ARTICLES

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ETHNO-CINEMA, YOUTHS AND PUBLIC HEALTH: THE SOCIAL PRACTICE OF THE CINEMA AND THE INTERDISCIPLINARY APPROACH ON RESEARCH

ABSTRACT

We propose in this paper a theoretical purview within the fields of Anthropology and Cinema, Public Health, Creative Processes, and Youth Studies to analyze youth film production on the outskirts of São Paulo, as a social practice tied to cinema. Data from this academic literature was triangulated with that the data collected in ethnographic research and data constituted through the analysis of a short-film virtual bank, projecting media technologies as sources of information on behavioral and social characteristics. Results include identifying diverse social expressions of young people as being specific to each community, and also revealed in the films produced; the creative process moves between real and virtual worlds through the use of social networks by youth groups while emerging as a research *locus* by evidencing a series of choices; collective artistic creation as a preventive strategy in the field of Public Health.

INTRODUCTION

In this article we analyzed the theoretical scope that helped us to think about the film production by young people on the outskirts of São Paulo[1] as a social practice affiliated to cinema[2]. The critical-theoretical revision was triangulated with the data collected through participant observation, presented in this article, and the data constructed by an analysis of a bank of short films[3], presented in another article. The results reveal that the diversity of social expressions affiliated with young people changes in accordance to their specific community, and furthermore this affects the films produced. But, in what social and political context do these youth live, even though they have different cultural specificities?

They are young people from low-income families, residents of the outskirts of big metropolises, such as São Paulo, for example, who are encouraged to develop skills that allow them to live with the paradox of having as home a place from which they have to move away. This obligation appears in the form of necessity, when they face extremely long travel times to reach places of study, work and leisure, and perhaps they turn these hardships into a yearning for better opportunities for themselves in social terms. But what does it mean to talk about the outskirts of big cities in Brazil?

It is rather to imagine or unveil a space-time of abandonment by the state, located in the geographical limits of the cities or embedded in the middle of them. The outskirts of the big cities are marked by social and fiscal neglect, as well as by constant gentrification's processes. These territories are subject to parallel forms of governability that dictate local standards and rules in the absence of any legislation (Feltran, 2012). They are other spaces and times, because the average citizen is incapable of imagining such a reality. Places where dreams are curtailed, hindering the development of autonomy and communication beyond this environment. It is a place where everyone is watched and everyone is a potential enemy. Educational standards are very low, health services are inadequate, safety standards are ineffective -

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1. Another article "Perception in film montage like as an internal ordering process: films produced by youths in Sapopemba - outskirt of São Paulo" corresponds to the ethnographic field of theoretical scope presented here, by Eveline Stella de Araujo and Paulo Rogério Gallo, available in: https://pontourbe.revues.org/2438.

2. Graemer Turner, in 1970, proposes the term Social Practice of Cinema and develops an interdisciplinary theory on the subject; however the term is taken as the social activity of going to the cinema, instead off a Social Practice of Cinema while An artistic, political and social empowerment force, as in this article. We understand, in this article, that the whole process of film making and film festivals are social cinema practices.

3. The related base of short films can be accessed through this link http://www.kinoforum.org.br/webdoc/#linha_do_tempo, access. October 9, 2016.

we refer to general safety standards as including a set of factors such as street illumination, sanitation, and public security. Furthermore, beyond what is offered by churches and bars, there are very few cultural spaces. Within this context, this article is based on the understanding that the relationships between young people and the community they live in goes beyond any individual question and pertains to the collective in light of the fact that the surrounding environment affects and even defines social relations.

In this article, we focus on cinema as a social practice of empowerment, shifting the potential of artistic production from the individual – as proposed by Nise da Silveira (1986) within the context of mental illness – to collective forms of preventive health: as a strategy of social advancement in the field of Public Health, as reflected upon by Araujo and Gallo (2014).

Thus, in proposing the elaboration of film productions about the living world, the objective was to promote a reflection on the social and urban condition of the participants, young people aged 14-24, living in Sapopemba, East Zone of São Paulo. The film festival and the interlocution with social networks on the internet and blogs amplified the voice of these young people, reverberating the issues dealt with in the films beyond the lived territory, placing the local and global in a dialogue. The young people, in making short films, also realized the reflection of their own image of marginality and constructed representations of themselves in dialogue with their peers and with the society by the virtual network and artistic events. Authors of Anthropology and Cinema have brought us elements to think about the socio-cultural representations and to give voice to the populations silenced or invisible; those authors of the Public Health and Creative Processes, to analyze the potential of health promotion from the collective practice of the arts; and those who research themes of the Youths, enhancing relations with communication and the virtual environment. We started by the field of Youths introducing who are the subjects producing films, relating the youth category to the identification of spaces of 'real' and 'virtual' circulation, describing the characteristics of social behaviors and forms of resistance and adaptation to the capitalist social exclusion system.

YOUTH'S: BEHAVIOR AND COMMUNICATION

In this theoretical field, the researcher of youth in Latin America, Canclini (2009, 210) proposes that one should "take seriously, without attenuating, the mismatch between hegemonic organizational forms and the predominant behaviors among young people". There is a contradiction between conventional visions of social temporality and those emerging in youth cultures. According to this author, in asking what it means to be young these days "society is responding to itself that it has little capacity, so to speak, to rejuvenate itself, to listen to those who could change it" (*ibid*., 210).

With this, the role of the youths is to confront the previous generation showing how much it is able to reformulate, provoking the dialogue. When this does not happen, this author considers that such a society is stagnant.

The context of large metropolises, such as the city of São Paulo, accentuates this dialogue and forms of social manifestations, either by the proximity of the people who identify themselves, or by the urban mobility, as well as by the available technological networks, which are more quickly updated in the big centers. These factors have partially interfered with the process of personal exposure, mostly by young people, on the Internet. The speed of technological development re-elaborates the outskirts-center relation as it was given previously. The popularization of the digital camera in mobile phones, access to the Internet, in the early 2000s, and the creation of the *Youtube* platform, in 2005, followed by the proliferation of social networks on the Internet, there was motivational leverage of juvenile protagonism of the outskirts, interfering even in the mainstream programming.

Youths, in this sense, like to be noticed, to be present in a critical way, allowing the adult to stop to think, to reflect on behaviors automated by the responsibilities and the routine of work. Understanding what these young people mean, how they communicate using film language, and what their appropriation of the Internet is rather an expectation of establishing dialogic communication relations in a polyphonic city, in terms of Canevacci (2004).

Youths of the great metropolis, in Brazil, have grown since the end of the 20th century with the constant stimulus of the audiovisual and film language spread by television and film and at the beginning of the 21st century, there was also the broadcasting of the mass media on the Internet, this way the audiovisual language became familiar and habitual. Several studies analyze the influence of these media and this language on the young (Fischer, 2005; Njaine, 2006; Conti et al., 2010). In this sense, several researches developed in the field of Urban Anthropology (Magnani, 1992) investigate the formation of 'urban tribes' and the forms of circulation and socialization of youths in the city. Among them, we can mention Carrano (2002), Pais and Blass (2004) and Rosatelli (2007). Carrano (2002) has identified the urban circulation spaces of young people, proposing a critical analysis of the concept of tribe, based on Benjamin's method of deviance (1984). In the ethnographic field, this author sought the playfulness among young residents of Angra dos Reis, Rio de Janeiro. By observing the spaces of leisure and culture, he approached the practitioners of RPG - Role Playing Game or Mental Games, Skate, Punk-Rock, Funk and Capoeira, letting himself be carried by the networks that appeared between these fields, revealing the meaning of the different behaviors that characterize each of the groups and the connections established among them. One of the findings of Carrano (2002, 211) was the identification of the dynamics of the relationship systems, defined by the knowledge domain of

the group's key activity. The empirical data have led him to conclude that it is on the dialectic between the identification with the globality of the culture and the creative possibilities of the place that the youth of that locality configured their social arrangements. The youths' ways of living and the various ways of being young are marked by differences in social and economic conditions, according to the author, and all groups described by him have in common the critique of the hegemonic system, called "art of communicative mediation" (*ibid*., 223).

Pais (2004) has conducted field research with young Portuguese, analyzing the "real definitions" and "verbal definitions" (attributed), based on the concepts of tribe and friction. According to the author, the "dimension of group resistance, substantively linked to the idea of friction, it is present in the phenomenon of urban tribes" (*ibid*., 12). In the descriptive sequence of 'tribes', he demonstrates the connections - conflicting and fluid points of contact at the same time - among graffiti, skaters, punks, funks, raves, new hippers, and others, confirming that liminarity territories are territories of friction, in which the dominant order is confronted, transgressed. This author considers that the conflicting factor appears, in large part, associated "to artistic production, to the extent that the art world is transgressive by nature" (*ibid*., 17).

In the field of research on the audiovisual production of young people, Rosatelli (2007) held a field with young participants in the workshop Education Act (Ação Educativa) in São Paulo. The young participants came from a variety of popular layers and all had brought earlier narratives of active social participation in their communities of origin: "Any example brought by young people mentioned two or more forms of expression as a point of entry into the cultural universe [...]. Among the most mentioned youth cultural productions we find theater, graffiti, dance, and the constant presence of Hip Hop " (Rosatelli, 2007, 91). The attraction of young people for the audiovisual language is justified by this author for the ability to explore the resources of various artistic expressions in this unique medium. He also highlighted the different preferences for artistic modalities according to the gender of the young participants of the study:

> In the boys' reports appeared the music, strongly represented by Hip Hop in the first place. Tagging and graffiti as forms of plastic expression linked to the Hip Hop movement were also cited in the process of cultural initiation [...]. The girls has found in the theater and dance, forms of corporal expression, Rosatelli (2007, 91).

The use of body expression as an artistic manifestation is a factor related to the social conditions of the locality. While Rosatelli (2007) has identified the preference of young girls participants for activities related to body expres-

sion, such as the representation of fiction scenes, reporting on the street or interviewers of specialists in front the camera, in the ethnographic field presented in this article on production in the Sapopemba region, in the East Zone of São Paulo, the question of gender in relation to the preference for body expression was inverted: young boys had preference for this modality of artistic expression. The retraction of body showing by the feminine young inhabitants of Sapopemba is associated with the protection factor developed by this group in the face of high levels of violence in the territory (Araujo e Gallo, 2014). The social dynamics of a specific territory or community in a given historical time interferes in social behavior, producing protective and preventive modes of action, including those projected on the screen.

The sense of belonging to the group, demonstrated by Rosatelli, indicated a bond with the place, with the community and with the struggle for a better condition of life. This characteristic of belonging to the territory seems to motivate the use of the filmic language, as a form of popular communication, in the terms of Peruzzo (2009) and as strategy of art movements and politics, "artivism", in the terms of Raposo (2015, 4).

Representing the community, and no longer a style or 'tribe' is a political-social aspect to guarantee existence, living in an articulated and committed way:

> The ideal of representing the locality was evidenced in the posture of three girls, before the atelier's existence. They have brought the mark of learning multiplication as something prior to the video project. The idea of knowledge socialization was a personal characteristic of the young, do not imposed by the communities (Rosatelli 2007, 95).

Teamwork builds trust among the young participants and their responsibility in the productive process, according to Rosatelli (2007, 102). Allow to this young to rethink their own condition and intervention capacity in the social context. Other researches in the field of youth and audiovisual were carried out by Alvarenga (2006) in the context of training workshops in Minas Gerais (BR); Lyra (2009) on cinema in the outskirt and films of low budget, denominated of Border Cinema; Cirello (2010) outlining the relationship between cinema and education in Brazil from 1990 to 2009; and Souza (2011) with the analysis of representations into Brazilian cinema. In this way, even though communication in the contemporary world has as its main characteristic the technological mediation, this is a characteristic of communication in any historical time. The Internet and new communication technologies play a significant role in the construction of what Araujo and Gallo (2014) called *habitus of ubiquity*, a concept that in this article is analyzed from the replication of the presence itself in several virtual

environments connected to the internet. By applying this concept to the youth practices of using the internet network, we have identified that the connections - the points of contact - between the actual youth groups and those of the virtual social networks and sites can be understood as a peculiar feedback system in which the content generated for one platform is appropriate and used in another, and vice versa: the site leads to YouTube, or Instagram that leads to Blog, Twitter, Facebook, and so many other forms and means of expression. There is an immense space for productions considering the access democratization and the property of blogs and video platforms such as *Youtube*, *Vimeo*, free of charge or in an accessible cost.

In researching the virtual extension of youth cultural manifestations, especially the Hip Hop culture, Simões (2008) had verified in the virtual field a recognition of the real field as a way of qualifying a certain form of cultural manifestation.

For the author:

> Urban space appropriated physically and symbolically, is thus transposed to the Internet, which simultaneously decontextualizes and preserves it, giving it a broader scope, but at the same time, being able to maintain various allusions to the place. This is what can be seen through the various pages, *blogs* and *photologs* of the *writers* and the *graffiti artists*, or through the sites of various rap bands, MCs and DJs, which not only reveal their geographical origin but also claim the symbolic importance of itself online, Simões (2008, 8).

The identification and even the affiliation to a territory are important to understand the local social relations, but how to analyze this identification in a global plan, what is the relevance of this factor?

Santos (2005) states that no city, apart from the metropolis, has as well quantitatively as qualitatively virtual information of the same value throughout the urban network. According to the author, "the organizer data is the space of territorial structuring flows" driven by "the new hierarchy principle, by the hierarchy of information ... and a new obstacle to a more fruitful interrelationship between agglomerations of the same level, a new reality of urban systems" (Santos, 2005, 132-3). In this way, it is possible to think of this identification in the virtual environment having as one of the objectives to give visibility also to the territory, which potentiates the social structure of the youngsters by re-signifying both virtually through the processes of artistic creation. In this same logic, we identified several projects of audiovisual and cinema workshops developed in several regions, most in the city of São Paulo, and others that extrapolate the limits of this territory always with a contribution of virtual structure for visibility to youth filmic production in Brazil.

Here are some examples of these workshops:

- Kinoforum[4] Workshops - works in partnership with local NGOs and encourages the formation of Artistic Collectives, since 2001 in the city of São Paulo. It is also the sponsor of the International Short Film Festival of São Paulo - http://www.kinoforum.org.br/webdoc/#linha_do_tempo -;

- Itinerant Video Workshop Tela Brasil, started its activities in 2007 and operates throughout the country - http://www.telabr.com.br/oficinas-itinerantes/oficinas/ - It is linked to Cine Tela Brasil, a festival that intends to form public.

- Video Workshop Criar - it seeks talents to participate in the courses at Instituto CRIAR, since 2003 in São Paulo - http://www.institutocriar.org/ -;

- Workshop É Nóis na Fita - the training is given in public schools in various parts of the city of São Paulo and includes the exhibition of all the production in Cine Culture Bookstore, has been operating since 2014 and has as its sponsor the In-Brazil company that coordinates the In-Edit Festival - http://www.enoisnafita.com.br/curso/mostra-de-encerramento/ or also in https://vimeo.com/enoisnafita.

These initiatives work with the production of short films and have as financial support the Culture Incentive Law, in the Federal or Municipal modalities. This discussion alone brings elements for further analysis in another article. On top of this, all initiatives have aimed at increasing the autonomy of the participants - from the notion of social empowerment, propose the opening of aesthetic and content dialogue with the mainstream and bring the issues of cinema to the screen, improving the levels of social and cultural representation of the outskirts in the television programs and in the films, stimulating social reflections.

In the context presented in this article, we bring film productions from two workshops developed for ethnographic observation offered at the Friends of the Sapopemba Neighborhood Society, East Zone of São Paulo, for young people aged 14-24 years, with no financial contribution from the cultural incentive laws, developed by Araujo (2015). A short film of one minute of the Workshop CJ Minute (2012), submitted to the Festival of the Minute, School

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4. The database of the short films of the Kinoforum Workshops was originally accessed by the site: http://www.kinoforum.org.br/oficinas/, throughout the year 2013, the acquis has been transposed to the link http://www.kinoforum.org.br/webdoc/#linha_do_tempo, in 2016 and accessed in 9 de Out. 2016, in which clicking on the name of each workshop it is possible to watch the films produced in a certain region and year.

category, and the other short film of five minutes of Workshop Cine CJ (2014) submitted at the Short Film Festival of São Paulo, Category Workshops. The goal, with this prior definition of participation in festivals, was to reveal or unveil the way they want to be recognized as a social group.

Below are some frames of the fime "Na Rua ..." (1min., 2012), indicating the relationship between urban mobility and art, bringing graffiti and skateboarding as allies of youthful protagonism.

frames 1,2 e 3
of the film "Na Rua" by Yuri Gustavo S. Pereira and Pablo Fontana, from the ethnographic field of 2012, available in https://www.festivaldominuto.com.br/videos/30233?locale=pt-BR, access in 23 April, 2013.

For the analysis of this production, two questions were proposed: "what should appear in the films?" and "what do I want to see in the film I am producing?". In the example above, initially one of the boys said that he wanted to show "the city's mistakes, the dogs abandoned in the streets, the garbage in the vacant lots, the policemen picking the kids", but in the finished film and therefore analyzing the question "what do I want to see in the film I am producing", they revealed, in a video-clip language alternating images of graffiti on the walls of the neighborhood with images of skateboarding maneuvers. The graffiti shown give the impression of telling a story of the neighborhood with language of comics, with sensations and textures that sensitize the viewer or passer-by from the streets.

pictures 1,2 e 3
Images of group's collection that made the films "On the Street..." (2012), by Yuri Gustavo S. Pereira and Pablo Fontana
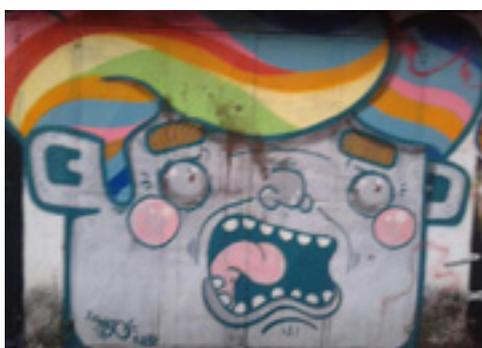
The analysis of the proposed questions it was done through the organization of a folder for each team with all the images captured and it was recorded testimonials on the proposal of the film, after the finished film, testimonies were collected on its production.

In this way, Araujo (2015) evaluated which images were used and which were rejected and the implications of these choices. In the conversation with the filmmakers "On the Street …", after they were finished the film, one of them revealed that when choosing the images, he decided to show how he wanted his community to be, revealing and highlighting only the aspects positive effects it contains. In the workshop of 2012, the most frequent themes were: skateboarding, graffiti, dance, funk and rap as cultural expressions found in the outskirts, revealing a strong influence of Hip Hop culture.

The process of creation of the scripts and the production of images were dialogued and debated. Assembly solutions, with the choices of the images that enter the film - that is, those that will serve to speak out of the community - and those that are outside the film - that is, those that, even if they were captured, for the inconvenience they cause, they are matters to be solved within the community and not strengthened outwardly, the sound and musical options reflect and translate these concerns into the final version.

In the 2014 example, we bring the movie "The Hope" (5 min.). It is a fiction about an invasion by zombies in the community that contaminate people with a virus transmitted by the bite. This script was produced in the workshop held with the morning's class, all students participated in the same production, being the choice taken by the group for not having division in teams taken, and the whole process was collective and collaborative. In this case, there was a greater participation of the boys in front of the cameras and of the girls in the production, the context that explains this option is that in the time of the filming was happening cases of sexual violence in the region and the girls felt more vulnerable if they appeared in the films, various statements and attitudes revealed this situation.

In the production of the film "The Hope", we identified the use of HQ - frames imitating Comics, exemplified below solution found by the team to shorten the narrative, integrating moving images with HQs in the film language. This solution reflects social data because in the two fields (2012/2014) we find several designers in the workshops, in 2012 an average of seven and in 2014 at least three.

Next are some photos of the actors' makeup, pictures of the team's preparation to use the capturing equipment, a podcast with sound designing, as well as the production of comics slides, that was dynamism of the narrative.

picture 4
Girls from
the makeup team.

frame 4
Performance of
the actor with
makeup. Click
on the image to
watch the movie.

picture 5
Team learning
how to use the
sound and video
equipment.

hiperlink 1
Sound of a grunt
of zombie.

frame 5
HQ scene
with the main
characters.

picture 6
Scene of the
escape recorded
in Carmo Park.

In this short film, the fictional language allowed the participants to address the issue of violence in the region, understanding it like as external and that comes in and settles in the territory, often sacrificing the relations of friendship and family relations. The constructed drama puts confidence in the people in question and recognizes the limits of themselves to the survival of the relatives, was an indirect way to approach lived experiences in the territory in relation to the drug traffic and the grooming of young people made in the region. The film allowed to Give new meaning of Carmo's Park for both young people who participated in the recordings, endowing it with new sense and experience, as for those who 'liked' the movie on the internet.

The re-signification of the filmed spaces from the production of the film and the sharing of this on the internet, allowing a new re-signification of the territory by the creative process, improved the self-esteem of these young people, forming a protection network that is maintained until today, many of them do projects together And still maintains friendly relations even after the workshops.

This protective factor, important for Public Health, is amplified when the films are released in various curatorship arrangements. Thus, film festivals are also forms of social empowerment insofar as they can offer a historical panorama of the production made in each outskirt, revealing to the local population the creative potential of the region and deconstructing outside the representations already settled by the media. With this objective a survey of all the films of the region of Sapopemba was carried out, containing productions from 2006 to 2014, with a total of five different workshops: Kinoforum (2006), Tela Cine Brasil (2009), Workshop CJ Minuto (2012), Workshop Criar (2012), Workshop Cine CJ (2014), totaling 25 short films and a feature film.

The research on the filmography of this region was presented to the local population itself, unveiling its creative potential, the young people until then were not aware that there was a certain regularity in the making of films and that other young people had had training for this area in the neighborhood, and the objective of the exhibition of this same filmography outside the community was the deconstruction of stereotypes, proposing and encouraging new readings about what it is to be young in the outskirt, from the film immersion.

picture 7
Young people from Sapopemba at the closing ceremony of the Short Frog Festival, at the Culture Factory, Sapopemba, in October 2014.

In this way, the Frog Short Film Festival was held: production of the young Sapopemba filmmakers, with two exhibitions: one in the community itself, at the Sapopemba Culture Factory, where workshop participants and other residents were able to check out all films from 2006 to 2014, stimulating a process of social empowerment over one's own creative and productive capacity; and the second, at the University of São Paulo's in School of Public Health (FSP-USP), in which health professionals had the opportunity to better understand the region and broaden the perception about the young people and residents of the Sapopemba neighborhood, this awareness was aimed at improving and encouraging humanization of health care relations, reducing resistance and prejudice towards the inhabitants of the outskirts, completed with a conversation with the directors after the exhibition on the curiosities in production and the meaning of the films. The description of the production and realization of this festival is in Araujo (2015) and it is also in the blog http://festivalcurtasapo.blogspot.com.br.

picture 8
Interview with the young filmmakers after the screening of the films at the Festival Short Frog, at the FSP-USP. With red T-shirt, one of the cameras; speaking in the microphone one of the art directors; in the center of the table the protagonist of the film; at his side the female representative of the makeup team; And lastly the reviewer of the script and the graphics.

This practice of research with Ethnocinema and Festivals has as an implication to rethink aspects of scientific production in the areas of teaching, research and extension. The relationship of universities with surrounding communities or with appropriate 'target' communities to a given research should go beyond the involvement of undergraduate and graduate students, teachers, in the relations of exchange and production of knowledge. It is necessary to build a channel of social listening that maintains a continuous space of dialogue, identifying local potentialities and demands. During the debate, a person from the audience commented that there is a situation quite similar to that of Sapopemba in the housing estates of the Raposo Tavares Highway region, therefore, very close to the facilities of USP-Butantã, and that such a project would be interesting for the youths of Region that are strongly encouraged to traffic, according to this participant, even has a square with leisure equipment, but it is appropriated by drug users, which makes the region dangerous and impassable, according to the report presented. In this case, we ask ourselves how to elaborate a system of social listening that enables projects with the university and the production of knowledge that allows communities to seek social solutions for the empowerment of their own resources, mediated by researches developed in their territories.

PUBLIC HEALTH AND CREATIVE PROCESSES

Thinking about Arts is also about understanding how the beauty impacts and is impacted by personal or collective questions and concerns in creative processes or in genetic criticism, as suggested by Duvignaud (1967) or by Salles (1997). The theoretical contribution presented here contemplates authors of communication, arts, and social sciences to identify and analyze significant data on communities and groups of artists' collectives.

We begin with an author of the Arts for whom the processes of creation have constitutive and essential characteristics for the human being. For Ostrower (2013 [1977]), creativity is an innate and anti-alienating capacity, not restricted to the art field, but composing all the activities of daily life. This author proposes three levels of understanding about the creative process, from the biological being, the social being and the cultural being. The creative act, according to Ostrower (2013), involves the understanding ability, which relates, orders, configures and means what is lived. As discussed above, in this article priority was given to collective creative processes, and for this we are expanding to the collective field, what this author proposes for an individual field. We know from the field experience brought in this article that the collective creative process is a two-way sensitization, that is, it sensitizes who creates, by the process creative itself and reflexive, and whom appropriates or participates as appreciator of this creation, turned as a co-creator in giving sense and meaning from a personal repertoire that immediately happens to be re-determined and restructured with the artistic interaction, creating new reading patterns. In the presented case, the research process impacted the academic environment, with the approach to the territory and the production of workshops, and more it produced other partnerships - such as the elaboration of a wheelchair avatar by one of the young designers for a master's project at FSP-USP. As it also impacted the young participants by the contact with the academy and with the production of cinema, opening professional horizons before not projected, and in the daily life the workshops allowed the resignification of the space lived. This re-signification is also pointed out by Dassoler (2012), when analyzing the transformation of the real territory and the representations associated to it from the performance of art collectives in the South Zone of São Paulo. A collective mobilization through art as an element of re-signification and reconstruction of an identity for the region of Jardim Ângela has changed the status of "death triangle" to "circle of arts," according to the author, from initiatives such as "Week of the Modern Art on Outskirt" and "Cultural Walk for Latin America", it was originate by Hip Hop movement of the region, mobilizing several artistic expressions concomitantly.

The identification between creation processes and collective and community actions, allows us to add the ecological concept of "meshwork". According to Ingold (2012), the creative process acts as a communicator of

material flows in a dynamic and continuous relationship with the environment. In this way, we can no longer speak of young people from the outskirt in the singular. They are young and outskirts in the plural, with territorial characteristics and dynamics of their own daily life that give them the distinctions of habitus and world reading, which become evident in the processes of choices during film production.

In a sociological appreciation of the creative processes, the researches of De Masi's group (1999), which indicate some relevant characteristics: the contingency, understood as the limitation of resources; the peripheral situation geographical and socially understood, the distance from the great centers of knowledge production and the low social insertion; and the need for exchange or internationalization, the exchange of experience with other groups of excellence in a specific field. Throughout the descriptions of the cases narrated in the book Emotion and Rule it is identified that the differential of success of the creative processes is marked by the affective relation with the themes developed creatively and by the structural solidarity, in an arrangement in network of relations and volunteering. However, the markers that seem to indicate the durability and maintenance of the creative processes, initially proposed, were: excellence in what they did and openness to innovations - either through interdisciplinarity most of the time, or the internationalization of actions. The case studies addressed by De Masi (1999) range from artistic elements related to furniture design to the rational creativity of Bauhaus; such as in the field of science, the experience of study circles (mathematical and philosophical) who maintain scientific journals and even more complex experiments such as the cases of the Institute Pasteur and the Zoological Station of Naples. But how important are these studies for contemporaneity?

Two fronts can be projected, the deepening of research on collective creative processes that foster current forms of collaborative work, such as Almeida and Pais (2012), or research on the willingness of young people to create new markets for action, whether in follow-up Communication, and the Arts, motivated by the creative economy, Nicolaci-da-Costa (2011), V. Ferreira (2016).

In De Masi (1999), the examples indicate that the ability to look at contingencies as an opportunity and perceive the apparent geographic / social isolation as an advantage, reducing the at least social distance between center and outskirt are fundamental. The network composition of solidarity, which founds the structure, appears in De Masi (1999) in the sense of gathering efforts among similar ones at first, which can be indicated as one of the objectives of the audiovisual and film workshops for young people, in search of excellence in the realization, and, later, the interdisciplinary opening and expansion with legitimating international relationships, aims the objective of online and presential festivals with short films as levers of the filmmaking experience. A perceived factor in the triangulation of the

data of the ethnographic field with those of the short film bank of the Kin-oforum Workshops, it is that at the film festivals it organizes, the curatorship is made in a way that brings the local, national and international production of short films, stimulating debate and exchanges among groups.

In the field of research presented here, the agency for the participation in the workshops was made by the emotional aspect, that is, the possibility of "dreaming together", marked by the emic category "zoeira", when young people are willing to do it if it is "fun ". So, for example, in 2014, they managed to address the issue of violence by producing a fictional short film with zombies, they thought about it but it was elaborated within the aesthetic and ethical limits that made sense to young people. Thus, the processes of choice in the face of contingencies were carried out in a relaxed manner and the definitions generating the psychic tensions were elaborated in a fictional way, allowing the understanding and re-elaboration of the social, historical and cultural context of production.

Also composing the theoretical framework of the method for the analysis of the films, Penafria (2009) proposes that initially the film is decomposed (in scenes, plans and sound tracks) and later, the reconstitution of the same to reveal the way of articulation / association between the elements identified in the decomposition. For her, the film is the point of departure and arrival of the analysis, in which the identification of the main scene of the film, defining some pictures for the analysis of the *mise-en-scène* and the composition of the scene, one can establish the narrative direction (Happening + actions + plot) and the interactions between visual and sound in the film. In this way, the films presented here were analyzed by this method, considering the factors external to the film, that is, the contingencies and the production context within a given historical-social period.

In the film "On the Street ..." (2012) the narrative deals with the right to the city, a right conquered with maneuvers, with learning, marked by radical activities and companionship. The challenge is always present and it is often imposed on them. Already in the film "The Hope", the narrative contemplates a wider social question of the community that is violence, the option for fiction reveals the difficulty of approaching the subject directly, and the sacrifice of social relations in the film demonstrates the reason for this difficulty. The hope in the film is in the coming generations, which can still escape the enticement of the organized groups represented by the zombies. In this sense, the decontextualization proposed in this last film, "The Hope" (2014) can be understood from the research of Galizia (2011 [1986]), that analyzed Video 50, by Robert Wilson. The author proposes that the images appear as phenomena displaced from their context and appear in the mind of the spectator requesting completeness, a meaning, that is, the film is completed with the repertoire and the experience of the

spectator. Thus, the Frog Short Film Festival was, as a method, the search for this completeness of meaning from other contexts, that of spectators.

It is important to emphasize that the cinematographic language allows working with elements of the mythological and archetypal narratives to impact not only the conscious level, but also the subconscious. This factor is well known by the publicity teams, however little explored in the field of communication in Public Health or in the productions of Ethnocinema. For R. Ferreira (2012/2013), it is necessary to use the resources of cinematographic language and mythical narratives to reach another level in the production and dissemination of knowledge in the field of Health, aiming at sensitizing by the affective aspect of the narrative. The proposition of 'collectives' in communities with mastery of techniques and cinematographic language allows the opening of space for the representation of themselves in alternative circuits that end up affecting the mainstream practice and generate unfolding of this representation in the media, with this a process of inclusion occurs in reverse sense and by aesthetic-political creative actions that forge openings for new forms of social participation. Thus, increasing the film production in the outskirts means allowing the construction of representations of oneself in the media, with dissemination on the internet, as well as a self-analysis of their coping skills and creative outputs to local difficulties.

The filmic potential can be explored both in its production and in the organization of festivals as a sensitizing device for the humanization of relations in health care, as an increment for the understanding of statistical data in addition to tables and numbers, and in the projection system as a way of experimenting with otherness. The production of film catalogs for proposing debates on social issues by the Ministry of Health, such as the Live Society: violence and health, film catalog (2008), http://bvsms.saude.gov.br/bvs/publicacoes/sociedade_viva_violencia_saude_filmes.pdf is a reflection of this interdisciplinary need in the understanding of the relationships among health, youths and ways of life.

In this same application model, we propose that ethnographic films can be presented as a space for biostatistics or for the field of bioethics focusing on the question of alterity and cultural singularities, some suggestions of films can be found in *Anthropology and Image vol. 2*, organized by Peixoto (2011), a textual complement to the television series *Anthropology and Image: the backstage of the ethnographic film*, exhibited in 2001, with the transcription of 28 interviews with directors and the nomination of the respective films. Some examples mentioned above contained in this collection and plausible of the application are: the film *Inhabitants of the street* (1996, 58 min.), http://vimeo.com/76573590 , by Cláudia MAGNI and Nuno GODOLPHIN; *Conversations of children* (1998, 22 min.), by José Roberto Novaes and Paulo Pestana and *Ranch's boys* (1994, 14 min.), by José Roberto NOVAES; *Jon Joŋu-Nɛ: terri-*

tories of madness, by Denise Dias BARROS and Gianni PUZZO (2000, 22 min.), in which the titles themselves allude to issues pertaining to Public Health.

In the virtual environment, films in the area of health and society are related to the festivals, such as *Imagé Santé - International Film Festival*, organized biennially by the Department of Health and Quality of Life, University of Liège, in Belgium. This festival is broadcast on the social network by the directors of the participating films that stimulate public voting on the event's website: http://www.imagesante.be/archives/films, has a collection from 1994 to 2014 to be explored in future researches. In Brazil, we still have the easyness of several banks of research films and documentaries to be organized on virtual platforms. We can cite, for example, the basis of the *Laboratory of Image and Sound in Anthropology* (LISA-USP) on the Vimeo platform, at https://vimeo.com/lisausp; or the virtual base of the *Research Group Images, Narratives and Cultural Practices* (INARRA-UERJ) at https://vimeo.com/inarra; and to complement with another example, we can mention the *Laboratory of Education, Research and Production in Anthropology of Image and Sound* (LEPPAIS-UFPEL), https://vimeo.com/leppais; without exhausting the numerous examples of organization of files ready to be used and exploited as methodological and didactic tools.

ANTHROPOLOGY AND CINEMA: FILM PRODUCTION AND SOCIAL PRACTICE

The film productions analyzed were carried out using digital capture, mainly in the scope of training workshops. But, what changes with the digital system? The digitization approximates the cinematographic language of the habitus of ubiquity, by its characteristics. An image and digital sound have specifics that can indicate creative processes different from other types of media (such as a film or a magnet). The qualities of the digital image are described by Travisani (2010), when analyzing the use of the digital image in movement in the contemporary arts and its synesthetic potential. In this article, the following qualities and / or characteristics are also extended to audio:

1. **Dematerialization**, when the registration occurs on the binary code (0-1) and no more on physical-chemical or magnetic bases. Increasing the possibilities of changing the image to infinity.

2. **Ubiquity**, ability to be present everywhere, at any time, simultaneously or not, according to the author is an expansion of the classical notions of time and space.

3. **Replicability** that is the total absence of the relationship between the original and the copy. Indicating that the "digital image is a continuous process of creation, no longer a fixed and immutable object" (Travisani, 2010, 8).

These characteristics accompany the digital culture, the media convergence and the practice in visual research, as we have seen throughout the article. We will now focus on the field of Audiovisual Anthropology itself.

Jean Rouch and the film *Les maîtres fous* (1954) mark the beginning - today one can say mythical - of the construction of the persona filmmaker / anthropologist or of the anthropologist-filmmaker, in its aspects of classical language or in a modern language like as *Moi, un noir* (1958) and *Chronique d'un été* (1960), by Jean Rouch and Edgar Morin. The process of creation in Anthropology was marked by the approximation between ethnography and technology. At the same time that the ethnographic work was concerned with analyzes of rites and rituals, strategies were sought to allow participant observation and ethnographic filmmaking, giving voice to the natives, an example of this first phase is the film *Les maîtres fous* (1954), or, when he tries to understand the change in the attitude of the people in front of the camera - *mis en scène* - in *Moi, a Noir* (1958). These aspects aided in the development of discipline that appropriated itself of the narrative and montage as elements of the polyphony of observations, researcher-researched/ researched-researcher. This transition is driven by Rouch in proposing shared anthropology in 1979.

The incessant need to experiment with narratives, reactions and to observe people in ritual moments and outside them, provided Audiovisual Anthropology with the challenge of overcoming the established, what could exist beyond this way of seeing and making the world?

The introduction of digital image and sound allowed the return of non-linear editing and the various tricks made possible by editing software, so-called graphics elements besides the image captured by the camera, such as graphic design, subtitles and vignettes in various layers. In addition to the sound design - sound landscape, sound design and audio treatment, which can be built without digital system in various tracks. These attributes of the ethnographic film can be apprehended in the way of work by anthropologist-filmmaker Catarina Alves Costa, with a film production that includes titles such as *Senhora Aparecida* (1994), *Swagatam* (1998a), performed in Portugal and *Mais Alma* (2001), *The Architect and the Old City* (2003), held in Cape Verde. Costa resorts to all these resources because she understands that Audiovisual Anthropology "must be able to show the deep meaning of the interior of a society, instead of presenting things in a didactic way, from the outside" (1998b, 4).

This expression of Etnocinema allows the production of sensations closer to those experienced by the subjects studied, whether they are ritual or daily experiences, it is allows the construction of the perception of the sensorially lived, the spectators in this case would have an experience that would also pass through his body, which would impact them by the sensations and emotions.

An example of application of experimentation in film production can be found in Devos et al. (2016). The authors report: "Placing our cameras in the canoe, in the fishing net, in the sand or in the sea was an option for the images to present the practice of fishing beyond the points of view and representations of the fishermen" (Devos et al. 2016, 53). Another example is the experience of the practice of cinema in the outskirt, when Hikiji (2008) translates in film as "young people from the periphery of São Paulo present cinema as a means of expression and reflection. In the 'quebradas' of periphery, they make and display videos, questioning the media representations of the periphery" (from the synopsis of the film) revealing the challenges of social empowerment. These citations have as their purpose the search for giving visibility also to the environment in which all human experience derives, influencing and being influenced by this medium, which is often only considered as scenery, and we can more appropriately designate it as ethno-scenario, in the insofar as they are elements that signify the experience of a group or of a community and therefore the way in which they are framed or the luminosity with which they are captured informs how this medium is apprehended by whom lives there. According to Campos (2013): "the image whether it is photographic or in video plays an important role in the collection of data and it is still one that provides more rigorous and detailed analysis elements of the visual culture of a community" (Campos, 2013,120). In the case of the films analyzed in this article, both the graffiti and the urban space, "On the Street ..." (2012), as well as the Carmo's Park and aesthetics of the Zombies, in "The Hope" (2014) are ethno-scenario. However, thinking about the ethno-scenario of film production is also thinking about technology and the digital world, understanding its potentialities and limitations. For example, the challenges of high-definition images (HD, Full HD, Ultra HD, 2K and 4K) that explain more things than the human eye is able to perceive and can remove the poetics of the image, was solved by software editing, with the use of smoothing filters. This has again brought ethical issues to the cinema that requires mastery of the technique of image capture and image and sound editing software to give the proper meaning to that observed in the ethnographic field. To Araujo (2015) was also the challenge found in the production of the documentary about these fields of 2012 and 2014, the domain of technique and theory. In the workshop CJ Minuto (2012) the vast majority of teams used their own cell phone to record and they edited with Movie Maker software. In the workshop Cine CJ (2014) we had got a handy-cam HD camcorder and a notebook that allowed editing in the Vegas Pró-11 software, with more tools, in this moment, it would be a space to discussion about social capital. This whole universe, however, also began to be incorporated by young people who, after the workshops, sought new training courses, others entered colleges seeking courses in related areas, and for them the digital world went from a field of consumption to a field of production and performance. Thus, it became possible to produce independent achievements for both the young and the researcher; however it was necessary to acquire the habit of constant updating developed with the workshops.

FINAL CONSIDERATIONS: FILMS, HEALTH AND VIRTUAL SPACES

Both the production and the analysis of films bring elements to think social issues beyond the field of representations and presence, these elements are also projections and imaginaries that awaken and point ways. The interdisciplinary theoretical contribution brought in this article sought to demonstrate the need to exchange knowledge produced in the different areas of knowledge, contributing in the quest for excellence, internationalization and exchange of experiences with other researched realities.

Arts in general, as well as cinema in the outskirt, were understood as forms of collective action that reorganized the dialogue among the various agents of artistic production in the real and virtual worlds, with transformative capacities, optimized by the popularization of new communication technologies and practices collectives that value social potential. The appropriation of voice and representations of themselves - what Canevacci (2004) calls urban polyphony -, lead to intersubjective transformations, in which when trying to modify the world, the collectives and individuals also change.

The media convergence allowed to aggregate diverse Medias in the internet, thought strategically in the elaboration of the products and the diffusion. Jenkins (2008), in proposing the Culture of Convergence, relates three concepts: the convergence of the media; the participatory culture and the collective intelligence, which he sought in Lévy (1996). Jenkins reflected on how convergence influences popular culture and also seeks to analyze the impacts of products and content of conventional media on the public. These notions broaden the understanding of the temporal limits of the repertoire brought in this article, whose motivation is the cinematographic production by young people from the outskirts in a digital context influenced by video platforms and films available on the Internet after 2005. They are ethno-scenarios and ethnographies of the world real and virtual.

The use of media technologies as a database on behavioral and social characteristics of young people stimulated reflective and critical positions and the creative process widespread among young people in social networks as a place of research that unveiled the processes of choice. Encouraging to the collective practices of artistic creation emerge as strategies of health promotion and of public policies in public health to be stimulated, favoring the empathy of young people with issues of prevention and health promotion from dynamic and integrative practices such as cinema.

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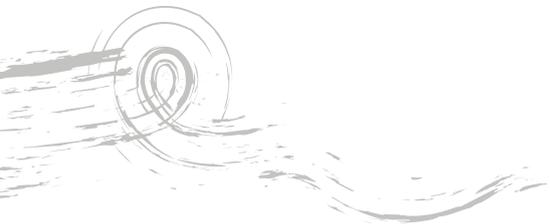
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