRAUN, 2019), probably like never before.

The proliferation of digital native models that differ from the conventional/hegemonic journalism practiced by legacy companies is a reality in Brazil and Latin America. According to the Ponto de Inflexão report by Sembramedia (2017, p. 6), since the first enterprise in the study was founded in 1998, “hundreds of digital native media outlets have emerged in the region and grown to reach millions of readers”. Often organized horizontally in cooperatives or the form of non-profit associations, these new actors emerging in digital journalism – or, as Christofolletti and Silva (2018, p. 159) prefer to call them, these “new journalism experiences” – are generally “recent enterprises that oppose, to some extent, the conventional journalism model”. As explained by Saad and Silveira (2021), the creation of independent initiatives in Brazil and Latin America ends up being a “way out for journalism itself since these new companies can deal with niche topics and audiences forgotten by traditional media. Furthermore, these initiatives are also far from the legacy of the dictatorship and state supervision of traditional media” (p. 2).

Due to their diversity, it is challenging to find a definition capable of encompassing all these new experiences mentioned by Christofolletti and Silva (2018, p. 159), which “seek to differentiate themselves from the hegemonic model in the field”. In an attempt to locate these initiatives, Agência Pública, itself part of this ecosystem, published the *Mapa do Jornalismo Independente* [Map of Independent Journalism].¹ The survey, “an unprecedented initiative that aims to contribute to the visibility of the independent scene in Brazilian media” (SILVA, 2017, p. 78), has become a reference in academic studies that deal with alternative economic arrangements to media conglomerates in Brazil. However, the native digital media gathered in the sample date back to February 2016.

Therefore, this work proposes to update the Map since it has become a starting point for many studies investigating the topic. An example of this is the study conducted by the Communication and Work Research Center at the University of São Paulo (CPCT at USP), for which the Map was essential in the initial stages of surveying the sample: “We used the map (list) of Independent Media indicated by Agência Pública [...] to organize the research informants” (FIGARO, 2018, p. 34-35). By proposing to update the Map, this research seeks to broaden the understanding of which business models are sustainable and viable for Brazilian journalism today. To this end, this research uses quantitative and qualitative methods designed specifically for the work.

In the first stage, we surveyed the 217 initiatives in the Map to distinguish those that remain active from those that are closed or inactive. We used the systematic observation of websites and collection of information from them as methods and applied a questionnaire with open and closed questions to verify information we could not find with previous collection techniques.

The methodological approach of this research was, initially, to survey and categorize the mapped initiatives that are a) active (in operation)

1 Available at: <https://apublica.org/mapa-do-jornalismo/metodologia/>. Accessed on: 26 February 2023.

and b) closed or inactive (out of date for over six months). Then, within the active ones, we sought to verify which are journalistic projects by following the methodology of the Communication and Work Research Center (CPCT) at the University of São Paulo (USP) (FIGARO, 2018). After this survey and screening, we obtained an updated sample with active journalistic media and deactivated or inactive arrangements. We sent a research questionnaire to the latter group to investigate the reasons for their interruption or inactivity.

About the Map of Independent Journalism

Founded in 2011, Agência Pública is a Brazilian investigative and independent journalism agency. Between November 2015 and February 2016, the agency gathered a sample of independent journalism initiatives in Brazil, published in March 2016 under the title *Mapa do Jornalismo Independente* [Map of Independent Journalism] (SILVA, 2017). With projects created between 1995 and 2015, Pública's survey identified "native internet initiatives that are considered independent of large media groups, politicians, organizations, or companies" (SILVA, 2017, p. 78). Its selection criteria were: 1) organizations that primarily produce journalistic content; 2) organizations that were born on the internet; 3) collective projects not limited to blogs; and 4) websites not linked to large media groups, politicians, organizations, or companies (PÚBLICA, 2016b).

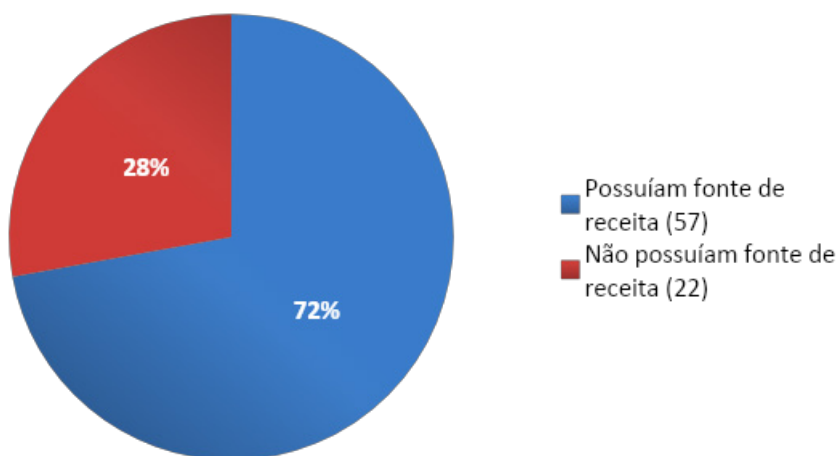
According to Pública's website (2016b), the agency found just over 100 initiatives after an initial survey. From there, they sent a questionnaire to these outlets to confirm their alignment with the criteria established for the study. To this end, Pública created a form and asked the selected outlets to respond and indicate other organizations that fit the scope of the sample using the Snowball technique.

After filtering, Pública mapped 79 arrangements in 12 states and the Federal District. According to Pública, "Since 2006, it is possible to

2 Available at: <https://apublica.org/mapa-do-jornalismo/metodologia/>. Accessed on: 26 February 2023.

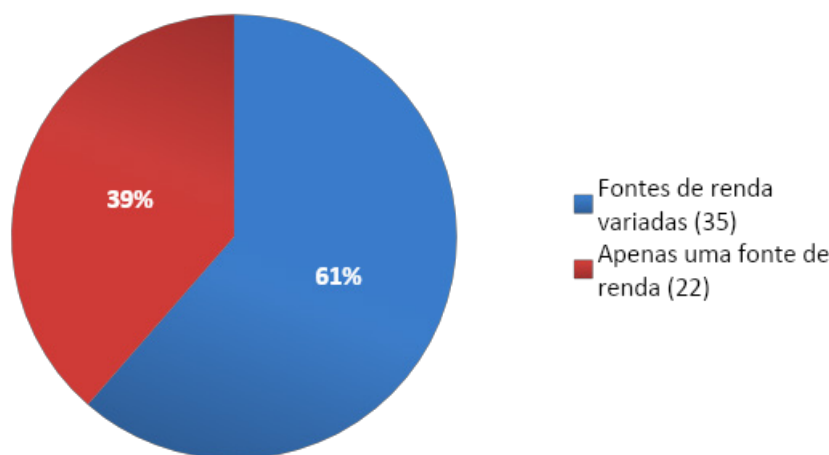
observe the emergence of at least one outlet per year. From 2013 to 2014, the creation of new organizations jumped from five to 18” (PÚBLICA, 2016a, online). Based on its survey, the agency found that, unlike most of the country’s hegemonic news organizations, most of the media outlets observed did not have commercial purposes: “Of the 79, 32 [41%] are commercial in nature and 47 [59%] are non-profit.” Moreover, the agency also investigated how these media outlets sustained themselves. Thus, of the 79 projects, 57 (72%) had some form of financing, while 22 (28%) had none (Graph 1).

Graph 1 – Number of arrangements in the Map in 2016 with income sources



Source: elaborated by the authors based on PÚBLICA, 2016a, online.

Graph 2 – Classification of Map arrangements with at least one source of income in 2016



Source: elaborated by the authors based on PÚBLICA, 2016a, online.

The most used source of revenue among the 32 organizations with commercial purposes was advertising (13 - 40.62%). Of the 47 non-profit initiatives, only seven vehicles (14.89%) mentioned its use. The predominant financing model in this segment was donations from legal entities (15 - 31.91%). Eighteen (38.30%) of these vehicles had no income sources. Among the 32 arrangements with commercial purposes, this number drops to seven (21.88%).

As an interactive tool, Pública's Map also relies on continuous suggestions from readers, who include a significant number of initiatives that do not necessarily meet the previously established selection criteria. Another 138 arrangements selected by the public were included in the Map, so the survey currently has 217 initiatives.

Categorizing initiatives and updating the *Mapa do Jornalismo Independente*

Using the entire corpus of the Mapa do Jornalismo Independente, this investigation collected information on 217 initiatives. Initially, we

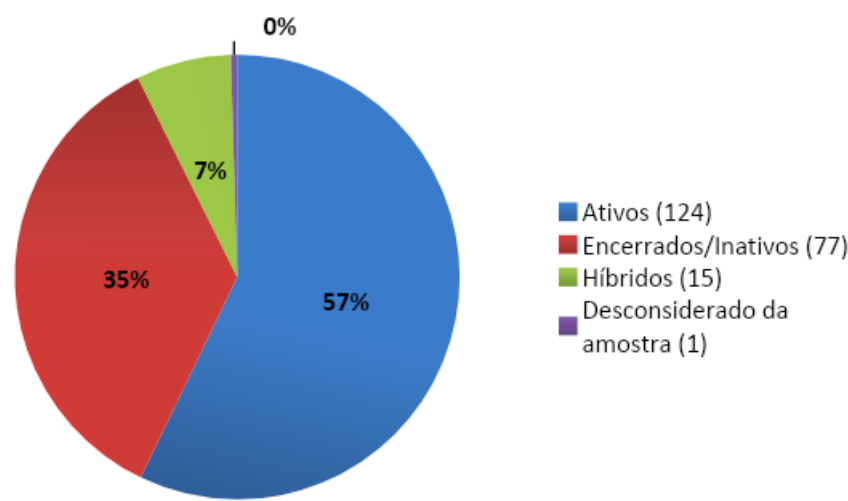
conducted a survey on the status of the arrangements on the Map and, subsequently, categorized them as a) active and b) terminated or inactive. We considered arrangements **terminated** if they had deactivated their websites and their Facebook page had no updates for more than six months or if they had announced their ending. We considered projects **inactive** if their websites and Facebook pages had no updates for over six months. We took as **active** all arrangements that had functioning and updated websites.³

The minimum period of six months to consider an initiative inactive takes into account the fluctuations in the frequency of publications typical of independent journalistic initiatives. The journalistic approach adopted by these arrangements does not align with the logic of constant periodicity of the mainstream media, characterized by brief and frequent intervals between publications. In the case of the arrangements, it is common to observe long and varying intervals in updates, which does not necessarily indicate the end of the initiative but highlights that the periodicity in independent media differs from that in the traditional hegemonic media. Thus, we found that of the 217 arrangements in the Mapa do Jornalismo Independente at the time, 124 (57.14%) remained active, while 77 (35.48%) were terminated or inactive. We decided to disregard (0.46%) the arrangement Libertar.org because its website had no publishing date, and we found no indication on its website or the Map of its social media to verify whether the arrangement was active.

During the data collection process, we identified a third group not initially foreseen: initiatives that closed their websites or had not updated them for more than six months but kept their Facebook pages updated. We categorized fifteen (6.91%) arrangements as a hybrid group.

3 This investigation derives from a broader survey conducted for a dissertation, which also applied a questionnaire aimed at active journalistic initiatives of the Map of Independent Journalism to investigate aspects of their business models.

Graph 3 – Updated *status* of arrangements on the Mapa do Jornalismo Independente



Source: elaborated by the authors.

Table 1 – Updated Mapa do Jornalismo Independente: terminated/inactive arrangements⁴

	Name	URL ⁵
1	Vozerio	http://www.vozerio.org.br/
2	Repórter de Rua	http://reporterderua.org/
3	BRIO	http://briohunter.org/
4	Oppina	http://www.oppina.com/
5	Fluxo	http://www.fluxo.net/
6	Estopim	http://www.estopimcoletivo.com
7	Acurácia	http://www.acuracia.com.br/
8	Desneuralizador	https://www.youtube.com/channel/UCMF-QDHdHS51h5RzQnfjWkNg

⁴ Situation on October 21, 2021.

⁵ Although we can no longer access many of the websites of terminated/inactive initiatives because they are deactivated, we were careful to include this information in this table as a record of these addresses and as another element of identification of the arrangement besides the name. We also sought to include the last addresses used by the arrangements if the information was available on their Facebook pages.

	Name	URL ⁵
9	Outra Cidade	http://outracidade.com.br/
10	Ecodesenvolvimento	http://www.ecod.org.br/
11	Projeto Andarilha	http://projetoandarilha.com/
12	Outros400	http://www.outros400.com.br/
13	Jornal Comunitário Vozes da Vila Prudente	http://www.vozesdavidaprudente.com/
14	Overrated	http://overrated.com.br/
15	Bichos Geeks	http://www.bichosgeeks.com
16	Revista Vírus	https://www.facebook.com/virusplanetario
17	VERTICES Inconfidentes	http://verticesinconfidentes.com.br/
18	Raízes do Mangue	https://raizesdomangue.wixsite.com/
19	VIVAA DANÇA	youtube.com/vivaadanca
20	Canal Plá	http://www.canalpla.com/
21	Revista DR	http://www.revistadr.com.br/
22	Formiga.me	http://formiga.me
23	Freak Market	https://freakmarket.com.br/
24	Bang Bang	https://medium.com/bang-bang
25	revista o Viés	http://revistaovies.com/
26	Cogito Coletivo	https://www.instagram.com/cogitocoletivo/ ⁶
27	QuatroV - 4V	http://4v.quatrov.com.br
28	Revista Cajá	http://revistacaja.com/
29	Revista Cardamomo	http://www.revistacardamomo.com/
30	Reinventar Jornalista	http://reinventajornalista.com.br/
31	Las Abuelitas	http://www.lasabuelitas.com
32	Game Prime	http://www.gameprime.com.br/
33	Frida Diria	http://www.fridadiria.com/
34	Rio de Graça	http://www.riodegraca.com/
35	Serviço de Utilidade Pública (SUP)	http://www.supmidialivre.com.br/
36	Ano Zero	http://ano-zero.com/
37	Ovelha Mag	http://ovelhamag.com/
38	Rádio RBG	http://www.radiorbg.com
39	Na Cuia	http://nacuia.com.br/
40	Portal em Pauta	www.portalempauta.com.br

6 The website of Cogito Coletivo did not appear on the Map or its Instagram profile (its Facebook page indicated on the Map was deactivated). Therefore, we included the URL of its Instagram profile. Status on October 25, 2021.

	Name	URL ⁵
41	Arte Tv Rádio Tv Web	http://artetv10.wix.com/artetv
42	O Novelo	http://www.onovelo.com.br/
43	Risca Faca	http://riscafaca.com.br/
44	Rio na Rua	http://www.rionarua.org/
45	Nós2	http://www.nos2.co/
46	Canal Ibase	http://www.canalibase.org.br/
47	O Barato de Floripa	http://obaratodefloripa.com.br/
48	Revista Vaidapé	http://vaidape.com.br/
49	RockinPress	http://www.rockinpress.com.br
50	Revista Megafonia	http://megafonia.info/
51	Revista Geni	http://revistageni.org/
52	Clichetes	https://clichetes.com.br/
53	Calle2	http://www.calle2.com/
54	Move that Jukebox	http://movethatjukebox.com/
55	Revista Poleiro	https://revistapoleiro.com.br/
56	Trombone	https://medium.com/trombone-media
57	Pés descalços produções	https://www.youtube.com/channel/UCgFi-3xfwvprmOCR2Yj1TZXg
58	Afreaka	http://www.afreaka.com.br/
59	Revista Paralela	http://issuu.com/paralela7/docs/paralelax_issuu_c15c875171ffd1
60	Candeia	http://www.candeia.jor.br/
61	Diário Liberdade	http://www.diarioliberalidade.org/
62	New Yeah	http://www.newyeahmusica.com/
63	Farol Reportagem	http://www.farolreportagem.com.br/
64	plus55.com	http://plus55.com
65	Murdoque.com	http://murdoque.com.br/
66	Maria Pauteira	http://www.mariapauteira.com.br/
67	Azoofa	http://www.azoofa.com.br/
68	Esquiva	http://www.esquiva.org/
69	Jornalismo B	http://www.jornalismob.com/
70	Degenerando Neurônios	https://degenerandoblog.wordpress.com/
71	Projeto Gente Extraordinária	https://www.facebook.com/ProjetoGenteExtraordinaria
72	Agência PLANO	http://www.agenciaplano.com/

	Name	URL ⁵
73	Brasis	http://brasis.vc/
74	Canal Paralelo	http://www.youtube.com/canalparalelobr
75	Multimundi	http://multimundi.org/
76	Vozes do Sul	http://www.vozesdosul.com.br/
77	Maruim	http://maruim.org/

Source: elaborated by the authors.

Table 2 – Updated Mapa do Jornalismo Independente: hybrid arrangements⁷

	Name	URL
1	TV Restinga na Web	http://www.tvrestinganaweb.com.br/
2	Pimentaria	http://napimentaria.com.br/
3	Futebol de Campo	https://www.futeboldecampo.net/
4	Jornal do Nativismo	http://www.nativismo.com.br/
5	Rede de Informações Anarquista (RIA)	https://redeinfoa.noblogs.org/
6	ScienceBlogs	http://scienceblogs.com.br/
7	Rede Colaborativa iTEIA de Cultura, Arte e Informação	http://www.iteia.org.br
8	Ecos da Periferia	http://ecos-periferia.blogspot.com.br/
9	Portal da Várzea	http://portaldavarzea.com/
10	Cidades para Pessoas	http://www.cidadesparapessoas.com/
11	Agência Anota	https://www.facebook.com/AgenciaAnota/
12	Revista Rever	https://reveronline.com/
13	Favela News	http://www.favelanews.org/
14	Papo Reto	https://coletivopaporeto.org/
15	Democratize	https://www.portaldemocratize.com.br/

Source: elaborated by the authors.

⁷ Status on October 21, 2021.

We sought to confirm whether the 124 active arrangements were genuinely journalistic initiatives or websites that produced newsworthy content since readers suggested many of the arrangements listed in the Map, which did not necessarily fit the methodology established by Agência Pública.

The verification carried out in this study follows the approach proposed by CPCT's research, which uses the following criteria: a) those that call themselves journalistic initiatives, b) have journalists on their management team, or c) present indicators of journalistic practice, such as "enunciative elements that characterize journalistic activities", for example, reports, news, investigations, interviews, magazines, agendas, and articles (FIGARO, 2018, 69).

To apply this filter, we initially sought to identify at least one of these three elements in the texts presenting the arrangements, whether on their websites or on their respective Facebook pages. Thus, we classified 17 active arrangements on the Map as non-journalistic. We conducted a second checking stage by sending the following questions via email or WhatsApp: "Do you identify yourself as a journalistic initiative? Are there journalists on the team?". Of the 17 arrangements identified as non-journalistic, six responded,⁸ and we re-included three (Papo de Homem, Blogueiras Negras, and Ciranda Internacional da Comunicação Independente) in the group of active journalistic outlets. By eliminating the non-journalistic arrangements from the active group, we have the journalistic projects that remain in operation on the new Mapa do Jornalismo Independente:

8 We received answers by October 23, 2021.

Table 3 – Updated Mapa do Jornalismo Independente: active arrangements ⁹

	Name	URL
1	Envolverde	http://www.envolverde.org.br
2	Revista Capitolina	http://revistacapitolina.com.br/
3	Azmina	http://azmina.com.br/
4	Volt Data Lab	http://www.voltdata.info/
5	Revista Berro	http://revistaberro.com/
6	Lado M	http://www.lado-m.com/
7	#Colabora	http://www.projetocolabora.com.br/
8	Jornalistas Livres	https://jornalistaslivres.org/
9	Passapalavra	http://www.passapalavra.info/
10	Ponte	http://www.ponte.org/
11	Marco Zero Conteúdo	http://marcozero.org/
12	Livre.Jor	http://livre.jor.br/
13	Justificando	http://www.justificando.com/
14	Aos Fatos	http://aosfatos.org
15	Porvir	http://porvir.org/
16	Papo de Homem	http://www.papodehomem.com.br/
17	Agência Mural	http://agenciamural.com.br/
18	Congresso em Foco	http://congressoemfoco.uol.com.br/
19	Nexo	https://www.nexojornal.com.br/
20	Amazônia Real	http://amazoniareal.com.br/
21	Nós, Mulheres de Periferia	http://nosmulheresdaperiferia.com.br/
22	Mídia Ninja	https://midianinja.org/
23	Jota	http://www.jota.info/
24	Repórter Brasil	http://reporterbrasil.org.br/
25	Viomundo	http://www.viomundo.com.br/
26	Puntero Izquierdo	https://medium.com/puntero-izquierdo
27	Opera Mundi	http://operamundi.uol.com.br/
28	Gênero e Número	http://www.generonumero.media/
29	Rio on Watch	http://www.rioonwatch.org/
30	Agência de reportagem Saiba Mais	http://www.saibamais.jor.br/
31	Farofafá	http://www.farofafa.com.br

⁹ Status on October 23, 2021.

	Name	URL
32	#MinhaBrasilia	http://www.youtube.com/minhabsb
33	Apartamento702	http://www.apartamento702.com.br
34	Mulher no Cinema	http://www.mulhernocinema.com
35	Global Voices Online Lusofonia	https://pt.globalvoices.org/
36	Peneira Musical	http://www.peneiramusical.com.br
37	Jornalismo Júnior	http://jornalismojunior.com.br/
38	Assiste Brasil	http://assistebrasil.com.br
39	Nova Imprensa	http://www.novaimprensa.com/
40	Papo Reto	https://paporeto.net.br/
41	Revista Gambiarra	http://revistagambiarra.com.br/
42	Portal Giro	http://www.portalgiro.com
43	Revista Afirmativa	http://revistaafirmativa.com.br/
44	Inclusive - Inclusão e Cidadania	http://www.inclusive.org.br
45	Jornal O Duque	http://www.oduque.com.br
46	Conexão Israel	http://www.conexaoisrael.org/
47	O Antagonista	http://www.oantagonista.com
48	Agência de Comunicação Comunitária de Manguinhos	https://falamanguinhos.com/
49	Tramp	http://www.tramp.com.br/
50	GoAd Media	http://www.goadmedia.com.br
51	Independente	http://independente.jor.br/
52	Blasting News Brasil	http://br.blastingnews.com
53	Parágrafo 2	https://paragrafo2.com.br/
54	Outros Críticos	http://www.outroscriticos.com
55	Jornal O Cidadão	http://jornalocidadao.net/
56	Revista Beira	https://medium.com/revista-beira
57	Esquina Democrática	http://www.esquinademocratica.com/
58	Verminhosos por Futebol	http://www.verminososporfutebol.com.br/
59	MigraMundo	http://migramundo.com/
60	Projeto Draft	http://www.projetodraft.com
61	InfoAmazônia	http://infoamazonia.org/
62	Farol Jornalismo	http://faroljornalismo.cc/
63	Desenrola E Não Me Enrola	http://desenrolaenaomenrola.com.br/
64	Jornal Fala Roça	http://www.falaroca.com

	Name	URL
65	Coletivo Catarse	http://coletivocatarse.com.br/
66	Overloadr	http://overloadr.com.br/
67	Outras Palavras	http://outraspalavras.net/
68	Periferia em Movimento	http://periferiaemmovimento.com.br/
69	Conexão Planeta	http://conexaoplaneta.com.br/
70	Scream & Yell	http://screamyell.com.br/site/
71	Drops de Jogos	http://www.dropsdejogos.com.br
72	Desacato	http://www.desacato.info/
73	Eder Content Agência de Conteúdo Ltda.	http://www.edercontent.com.br
74	Revista Série Z	https://revistaseriez.org
75	Associação Portal Catarinas	http://catarinas.info/
76	Boatos.org	http://www.boatos.org
77	Valinor Conteúdo	http://valinorconteudo.com.br/
78	Lupa	http://www.lupa.news.com/
79	Semana On	http://www.semanaon.com.br/
80	A Escotilha	http://www.aescotilha.com.br/
81	Mamilos Podcast	http://mamilos.b9.com.br
82	Rádio Yandê	http://www.radioyande.com
83	Jornal Sul 21	http://www.sul21.com.br/
84	Mães de Peito	http://www.maesdepeito.com.br
85	O Eco - ((o))eco	http://www.oeco.org.br/
86	Do Rico ao Pobre	http://www.doricoaopobre.com.br
87	Nonada Jornalismo	http://www.nonada.com.br/
88	Correio da Cidadania	http://www.correiocidadania.com.br
89	Énois	http://www.enoisconteudo.com.br/
90	Centro de Estudos da Mídia Alternativa Barão de Itararé	http://www.baraodeitarare.org.br/
91	Jornal Já	http://www.jornalja.com.br
92	Amazonas Atual	http://amazonasatual.com.br/
93	Plurale	http://www.plurale.com.br/site/index.php
94	Pressenza	http://www.pressenza.com/pt-pt/
95	Invasões Bárbaras	https://invasoesbarbaras.com.br/
96	Por dentro da África	http://www.pordentrodaafrica.com/
97	Revista O Grito!	http://revistaogrito.com

	Name	URL
98	Manual do Usuário	http://www.manualdousuario.net
99	360meridianos	https://www.360meridianos.com/
100	Alma Preta Jornalismo	http://almapreta.com/
101	Terra sem Males	http://www.terrasemmales.com.br/
102	Colecionador de Sacis	https://www.colecionadordesacis.com.br/
103	ANF - Agência de Notícias das Favelas	http://www.anf.org.br/
104	O Cafezinho	http://ocafezinho.com
105	Mobilize Brasil	http://mobilize.org.br
106	Jornalismo Colaborativo	http://www.jornalismocolaborativo.com
107	Agência Informativa Pulsar Brasil	https://agenciapulsarbrasil.org/
108	Centro de Mídia Independente	https://midia independente.org/
109	Ciranda Internacional da Comunicação Independente	http://www.ciranda.net
110	Blogueiras Negras	http://blogueirasnegras.org

Source: elaborated by the authors.

Investigation on terminated/inactive initiatives

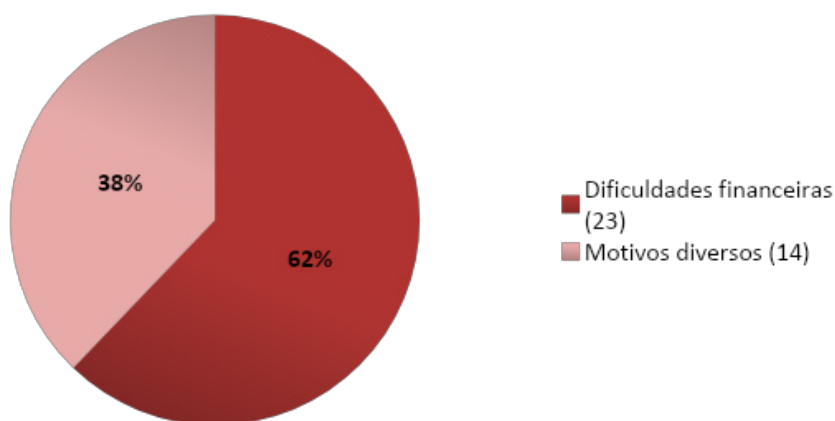
We prepared and sent a questionnaire for those responsible for the arrangements classified as terminated/inactive using the Google Forms platform. We formulated the questions directed at the group of terminated or inactive initiatives to explore the reasons that led to the termination/inactivity of the projects, as well as aspects related to the proposal of the arrangement.

Thus, we sent a questionnaire to the 77 schemes in the group of terminated/inactive initiatives. Given the status of the organizations, contacting their teams was complicated, whether by email, social media, or telephone. Even after an exhaustive search, we could not contact three terminated/inactive projects: Acurácia Fotojornalismo, Desnaturalizador Brasil, and Rádio RBC.

Of the 74 arrangements, 37 (48.05%) answered the questionnaire and indicated economic sustainability as their primary difficulty in

maintaining the project. More than 60% of the arrangements in this study, 23 of the 37, replied that the main reason for termination/inactivity was due to financial difficulties. The other 14 arrangements, approximately 38%, stated various reasons for their termination/inactivity, as demonstrated in Graph 4.

Graph 4 – Reasons for the projects' termination/inactivity



Source: elaborated by the authors.

Of the 23 responses confirming financial difficulties, seven (30.43%) marked option “a. Financial difficulties: We had difficulty coming up with and effectively implementing income sources to sustain the project”; eight (34.78%) ticked option “b. Financial difficulties: We came up with sources of income but effectively had difficulty implementing them”; and another eight (34.78%) selected “c. Financial difficulties: We were able to think and implement income sources, but the resources obtained were insufficient to sustain the project”.

For the 23 arrangements in which financial difficulties played a crucial role in the termination or inactivity, we also asked whether other reasons could have contributed to the current status of the initiative. There were reports of secondary reasons that added to the financial difficulties or were exacerbated by them, as was the case of initiatives that mentioned the disengagement of their members:

Disarticulation of the group (Candeia).

Geographic distancing between the individuals involved (Revista o Viés).

Lack of engagement and perseverance among project members (Agência PLANO).

Dispersion of most volunteer collaborators due to financial needs or other career priorities (Estopim Coletivo).

Because work on the arrangements is often voluntary, members seek remuneration through other activities, which affects their availability of time to dedicate themselves to these projects. We could observe that situation in the following secondary reasons reported by six of the 23 initiatives:

Need to maintain a formal job to generate income (Maria Pauteira).

Because we started as an academic project to finish a course, we had difficulty reconciling it with other demands required by paid employment (Esquiva).

Due to the lack of revenue, I could not continue investing time without any return. I have a family and a job. I need time for my family and to study (Game Prime).

Difficulty in organizing, as it was our first large project, and lack of time to dedicate ourselves to it since it was a collaborative project without revenue (Clichetes).

Lack of availability due to other occupations, such as reporters and press officers (Revista Paralela).

Difficulty reconciling the project with professional activities that guarantee my income (Journalism B).

Representatives of two of the initiatives reported that, due to financial difficulties, they ended their proposals as described by Pública's Map. However, one became a new business - Na Cuia, which kept its name but stopped being a magazine and became a cultural production

company. The other, Murdoque, joined a project, Fusne.com, that was more promising in terms of profitability. Other representatives of the group of 23 arrangements mentioned additional reasons, whether or not complementary to the financial difficulties:

The partners were anxious to obtain revenue soon (in under six months of the project) (Trombone).

There was little demand for the published content (Diário Liberdade).

Few public resources were available and obstacles during the investigation (Multimundi).

I believe that Risca Faca came about at a less-than-ideal time; there were not many initiatives ready to ask for money from the public, the branded content business model was already dwindling, and the company that founded Risca Faca (F451 Mídia) was experiencing financial difficulties and was unable to maintain the investment (Risca Faca).

I ran the project alone or with collaborators who did not write as much as I did. So, we were always a little behind. Moreover, I started working as a press officer. Continuing to write critically about my area of work would be a breach of ethics (Move that Jukebox).

I did not create another source of income other than subscriptions/donations (Farol Reportagem).

I lacked organization, product vision, sponsorship, and incentives (Canal Paralelo).

We researched thoroughly and tested some alternatives. However, we could not find a business model to sustain the project (Oppina).

Among the 14 organizations that reported various reasons as the main causes that led to the closure or inactivity of the project (Table 6), it is interesting to note that, although the members of these initiatives did not consider it a determining reason, the economic element also permeates some of the cases or even forms part of a set of justifications presented.

For example, Azoofa mentioned that “financial difficulties already existed”. Vaidapé Magazine indicated “lack of money” as another

reason. Geni Magazine blamed the “wear and tear of the collective self-management model without funding” among the main difficulties. Megafonia Magazine stated the main reason was “financial difficulties and, at the same time, editorial issues”. RockinPress reported “lack of payment for the team” as a secondary reason”. VERTICES Inconfidentes indicated “lack of resources” as the primary cause and “lack of a solid plan” and “income possibilities” as adjacent difficulties. Finally, Revista Poleiro attested to “difficulty in economic return” in its response to the questionnaire.

Final considerations

Alternative economic arrangements for media corporations influence and reconfigure journalistic practices in contemporary times. These initiatives have significantly gained strength and number in recent years, whether due to the confluence of technology and contextual issues or due to the desire of their representatives to offer a new way of reporting, adapted and reconfigured for digital journalism and the current format of content consumption, even allowing these initiatives to be considered as consumer innovations, according to Bleyen et al. (2014), to the extent that their products are made available to consumers in a different way and are also perceived and experienced by consumers differently from traditional media.

The purpose of this work was to update the important survey on Mapa do Jornalismo Independente [Map of Independent Journalism], published by Agência Pública in 2016, as there is significant relevance in verifying which initiatives listed in the first survey are still active and in understanding the reasons that led to the closure of those that are no longer in operation. Based on the proposed research, we can see that many of the actors in this ecosystem are still searching for solutions that will ensure the longevity of their projects (PAVLIK, 2013). In other words, financial sustainability is one of the main challenges to be overcome by initiatives that wish to remain in operation in the country.

Many arrangements ended up suspending their operations due to the challenges encountered in sustaining their activities, as evidenced in our effort to update the Mapa do Jornalismo Independente. We found that 77 of the arrangements (equivalent to 35%) mapped by Agência Pública are no longer in operation.

The informality in the work relations of many of these arrangements without sufficient sources of revenue weakens internal ties, which makes the proposed operations unfeasible in the long term. Arrangements that do not have prospects of being sustainable even in the medium or long term become inactive or shut down. Among those who remain, many do so based on resistance, belief in an engendered cause, or a certain conformism that the arrangement is a secondary activity compared to other priorities in the lives of its members, such as paid work.

As explained previously, during the data collection, we had to create a group of hybrid initiatives that no longer had a website or stopped updating it but maintained an active social media account. These arrangements had fragile organizational and financial structures since they no longer had websites or platforms.

The main reason for these initiatives to find themselves in this state was financial difficulties, showing the path to longevity involves finding sustainable economic configurations. That is not exactly “new” since the financial maintenance of journalism has always been difficult for most outlets. However, by revisiting one of the first surveys on independent digital journalism that became a reference in the area and investigating which initiatives remained active, we sought to understand the types of journalistic business models that can sustain themselves in Brazil. The necessary economic stability involves new sources of revenue and the creation of sustainable business models across their operations that appeal to the public. Journalism today needs to find ways to deliver the product the public expects to receive, the way they want to receive it, and with the necessary appeal so that subjects perceive the fundamental role of journalistic work in the formation of a democratic and critically capable society.

Studies show a decline in the consumption of journalistic information today (NEWMANN et al., 2023). As explained in previous works (SILVEIRA, 2021), this challenge makes it increasingly essential to translate the value propositions of media outlets to the public to guarantee the consumption of journalism that can convert into sustainability. In a deeply platformed society, information consumption habits have been radically transformed by third-party online social media platforms (BELL et al., 2017). Hence, ensuring the public understands and adopts the vehicle's value proposition strengthens audience engagement and participation.

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Contextualizing solove's taxonomy of privacy in the data life cycle

Contextualizando a taxonomia da privacidade de solove no ciclo de vida dos dados

Ricardo César Gonçalves Sant'Ana

Dayane de Oliveira Martins

Abstract: *In the Data Life Cycle privacy is a factor that can permeate all phases. However, understanding the concept of privacy can be a complex task. Daniel Solove (2006) describes the so-called Taxonomy of Privacy, which addresses the complexity of privacy breaches. The aim of this study is to relate the scenario proposed in a fictional narrative to the context of privacy breaches. Through a process of segmentation, the episode «Joan is awful» from the series Black Mirror, was divided into 33 sequences to identify the circumstances in which the privacy of the main character of the episode (Joan, by Annie Murphy) was breached, in terms of the Taxonomy of Privacy, bringing greater concreteness to the issue of privacy. Out of the 16 subgroups proposed in the Taxonomy of Privacy, it was observed that the breach of Joan's privacy occurred in 5 distinct subgroups throughout the episode.*

Keywords: Privacy; Data Life Cycle; Taxonomy of Privacy.

Resumo: *No Ciclo de Vida dos Dados a privacidade é um fator que pode permear todas as fases. Contudo, compreender o conceito de privacidade pode ser uma tarefa complexa. Daniel Solove (2006) descreve a chamada Taxonomia da Privacidade, que aborda a complexidade da quebra de privacidade. O objetivo do presente trabalho é relacionar o cenário proposto em uma narrativa ficcional com o contexto de quebra de privacidade. A partir de um processo de decupagem, segmentou-se o episódio Joan is awful, da série Black Mirror, em 33 sequências, a fim de identificar em que circunstâncias a privacidade da personagem principal*

do episódio (Joan, interpretada por Annie Murphy) foi quebrada, nos termos da Taxonomia da Privacidade, trazendo maior concretude a questão da privacidade. Dos 16 subgrupos propostos na Taxonomia da Privacidade, percebeu-se que a quebra da privacidade da personagem Joan ocorreu em 5 subgrupos distintos ao longo do episódio.

Palavras-chave: *Privacidade; Ciclo de vida dos Dados; Taxonomia da Privacidade.*

Introduction

Science fiction audiovisual works have been a relevant part of popular culture, offering imaginative visions of the future, advanced technologies, and exploration of complex scientific concepts (MENEZES E ARAÚJO, 2018). Information and Communication Technologies (ICT) is one of the themes addressed in audiovisual productions of the science fiction genre, as in the case of the series *Black Mirror* (RODRIGUES; SANT'ANA, 2019).

In both audiovisual works and reality, the creation of new methods and techniques resulting from the evolution of information technology and the growing prominence of ICT, the intensification of data generation, access, collection, and storage in ever quicker pace and larger volumes, configured the so-called Big Data phenomenon (SANT'ANA, 2016), allowing the identification of individuals through the analysis of large volumes of data, exposing privacy.

The issue of privacy has also been one of the themes portrayed in science fiction audiovisual works, for example, when characters use certain ICTs that lead to privacy breaches.

Daniel Solove, a researcher on the topic of privacy, asserts that “privacy is a very complicated concept to summarize in a single essence. Attempts to find such an essence often end up being very broad and vague, with little use for addressing concrete issues” (SOLOVE, 2006, p. 485). Attempting to explain (the breach of) privacy, the author develops the so-called Taxonomy of Privacy (SOLOVE, 2006), stating that a privacy breach does not occur based on a single criterion.

This work aims to relate the scenario proposed in a fictional narrative (audiovisual work) with the context of breach of privacy. We use the episode *Joan Is Awful* from the series *Black Mirror* to identify what circumstances compromise the private sphere of the episode's main character (Joan, Annie Murphy) according to the Taxonomy of Privacy, bringing greater concreteness to Solove's (2006) proposed framework.

The present study limits its sample to the episode *Joan Is Awful* from the series *Black Mirror*. We adopted the exploratory and descriptive

analysis methodology used by Rodrigues and Sant'ana (2019) in a similar analysis in which the authors' observations segmented an episode into sequences. This decoupage process considers that one or more scenes interconnected by the continuity of the action in the audiovisual narrative compose a dramatic unit. Time and space can vary between scenes, but the sequence maintains a logical continuity (AUMONT; MARIE, 2007). In each of the sequences, we identified characteristics with a focus on the circumstances in which the main character's privacy may have been violated (yes), one cannot say that it was violated (no), or we disregarded it because there was no direct relationship with the character Joan (Annie Murphy) (not applicable) based on the groups and subgroups brought up in the Taxonomy of Privacy (SOLOVE, 2006), addressed in the third section.

The Data Life Cycle (DLC) is a cyclical structure composed of four phases: Collection, Storage, Recovery, and Disposal (SANT'ANA, 2019). In this structure, six transversal factors permeate all phases (privacy, integration, quality, copyright, dissemination, and preservation). Based on the groups Solove (2006) identifies, this research emphasizes the factor of privacy in the collection and recovery phases. We did not analyze the storage and disposal phases because these are phases that occur within the DLC holder's space.

The last section presents discussions and reflections on how users can experience privacy breaches in various circumstances, especially without knowledge or consent. In this sense, we hope to bring greater concreteness to the Taxonomy of Privacy (SOLOVE, 2006), even if based on the observation of a fictional work.

The data life cycle (DLC) and the privacy factor based on Solove's taxonomy

With the creation of new methods and techniques resulting from the evolution of computing, especially Information and Communication Technology (ICT), a transformation in data processing can be seen,

which involves a quantitative and qualitative change. Thus, data processing occurs in less time (quantitative), and the results obtained are more accurate (qualitative) (DONEDA, 2021).

The data itself is purely objective, does not have a high intrinsic semantic load, and is independent of the user, but constitutes the raw material for a series of possible interpretations, as well as measures or facts represented by numbers, words, sounds, and even images that can support the production of new information (SOUZA; ALMEIDA, 2023). Thus, the present research understands the term data as

a content unit necessarily related to a given context and composed of the triad entity, attribute, and value in such a way that, even if the details about the content's context are not explicit, they must be implicitly available to the user, thus allowing for their full interpretation (SANTOS; SANT'ANA, 2015, p. 205).

In this study, we adopted the concept of data as the fundamental element in information generation, consisting of the entity-attribute-value (EAV) triad. In these terms, the triad comprises a minimum set of symbols that can be taken as a content unit, requiring the identification of the context to which it belongs (SANTOS; SANT'ANA, 2015).

In this way, Information Science (IS) can contribute by seeking a balance between access and the intense use of personal data in certain contexts. Among the possibilities of contextualization is the delimitation of the phases and factors that permeate the structure of the DLC. Specifically, in this research, the privacy factor stands out when connecting with the subgroups of Solove's privacy taxonomy (2008).

Privacy as a transversal factor of the DLC

Privacy is one of the factors of the DLC, observable in all phases, and is a common concern in most global legislation (DONEDA, 2021). Constitutions, laws, and regulations seek to protect the privacy of their citizens. For example, the 1948 United Nations Universal Declaration of Human Rights states, "No one shall suffer arbitrary interference with

his privacy, family, home or correspondence, nor attacks upon his honor and reputation". The Brazilian Constitution of 1988, in its article 5th, also guarantees that "X - the intimacy, private life, honor and image of individuals are inviolable, and the right to compensation for property or moral damages resulting from the violation thereof is ensured".

Professor Daniel Solove (2008) stated that when he began his studies on the subject, he looked for a definition of "privacy" but found no satisfactory concept when delving deeper into the issue.

In this sense, one wonders: why does the definition of privacy seem so common and, at the same time, so complex? According to the author, "Often, privacy problems are merely stated in knee-jerk form: 'That violates my privacy!'" (SOLOVE, 2008, p. 7). Thus, instinctively, one knows that certain situations can violate privacy. For example, when companies collect personal data without the holder's authorization or knowledge, it can be said that there has been a breach of privacy (SOLOVE, 2008, p. 7). But how can one technically present the concept of privacy? Regarding the diffuse nature of the concept of privacy, Solove says it seems to encompass everything and, therefore, seems to mean nothing (SOLOVE, 2008). Thus, the perception that "The term 'privacy' is an umbrella term, referring to a wide and disparate group of related things. The use of such a broad term is helpful in some contexts yet quite unhelpful in others." (SOLOVE, 2006, p. 485). Several situations can represent a breach of privacy:

- A newspaper reports the name of a rape victim.
- Reporters deceitfully gain entry to a person's home and secretly photograph and record the person.
- New X-ray devices can see through people's clothing, amounting to what some call a "virtual strip-search."
- The government uses a thermal sensor device to detect heat patterns in a person's home.
- A company markets a list of five million elderly incontinent women.
- Despite promising not to sell its members' personal information to others, a company does so anyway." (SOLOVE, 2006, p. 481)

Warren and Brandeis authored the article “The Right to Privacy” (1890), warning new technologies like instant photography could invade the sacred precincts of private and domestic life when disclosed in the press, for example. Thus, the breach of privacy also began to be seen as intangible harm, expanding the notion of harm that had been only physical up to that point. The authors noted that the law and regulations should recognize non-physical harm to the same extent as they did physical harm.

In the case of privacy, according to the authors, it involves “injury to feelings”. Privacy, therefore, is related to the protection granted to thoughts, feelings, and emotions expressed by any means and is one of the instances of application of the right to be alone, the right not to be disturbed, as defended in the United States for the first time by Justice Thomas Cooley of the Michigan Supreme Court (1888).

Alan Westin (1967), in the same sense, identified four basic states of individual privacy: (1) solitude, the individual is separated from the group and is free from observation or interaction with other people; (2) intimacy, the person has the option of choosing with whom he wants to relate in a reserved, intimate way; (3) anonymity, the individual expresses themselves publicly (through acts or other manifestation) but their identity remains hidden; and (4) reserve, the creation of a psychological barrier against unwanted intrusion.

For Westin (1967), privacy is related to the claim of individuals, groups, or institutions to determine for themselves when, how, and to what extent information about them reaches others. Westin (1967) also expressed his concern about preserving privacy in the face of new surveillance technologies.

However, according to Solove (2006), the categories presented focus mainly on spatial distance and separation but fail to capture the different dimensions of informational privacy.

Despite the important considerations brought by the authors mentioned above, Solove (2006) states that Prosser, for example, wrote his considerations on privacy more than 40 years ago, and new technologies,

especially ICT, have given rise to a set of new damages to privacy, making the construction of this concept even more complex.

Solove's taxonomy of privacy

In an attempt to understand privacy, Solove (2006) presents the Taxonomy of Privacy, shifting the focus away from a single definition for the term to look at activities that affect privacy. That is, he establishes a plural concept based on actions that can harm or violate an individual's privacy. Thus, Solove states that:

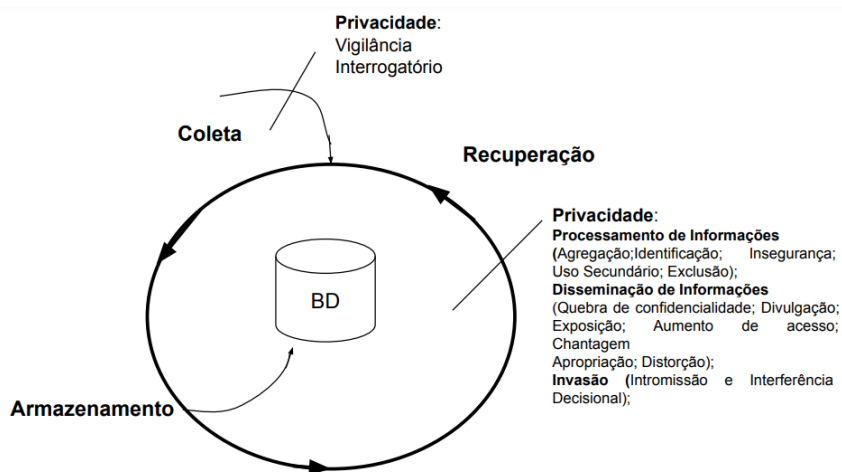
In terms of generality, I argue that privacy should be conceptualized from the bottom up rather than the top down, from particular contexts rather than in the abstract. All conceptions must exist at some level of generality, however, so my theory generalizes beyond the myriad of specific contexts. (SOLOVE, 2008, p. 9)

Solove's (2006) taxonomy aims to simplify the understanding of situations that can violate users' privacy. Thus, the author argues that the focus should be on privacy issues rather than seeking to locate a single conceptual terrain.

The author's taxonomy of privacy classifies four basic groups of activities that violate privacy, namely: (1) information collection, (2) information processing, (3) information dissemination, and (4) invasion.

In Figure 1 below, we adapted the DLC (SANT'ANA, 2016), highlighting the transversal factor of privacy in the collection and recovery phases, as brought by Solove (2006), as follows:

Figure 1 – Privacy as a transversal factor in the data collection and recovery phases



Source: Adapted from SANT'ANA, 2016.

According to Solove (2006), the breach of privacy can begin as early as the **collection of information**. The **collection phase** is one of the phases of the DLC (SANT'ANA, 2016) that has privacy as a transversal factor since it is necessary to identify, in the sources used, the breach of privacy of individuals related to the data collected (SANT'ANA, 2016). Data collection that violates an individual's privacy can occur in two ways: Surveillance or Interrogation. Surveillance is perceived when data collection occurs through watching, monitoring, listening to, or recording an individual's activities. Rodrigues and Sant'Ana (2015) give examples of when surveillance can occur.

For example, a service available on the internet can (...) perform surveillance actions such as targeting content based on data collected about the user's routes (including geographic coordinates, humidity, atmospheric pressure, and altitude); information about the data network and the device used to access it; history of voice commands; tastes and experiences concerning visited locations; time spent in a public or private place; information about the network connection; metadata of images, audios, and videos, among others (RODRIGUES; SANT'ANA, 2015, p. 3).

Interrogation, in turn, consists of collecting data through questions or interviews and can be treated as the pressure suffered by the individual to provide some information about themselves. An everyday example occurs when websites require users to fill out forms as a mandatory condition for granting them access (RODRIGUES; SANT'ANA, 2015).

Solove (2006) recognizes **information processing** as a second group of activities. As previously stated, this research adopts the phases of the DLC (SANT'ANA, 2016) and, therefore, we must relate the information processing described by Solove in the Taxonomy of Privacy (2006) as belonging to the **recovery phase** since it makes the data already stored available for access and use by the holders (SANT'ANA, 2016).

In the recovery phase, which involves processing, privacy is also a transversal factor since “[...] those involved with the content to be made available must be considered, identifying structures and possible users” (SANT'ANA, 2016, p. 18).

Solove (2006) recognizes information processing as a second group of activities. As previously stated, this research adopts the phases of the DLC (SANT'ANA, 2016) and, therefore, we must relate the information processing described by Solove in the Taxonomy of Privacy (2006) as belonging to the recovery phase since it makes the data already stored available for access and use by the holders (SANT'ANA, 2016).

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Solove (2006) highlights five subgroups observable in information processing (recovery phase of DLC). Aggregation means crossing data from multiple sources, aiming to reveal hidden facts about the individual, facts that would not be revealed if analyzed in isolation (RODRIGUES; SANTANA, 2015, p. 40). According to Solove (2008), an information piece here and there may not say much about a person. However, once combined, various pieces can form a portrait of that person and reveal new information they did not expect third parties to know. Thus, Solove

explains that aggregating information is not a new activity, as combining several pieces of data is always possible, putting two and two together to show us something new about the person (SOLOVE, 2008, p. 118).

In a didactic example, Solove (2008) explains that e-commerce uses aggregated data when suggesting products to an individual that they may be interested in based on their previous purchases. Aggregation violates the privacy of individuals when it unexpectedly combines data, revealing facts previously unknown to third parties. Identification means connecting data to individuals, relating or (re)identifying information to an individual based on data linkage. Solove (2008) explains that identification can be like aggregation since both involve data combinations. However, they differ in the sense that identification implies recognizing a person. For example, exhaustive aggregations of data about a person may occur in several databases, but this aggregation will not necessarily connect (identify) a person in their day-to-day life. Identification without aggregation exists, for example, at checkpoints, where people identify themselves, but there is not necessarily a repository of data about them (SOLOVE, 2008). Insecurity involves carelessness in protecting stored information against leaks and improper access, that is, from the moment a “[...] network is the target of unauthorized external data collection through techniques such as exploits, the result is a leak of personal data from which there is no possibility of returning to the previous stage” (RODRIGUES; SANT’ANA, 2015, p. 4). Secondary Use involves processing the collected information for a different purpose without the subject’s consent. Exclusion concerns activities in the life cycle of their data opaque to users, such as data storage and sharing, and the lack of participation of these users in decisions regarding the collection, storage, recovery, and disposal of their data (RODRIGUES; SANT’ANA, 2015).

It is worth stressing that these activities do not involve data collection since that happened in the previous phase. Instead, these activities involve how the data is processed.

The third group refers to **Information Dissemination**, which is also related to the DLC **recovery phase**. It involves publishing, exposing,

and disseminating information about individuals or the threat of doing so. This group comprises the following seven subgroups. Breach of Confidentiality breaks the trust between the parties regarding their commitment to confidential information. Breach of confidentiality can occur when a given service commits not to share information about its users with partners, but the user starts to receive advertisements from these partners.

Disclosure occurs when accurate information about someone comes to light to others, affecting the way others judge their character, or “when the repertoire of information available to their peers and their peers’ connections is not transparent to users” (RODRIGUES; SANT’ANA, 2015, p. 4), resulting in judgments about their character based on the information revealed. Exposure involves the revelation of an individual’s emotional or physical attributes, such as nudity, pain, or bodily functions, as occurs with the disclosure of intimate photos of an individual. Solove (2008) states that exposure can be like disclosure, as both involve sharing accurate information about a person. However, exposure involves information about our bodies and health, while disclosure includes a broader range of data. Increased Access means expanding the accessibility of information beyond what the parties involved expect. In this case, a breach of privacy occurs when, for example, a website shares its users’ personal data with its partners beyond what users expect or what is necessary for the execution of the service. Blackmail refers to activities of control, domination, intimidation, or threats to individuals or groups by third parties, such as when criminals threaten an individual, extorting them to pay a determined amount to avoid disclosure of their information. Appropriation involves using an individual’s identity to serve the objectives and interests of another or to endorse a service or product without the individual’s due consent. Distortion consists of disseminating false, misleading, or contradictory information about individuals.

Finally, **Invasion**, also in the **recovery phase of the DLC**, encompasses activities that invade users’ privacy. The group unfolds into two subgroups. Intrusion means invasive acts that disturb an individual’s

peace or solitude, such as “using services with the purpose of recording data about actions in a given environment, without the consent of the parties (...)” (RODRIGUES; SANT’ANA, 2015, p. 6). Decisional Interference involves government interference in private matters, that is, non-consensual intrusion by government agencies into an individual’s life.

Therefore, the taxonomy of privacy can demonstrate connections between different harms and problems. In this way, various situations can be referred to as breaches of privacy because there are substantial similarities between them as much as divergences.

Analysis of *Black Mirror*’s episode *Joan is awful*

The *Black Mirror* series, created by Charlie Brooker, premiered in December 2011 and became a worldwide success. Each episode is independent and presents a unique story addressing various themes, such as social isolation, privacy, politics, and artificial intelligence. Generally, the series’ episodes portray a dystopian reality where technology plays a central role in people’s lives (RODRIGUES; SANT’ANA, 2019).

The series, currently available on the streaming platform Netflix, launched its sixth season in June 2023 with five episodes that tell independent stories.

The first episode of the series’ sixth season, which we analyze in this work, is called *Joan is Awful*. Ally Pankiw directs the episode in question. According to the official synopsis, the episode shows how “An ordinary woman is shocked to discover that a global streaming platform has released a prestigious television adaptation of her life”.

The episode, composed of 33 (thirty-three) sequences, according to our observations, portrays the story of Joan, played by Annie Murphy, a woman, in theory, ordinary, who also has ordinary routine activities: the opening sequences show Joan waking up, turning off her alarm clock; having her first meal of the day, prepared by her boyfriend; after that, she leaves home to go to work. Her life is, apparently, ordinary and would not be an interesting plot for any series, in theory. However, when choosing

a series to watch with her boyfriend, Joan sees the premiere of *Joan is Awful*, whose protagonist physically resembles her and bears her name.

While watching the series, Joan realizes a streaming platform has transformed her life into a series starring a popular actress (Salma Hayek). The series exposes details of Joan's daily life, more dramatically, just a few hours after they happened in "real" life, bringing repercussions among Joan's friends and coworkers, who recognize her. As a result of the series, Joan is fired from her job (for having supposedly "revealed" her company's trade secrets in the series), and her boyfriend ends their relationship (due to a betrayal also portrayed in the series).

Thus, episode after episode reveals details of her private life, and Joan seeks out her lawyer, hoping to prevent further exposure of her life. However, the lawyer claims they can do nothing since Joan consented to the fictitious streaming company collecting, storing, and retrieving her data. Since she has no legal means of resolving the issue, Joan seeks on her own to destroy the quantum computer responsible for collecting, storing, and retrieving her data, thus ending the breach of her privacy by destroying it.

Of the 33 (thirty-three) sequences analyzed in this study, sequences 22, 24, and 25 were disregarded (not applicable) since the protagonist, Joan, does not appear in the scene nor is indirectly involved. It is worth noting we only focused on the breach of Joan's privacy in this study. We disregarded the breach of privacy of other characters.

Our analysis did not observe breaches of Joan's privacy in the following subgroups of Solove's Taxonomy of Privacy (2006):

- I. In the interrogation subgroup (collection phase; collection group), the main character did not undergo any interrogation or give any interviews. All of her data, when collected, was collected through surveillance.
- II. In the aggregation subgroup (recovery phase; processing group), the series merely reproduces Joan's life, and we cannot say there was a combination of data from different sources nor that a combination generated unexpected data.

- III. In the insecurity subgroup (recovery phase; processing group), no third party invaded the system of the fictitious streaming service responsible for storing the main character's collected data.
- IV. In secondary use (recovery phase; processing group), Joan did not initially know she was under surveillance. In theory, she did not know the purposes of this surveillance and, therefore, could not have her data distorted. After learning about the surveillance, the lawyer shows that Joan gave her consent for the purposes used by the streaming company. The legality or effectiveness of this consent was not the subject of analysis in this research, which we limited to the breach of privacy.
- V. In exclusion (recovery phase; processing group), a lawyer informs Joan that she had consented to the terms of use; that is, she had agreed to the platform using her data and, in theory, would know how the streaming platform could use it.
- VI. In breach of confidentiality (recovery phase; dissemination group), the character Joan theoretically consented to sharing her data with third parties, since, according to the lawyer who analyzed the document, the streaming service informed her about the possibility of using the data to produce a series.
- VII. In exposure (recovery phase; dissemination group), the series did not disclose intimate photos of Joan since all the content shown in the fictional series was a cinematic and dramatized reproduction.
- VIII. In increased access (recovery phase; dissemination group), the platform did not theoretically breach confidentiality since the terms of use duly described the extent of access to Joan's data. She formally consented to all access and use of her data.
- IX. In the blackmail subgroup (recovery phase; dissemination group), the main character did not suffer an attempt at extortion to prevent her data from being disclosed.
- X. In appropriation (recovery phase; dissemination group), Joan supposedly had formal knowledge of how the platform would recover

- her data. So, there was no misappropriation, and the platform did not violate her privacy.
- XI. In the decisional interference subgroup (recovery phase; invasion group), there was no government interference in the main character’s life.

Thus, based on Solove’s Taxonomy of Privacy (2006), the character Joan has her privacy broken into the following subgroups and respective groups presented below in Table 1:

Table 1 – Sequences according to the DLC and the Taxonomy of Privacy

	Fase do CVD xTaxonomia da Privacidade				
	Coleta	Recuperação			
	Vigilância	Identificação	Divulgação	Distorção	Intromissão
Sequências	1	8	8	9	9
	2	9	9	10	10
	3	10	10	14	11
	4	11	11	16	13
	5	13	13		14
	6	14	16		16
	7	16	19		17
	8	18			19
	11	20			
	12	21			
	13	23			
	14				
	15				
	16				
	17				
	18				
	19				
	20				
	21				
	23				
	26				
	27				
	28				
	29				
	30				

Source: The authors.

Thus, based on Solove's Taxonomy of Privacy (2006), the character Joan has her privacy broken into the following subgroups and respective groups presented below in Table 1:

We consider the streaming service breached Joan's privacy in the following opportunities:

- a. Surveillance (collection phase; collection group): the breach began during the collection of Joan's data, which occurred through surveillance (subgroup). Sequences 9 and 10 do not apply to the collection subgroup since the main character is absent. Within the collection phase, through surveillance, for example, the protagonist's privacy suffers a breach because she does not effectively know that her routine is being mapped and monitored through a surveillance process of constant data collection. We observed that data collection (collection phase) through surveillance occurred in 25 (twenty-five) sequences, except for those we previously mentioned. Thus, until the destruction of the quantum computer, the equipment responsible for storing the collected data in sequence 30, Joan's data was, theoretically, being collected non-stop.
- b. Identification (recovery phase; processing group): the main character is identifiable in a total of 11 (eleven) sequences with emphasis on sequences 9 to 11 in which people from Joan's social circle recognize her as a "character" in the series.
- c. Dissemination (processing group and recovery phase): we observed changes in how others judge the protagonist as a character in 7 (seven) sequences when they begin recognizing her as a "terrible" person.
- d. Distortion (recovery phase; dissemination subgroup): we could see the breach of privacy due to distortion in 04 (four) sequences, such as in the sequences in which the series within the series portrays Joan's life exaggeratedly when compared to the original to increase the drama and generate more audience.
- e. Intrusion (recovery phase; invasion group): we identified 08 (eight) sequences in which it was possible to glimpse the breaking of Joan's

solitude, causing her discomfort, since a series was portraying her life to all “subscribers” of the fictional streaming service.

In this sense, we could connect Solove's Taxonomy (2006) to the DLC (SANTANA, 2016) since an individual can have their privacy violated at any stage of the DLC, namely collection, storage, recovery, and disposal. Within each stage mentioned above, privacy violation can happen differently based on the groups and respective subgroups presented by Solove (2006).

Discussion and reflections

The episode under study presents an augmented and dramatized reality of the cycle of information collection, storage, recovery, and disposal of personal data by holders. Still, we experience the reality of having our data used for reasons that are opaque to us.

The user-friendly appearance of ICTs and the ease and speed at which these devices operate fully satisfies users' desire for information. However, users are unaware of how these processes occur and at what cost. The episode under study demonstrates the existence of layers of abstraction through which data flows and how users are unaware (SANT'ANA, 2021).

As shown in the series, a considerable and unknown volume of data is collected and recovered from the use of ICT, an occasion in which the average user is unaware of the volume of data generated in the various and routine operations that they perform in their daily lives, since ICT only presents the bioavailable information on users' screens.

This gap between the information holder's knowledge and the users' ignorance can make the latter vulnerable to the wishes of the former. Thus, even though technology has advanced and become capable of storing large volumes of information efficiently, we are still physically and biologically carriers of the same human weaknesses and

dependent on data being treated and presented as bioavailable information (SANT'ANA, 2021).

When consulting their lawyers, the characters of Joan (sequence 15) and actress Salma Hayek, playing herself (sequence 22), are informed that the Terms and Conditions of the fictitious streaming company describe the entire DLC. The Terms and Conditions are a statement issued by information holders and addressed to users detailing how a given service works and how the organization processes personal data. The holders claim these documents are sufficient for the user to understand and effectively comprehend how their data will be processed. The legal validity of this argument is not within the scope of this study.

However, neither of the two characters had read the documentation; even if the information is formally presented and available to users, there is no guarantee they will read and effectively understand what these voluminous documents describe, which prevents them from acquiring due knowledge about the DLC of their data, operated by large corporations, which occupy the role of holders.

Given the complexity, volume of pages, and often robust language generally common in documents of this nature (as demonstrated in the episode), most users (real and not just fictional ones) do not access this type of information and remain unaware of how companies process their data, for what purposes, and who will have access to it.

Following the lawyer character, we consider Joan supposedly knew how the streaming platform would use her data by accepting the Terms of Use and thus disregarded the secondary use, exclusion, and increased access groups.

However, consent is merely formal and cannot properly inform the user how the company will process their data. The characters Joan (Annie Murphy) and Salma Hayek (playing herself) were surprised by the provisions of the Terms of Use when informed by their lawyers.

In this sense, even though it is a fictional work, the lack of knowledge about the Terms of Use also seems recurrent among real-life users since, after the premiere of the episode *Joan is Awful*, for example, the search

for Netflix's Terms and Conditions of Use increased by 596% (five hundred and ninety-six percent). Therefore, we recommend further studies on the effectiveness of the Terms of Use regarding the assimilation of information by these users.

Final considerations

The perception of privacy is often an intuitive feeling, but it is complex to conceptualize it in only one way. Since privacy is a factor that permeates all phases of the Data Life Cycle (SANT'ANA, 2016), it can suffer breaches in any of these phases.

Drawing from Solove's (2006) considerations, this article examined an audiovisual work, the episode Joan is Awful from the Black Mirror series, seeking to bring greater concreteness to the Taxonomy of Privacy based on the situations experienced by the protagonist Joan (Annie Murphy). Thus, we observed the complexity of the breach of privacy since the violation of the character Joan's privacy occurred in 5 (five) distinct subgroups of the 16 (sixteen) proposed by Solove (2006) in the Taxonomy of Privacy throughout the episode.

The dissemination of audiovisual works like Joan is Awful is a powerful tool for increasing users' awareness of the constant data process based on ICT. Acceptance of the Terms and Conditions of Use is a requirement for accessing the streaming company's services. However, it seems to have been necessary to create an episode, supposedly dystopian, of a series with a large audience to generate effective curiosity among users about what these terms describe.

The relationships between consumption, communication, and society can be seen in an audiovisual work, even if it is fictional. We can identify similarities with what may become a reality. In this sense, we see personal data as the currency paid for using online platforms, websites, and services freely. This data is capable of inferring identities and behaviors from the aggregation of information from different sources.

From an economic perspective, personal data usage could increase the efficiency of commercial transactions in digital networks. By

identifying consumer profiles, algorithms available on online platforms could improve their browsing and consumption experience since what they like most would be offered directly without wasting time (SILVEIRA; AVELINO; SOUZA, 2016).

However, despite providing a better user experience, we suggest further studies on the most effective ways and means for users to learn about the processing of their data, besides studies focused on the legality of the form of presentation of instruments of this nature since the effectiveness of Law 13,709 of August 14, 2018, General Personal Data Protection Law (LGPD).

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Understanding design across platforms: the case of consumption of fashion in Shopee

Compreendendo o design através das plataformas: o caso do consumo de moda no Shopee

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Resumo: *Este artigo tem por objetivo analisar a plataforma de comercialização Shopee, a partir de sua estrutura e dos comentários dos consumidores. Conduziu-se um estudo de caso em duas partes: I) Análise de macrouniverso da plataforma, focado na identificação e discussão das características de plataforma da Shopee, articulando com as funções do Design; e, II) Análise de microuniverso, focado em apenas um dos anúncios, onde se coletou 248 comentários com foco em identificar os valores de design presentes em tais textos. A primeira etapa do estudo revelou a característica de datificação e plataforma como mais possível de influenciar a percepção das funções do Design. O segundo estudo demonstrou que os consumidores se atêm a comentários de valores pragmáticos, evidenciando atributos materiais e da interação consumidor-produto.*

Palavras-chave: *plataforma de comercialização; valores de Design; consumo.*

Abstract: *This paper aims to analyse the Shopee trading platform, based on its structure and consumer comments. A case study was carried out in two parts: I) Analysis of the platform's macro universe, focused on identifying and discussing Shopee's platform characteristics, articulating with the functions of Design; and II) Microuniverse analysis, focused on just one of the advertisements, where 248 comments were collected with a focus on identifying the design values present in*

such texts. The first stage of the study revealed the characteristic of datatification and platform as being more likely to influence the perception of the functions of Design. The second study showed that consumers adhere to comments based on pragmatic values, highlighting material attributes and consumer-product interaction.

Keywords: *commercialization platform; Design values; consumption.*

Introduction

The rise of digital platforms in the contemporary context has transformed how consumers interact with products and services, providing new opportunities and challenges for designers and brands (PARKER ET AL., 2016). These platforms have become crucial spaces for the exchange of information, as well as for building communities and creating shared value (Srnicek, 2017). We take the theoretical perspective known as Platform Studies as a field developed since the 2010s interested in the intersection between social exchanges and issues related to the materiality of platforms and economic and political aspects inherent to the functioning of digital platforms (D'ANDRÉA, 2020). According to Burgess (2021), these investigations focus on the relationships understood around “technologies, interfaces, and affordances, ownership structures, business models, media and self-representations, and the governance of these entities, positioning these elements in a co-evolutionary relationship with the various cultures of platform use” (BURGESS, 2021, P. 26). In Brazil, this theoretical approach has been appropriated by the Communication area, from 2010 onwards, as demonstrated by studies on theses and dissertations in Platform Studies (MONTARDO, FERREIRA, 2022) and on articles published in journals classified in the A and B categories of the Qualis System (MONTARDO, 2023).

Cultural production and consumption (of games, news, image production, audiovisual, and sound) on digital platforms are consistent research topics under platform studies, emerging as two faces of the same coin. On the one hand, infrastructural, market, and governance aspects strongly determine the production and distribution of cultural goods in these platforms (POELL, Nieborg, 2018; POELL, Nieborg, Duffy, 2022). On the other hand, it is a form of consumption that occurs in the form of feedback cycles, where consumers react to the content offered on digital platforms through the features available on the platform in question (likes, comments, reactions, sharing, etc.), thus affecting the resulting production itself (Mountrardo, Valiati, 2021). Caliandro et al. (2024) define the platform of consumer culture as “progressive

penetration of infrastructures, economic processes and platform governance frames (Nieborg, Poell, 2028, p. 2) in the daily life of consumers”. (Caliandro et al, 2024, p. 14). Thus, the cultural practices through which consumers use objects to confer collective meaning to their environments and guide their online and offline experiences reorganize (Caliandro et al., 2024). For designers and fashion brands, platforms offer significant potential to achieve broader audiences, obtain direct feedback from consumers, and adapt their offerings to constantly evolving market needs and preferences (Cusumano *et al.*, 2019).

A key aspect of digital platforms is the ability to extract and analyze consumer data, allowing designers and brands to understand their behaviors, motivations, and desires (Mayer-Schönberger; Cukier, 2013). They can use the data to inform the design process, improve the quality and relevance of products, and create more personalized and meaningful consumer experiences (Lupton, 2016). Shopee, one of the largest e-commerce platforms in Southeast Asia, is a notable example of this trend, offering a wide range of fashion products to millions of consumers worldwide (Zhang et al., 2020).

In this context, the hypothesis arises that a general understanding of the structure of a platform like Shopee and consumer feedback can be fed into design practice to understand the receptivity and expansion of product reach. By analyzing and interpreting consumer feedback, designers can gain valuable insights into the expectations, needs, and preferences of their target audience and identify emerging trends and opportunities for innovation (Kozinets, 2002).

The rationale for this approach lies in the growing importance of fashion consumption and the need to create products that are not only aesthetically appealing and functional but also culturally relevant and emotionally engaging. By integrating consumer feedback into the design process, designers can develop solutions tailored to market demands and values, contributing to a more competitive and differentiated product offering (Verganti, 2009).

This article aims to explore the relationship between platform and design values and functions in fashion consumer culture, focusing on the use of Shopee's platform structure and feedback. Through a case study, the article seeks to identify the main opportunities and challenges associated with this approach, providing practical recommendations for designers and brands who wish to harness the potential of digital platforms to improve their products and creative processes, identifying the correlation between functions and values, and the role of the platform offered by Shopee.

Literature review

Platforms: introductory concepts

The concepts of platform and platformization are prominent in the current scenario, especially in the digital and business context (D'ANDRÉA, 2020). The term "platform" can be understood as a technological base or infrastructure that allows interaction between different actors, such as consumers, developers, and suppliers, facilitating the exchange of information, resources, and services (D'ANDRÉA, 2020). We can understand the term "platformization" as the process of transforming a product, service, or business into a platform, seeking to create an ecosystem around it and generate value through collaboration and innovation (BALDWIN; WOODARD, 2009). This article focuses on the concept of platform defined by D'Andréa (2020).

Digital platforms have become increasingly common and influential, covering various sectors of the economy, such as e-commerce, social media, transportation, and hospitality (Parker et al., 2016). Characteristically, these platforms can connect and integrate different actors and resources, promoting the creation of networks and communities and stimulating cooperation and competition (Rochet; Tirole, 2003). Platform theory suggests the success of a platform depends on its ability to attract and retain a sufficient number of participants, generate network effects,

and increase the value of the ecosystem for all involved (Eisenmann et al., 2006). In this sense, platform management consists of defining strategies and policies that encourage the participation and contribution of participants, as well as the governance and regulation of interactions and transactions (Boudreau; Hagiu, 2009).

The literature on platforms also highlights the importance of architecture and design in the creation and development of successful platforms (Yoo et al., 2010). The architecture of a platform refers to its structure and organization, including the components, interfaces, and protocols that allow interaction and integration between participants (Baldwin; Clark, 2000). The design of a platform, in turn, involves defining its functionalities, characteristics, and experiences, seeking to meet the needs and preferences of consumers and developers (Wareham et al., 2014).

Research and data analysis are fundamental activities for developing and managing platforms, allowing the identification of trends, opportunities, and challenges, besides evaluating the performance and impact of the strategies and policies adopted (Hagiu; Wright, 2015). Data collection and analysis on platforms can involve using big data, artificial intelligence, and machine learning techniques and tools to extract insights and knowledge relevant to decision-making and innovation (Provost; Fawcett, 2013).

Therefore, digital platforms have become valuable structures for capturing data and understanding consumers' wants and needs, allowing companies to develop products and services more aligned with market expectations. Analyzing consumer comments on social media, online forums, and review websites, among others, can provide data on consumer preferences, opinions, and behaviors (Kaplan; Haenlein, 2010). Companies and marketing professionals have widely adopted this approach to identify trends, opportunities, and challenges and to assess customer perception and satisfaction with the products and services offered (Jansen et al., 2009; Stieglitz; Dang-Xuan, 2013).

Design Concepts: product functions and the role of consumer vision

The concept of design has changed over time and is now understood more broadly than just product development. Design is now seen as a creative process that involves problem-solving and innovation, not just the aesthetics of a product (TORRES, 2017), including identifying an issue, generating ideas to solve it, and implementing the best solution (CROSS, 2006). This iterative process involves a series of steps, including research, idea generation, prototyping, testing, and refinement (BAXTER, 2011).

Design is a critical and creative thinking process that we can apply to any area, not just product development. Design is also a form of communication (Burdek, 2010), entailing the creation of visual messages for consumers or viewers to interpret (Silveira, 2022). Various media disseminate these messages, including digital products, graphics, environments, and systems. Therefore, design plays a crucial role in creating meaningful consumer experiences (Moggridge, 2007).

In this context, design has functions that will guide and attempt to guarantee the consumer satisfaction process regarding consumer-product interaction at different levels (Löbach, 2001). These functions are related to the designer's coding strategies in a product and, therefore, the possible choices of uses for the artifact (Löbach, 2001). More than that, design is also centered on the potential uses made by consumers of that object; in that sense, it is a language beyond the materiality of the product and intertwined with sociocultural and communicative meanings that will change according to the uses that consumers make of these products (Bürdek, 2010). Based on that premise, Löbach (2001) defines the three functions of products: practical (related to function), aesthetic (related to form), and symbolic (related to meaning).

Braida and Nojima (2014) relate the practical dimension of a product's function to the physiological and ergonomic sense for which a designer conceives an artifact or the mechanical sense that takes shape at its base. Thus, Löbach (2001) defines the practical function as

the practical relationships between a product and its consumers, which involve physiological aspects at the organic-bodily level, covering all physiological aspects of its use.

Then, when delving into the products' sensorial aspects, Löbach (2001) presents the aesthetic function, which Braida and Nojima (2014) relate to the form of products, to the elements (visual, tactile, and sound) that make up the artifact. Therefore, these are the psychological aspects that a product's appearance evokes and how it can influence its use (Löbach, 2001). In this context, the meanings of products pertain to their symbolic function (Braida; Nojima, 2014). Löbach (2001) defines it as the function that will stimulate the consumer's spirituality, interconnecting the artifact with the experiences and background of the individual who interacts with the product.

With this in mind, effective communication with consumers is one of the most relevant aspects of product design, and the interconnection between product functions (Löbach, 2001) and consumer desires is strictly necessary. Therefore, companies seek feedback and evaluate customer satisfaction with the products and services (Kotler; Keller, 2012).

From that perspective, companies can use digital platforms to collect data on consumer preferences and needs, assisting in the process of market research and analysis (Kaplan; Haenlein, 2010). For example, exploring social media and online forums can help identify consumer trends, opinions, and behaviors, besides facilitating feedback and customer satisfaction assessments (Jansen et al., 2009; Stieglitz; Dang-Xuan, 2013). The integration of these approaches and the application of data analysis strategies on digital platforms can help companies create products that meet market demands and expectations, promoting differentiation and success in today's competitive scenario.

Fashion consumption and design values: theories and categories

Fashion consumption is a phenomenon widely studied in academic literature, highlighting the importance of cultural, social, and psychological aspects in the choice and use of clothing and accessories (BARNARD,

2003; SANCHES, 2016). Therefore, Fashion is a form of individual expression and a means of communication and identity building, allowing individuals to position themselves and relate to others within a specific social context (BARTHES, 1967; BARNARD, 2003).

Bearing this in mind, we delve into the perspective of the value of products and how consumer artifacts can bring in their formal configuration a communicative potential (Burdek, 2010), where the product itself conveys its characteristics and attributes, how it was made, its uses and the target audience it intends to reach (Niemeyer, 2013). In the case of Fashion, consumers use it as a possible channel for a message, sometimes about status or belonging to social groups, that they want to communicate in a sociocultural environment (Barnard, 2003). When configured as a product, such messages use a series of syntactic constructs to achieve the desired effect on the consumer (Silveira, 2022).

Niemeyer (2003) presents a semiotic theory applied to Design that considers four central dimensions: material, syntactic, semantic, and pragmatic, highlighting their interdependence in the product but dividing them for didactic purposes. This theory reverberates the constitutive process of product construction, which starts from its component plastic elements (colors, shapes, and textures, for example), going through the meaning of these elements until reaching the possible contexts of use. These dimensions help us understand product creation (Silveira, 2022). According to Braida and Nojima (2014), there is a relationship between these concepts and the functions of a product, where the syntactic dimension connects with the aesthetic function, the semantic dimension, the symbolic function, the pragmatic dimension, and the practical function of the artifacts.

Based on Niemeyer's (2003) categories, Medeiros (2014) suggests a new approach called "Significant Interaction," which considers the relationships between people, products, and contexts to explain the emotional and pragmatic values that end up being attributed to products, even if unconsciously. In this context, the semantic interaction with products would come from the pragmatic dimension, which

considers the artifact's materiality directly related to physical attributes, and the emotional dimension, which envisions affective and symbolic perceptions from the products. Therefore, the categories proposed by Medeiros (2014) can shed light on the classification of textuality present in the evaluation of products by consumers on marketing platforms such as Shopee.

Considering everything presented in this theoretical foundation, we argue businesses must pay attention to the functions of design, drawing from the structure of the Shopee platform. Therefore, contact awakens consumers' interest in various ways and for different motivations. The elements that sellers choose to promote their products and present in advertisements are responsible for stimulating consumers' interest.


Materials, methods and techniques

Technical procedures: the Shopee platform, selected footwear, and data collection

Since its launch in 2015, the Shopee platform has established itself as a relevant name in the e-commerce market, offering a wide range of products, including footwear – the focus of this research – to millions of consumers around the world (ZHANG ET AL., 2020). In this sense, the platform plays a fundamental role in the transformation of footwear retail, facilitating interaction between consumers, designers, and brands and promoting innovation and value creation in the sector (PARKER ET AL., 2016). That is why we chose to investigate the Shopee platform.

For stage 2, which focuses on the comments of one of the publications, we filtered the search on the platform by following these steps: I) Women's shoes; II) "Popular" tab, searching for those with many products sold; III) Product with an average of 4 stars to obtain a variety of comments (positive and negative). Based on these criteria, we selected the product for analysis, a Unisex Flip-Flop (Figure 1).

Figure 1 – Preliminary identification of the object of study

Calçado ¹	Tipo	Informações técnicas	
	Chinelo	Título	Chinelo Unisex Nuvem Original Lançamento
		Preço	R\$24,90
		Estrelas	4,3
		Descrição	<i>“Essa é a mais nova moda em Chinelos ‘Pisando nas Nuvens’. Chinelos de Alta qualidade e com um conforto que você nunca viu antes Muita atenção aqui!!! A cor preta e um pouco mais clara, não é um preto tão escuro. Características: 1.Material de alta qualidade, largura de banda, macia e confortável 2. calçados casuais antiderrapante, secagem rápida, respirável Fácil de usar! 3.Bicos de vazamento, alças cruzadas, Esfria, respirável, a melhor escolha da praia 4.Sapato caminhada leve, Design conveniente de slip-on, Solinha selecionada em escova. Informações do produto: Gênero: Unisex Material: microexpandido Função: Respirável, Mensagem, Love,Soft Estilo: Moda ,Encanto fresco, Feminino Forma de Dedo: Cabeça redonda Altura do Salto: 3cm Temporada Adequada: Primavera, Verão Pacote: 1 Par Chinelo Tamanhos Disponíveis: forma padrão 33-34 / 20,00 cm 35-36 / 21,50 cm 37-38 / 22,50 cm 39-40 / 24,00 cm”.</i>

Source: elaborated by the authors (2023) according to Shopee (2023).

We collected the comments manually from the appropriate section of the publication mentioned above (the ad for a Unisex Flip Flop), systematizing them in an Excel spreadsheet. Regarding sampling, considering that redundancy (PANG & LEE, 2008) is not a necessary bias in this investigation, we decided to select a maximum of 50 comments for each evaluation level (1 to 5 stars) to achieve a balance. Therefore, we mapped and considered a total of 248 comments, eliminating those in which respondents only made criticisms in the specific sections referring to “comfort,” “quality,” and “similar to the advertisement”, as these already bore a semantic bias in their coding.

Interpretive categories and analysis techniques

Stage 1: Digital platforms and the dimensions of Design

In the first stage of analysis, we combined concepts related to platform characteristics, following D’Andréa (2020), with the relationship with the communication of the attributes of the products, considering the dimensions of Design based on the order of the Shopee platform, analyzed through the functions of the products, which are practical, aesthetic, and symbolic according to Löbach (2001). Figure 2 outlines these guiding concepts.

Figure 2 –Concepts/issues guiding platforms and the functions of Design

Plataformas (D'ANDRÉA, 2020)	
Datificação e algoritmos	Como esta plataforma recomenda/disponibiliza conteúdo para os usuários?
Infraestrutura	Qual Big 5 está associada à plataforma? E como essa relação se dá?
Modelo de negócios	De que forma esta plataforma gera receita?
Governança	O que é proibido/desincentivado a se fazer nessa plataforma? E como/onde isso está declarado?
Práticas e Affordances	O que é proibido de se fazer, mas as pessoas fazem mesmo assim nesta plataforma? Como isso acontece?
Funções do Design (LOBACH, 2001)	
Prática	Como os elementos de plataforma da Shoppe auxiliam na compreensão da função prática dos produtos comercializados?
Estética	Como os elementos de plataforma da Shoppe auxiliam na compreensão da função estética dos produtos comercializados?
Simbólica	Como os elementos de plataforma da Shoppe auxiliam na compreensão da função simbólica dos produtos comercializados?

Source: elaborated by the authors (2023) according to Lobach (2001) and D’Andréa (2020).

Stage 2: Design Values

To analyze the comments and understand their potential relationship with design values, we used the method of content analysis, which, according to Bardin (2011), is a systematic and objective approach to text analysis conducted through the formalization of categories. Therefore, this strategy allowed us to identify and quantify the recurring themes related to design present in these comments, identifying patterns and trends. To guide the analysis, making it categorically objective, we used the design values of Medeiros (2014) as observation principles in the method of significant interaction, which considers the pragmatic and emotional views of the semantic dimension of Design (Figure 3).

Figura 3 – Concepts/issues guiding design values

Valores do Design (MEDEIROS, 2014)		
Pragmática	Prático	Associações semânticas do usuário conectadas aos atributos físicos, incluindo as qualidades tangíveis e perceptíveis dos produtos.
	Crítico	Julgamentos do usuário e essa dimensão revela como o usuário pode se sentir sobre o uso de um produto.
Emocional	Ideológico	Implica associações semânticas que são sustentadas por paradigmas simbólicos atribuídos aos produtos (status, identidade, estilo de vida e/ou personalidade).
	Lúdico	As associações semânticas emocionais do usuário, porém abrangem preferências individuais, em vez de valores ou padrões de comportamento baseados em elementos sociais/simbólicos.

Source: composed by the authors (2023), according to Medeiros (2014).

Discussions and results

Micro universe analysis: possible dialogues between Shopee's platform characteristics and the presentation of Design product functions

The first dimension D'Andréa suggests for analyzing platforms concerns “datafication and algorithms,” which refers to the operating structures of platforms. This discussion becomes pertinent because “understanding how platforms work based on programmability logic is central to a contemporary and critical approach to the topic” (D'ANDRÉA, 2020, p. 26). Platform design influences how it presents data and, therefore, products to potential consumers. In this context, the process involves two main parties: consumers and sellers. This article focuses on discussions related to consumers and the intersection with posts published on the platform.

Regarding consumers, Shopee explains that it collects basic data related to name, email address, date of birth, billing or delivery address, bank account, payment details, telephone number, and gender. Some of this information is necessary for a secure transaction between the parties involved. However, the platform also collects attributes like data sent or associated with the device(s) used to access Shopee services, information about the internet network, personal information and accounts with which one has interacted, recordings and photos, audio, or videos files, identification documents issued by public authorities, advertising and communications data, service usage and transactional data, and location data. Shopee gathers a comprehensive collection of consumer data for a supposedly personalized experience of advertisements and offers for potential consumers. In this regard, the platform warns that “[...] disabling the collection of location information will result in its location-based features being disabled” (SHOPEE, 2022, N.P.).

We can observe how Shopee personalizes ads, drawing from a profusion of consumer information, through an experience design approach

and how that directly affects the offering of Design functions and the perception of the different values of products. Hence, “[...] users may not realize that the content of a page has been adapted to their interests since web content is always in a state of flux” (Treiblmaier; Pollach, 2011, p. 19, our translation). Therefore, the aesthetic and symbolic dimensions can be related to the interests of specific consumer groups (Löbach, 2001), originally categorized by algorithms that classify information based on the data collected by the platform.

For example, female Generation Z Shopee consumers feel drawn to items endorsed by digital fashion influencers. Therefore, if they do not share information, they will not receive as many ads directly related to the aesthetic interests of that group, seeing items they may consider useless. Therefore, the platform’s advertising efficiency tends to decrease, impacting the assimilation of and interest in products’ design functions. Shopee collects all data through cookies, which consumers accept when accessing the platform or website page for the first time (Figure 4).

Figure 4 – Cookies for personalizing platform experience

Usamos cookies e ferramentas semelhantes (coletivamente referidos como "cookies") para os fins descritos abaixo. Para cada uma das finalidades a seguir, você pode optar por ativar os cookies selecionado a respectiva chave. Observe que, a menos que você esteja conectado, suas escolhas só serão efetivas no navegador da web e no dispositivo que você está usando no momento.

☐ Aceitar todos os cookies

Cookies essenciais
Essencial para tornar a plataforma utilizável, permitindo funções básicas, como navegação na página e acesso a áreas seguras da plataforma. A utilização destes cookies não requer o seu consentimento.

Cookies analíticos
Coleta informações técnicas sobre sua visita e interações com a plataforma para entender seu uso dos serviços e melhorar sua experiência de usuário. ☐ Aceitar


Cookies funcionais
Habilita determinadas funções da plataforma, coleta informações sobre suas atividades e lembra de certas preferências e configurações que você especifica na plataforma. ☐ Aceitar


Cookies de publicidade personalizada
Recolhe informações sobre a sua atividade no site ou atividade de navegação para apresentar conteúdos mais relevantes para você e para os seus interesses. ☐ Aceitar

Cookies terceirizados Cancelar Confirm

Cookies terceirizados
Esses cookies podem ser fornecidos por provedores de análise de terceiros ou para fins de publicidade, mas são usados apenas para fins relacionados aos nossos serviços. ☐ Aceitar

[Ver mais ^](#)

 Google ☐ Aceitar

 Tiktok ☐ Aceitar

Source: Shopee (2023).

We can articulate other issues with the topics of datafication and algorithms, such as the use of points to classify buyers/products and reward consumers for comments and shopping consistency. In this first case, the form of monitoring is called penalty points, used “to provide buyers with a great experience and ensure that our sellers enjoy continuous sales [...]” (SHOPEE, [2023?], N.P.), subdividing them between compliance with shipping deadlines, authentic ads, and satisfactory customer service. Every week, the platform gives points to sellers for each of these items.

The penalty points directly impact the configuration of codes in seller classification algorithms since their publications appear less or only on some of the last product pages, which leads to reduced access to their products. On the other hand, there is the loyalty program, through

which consumers receive money and points to promote products on the platform for their friends, creating a data and collaboration network because “Through the affiliate program and affiliates themselves, the company can reach people and markets that would normally not reach with using conventional communication tactics at all or would have to make high finance” (JURIŠOVÁ, 2013, p. 110).

Furthermore, personalized advertising cookies involve sharing information with other platforms – specifically TikTok and Google – for marketing purposes, as shown in Figure 4. This issue also interconnects with the infrastructure dimension of the platforms. According to D’Andréa (2020, p. 33), “[...] infrastructures are even more central to the articulation of communication flows and practices in digital environments”. This dimension highlights the relationship between Shopee and the so-called Big 5 (Google, Amazon, Apple, Facebook, and Microsoft). Therefore, at first, the data collected by Shopee is converted into advertising information by Google, though seemingly only for ads related to Shopee itself.

The Shopee app is available in the Play Store (Google) and App Store (Apple), the two representing the Big 5. Furthermore, when you look at the registration on the platform, you can see Shopee’s broader connection with Facebook since it accepts cell phones and Google or Facebook accounts to log into the Shopee platform. The platform accepts card brands, ShopeePay, SPArceado, bank slips, and direct transfers (PIX) (Figure 5).

Figure 5 – Infrastructure attributes of the Shopee platform

The image shows the Shopee registration and login interface. On the left, under the heading 'Cadastrar', there is a text input field for 'Número de telefone' and a red 'PRÓXIMO' button. Below this is a 'OU' separator, followed by Facebook and Google social login buttons. A small disclaimer states: 'Ao se inscrever, você concorda com as políticas da Shopee: Termos de serviço & Política de privacidade'. A link 'Tem uma Conta? Entre' is also present. On the right, there are three sections: 'PAGAMENTO' with logos for VISA, Mastercard, American Express, eelo, and pix; 'SIGA-NOS' with social media icons for Instagram, TikTok, Twitter, Facebook, and LinkedIn; and 'BAIXAR APP SHOPEE' with a QR code and links to the App Store and Google Play.

Source: Shopee Homepage (2023).

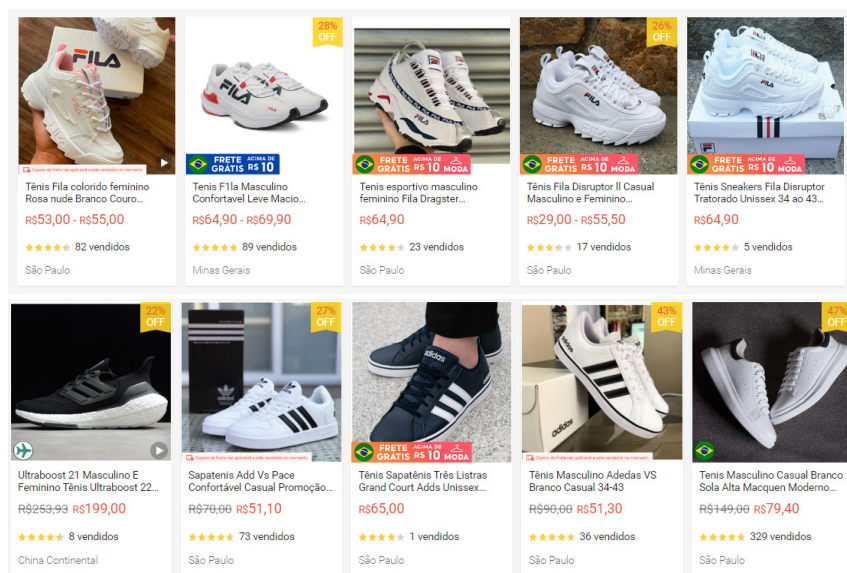
Regarding the third dimension of the platform, “Business Model”, D’Andréa (2020, p. 36) highlights that “The logic and constraints mediated by the platforms shape a market economy based on transnational financial movements of a strong speculative nature and which exacerbate inequalities and asymmetries at local and global levels”. That is, the business model dimension comprises the possible ways of generating revenue through the platform. In the case of Shopee, there are two main ways of generating revenue: I) with a seller profile, through the platform’s marketplace, from which the company receives around 14% per advertisement/sales made; II) affiliate programs, which consist of consumers being able to generate revenue through advertising the advertisements that interest them most.

Regarding the fourth dimension of platform analysis, namely “Governance”, its purpose is to “Establish rules, negotiate conduct, identify and decide what is or is not publishable: all of these are actions that are both strategic and every day and support the functioning of an online platform” (D’ANDRÉA, 2020, p. 41). Understanding Shopee as an e-commerce platform, the control of publications focuses mainly on published advertisements. Sellers must follow the platform’s rules to avoid downgrading advertisements in the penalty system. Shopee’s policy section prohibits false or misleading advertisements and items prohibited by law in the country where they will be published/offered, besides the sale of products that violate intellectual property and counterfeited goods (SHOPEE, [2023?]).

That becomes a hook for the next dimension of “practices and affordances.” In the author’s own words, the “[...] notion of affordance especially draws attention to how users constitute their practices based on the political and material possibilities proposed by developers” (D’Andréa, 2020, p. 47, author’s emphasis). Affordances was a term proposed by James Gibson (1978) within the scope of ecological psychology to discuss the possibilities of animals’ actions in different physical environments. This concept has been appropriated by several fields of knowledge, especially in the area of Design (D’Andréa, 2020). So, “practices and affordances” refer to a vector of analysis that privileges both the interfaces of a platform and how people use it.

Even though Shopee’s policies expressly prohibit the sale of counterfeit products, especially with trademark logos, sellers continue to practice it on the platform, for example, when advertising products bearing the visual attributes of internationally known brands (Figure 6).

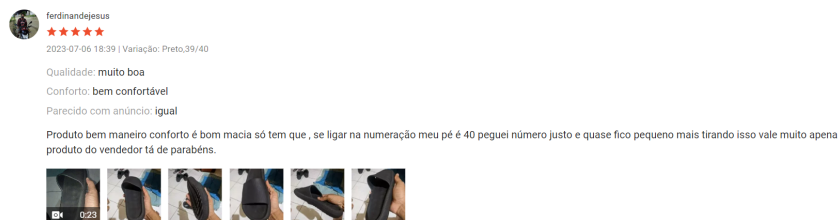
Figure 6 – Commercialization of fake/counterfeit Fila and Adidas products on Shopee



Source: Shopee (2023).

Regarding the actions encouraged by the platform's features, consumers have the opportunity to review the product they have purchased. The platform asks consumers to use a five-star rating scale and consider items that prompt them to answer specific questions, such as quality, comfort, and whether the product is similar to the advertisement. Products with a low number of stars are hard to find on the Shopee interface. During the search, we found shoes with at least four stars. Evidently, such issues are related to the penalty system, with the platform only highlighting products considered "good," which, in this case, means having a high star rating, which, in turn, regulates the entry of information and advertising of products and sellers. Besides this possibility of evaluation, consumers can leave a public comment and post photos of the products (Figure 7).

Figure 7 – Structure of consumer comments on Shopee ads



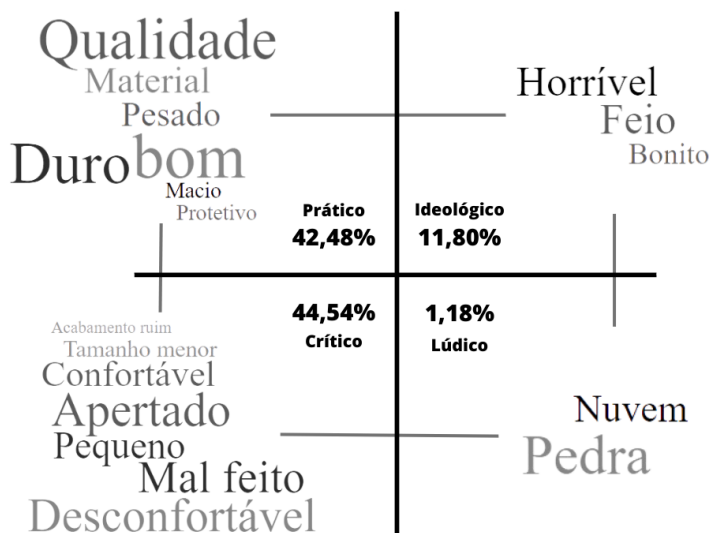
Source: Shopee (2023).

In summary, the dimensions of “datafication and algorithms,” “governance,” and “practices and affordances” have a direct influence on the perception of the functions of the products sold, requiring greater attention to these characteristics of e-commerce platforms for the product development sectors. Thus, in this first stage of the study, it is valid to understand the possibilities of customization of the platform so that the attributes of the Design products reach the target audience/consumers in an assertive manner, effectively communicating the marketing intention of the product. We observed that the other characteristics of the Shopee platform have an appeal directed at the marketing and management of the companies involved, bringing little direct contribution to product design.

Micro-universe analysis: identification of Design values in a Shopee ad and dialogue with the platform

For the second stage of this study, we collected 248 comments from one of the commercial posts made on Shopee. The focus was to mine the text in the comments section to understand the Design values in that material, categorizing them according to Medeiros’ procedures (2014). We observed the presence of 339 Design values, with a quantitative predominance of critical (151), practical (144), ideological (40), and playful (4) in that order (Figure 8).

Figure 8 – Design values present in 248 comments on the Shopee ad for a Unisex Flip-flop



Source: Elaborated by the authors (2023).

Based on the findings, we can see that consumers highlight attributes related to the critical and practical values of design. This result indicates that consumer comments are almost always of a pragmatic nature, focused on reviewing technical qualities and consumer-product interaction.

[...] the pragmatic dimension encompasses semantic values related to physical attributes, usability, and functionality, among other values linked to practical issues. The semantic values that people convey in the pragmatic dimension are denotative-based as they pertain to the immediate meanings in products related to materiality and use (MEDEIROS, 2014, P. 24, our translation, emphasis added)

In the post investigated, we observed only a few comments of an emotional nature, and those that did exist were either praising or criticizing the aesthetic aspect of the product or comparing it to other objects, such as a stone.

Final considerations

Considering the structure of a platform as the central connection between consumers and artifacts, understanding its characteristics can be a gateway to increasing the value of a product. Therefore, this article aims to understand the possible intersections between the Shopee platform's attributes and the functions and values of Design. To this end, we conducted a two-part case study, observing the platform as a system and evaluating the values present in the comments of a post.

Based on our analysis, we could see that when a product is available on a platform like Shopee, it becomes accessible to a broad and diverse audience, which can change the perception of value and the demand for that item. User comments, in turn, function as a form of collective feedback, influencing future purchasing decisions and shaping the product's reputation. Therefore, these comments can also impact the production process, as designers and manufacturers can adjust them based on consumers' opinions and criticisms, promoting a continuous interaction between supply and demand. Thus, the practice of consumption becomes more than a matter of acquiring a product but also of actively participating in its evolution, in line with the understanding that digital platforms reconfigure traditional market dynamics (CALIANDRO ET AL., 2024).

Regarding the first stage, we observed that Shopee's "datafication and algorithm," "governance," and "practices and affordances" characteristics, taken together, directly affect how the value of products is perceived. The personalization attribute, created by modifying the platform's algorithm and authorizing advertising cookies, can directly impact the concrete delivery of technical, aesthetic, and symbolic functions, presenting products that are effectively related to the target audience. Likewise, the application of penalties by Shopee on negative or not-so-positive reviews written by consumers leads to the downgrading of products in terms of visibility on the platform.

Regarding the second stage, understanding the comments on one of the posts on Shopee reveals a tendency towards the analysis of pragmatic

dimensions, more specifically regarding the material quality of the product and how the consumer-product interaction took place. We found almost no comments of an emotional nature (ideological or playful), concluding that comments become valuable material for understanding the ergonomics of the product, aiming to improve it. For future research, we suggest listening to consumers about product delivery and the self-perception of value and functions of Design by potential consumers.

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